THE NATIONAL THEATRE OF THE DEAF

by DAVID HAYS, Managing Director

In 1958, when Anne Bancroft was studying manual language for her role in THE MIRACLE WORKER, she met a famous psychologist of the deaf, Dr. Edna Levine, who outlined her own dream for a professional theatre of the deaf, for ALL people. This was a dream shared by Mary Switzer, Commissioner of The Vocational Rehabilitation Administration of the Department of Health, Education and Welfare. Arthur Penn, Gene Lasko and I were brought into the project as producer, director and designer. We saw the promising work being done by amateur deaf groups, and began plans for the future.

The program was not realized at that time. With the formation of the Eugene O'Neill Memorial Foundation in 1964, an ideal organization and atmosphere was created to develop this new medium and the many aspects of theatre work which it embraces.

Our first meeting as a company was the taping of a one hour special for NBC's "Experiment in Television." Since that time, in March, 1967, we have toured to over forty communities and played in some of America's finest theatres, coast to coast. We have made two films, and besides many guest appearances, have taped two additional hours for national television. We have completed two successful summer training sessions, and have found, and are always seeking, new talent for the company. We now have a second company, "The Little Theatre of the Deaf," which will play for our most vital audiences: children—both hearing and deaf.

Our principal goal is purely artistic. We are confident that we will develop a brilliant and unique new medium of theatrical performance. This is a language theatre, enabling us to use the great theatrical texts. In performance this language has all of the color and beauty of pantomime and dance. It is highly intelligible to general audiences and probes and expands our knowledge of the nature of theatrical experience.

The goals of the Federal Government, which is supporting this program, are social as well as artistic. We will bring fine theatre to a deprived deaf community. We will show skillful, bright and handsome deaf people to a world that maintains a distorted idea of them. We will break ground vocationally for deaf people, and we will give them the pride they deserve as a group contributing an outstanding form of art to the world.

We envision developing other programs for the deaf community—not because we ourselves are workers in rehabilitation, but because the O'Neill Foundation wishes to encourage theatre on every level throughout the country. We are developing a script service whereby deaf people can receive scripts in advance for pre-reading before attending a play to be shown in their locale. We will develop a library of stimulating visual materials for deaf production, and a service from which members of our company, or other gifted theatre people, will be sent out to work with amateur deaf and hearing groups throughout the country. The list of these possibilities is endless—and we are now seeking funds to support them.

But to return to home base—these programs and these ideas will continue to develop as we present superb professional theatre. Our principal goal must always be fine entertainment in a fresh and nourishing theatrical medium.
Adapted by SAHOMI TACHIBANA and ROBERT F. PANARA
Directed by YOSHIO AOYAMA
Setting by DAVID HAYS
Costumes by PATRICIA ZIPPRODT
Lighting by JOHN GLEASON

THE REPERTOIRE

THE TALE OF KASANE (Iromyo Chotto Karimane)
by TSURUYA NAMBOKU

CAST
Kasane: AUDREE NORTON
Yoemon: JOE VELEZ
Policeman: EDMUND WATERSTREET
Narrator: ANDREW VASNICK
Readers: WILLIAM RHYS and CORINNE BROSKETT
The action takes place during the 17th Century, by the River Kine in Japan.

SYNOPSIS
Kasane has travelled a long way hoping to meet her lover, Yoemon. Unknown to Kasane, Yoemon has killed her father and to avoid arrest he is headed for his home in the country with suicide in mind. Yoemon and Kasane meet at night on the banks of the River Kine. Kasane begs to go along with him, for she would rather die with him than to be left alone with her unborn child.

In the river, Yoemon finds Kasane’s father’s grave marker and a skull with a sickle imbedded in it. Kasane comes near as he reads it, and afraid that she might see it, he breaks the marker, causing her to become lame. Yoemon then strikes the sickle into the skull and Kasane’s face is deformed. The murdered father’s ghost is gradually possessing Kasane’s body and begins to haunt Yoemon.

A police officer appears, but Yoemon-chases him away. Kasane does not realize her transformation until Yoemon forces her to look into a mirror. She is horrified at what she sees.

Yoemon, crazed by the ghost, stabs and kills Kasane. Rain starts to fall and Yoemon takes the straw rain wear and prepares to leave. But Kasane’s ghost appears and draws Yoemon back—ever closer to her.
THE TYGER
by WILLIAM BLAKE (1757-1827)

Tyger! Tyger! burning bright
In the forests of the night.
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
And what shoulder, and what art,
Could twist the sinews of thy heart?

And when thy heart began to beat,
What dread hand? and what dread feet?
What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night.
What immortal hand or eye
Could frame thy fearful symmetry?

ON HIS DEAFNESS
by ROBERT D. PANA

My ears are deaf, and yet I seem to hear
Sweet nature’s music and the songs of man.
For I have learned from Fancy’s artisan
How written words can thrill the inner ear.

Just as they move the heart, and so for me
They also seem to ring out loud and free.
In silent study, I have learned to tell
Each secret shade of meaning, and to hear
A magic harmony, at once sincere,
That somehow notes the trifle of a bell,
The cooing of a dove, the swish of leaves,
The raindrop’s pitter-patter on the eaves,
The lover’s sigh, and thrumming of guitar—

And, if I choose, the rustle of a star!

from “SONNETS FROM THE PORTUGUESE”
by ELIZABETH BARRETT BROWNING (1806-1861)

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight.
For the ends of Being and Ideal Grace.

I love thee to the level of every day’s
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right;
I love thee purely, as they turn from praise.

I love thee with the passion put to use
In my old griefs, and with my childhood’s faith.
I love thee with a love I seemed to lose
With my lost saints—I love thee with the breath,
Smiles, tears, of all my life—end, if God choose,
I shall but love thee better after death.

JABBERWOCKY
by LEWIS CARROLL (1822-1899)

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumturk tree,
And stood awhile in thought.
And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh, Callay!
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

POEMS BY CHILDREN
From: MIRACLES: POEMS BY CHILDREN
of the English-Speaking World, collected by Richard Lewis
GIANNI SCHICCHI

CAST
Schicchi: BERNARD BRAGG
Rinuccio: RICHARD KENDALL
Betto: EDMUND WATERSTREET
Gherardo: ANDREW VASNICK
Nella: ANDREE NORTON
Gherardino: MORTON STEINBERG
Simone: CHARLES COREY
Zita: JUNE RUSSI
Marco: JOE VELEZ
Ciesca: MARY BETH MILLER
Lauretta: LINDA BOVE
Spinelloccio: LOU FANT
Notary: LOU FANT
Witness: DOROTHY MILES
Readers: WILLIAM RHYS, CORINNE BROSKETT

The scene is the bed-chamber of Buoso Donati.
The Place: Florence, Italy
The Time: 1299 A.D.

SYNOPSIS
Childless old Buoso has bequeathed his fortune to a monastery. His relatives, Rinuccio’s family, are gathered around his deathbed, more concerned about his last will than about his death. Rinuccio proposes that they seek the advice of Gianni Schicchi, a poor relative, whom he believes is clever enough to change the will to their advantage. Schicchi is summoned, and tells the Donati relatives that there is only one solution. He can impersonate the dead man, whose death has not yet been officially announced, and dictate a new will, in which the relatives will get what they deserve. The Donati family accepts the idea and they summon a notary and witnesses. In the meantime, the doctor arrives and inquires about old Buoso’s health, but Gianni Schicchi fools him. Schicchi then warns them of what may happen to them if any one of them reveals the scheme. According to the law of Florence, “All who falsify a will shall lose one hand and be exiled from the state.” The body of old Buoso is hidden and Schicchi gets into his bed. The notary comes and Schicchi dictates a new will, impersonating the dead man. However, he keeps most of Buoso’s fortune for himself. The enraged relatives do not dare to protest for fear of the law. Then Schicchi gives his share of the fortune to his daughter to allow her to marry the young Rinuccio. After performing this unseemly deed, Schicchi asks the audience to decide if he was guilty of hypocrisy.
ON THE HARMFULNESS OF TOBACCO
by ANTON CHEKHOV

CAST
Nyukhin: LOU FANT
Master of Ceremonies: WILLIAM RHYS

This short piece first appeared in the Petersburg Gazette in 1886. "The first version of Nyukhin's monologue was designed solely to amuse the audience by external comic effects which derive from the oddities, vagaries, and rambling speech of this pathetic old man who is lecturing on a subject he knows nothing about. In this later version, the emphasis has entirely changed. Most of the external comic effects have vanished. Here, Nyukhin's monologue amounts to a subtle psychological analysis of the inner man. He reveals himself, not as he appears in real life, which had been the emphasis in the first version, but as he really is—a man whose fine qualities have been distorted and wantonly destroyed over the years by a selfish, dominating wife."

—Ernest J. Simmons, "Chekhov, A Biography"

Adapted by BERNARD BRAGG and LOU FANT
Directed by GENE LASKO
Lighting by PATRICIA FLYNN

BLUEPRINTS:
Projections and Perspectives
by Rainer Maria Rilke, e. e. cummings,
Rondall Jarrell, Muriel Rukeyser,
Leonard Cohen, Anne Halley,
Theodore Roethke and Edward Field

Performed by:
The COMPANY

Blueprints . . . plans . . . ways of doing things . . . questions answered. Answered? If only we could build our lives from plans; how sure and comfortable. But often we can't even be certain of the questions which cause us such confusion. Ultimately, we discover that all of us seem to share the same struggle to penetrate and understand our experiences and in doing so we extract answers. These poems express a variety of attitudes exploring the self and the world. These poems are mostly meditative. People share their meditations: perhaps understanding nourishes understanding, and sharing ends in profit.

Adapted by LOU FANT and ERIC MALZKUHN
Directed by JOE LAYTON
Assistant to the Director RHODA LEVINE
Settings and Costumes by FRED VOELPEL
Lighting by JOHN GLEASON

THE CRITIC

by RICHARD BRINSLEY SHERIDAN

CAST

Dangle: BERNARD BRAGG
Mrs. Dangle: JUNE RUSSI
Maid: CORINNE BROSKETT
Hairdresser: WILLIAM RHYS
Servant: EDMUND WATERSTREET
Puff: JOE VELEZ
Ritornello: CHARLES COREY
Singers: LINDA BOVE, LOU FANT, RICHARD KENDALL
Musician: JOHN BASINGER
French Interpreter: MORTON STEINBERG
Underprompter: LOU FANT
Sentinels: WILLIAM RHYS, CORINNE BROSKETT
Hatton: ANDREW VASNICK
Raleigh: CHARLES COREY
Leicester: EDMUND WATERSTREET
Master of the Horse: RICHARD KENDALL
Musician: WILLIAM RHYS
Tilburina: MARY BETH MILLER
Confidante: AUDREE NORTON
 Seamstress, Dog: CORINNE BROSKETT
Governor: ANDREW VASNICK
Don Ferolo Whiskerandos: MORTON STEINBERG
Beefeater: RICHARD KENDALL
Burleigh: EDMUND WATERSTREET
Nieces: AUDREE NORTON, LINDA BOVE
Thames: EDMUND WATERSTREET
Banks: LINDA BOVE, CORINNE BROSKETT
Spanish Ships: MORTON STEINBERG, WILLIAM RHYS, CHARLES COREY
English Ships: RICHARD KENDALL, ANDREW VASNICK

First produced at the Drury Lane Theatre in October, 1779, "The Critic" remains one of the great satires on bad playwriting. Few aspects of this escape the wit of the young Sheridan (aged twenty-eight). Theatrical amateurs, the vogue of the Italian opera, self-appointed press agents (the "puffers" of plays), bad acting, plagiarism, pretentious morality, and over-ripe sentimentality are all the targets of this farce.
Adapted by BERNARD BRAGG and
ROBERT F. PANARA
Directed by MELVIN BERNHARDT
Settings and Costumes by FRED VOELPEL
Lighting by PATRICIA FLYNN

THE LOVE OF DON PERLIMPLIN
AND BELISA IN THE GARDEN
by FEDERICO GARCIA LORCA

CAST
Marcofo: MARY BETH MILLER
Don Perlimplin: CHARLES COREY
Belisa: LINDA BOVE
Mother: ANDREW VASNICK
Sprites: LOU FANT, WILLIAM RHYS
Belisa's voice: CORINNE BROSKETT

SYNOPSIS

The aging Bachelor Don Perlimplin is coaxed into marriage with the beautiful young Belisa. Her unfaithfulness begins on their wedding night, and her vanity prompts her to accept the advances of a multitude of lovers.

Her interest is particularly aroused by the sensual writings of a young man whom she has never seen. Oddly, Perlimplin encourages this liaison, claiming that his only desire is for her happiness. He kills the beautiful young man, as a last gift for Belisa. Now she may possess forever the soul of the one who loved her above all others.

Belisa’s self-love prevents her from understanding true feelings, and she does not comprehend Don Perlimplin’s triumph as her ultimate lover; the triumph of his imagination.
THE DIRECTORS

YOSHIO AOYAMA, director of "The Tale of Kasane," studied with the famous Kebukiza Theatre which features traditional Japanese dancing. His staging of "Madame Butterfly" for Tokyo's American Educational Center led to productions of "Tannhäuser," "La Bohème," and "Werther," in Tokyo. Mr. Aoyama has studied theatre and presented recitals of Japanese dance in Berlin, Paris and Rome. He helped stage the German premiere of "The Teahouse of the August Moon" and was chief technical advisor and choreographer of the Natio-Japanese production of "Madame Butterfly" filmed in Rome. Last season he directed a coast-to-coast tour of the Odora Dancers, which started at Expo 67.

MELVIN BERNHARDT, director of "The Love of Don Perlimplin" and Bellis in the Garden," has directed Frank Galgiano's "Cenerino Was Here To Stay" at the Cherry Lane Theatre, the American premiere of Henry Livings' "En" at Cincinnati's Playhouse-in-the-Park, and a double bill of Harold Pinter's "A Night Cut" and "The Dwarfs" in London. He taught and directed at the Goodman Theatre in Chicago and was assistant to Alan Schneider for Albee's "Ballad of the Sad Cafe" and the off-Broadway bill of Beckett's "Play" and Pinter's "The Lover." Last season he directed Frank Galgiano's "Father Oedipus Wants to Marry" at the American Place Theatre, "A View From the Bridge" for the Hartford Stage Company and John Guare's "Muses." This fall he will direct John Guare's "House of Blue Leaves" and Oliver Hailey's "Who's Happy Now?"

ALVIN EPSTEIN, director of "Of the Harmfulness of Tobacco," attended Queens College, Etienne Decroux School of Mime, and Habimah Theatre, Tel Aviv. He has appeared with Maurice Marcou and in "King Lear," "Waiting for Godot," "From A to Z," "No Strings," "The Passion of Josef D.," "Die Fledermaus" in Stanley "Pictures in a Hallway," "Clerambald," and "Endgame," "Postmark Zero" and "Dynamite Tonight." He has been a frequent star on television and recently has helped to develop the Berkshire Theatre Festival both as an actor and a director. This season Mr. Epstein will join the company of the Yale Repertory Theatre.

JOHN HIRSCH, who directed Shaw's "St. John" last season at the Repertory Theater of Lincoln Center, directs "Tyger, Tyger and Other Burnings." Hirsch is associate artistic director of the Stratford Shakespearean Festival in Ontario. At Stratford, Mr. Hirsch has previously directed "The Cherry Orchard," "Henry VI," "Richard III" and "Col juste." In the current season his other Canadian productions were "A Christmas Carol" and "The Skin of Our Teeth." Currently, he is working on the film "Alice's Restaurant." He directed "The Corn Is Green," "The Snob," and "The Glass Menagerie," among others. He is producer of the recent Lincoln Center Repertory production of "Yerushali" and marks his American directorial debut and he followed it with "Galileo." This season he directed "We Bombed in New Haven.

GENE LASKO, who was influential in the original concept of The National Theatre of the Deaf, directed "Blueprints." He wrote the entire program and directed segments of the NBC-TV's "Experiment in Television" featuring The National Theatre of the Deaf, and directed the N.T.D.'s first film, "The Starting Line." His film work includes "The Miracle Worker," "The Young Girl," "Of Mice and Men," "Jackie One," and "Jackie Two." Currently, he is working on the film "Alice's Restaurant." He directed "The Corn Is Green," "The Snob," and "The Glass Menagerie," as well as the pre-Broadway production of "Yerushali" with Paul Ford and Maureen O'Sullivan. Mr. Lasko teaches acting at the National Theatre of the Deaf Summer School, from which this company has been drawn.

JOE LAYTON, who recently directed "George M." staged parts of the NBC Special on the National Theatre of the Deaf, which brought these exceptional actors to nationwide attention. With the creation and staging of the musical numbers for the film "Thoroughly Modern Millie" he added screen to his Broadway and television career. He staged all three of Barbara Streisand's Emmy winning Specials, the Broadway musical "Sherry" and the recent revivial of "South Pacific" at the Lincoln Center. He has choreographed such productions as "On the Town," "Once Upon a Mattress," "Once Upon a Mattress," "Once Upon a Mattress," and "Sail Away." After creating and staging the numbers for "The Gershwin Years" on TV, Mr. Layton directed "No Strings," winning a Tony for it, and "The Girl Who Came to Supper."
VIOLET ARMSTRONG, a Brooklynite who now resides in Yonkers with her husband, studied at the New York School for the Deaf and Gallaudet College. Her theatrical experience includes Carmen in the Gallaudet Alumni Show in New York, and a production of "Lady Windemere's Fan" in New York City.

LINDA BOVE, a recent graduate of Gallaudet College, lives in New Jersey and attended the New Jersey School for the Deaf. During her stay at Gallaudet she played such roles as Polly Peachum in "Three Penny Opera," the female lead in "Spoon River Anthology," and stage managed "The Man Who Came to Dinner."

BERNARD BRAGG has been active in theatre since a student at Gallaudet College and San Francisco State College, where he received an M.A. His varied career includes: studying with Marcel Marceau; giving one-man shows both in night clubs and on various stages throughout the country; many guest appearances on TV, and his own weekly program, "The Quiet Man." He has appeared on the BBC and has given a European tour which included performances in Paris, Belgrade and Spain.

CHARLES COREY was born in San Jose, California and currently lives in Oakland with his wife and three children. He attended the California School for the Deaf in Berkeley, as well as California Arts and Crafts School in Oakland. Chief among his theatrical credits was the role of Pedro in "Moments Preserved" in San Francisco.
FROM THE HANDS OF...
CAROL MCLOY

Dear Harry,

This is a rather old brochure, however thought you might like to read a little about the National Theatre of the Deaf.

You FANT is pictured here.

He is the actor I spoke about as working for Universal. I have him in mind for the part of Howard Mullins.
GILBERT EASTMAN was born in Middletown, Conn., and was educated at the American School for the Deaf in Hartford, and Gallaudet College; he also holds a degree from Catholic University. At present he is the chairman of the Drama Department at Gallaudet. For the past ten years he has been active as director and stage manager of a long list of modern and classical plays. He is married to June Russi, an actress in the company, and they have two daughters.

LOU FANT is the only "hearing" actor in the company and is one of the country's foremost experts in sign language. Born in Greenville, S. C., Mr. Fant took his B.A. at Baylor University and his M.A. at Teachers College of Columbia University. He has performed with both deaf and speaking actors in a list of plays that include: "Blithe Spirit," "Morning's at Seven," "Stalag 17," "Good News" and "Epiphany." He presently lives in Fairfield, Conn. with his wife and four children.

PHYLLIS FRELICH hails from Devils Lake, North Dakota, and now resides in Oklahoma City with her husband, Robert Steinberg, the former N.T.D. stage manager. She was graduated from Gallaudet College where she was named "most promising" for her portrayal of Millie in "Picnic," and "best actress" for her role "Medea" and her portrayal of the Leader of the Chorus in "Iphigenia in Aulis."

RICHARD KENDALL is from Ottawa, Canada. He attended public schools in Ottawa, and entered Gallaudet College in 1964. In his senior year, he played Beverly Carleton in "The Man Who Came to Dinner," a performance which brought him acclaim and the Best Supporting Actor award.

AUDREE NORTON, who was born in Great Falls, Montana, attended the Minneapolis School for the Deaf; she holds a B.A. degree from Gallaudet College and an M.A. degree from the University of San Francisco. Three of her outstanding roles were in "Tartuffe," "Our Town" and "Little Women"; also she and Bernard Bragg, another member of our company, have scored as a song and dance team in night clubs. Audree is married, has three children and lives in Concord, California.
DOROTHY MILES was born in Wales, and made her first theatrical appearance while an infant. After completing her education and working for several years, she came to the United States to attend Gallaudet College. Her stage credits include major roles in "Kiss and Tell," "Women of Troy," "The Proposal," and "Othello." Before and since her college years she has acted in or directed a variety of school and adult group productions.

MARY BETH MILLER is from Louisville, Kentucky and attended the Kentucky School for the Deaf in Danville before proceeding to Gallaudet. Prominent among her roles at school was Mrs. Chauvenet in "Harvey." Her credits include a long list of backstage work as stage manager, lighting crew, make-up and grip.

HOWARD PALMER began his education at the Missouri School for the Deaf, took his B.A. at Gallaudet, and has done graduate work at Mississippi College. He has worked as a guidance counsellor for mentally retarded children at the Mississippi Mental Health Association and as a teacher in Arkansas. His acting credits include: "Dial 'M' For Murder," "The Robe," "Oedipus," "Hamlet," and "Othello." He and his wife have two children.

JUNE RUSSI attended the American School for the Deaf in Hartford and majored in child supervision at Gallaudet College. Two of her favorite roles have been Tracy Lord in "The Philadelphia Story" and Mel Li in "Flower Drum Song." She and her husband, Gil Eastman, live with their two daughters in Bowie, Maryland.

TIM SCANLON is from Lakewood, New Jersey where he attended both the Marie Katzenbach School for the Deaf and St. Mary of Lakewood School. He is currently in attendance at Gallaudet College. He was script writer and director for the play "Joffe Joins The Army," and has acted in "Harvey" and "Three Penny Opera."
MORTON STEINBERG, originally from Brooklyn, now makes his home in California where he works as a printer when not participating in the National Theatre of the Deaf. For many years he has been active in community drama groups and has appeared in a number of classic and modern productions.

ANDREW VASNICK, who lives with his wife and son in Ardsley, New York, was born and educated in Philadelphia. He holds a B.A. from Gallaudet and an M.S. in Education from Florida State University. His background includes printing, banking and teaching. He has also directed many plays such as “Hamlet,” “Othello” and “Oedipus.”

JOE VELEZ, another Californian, from Pleasant Hill, attended the California School for the Deaf and Gallaudet College. He has been active in theatrical circles in and around the San Francisco area in such plays as “Charley’s Aunt,” “Junior Prom,” “One Mad Night,” “Squaring It With The Boss,” “The Monkey’s Paw” and “Moments Preserved.” Joe is married and has a son and a daughter.

EDMUND WATERSTREET, a native of Algoma, Wisconsin, attended the Wisconsin School for the Deaf and this year received a B.S. in physical education from Gallaudet. At Gallaudet he was featured in such roles as Mr. Wilson in “Harvey” and Mr. Peachum in “Three Penny Opera”; he was also the recipient of the Best Actor award.

RALPH WHITE, who presently resides in Austin, Texas, with his wife and daughter, attended the George School for the Deaf and holds a B.A. from Gallaudet and M.A.’s from the University of Texas and San Fernando Valley State University. He has been director and drama coach at schools in both Georgia and Texas, and for the past 25 years has been active in amateur theatrical groups and in choral direction in various communities.
THE NARRATORS

CORINNE BROSSETT is a native of Buffalo, N. Y. and received her B.A. there from the State University of New York. While a student, she appeared in productions of "Eh?" "Ubu Roi," and "The Country Wife." A strong opera enthusiast, Corinne plays the piano and sings.

WILLIAM RHYS attended Wesleyan University as an undergraduate and is currently working for his M.A. there. Professionally he has appeared in Edna St. Vincent Milay's "Aria da Capo" at the Circle in the Square, the Frank Gaglione play, "Hide and Seek Odyssey of Madeline Gimple" and a variety of roles with the O'Neill Playwrights' Conference.

THE ADAPTORS

ROBERT F. PANARA is a former associate professor of English and Classics at Gallaudet College. He is a member of the Secretary's Committee of the National Technical Institute for the Deaf. Mr. Panara is also a consultant for a federal program, Captioned Films for the Deaf, and is co-editor of THE SILENT MUSE. He is currently Chairman of the Department of English at the National Technical Institute for the Deaf.

SAHOMI TACHIBANA is one of the foremost exponents of the Japanese dance in this country. Her repertoire contains ancient and classical dances of Japan. In addition to her work as a performer, she is also a teacher of Japanese dance. Aside from her interest in the dance theatre, she works with Japanese literature and is proficient in translating Japanese to English. Her dance lectures—demonstrations and concerts—have been acclaimed throughout the world.

ERIC MALZKUHN was born in Vallejo, California. He was educated at the School for the Deaf at Berkeley and at Gallaudet College. Mr. Malzkuhn appeared on Broadway in "Arsenic and Old Lace" and has been a teacher, vocational rehabilitation counselor, advertising typographer, copywriter, sports writer and part-time photographer. He attended the Eastern Michigan University, General Motors Institute of Technology and the College of San Mateo. Currently, he is teaching General Science and literature at the Berkeley School and setting up non-verbal pantomime instruction for the mentally retarded. He is married and has three sons. He has also written seven plays, including the first musical ever written by a deaf person.
THE DESIGNERS

JOHN GLEASON, resident lighting designer for the Repertory Theater of Lincoln Center, has designed the lighting for the initial Forum producing of "Walking To Wauldheim" and "Happiness" and for "Saint Joan," "Tiger at the Gates" and "Cyrano" on the Beaumont main stage this past season. He was also responsible for "The Alchemist" at the Beaumont and "Tartuffe" at Washington Square. On Broadway he designed the lighting for "The Porcelain Years" and "La Grosse Valise." He has just designed the lighting for the Stratford, Ontario Shakespeare Festival's "A Midsummer Night's Dream." He will be represented this season on Broadway with "The Great White Hope," "We Bombed In New Haven," "Lovers and Other Strangers," and at the Beaumont with "King Lear" and "A Cry Of Players."

FRED VOELPEL, set designer, has many Broadway costume credits which include "No Strings," for which he won a Tony Nomination and the Variety Poll Award, "Peter Pan," "The Milk Train Doesn't Stop Here Anymore" and "Sophie." He also designed the NBC Special for the National Theatre of the Deaf. He has designed this year's production of "South Pacific" at Jones Beach as well as one last year at the New York State Theater. Off-Broadway he has designed "Young Abe Lincoln," among others. He received a Master of Fine Arts degree from Yale University and teaches at New York University. This fall he designed costumes for "Merton Of The Movies" at the Tyrone Guthrie Theatre in Minneapolis.

PATRICIA ZIPPRODT, costume designer, has two Tony Awards for her designs for "Fiddler On The Roof" and "Cabaret." Among the more than thirty-five shows to her credit are "She Loves Me," "Period of Adjustment," "The Rope Dancers," "Visit To A Small Planet," "Anya," "Oh Dad, Poor Dad," "The Blacks," "The Balcony," "The Crucible," "Our Town," and "Plaza Suite." In the opera and ballet world, her designs were seen in Shostakovich and Prokofiev operas at City Center, and in the Ballet Theatre's production of Jerome Robbins' "Les Noces." She has also designed for the Phoenix Theatre, the motion picture "The Graduate" and the Lincoln Center Repertory Theater production of "The Little Foxes."
THE NATIONAL THEATRE OF THE DEAF on stage...

and behind the scenes...
THE BASCHET
SCULPTURES
FOR MUSIC

Internationally famous French sculptor François Baschet has designed and executed musical instruments which serve as background and decor for the National Theatre of the Deaf. The unconventional instruments, prototypes of which have been exhibited in museums throughout the world, and which had a dual showing in 1965 at the Museum of Modern Art and the Waddell Gallery, have been developed over the past 15 years by M. Baschet and his brother, Bernard, a professional sound engineer. They are recognized here and abroad for their aesthetic qualities as “structures” as well as for their unusual sound qualities.

These instruments were designed specifically for these productions to perform three distinct purposes. Primarily, they are played for the benefit of hearing audiences as an accomplishment to the performances of the actors and the simultaneous narration. Secondly, some vibrations of the instruments are felt by the deaf actors and serve as cues. The third purpose is to serve as decor. They range in size from 12 feet tall and 6 feet wide, to a 2 foot gong and a small, xylophone-type instrument.

Baschet was born in Paris in 1920. He studied sculpture with Emmanuel Auricoste and Hubert Yencesse, and began his research in sound in 1925. The brothers Baschet founded with Jacques and Yvonne Lasry, “Les Structures Sonores,” the experimental orchestra of Lasry-Baschet, which has given concerts throughout this country and Europe since 1955.

Music for the performances of “The Tale of Kasane” and “Gianni Schicchi” was composed by Ed Fearon. John Basinger has re-created these compositions (the music is not scored) and has composed the music for “The Critic” and the music and vocal line for “The Love of Don Perlimplin and Belisa in the Garden.”

THE MUSICIAN

JOHN BASINGER has been active in many phases of theatrical production in community groups, at Wesleyan University and at the O'Neill Foundation. John received his M.A. from Wesleyan; his B.S. was awarded at Bluffton College. His occupations have been quite varied and include engineering, farming, computer programming and teaching. He is married and lives in Middletown, Conn.
The Professional School for Deaf Theatre Personnel was convened again this year at the Eugene O'Neill Foundation in Waterford, Conn. The three week program, which ran from August 12th through August 31st, had an enrollment of 35 deaf students. They included members of the company, former students, and carefully selected participants from various areas of the country. Six hearing students from Connecticut College and Wesleyan University were also involved in the intensive training program. All classes were conducted with the help of interpreters who made use of sign language, fingerspelling and speech in their translations.

The objectives of the school are: to provide comprehensive instruction in the techniques and disciplines of acting, to develop an interest and understanding of theatre, dance, and drama, and to encourage further study and practice. By working with theatre professionals and deaf persons recognized as authorities in special areas of the theatre, the classes are exposed to many of the essential practices and procedures of production. This knowledge will be of tremendous importance in dealing with problems they will encounter in producing on the school and community level.

The program of the summer school was prepared by David Hays and Lou Fant, and administered by Mr. Fant. Stressing physical and intellectual discipline, the schedule proved to be a rigorous and intensive one. Classes were held daily, Monday through Saturday, from 7:30 a.m. until 9:00 p.m. Most of the classes were held during the day, with the evenings set aside for study, viewing and discussion of classic films, and special lectures.

This program is made available through a special grant from the Office of Education of the Department of Health, Education and Welfare.

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**THE NATIONAL THEATRE OF THE DEAF**

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Readers: Corinne Broskett and William Rhyt
Musician-Composer: John Basinger
Production Stage Manager: Rilla Bergman
Stage Manager: John Evard
Technical Assistants: Bernard Tansey, Jim Beasley
Scultures for Music: Francois Basclet
Lighting executed by: Patricia Flynn

*currently on leave from the company

Credits—Basclet Sculptures constructed at the New York School for the Deaf at White Plains, under the direction of Michael Marcelino. Costumes for "Gianni Schicchi" by Betty Williams; "Isle of Kaseare" by Eaves Costume Company; "The Critic" by Costume Associates. Settings constructed by Feller Studios. Sound by Theatresound. Lighting by Four Star.

Our thanks for the guidance of Mary Switzer and her staff. Dr. James Moss and his staff, Dean George Detmold and Dr. Roy Stelle, Also to Al Hirschfeld, Ann Malouott, Helen Plotchard, Carol Graves, Margo Rose, Laura Fant, Local 12, Carol Petella, Bill Eley, Marjorie Montgomery; Cordette and Fred Greenspan, our advertising consultants Blaine-Thompson Company and Lawrence Weiner Associates. To Nettie Fabrey, our special thanks!

If you enjoyed the performance of The National Theatre of the Deaf and would like to be part of a growing membership which helps support this non-profit organization, please write—Permanent address: The Eugene O'Neill Memorial Theatre Foundation, Post Office Box 206, Waterford, Conn, New York Address: 1860 Broadway, New York, New York.
The Foundation's purpose is to reinstate the legitimate theater as an important part of the American way of life. We hope also to establish a strong awareness of, and pride in, our fine native theatrical heritage and traditions. Appreciation of this rich past will increase appreciation of theater in the future.

In the past few years the Foundation has become a multi-faceted organization with such projects as the National Playwrights’ Conference, the National Critics’ Institute, and the Wesleyan University-O'Neill Foundation secondary school teachers training program.

We believe that the problems that plague our theater must be attacked in three basic ways. The establishment of new plays and new forms of drama; the development of future audiences, and the training of qualified critics. We are pleased to say that the National Theatre of the Deaf is the Foundation's first and foremost division and is our first project that effectively demonstrates our desire to develop and encourage totally new theatrical art forms. The O'Neill Foundation is proud to be called the home of the National Theatre of the Deaf.

The main house of the Eugene O'Neill Memorial Theatre Foundation at Waterford, Conn., located within a mile of the New London home where O'Neill spent his boyhood years.

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MISSION: IMPOSSIBLE
AND
mannix

*And love to Audree Norton of the National Theatre of the Deaf, appearing on mannix, September 28, 1968.

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