

THE SHADOW BOX

A CONTEMPORARY THEATRE · 14TH SEASON · 1978

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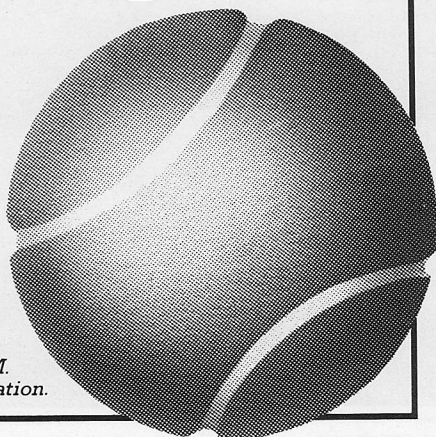
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Guest artist for **THE SHADOW BOX** is Sally Cantrell, a Portland, Oregon artist.

ACT WISHES TO THANK

THE EMPTY SPACE, DAVID BUTLER, INTIMAN THEATRE and THE UNIVERSITY OF WASHINGTON for props.

MAGGIE HAINES for volunteering in the costume shop.

FOUR SEASONS MARTINIZING LTD (on Olive Way) for costume cleaning.

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presents
Michael Cristofer's

THE SHADOW BOX

1977 Tony Award Winner — 1977 Pulitzer Prize Winner
June 8 — July 1, 1978

Director	Robert Loper
Scene Design	Karen Gjelsteen
Costume Design	Sally Richardson
Lighting Design and Technical Director	Phil Schermer
Property Master	Shelley Henze Schermer
Stage Manager	Eileen MacRae Murphy
Asst. Stage Manager	Michael Weholt

THE CAST, IN ORDER OF APPEARANCE

The Interviewer	Richard Hawkins
Joe	Ted D'Arms
Steve	Si Osborne
Maggie	Sylvia Gassell
Brian	Denis Arndt
Mark	Robert John Zenk
Beverly	Eve Roberts
Agnes	Zoaunne LeRoy
Felicity	Dorothy Chace

THE TIME: NOW.

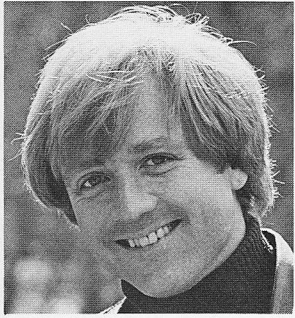
THE PLACE: COTTAGES ON THE GROUNDS OF A LARGE HOSPITAL.

THERE WILL BE ONE 15-MINUTE INTERMISSION

"There are five different stages that a person will go through when he faces the fact of his own death: denial, anger, bargaining, depression, and acceptance. These stages will last for different periods of time, they will replace each other, or exist at times side by side. . . But one thing that usually persists through all these stages is hope."

E. Kubler-Ross, M.D.

THE COMPANY



DENIS ARNDT (*Brian*) just finished playing "Prince Hal" in *HENRY IV, PART I* at ACT. Just before that performance, Denis played "Deely" in *OLD TIMES* at the Old Globe Theatre in San Diego, and "Tony Cavendish" in *THE ROYAL FAMILY* as well as "Barnet" in *THE NATIONAL HEALTH* for The Seattle Repertory Theatre this Fall and Winter. Last summer he played "James Tyrone" in *THE MOON FOR THE MISBEGOTTEN* for the Oregon Shakespeare Festival, played the title role in *BUTLEY* for The Empty Space Association and "Thomas Moore" in *A MAN FOR ALL SEASONS* for the Pacific Conservatory for the Performing Arts. He also had featured roles in *CANDIDA*, *TANGO*, *CREDITORS* and *ROSMERSHOLM* at Intiman Theatre, and many of the plays at the Oregon Shakespeare Festival since 1973.



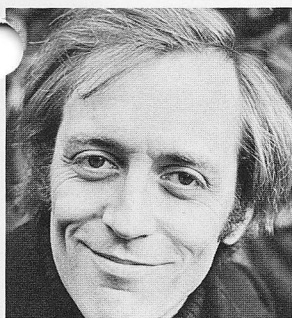
DOROTHY CHACE (*Felicity*), new to the ACT stage, has been seen as "Marya Vosnitskoya" in *UNCLE VANYA*, "Josephine" in *THE MADWOMAN OF CHAILLOT* for the Seattle Repertory Theatre; and "Emilie Ducotel" in The Cirque's production of *MY THREE ANGELS*. In and about New York, she has played "Fr. Schneider" in North Stage's *CABARET*, in George Abbott's revival of *THREE MEN ON A HORSE* and in Lincoln Centre Repertory's *CAUCASIAN CHALK CIRCLE* and *CYRANO DE BERGERAC*. Off-Broadway she has performed in the Chelsea Theatre Centre's *HOTHOUSE*, *TOTAL ECLIPSE*, *THE SCREENS* and *THE CONTRACTOR*, later filmed for PBS TV. Her numerous regional theatre experiences include Los Angeles' Mark Taper Forum production of *LEANDER STILLWELL*, McCarter Theatre's *THE SHOW OFF*, and the Washington D.C. and San Diego Shakespeare festivals. A graduate of the Yale School of Drama, Dorothy's film credits include *THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON*, *MARIGOLDS* and *PARADES*.



TED D'ARMS (*Joe*) just finished playing "Falstaff" in *HENRY IV, PART I* at ACT. Other shows at ACT include his participating in *ONE FLEW OVER THE CUCKOO'S NEST* in the leading role, and also in *DRACULA*. At Intiman Theatre he appeared in *UNCLE VANYA*, *MISS JULIE* and *BUS STOP*. Ted has appeared at The Seattle Repertory Theatre in *RICHARD II* and *THE PRICE*. At the Oregon Shakespeare Festival three seasons ago he was seen in *OEDIPUS REX* and last season in *ANTONY AND CLEOPATRA*. He played the lead in the made-in-Seattle feature film *DOUBLES*. The just-concluded run of *WHAT THE BUTLER SAW* at the Bathhouse Theatre was directed by Ted, as was the Skid Road show, *HABEAS CORPUS*. He is a professional photographer who has had exhibitions in Seattle, New York, London and Paris.



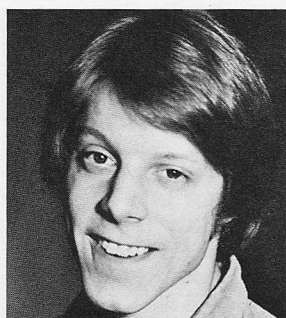
SYLVIA GASSELL (*Maggie*) first appeared at ACT three seasons ago in *QUIET CARAVANS*. She made her Broadway debut in *TIME OF THE CUCKOO* and was cited for a Donaldson Award. She toured in the National Company of Arthur Miller's *AFTER THE FALL*, did the Chicago production of *A VIEW FROM THE BRIDGE*, and played in *DEATH OF A SALESMAN* at the Penn State Festival of the Arts. She has toured in *A STREETCAR NAMED DESIRE*, *PRISONER OF SECOND AVENUE*, *SIX RMS RIV VU*, Shaun O'Casey's *I KNOCK AT THE DOOR*, and *HOT L BALTIMORE*. Her Broadway shows include *SWEET LOVE REMEMB'RED*, Margaret Sullivan's last play. Off-BROADWAY, she has appeared in numerous productions, among them *FRAGMENTS*, *THE TYPISTS*, *USA*, *AS YOU LIKE IT* and *ROMEO AND JULIET* (for Joe Papp), Kafka's *METAMORPHOSIS* for The American Place Theatre, and Yeats' *UNICORN AND THE STARS* for the Chelsea Theatre. Just before coming to Seattle, she appeared in *THE HOUSE OF BERNARDA ALBA* for the Cincinnati Playhouse.



RICHARD HAWKINS (*Interviewer*) just finished playing "Bar-dolph" in *HENRY IV, PART I*, and last year played "Silvius" in *AS YOU LIKE IT*, "Marley's Ghost" in *A CHRISTMAS CAROL* and in The Young ACT Company's touring production, *THE ODYSSEY*, for ACT. This year, following his appearance as "Reverend Wyler" in *THE OTHER SIDE OF HELL* with Alan Arkin on NBC in January, Rich travelled to Los Angeles to play "Norman" in *NORMAN AND THE KILLER*, a film scheduled for release later this year. Elsewhere in Seattle, Rich has appeared in productions of *FIDDLER ON THE ROOF* at Cirque Dinner Theatre, *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM* at the Skid Road Theatre, *RAISIN IN THE SUN* at Black Arts/West and *THE CHERRY ORCHARD*, *CAMINO REAL* and *YOU NEVER CAN TELL* at the University of Washington.



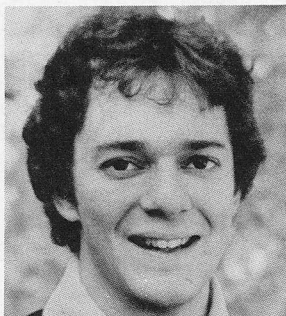
ZOAUNNE LE ROY (*Agnes*) was last seen on ACT's stage as "Eunice" in *A STREETCAR NAMED DESIRE* and the hotel receptionist in *HOT L BALTIMORE*. The previous season she appeared as "Nurse Ratched" in *ONE FLEW OVER THE CUCKOO'S NEST*. Zoaunne has played over 200 roles in character parts and leading ladies, as well as a leading man ("Algy" in *THE CLUB*), and returns to Seattle following two seasons at the Cricket Theatre in Minneapolis, where she played "Martha" in *WHO'S AFRAID OF VIRGINIA WOOLF*, "Maggie" in *THE SHADOW BOX*, "Nell" in *RED ROVER, RED ROVER* and "K.C. The Silver Dollar Songbird" in the World Premiere of *AND IF THAT MOCKIN'BIRD DON'T SING*. She played "Edna" opposite Sid Caesar in *PRISONER OF SECOND AVENUE* and "Sandra" opposite Herschel Bernardi in *A THOUSAND CLOWNS* at the Cirque and was seen as Ralph Waite's secretary in the CBS movie *THE SECRET LIFE OF JOHN CHAPMAN*. She will again be Guest Artist at Dale Wasserman's Midwest Playwriting Conference this summer after she completes filming Stanley Kramer's *THE RUNNER STUMBLES*.



SI OSBORNE (*Steve*) appeared in *HENRY IV, PART I* at ACT last month. He has studied acting at the Lee Strasberg Institute in New York, at Rocky Mountain College and the University of Washington with Cedric Winchell. While at Rocky Mountain College he played "Horace" in *THE LITTLE FOXES*, "Will" in *A CRY OF PLAYERS*, "Tiberius" in *THE DEATH OF PILATE*, "Morris" in *THE HEIRESS*, and many other roles. For the Billings Studio Theatre, Si played "Quentin" in *AFTER THE FALL*, "George" in *OF MICE AND MEN*, the "Narrator" in *A THURBER CARNIVAL*, and "Murray" in *A THOUSAND CLOWNS*, among others. He played "Arthur" in *THE HEIRESS* at the University of Washington.



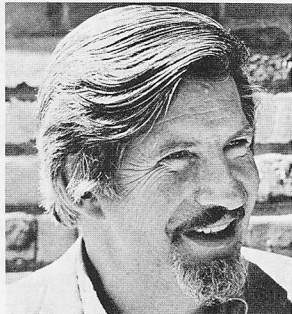
EVE ROBERTS (*Beverly*) was last seen on ACT's stage in *OH COWARD* in 1975. Her many theatre credits include more than ten productions at the Seattle Repertory Theatre, most recently as "Julie" in *THE ROYAL FAMILY* and "Suzanna" in *SUZANNA ANDLER*. She played "Claire" in *THE RULING CLASS* at A.C.T. in San Francisco, "Rose" in *GYPSY* for the Pacific Conservatory of the Performing Arts in Santa Maria, and "Anna" in *TOYS IN THE ATTIC* for Intiman Theatre. On Broadway, she appeared in *THE THIRD BEST SPORT* with Celeste Holm, and off-Broadway appeared in *THE BIG KNIFE* with Carroll O'Connor, *ONCE IN A LIFETIME*, directed by Peter Bogdanovitch, and *DETECTIVE STORY*. As a charter member of New York's Association of Producing Artists, she played such roles as "Olivia" in *TWELFTH NIGHT* with Rosemary Harris, directed by Allen Fletcher, and "Jeannette" in *THE LADY'S NOT FOR BURNING*, directed by Richard Easton. Eve has been an associate professor of drama at the University of Washington since 1969.



ROBERT JOHN ZENK (*Mark*) just finished playing "Gadshill" in *HENRY IV, PART I* and recently toured with The Young ACT

THE COMPANY

Company in *THE ODYSSEY*. While at the Pacific Conservatory of the Performing Arts, he was seen as "The Baron" in *THE MADWOMAN OF CHAILLOT* and "Berthold" in *ENRICO IV*, as well as appearing in *MARAT/SADE* and *THE CRUCIBLE*. Bob also played "George Washington, George III, Thomas Jefferson, Paul Revere" and "John Burgoyne" in *THE LIBERTY DANCE OF HENRY SPARROW* at the Kennedy Center in Washington, D.C., and was recently featured in the title role of the Northwest Chamber Orchestra's *THE SOLDIER'S TALE* by Stravinsky. Other roles have included "Stanley" in *THE BIRTHDAY PARTY*, "Banquo" in *MACBETH*, "Antipholus of Ephesus" in *COMEDY OF ERRORS*, and the boy in *BOY MEETS GIRL*.



DIRECTOR ROBERT LOPER, a member of the School of Drama faculty at the University of Washington, is well-known to audiences as both a director and an actor for ACT, the Seattle Repertory Theatre, and the Oregon Shakespeare Festival. At ACT, he has directed *OF MICE AND MEN*, *IN CELEBRATION*, *THE COLE PORTER REVUE*, *OLD TIMES*, *THE BOYS IN THE BAND*, *UNDER MILK WOOD*, and *DESIRE UNDER THE ELMS*. His most recent productions at the Oregon Shakespeare Festival include *OEDIPUS THE KING* and last season's *ANTONY AND CLEOPATRA*. Last year he also directed *BINGO* for The Seattle Repertory's Second Stage, and this Spring he appeared as "Birabeau" in the Seattle Rep's production of Feydeau's *13 RUE D'AMOUR*.

AUTHOR MICHAEL CRISTOFER is both a playwright and an actor and has, for the past several years, been practicing both his crafts at the Mark Taper Forum in Los Angeles. Last season, another of his plays, *ICE*, was included in the Taper season. His earlier produced works include *PLOT COUNTER PLOT* at St. Clements Space in New York, *THE MANDALA* at Philadelphia's Theatre of the Living Arts Workshop and *AMERICOMMEDIA*, a revolutionary street theatre production that traveled the East Coast in the midst of the 1972 presidential campaign. As an actor, he has played major roles in several Mark Taper Forum productions, among them *SAVAGES*, *ASHES* and *THE TOOTH OF CRIME*, *AJAX* and *THE THREE SISTERS*. His TV appearances include "Sandburg's Lincoln," "The Entertainer" with Jack Lemmon, and George Schaefer's production of "The Last of Ms. Lincoln" by James Prideaux. His repertory credits include major roles at the Arena Stage in Washington, in *THE CONTRACTOR* and *NO PLACE TO BE SOMEBODY* at ACT, Theatre of the Living Arts in Philadelphia, the Beirut Repertory Company in Lebanon and, during the 1970-71 season the American premiere of *YEGOR BULICHOV* at the Long Wharf. Michael also appeared in the New York Shakespeare Festival's production of Chekhov's *THE CHERRY ORCHARD*.

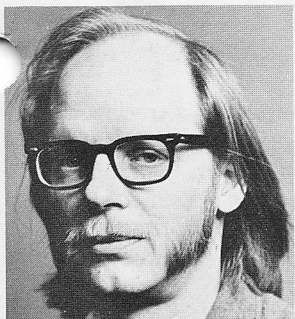
THE STAFF



SET DESIGNER KAREN GJELSTEEN, an M.F.A. graduate of the University of Minnesota, has worked for the Annenberg Center of Performing Arts in Philadelphia and in the Twin Cities for the Minnesota Opera Company and the Chimera Theatre, where for two years she was their resident costumer. She has designed scenery in Seattle for four years, and last year at ACT designed sets for *AS YOU LIKE IT* and *THE CLUB*. Most recently, Karen designed *OREGON GOTHIC*, which is a play by actor Kurt Beattie currently playing at The Empty Space Association, where Karen is resident designer. For Intiman, she has done sets for *THE IMPORTANCE OF BEING EARNEST*, *BUS STOP* and *HEDDA GABLER*, and is scheduled to do Intiman's last show of the 1978 season, *DANCE OF DEATH*. Other credits include doing work for the Palace Theatre, The Bathhouse Theatre and *PONCHO* Theatre. Karen will also be designing ACT's fifth show this season.



COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman College in drama and her master's degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last two years, having designed every production. Recently, she designed the costumes for *THE BOY FRIEND* at the Palace Theatre, and *LANDSCAPE OF THE BODY* at The Empty Space. Sally has also designed costumes for Intiman's productions of *THE UNDERPANTS*, *CANDIDA* and *HEDDA GABLER*, and The Empty Space Association's productions of *DANDY DICK*, *THE SEA* and *RONNIE BWANA JUNGLE GUIDE*.



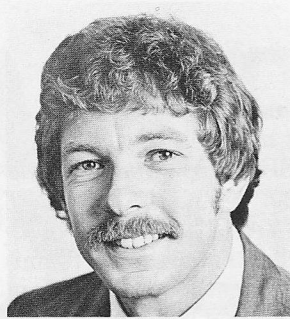
LIGHTING DESIGNER AND TECHNICAL DIRECTOR PHIL SCHERMER received his master's degree from the University of Washington. Phil has been ACT's technical director for the past two and a half years. He has designed lighting for *A CHRISTMAS CAROL*, *DESIRE UNDER THE ELMS* and *THE CLUB*, and most other plays over the last eleven years at ACT. At Empty Space Phil designed the lighting for *AMERICAN BUFFALO* and *HEAT*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil also designed the sets for *BUTTERFLIES ARE FREE* and *FIRE!* at ACT.



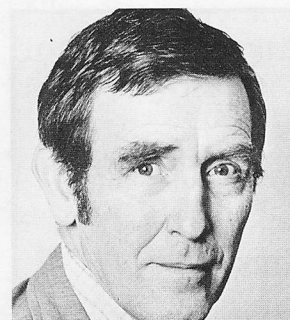
STAGE MANAGER EILEEN MACRAE MURPHY is in her fifth season as stage manager of ACT. In the past eight years she has stage managed over 600 performances. A graduate of the University of Washington, she received her master's degree in directing. In 1976 she directed *FIRE!* at ACT, and in 1977 the Whistlestop Revue for The Young ACT Company. Among her other directing credits are *INTERMEZZO*, *LOSERS*, *SUNDAY FUNNIES*, and *THE PUBLIC EYE*. She has acted in productions of *THE CRUCIBLE*, *BAAL*, *ALICE IN WONDERLAND*, and *PLAYBOY OF THE WESTERN WORLD*.



MUSICAL DIRECTOR STAN KEEN is also the musical director for the Emmy Award children's series, "Boomerang," on KOMO TV. This past winter he was featured on "Music to See" and the Super Special, "Mister Candyman" on CBC TV in Canada. During April Stan appeared with WE 3 at the John F. Kennedy Center, and at the Alliance for Arts in Education "Project Outreach" in Denver. Stan's Northwest Jazz Quintet was featured in four Inner-City School concerts with the Seattle Symphony.



GENERAL MANAGER ANDREW M. WITT has had experience in various facets of theatre as a former actor, stage manager, and director. His directorial credits include *BRECHT ON BRECHT* for the Intiman Theatre, *THE HOSTAGE* at the Anacortes Community Theatre, *YANKEE DOODLE* for Seattle Junior Programs, productions for the University of Washington and the Marion Art Center in Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at the O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle, and a member of the Board and Executive Committee of the Arts Alliance of Washington State. A graduate of the Monson Academy in Massachusetts, Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama in acting/directing from the University of Washington. He sits on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts, and recently created Seattle's half-price ticket booth operation in downtown Seattle. **TICKETS: TONIGHT.**



ARTISTIC DIRECTOR GREGORY A. FALLS is the founder of A Contemporary Theatre, where he has directed more than 50 productions, including *HENRY IV, PART I* this season and last season's *AS YOU LIKE IT* and *A CHRISTMAS CAROL*, which he adapted, and The Young ACT Company's production of *THE ODYSSEY*. Two years ago he directed five of the season's plays, including *SIZWE BANSI IS DEAD*, *THE TIME OF YOUR LIFE*, *SCAPINO!*, *BOCCACCIO* and *A CHRISTMAS CAROL*. Greg founded the Champlain Shakespeare Festival in Vermont, and was Artistic Director for four years, directing *HAMLET*, *RICHARD II*, *HENRY IV*, among others. For ten years he was the executive director for the School of Drama at the University of Washington. A Fulbright Scholar, he is listed in *WHO'S WHO IN THE AMERICAN THEATRE* and *WHO'S WHO IN THE WEST*. Among other honors, in 1973 he received a Gold Medal from ACTF, John F. Kennedy Center, for his contribution to American Theatre.

BACKSTAGE

by Jack Leahy

"Talk to him and he's dying?"

"Yes."

*"That's kind of mean. I mean,
talking to a man and he's dying."*

from VITAL SIGNS by John Langone

In Tolstoy's *THE DEATH OF IVAN ILYCH*, a character by the name of Peter Ivanovich has a momentary illumination at the funeral service for the recently departed Ivan: "Why," says Peter Ivanovich, "that might suddenly, at any moment, happen to me." For a time, he is utterly terrified—but the thought soon occurs to him that, after all, this has happened to Ivan Ilych, and not to him. Further, thinks Peter Ivanovich, death should not and would not happen to him and to even think for a moment that it could was a dispiriting, not to mention, depressing, thought. Thereupon, Peter Ivanovich erased the subject from his mind and immediately after the service, left to play cards with his friends.

Most of us find ourselves sharing Peter Ivanovich's attitude towards death. This frame of mind, however, has not been static through history, but in fact comes into being concurrently with the ability of medicine to prolong life. In the past, death and the possibility of death, were accepted with less fear and despair than they are today. In his book, *WESTERN ATTITUDES TOWARD DEATH*, Philippi Aries calls this resigned attitude "Tamed Death," and stresses that daily familiarity with mortality created what he

terms a more humane and compassionate "Vulgate Death."

In a world of movement and change, this traditional attitude toward death is rapidly disappearing. "We have become as Gods," says Buckminster Fuller, "therefore we should begin to live like them." The unspoken corollary to this concept is that the Gods are immortal; consequently, so are we. Death not only does not have a dominion; it does not even have a local habitation or a name.

Elizabeth Kubler-Ross, the renowned author of the path-breaking *ON DEATH AND DYING*, began work with the dying in the 1960's when she tried to interview dying patients for a medical school seminar. To her surprise, when she asked the staff on each ward if they had any dying patients, she always got the same answer: no. Yet it was quite obvious to her that this was simply untrue. Medical staffs treated the patient to the best of their ability, but ignored the fact that in spite of all treatment, some patients were terminal. Death had become taboo.

In the past nine years since the publication of Kubler-Ross's book, this taboo has been weakened—in fact, nowadays, death is in vogue, at least as the topic of hundreds of books, seminars, articles and educational classes from the college level to the primary grades. And of course, when any shift of public attention takes place, it is not long before the dramatist uses the proscenium of his craft to more closely focus upon changing cultural values.

From the earliest Sanskrit plays through Shakespeare to that salesman named Willie, death has been a major theme of drama. And still is, although the vehicle that explores the subject seems to have shifted from tragedy to comedy. One thinks of Peter Nichol's marvelous *NATIONAL HEALTH* where the patients hold a kind of ultimate authority: they are dying. Then came *THE GIN GAME*, with Hume Cronyn and Jessica Tandy, two patients in a nursing home where the only exit is death.

THE SHADOW BOX uses dying as both subject and form. Unlike other plays on dying, it is death itself—not society and its multitude of flaws—that is the subject of the play. The act of dying confers a kind of simple dignity on these people. In their own way, each of them is very much worth listening to.

ABOUT THE PLAY

THE SHADOW BOX is one of only ten plays in the last fifty years to win both a Tony Award and the Pulitzer Prize for drama. The play received its first production at the Mark Taper Forum in Los Angeles, and later, supported by a Ford Foundation Grant, the same production played at the Long Wharf Theatre in New Haven. Subsequently, it was moved to Broadway. New productions have appeared at such regional theaters as The Studio Arena Theater in Buffalo, and the Cricket Theater in Minneapolis.



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THE WONDER of MICHAEL CRISTOFER

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"Playwright/actor Michael Cristofer is a gaunt young man with a black beard and dark, sunken eyes. Good looking in a gentle brooding way. . . for anyone who saw the play before getting a look at the playwright, Michael Cristofer's youth comes as a surprise. . . because THE SHADOW BOX is about dying. It's a brilliantly written, funny, moving life-celebration about three people who are terminally ill—and if you think all that's an impossible contradiction, you haven't seen the play. . . Michael Cristofer is 32 and he wrote THE SHADOW BOX six years ago when he was 26. How is that possible?"

"When you talk to Michael for a while you pick up clues. There's a touch of the holy man about him, though that description might make him laugh. Even so you have a strong sense that he's a man on a pilgrimage toward self-discovery. But 'the way' for him is rather unusual. It's not meditation or good works or religion, but acting and writing for the theatre. 'In the theatre,' he told me, 'I can explore areas of myself I can't explore in other places in my life. It has been my refuge—my way of making a little sense of the chaos of life in a ritualistic way.'

"When you see Michael this way—as a man on a quest—you begin to understand why he responded as he did to a *New York Times* reporter who suggested facetiously that now that he had won a Tony and Pulitzer in the same year, he had nowhere to go but down. 'I think,' Michael is quoted as replying, 'I would like to get totally in touch with who I am and then write something about it that would be meaningful to other people. I think every life can be a small work of art.'

"Over the years Michael has investigated various aspects of his life through the roles he has played or plays he has written. As the student 'Trofimov' in THE CHERRY ORCHARD, he took a long look at his lost idealism. As the husband in ASHES, he reexamined his feelings about fatherhood—'I thought I had come to grips with the idea that I would not marry and have children, but ASHES forced me to go back to a place where those instincts were strong.'

"The impetus for writing THE SHADOW BOX—and in the process confronting his own fears of death—came when Michael heard a close friend had incurable cancer. 'In thinking about her approaching death, it occurred to me that virtually everyone alive is terminal, and that that's a funny, sort of ironic situation—especially since it's so carefully avoided.' Michael further surmised that there is a substantial difference between people aware of their own mortality and those who are not—'For one thing, if your life's on the line, it certainly affects your relationships with others.'

"While he was working on the play, Michael talked to a



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Fare Range*

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8 Days	952	1928
12 Days	1392	2688

Season: Winter—Spring
Cruise Lengths: 7-11-12 Days

Ships: Island Princess, Sun Princess, Pacific Princess

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Fare Range*

7 Days	\$532	\$1442
11 Days	836	2262
12 Days	1008	2472

Season: Fall 1978

Cruise Lengths: 54 Days round trip, 29 Days Los Angeles to Sydney.

Ship: Island Princess/Embarking from: Los Angeles and Sydney

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South Pacific

Fare Range*

54 Days	\$4806	\$10962
29 Days	3460	6998
25 Days	3100	6150

*Per adult based on double occupancy.

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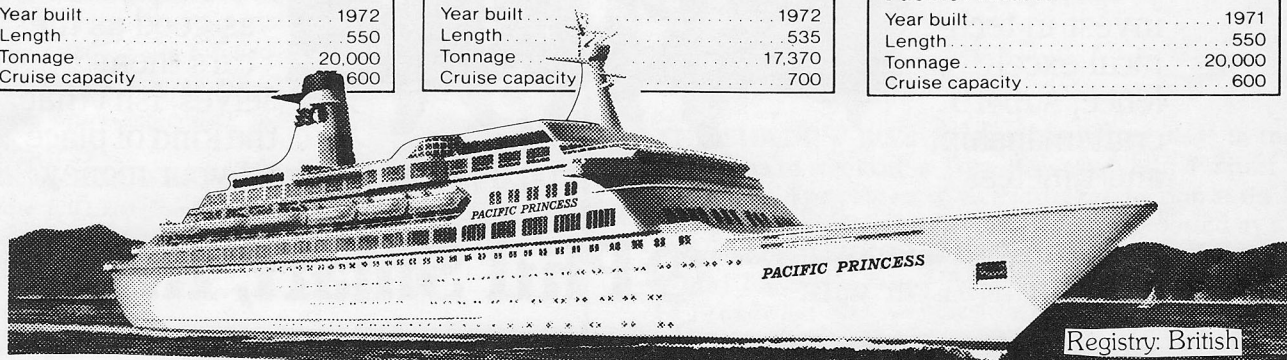
Year built	1972
Length	550
Tonnage	20,000
Cruise capacity	600

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Year built	1972
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Tonnage	17,370
Cruise capacity	700

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number of doctors personally involved with cancer patients. And later, when the play was evolving on the stage of the Mark Taper Forum, there were frequent symposiums after a performance—'where patients would come and speak openly to me and the cast about what they were facing.'

"As a result of writing *THE SHADOW BOX*, Michael went through some important personal changes. 'I began to see that the greatest sin is to waste time by approaching life with the attitude of "I'll get through today and tomorrow may be better." I'm now conscious that like everyone alive, my time is limited so I want to use it creatively and I don't just mean creatively in the artistic sense, but in a personal way.'

"The more you talk with Michael Cristofer (that's a stage name, his real name is Michael Procaccino), the more strongly you feel that he is inordinately well-equipped intellectually and emotionally to fulfill his goal of self-discovery. He credits his parents for giving him these gifts.

"My father, who worked in a factory in Trenton most of his life, was stationed near New York during World War II and he developed a love for the theatre. He took me to my first play—either *ABIE'S IRISH ROSE* or *FINIAN'S RAINBOW*—when I was four.'

"Both Michael's parents created a sort of amazing environment in which they gave him 'a sense of being able to accomplish anything—even when I know they didn't understand what it was I was about... That truly was the best thing about winning the Pulitzer and the Tony. It was a way of repaying them.'

"Michael was pleased about these awards for another reason—'I now feel free to call myself a writer without having to defend it in public places.' This seems surprising because, though *THE SHADOW BOX* is his first play on Broadway, it is certainly not his first effort. He has written a total of nine plays, most of them for the Mark Taper Forum, the exciting regional theatre run by Gordon Davidson in Los Angeles. 'The Taper,' says Michael, 'is another gift. It's like a major workshop with the most beautiful stage in the world. There's not the burden there to write saleable plays.'

"When *THE SHADOW BOX* first opened it was titled *NEWS FROM THE CITY OF HOPE*—'but then the lawyers from the hospital of the same name came after me.' Michael chose the title *THE SHADOW BOX* when the niece of a friend brought one home that she had made in school. 'It seemed an appropriate title because a shadow box delineates a tiny scene and throws light on it so you can see it more clearly. I also like the suggestion of "shadow boxing"—fighting an unseen enemy.'

"There's no question that *THE SHADOW BOX* has been a personal, critical and artistic triumph for Michael Cristofer, as well as for almost everybody associated with the production (in addition to 'best play,' three cast members were nominated for Tonys and the director Gordon Davidson won as 'best director'). Audiences cry a lot and laugh a lot and leave the theatre feeling enriched. Even so, there are still some people who stay away because they are 'put off' by the subject.

"It's not an oppressive evening,' says the playwright. 'It's a very funny play. And yet I get hundreds of letters from people saying "I didn't want to go but I'm so glad I did." Sometimes it makes me wonder whether even now, after the ethical and sexual revolution of the '60's, death may be the last thing left in the closet.'"

by Joan Alleman Rubin



Michael Cristofer as "Marshall" and Ben Tone as "Old Ewbank" in ACT's production of *THE CONTRACTOR* in 1973.

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PREVIEW NIGHT TICKETS (the Wednesday before opening night of each play) may be purchased at the door the night of the performance for \$2.50, on a first-come, first-served basis.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales — or a corporate family event, a couples' night out, or a fundraising benefit for your organization or business — call Robin Atkins, ACT Box Office, 285-5110.

TO OUR OPENING NIGHT AUDIENCE: Complimentary refreshments and wine will be served in our rehearsal room, Backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests. Wine is courtesy of the Pike and Western Wine Merchants in the Soames-Dunn Building in the Pike Place Market. This year's opening night party committee includes Jeane Lipps, chairman; Jerry Peterson, Sue Vitale, Cindy Mazzola, Dolly Mullens, Jim DePartee, Lauri Hawthorne, Rochelle King, John Renforth, Nancy Nichols, and Judy Schoenocker.

ACT wishes to thank all the volunteer committees and workers for their tremendous efforts and work on behalf of the theatre's activities.

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.

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

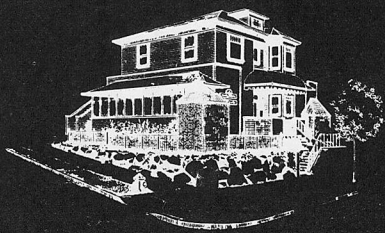
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BALLYMURPHY

Michael Neville
July 6-July 29

to avoid the violence, those who try to escape, and those who are driven to retaliation. BALLYMURPHY showcased at the Manhattan Theatre Club last year and is being revised for the ACT premiere production. Michael will be working directly with director Greg Falls in the revision of this work for the ACT production.

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Producing live theatre involves the energies and commitment of many people, not the least of whom are our contributors. Without them the show could not go on. We wish to thank all of ACT's donors, both those listed below and those who wish to remain anonymous, for their very generous contributions. Each of them, by responding to ACT's 1978 fund-raising appeals, has made it possible for you (and ACT) to be here for this performance.

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