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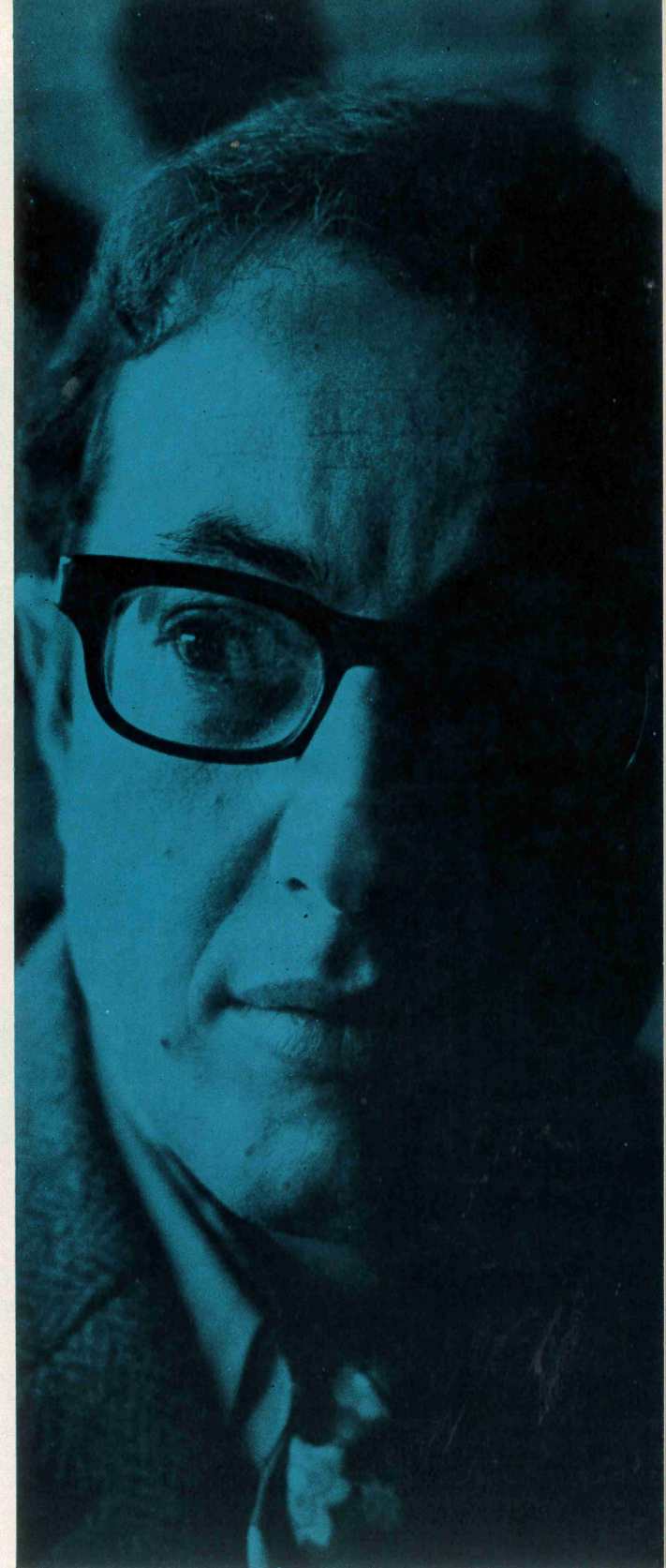
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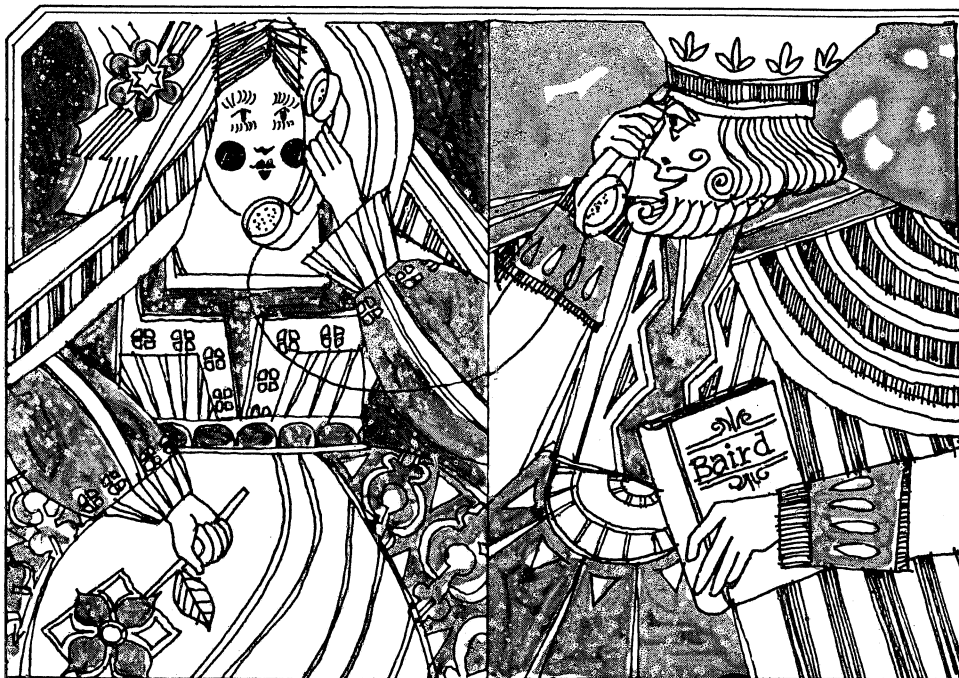
World Premiere
*The Prince
of Peasantmania*

FRANK GAGLIANO

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TUNC YALMAN, Artistic Director

CHARLES R. McCALLUM, Managing Director

presents

THE MILWAUKEE REPERTORY THEATER COMPANY

in

THE WORLD PREMIERE

of

FRANK GAGLIANO'S

The Prince of Peasantmania

Music and Sound by JAMES REICHERT

Song Lyrics by Frank Gagliano

FEB. 20 to MAR. 22

THE MILWAUKEE REPERTORY THEATER COMPANY

FIFTEENTH SEASON

1969 - 1970

TUNC YALMAN, *Artistic Director*

CHARLES R. McCALLUM, *Managing Director*

ASSOCIATE DIRECTOR: Ronald L. Hufham

ACTING COMPANY:

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Rhoda B. Carrol
Al Corbin
Michael Fairman
John Glover
Anthony Heald
Tana Hicken
Stuart Kendall

Charles Kimbrough
Mary Jane Kimbrough
Diana Kirkwood
William Lafe
William McKereghan
David Metcalf
Maggie Olesen
Virginia Payne

Penelope Reed
Ronald Steelman
Jack Swanson
Michael Tucker
Ron Van Lieu
Eleanor Wilson
Ric Zank

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Barry Boys
Ronald L. Hufham

Eugene Lesser
John Olon-Scrymgeour
Anthony Perkins

Boris Tumarin
Tunc Yalman

PRODUCTION DESIGNER:

William James Wall

LIGHTING DESIGNER:

William Mintzer

PRODUCTION STAGE MANAGER:

Merry Tigar

DESIGN STAFF:

Assistant Set Designer, Jay Depenbrock; Special Assistant for Scenery for "The Prince of Peasantmania", Max C. DeVolder; Assistant Costume Designer, Janet C. Warren; Costumes Executed by Charlotte F. Cole; Assistant Cutter-Fitter, Ellen M. Kozak; Design Assistant, Margaret Peckham (Properties); Properties Assistant, Terry E. Grazer; Seamstresses, Billie Duncan, Catherine Getti, Maggie Gural; Wardrobe Mistress, Maureen Flanigan; Special Assistant for Lighting for "The Prince of Peasantmania", Eric Gertner.

PRODUCTION STAFF:

Stage Manager, Julia Gillett; Assistants to the Stage Manager, Christopher Holder, Margie Perkins; Master Electrician, Harley Rodd; Master of Properties, John W. Hansen; Sound Engineer, Robert Hume; Stage Carpenter, Gary Baehler; MRT Fellows, Edward Brubaker, M'lou Brubaker, Katy Dierlam, William Fenno, Joan Graves, Richard Powell; MRT-Grinnell College Fellows, Jane Buchholz, Michael Grant, Larry Grimm, George Kon, Patricia Loeb, Susan Perkins.

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Administrative Secretary, Karen Eisendrach; Season Subscription, Dzidra Benish (Manager), Patricia McCallum, Elizabeth Tucker; House Manager, Audrey Brownell; Auditors, Ritz Holman & Co.; Play Readers, Robert Jorge and Linda Bishop, Marilyn Meissner, Linda Steelman.

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MOVEMENT CONSULTANT: Myron Howard Nadel.

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FRANK GAGLIANO, Playwright

One cannot ponder Frank Gagliano's work without discussing the man himself. Unlike many playwrights today, he is a man of the total theater, concerned with all art forms, and closely attuned to the world around him. These factors not only make him an articulate playwright but also shape his ability to communicate and contribute to his consummate ability as a teacher. (Frank Gagliano is currently Playwright-In-Residence at Florida State University in Tallahassee where he also teaches a playwriting seminar.)

Gagliano is a keen observer of the human condition, thus enabling him to give breadth and life to his characters. He is an artist who loathes the way man has polluted himself and his environment, but still, as a compassionate playwright, he retains love and sympathy for man himself.

Like O'Neill, Gagliano is constantly experimenting not only with styles, but also with ways to better project his ideas. Everything is grist for his mill. Having married a budding young soprano, he has become more and more aware of the power and connotative aspects of music which have played an ever-growing part in his work. Originally using it as background in THE CITY SCENE, it became almost a scenic effect in FATHER UXBRIDGE WANTS TO MARRY and finally a major component in THE PRINCE OF PEASANTMANIA. The Theatre of the Deaf so intrigued him that he introduced sign language into his children's play THE HIDE AND SEEK ODYSSEY OF MADELINE GIMPLE (a play for which he also wrote his own music). Television and film have also concerned him; and his BIG SUR, written especially for NBC's Experimental Television, was a work which ably allowed that medium to live up to its potential.

THE PRINCE OF PEASANTMANIA first came to my attention in 1967 as a preliminary draft which even in its unfinished state already had the sweep and power so evident in its final form. Gagliano had been a playwright at the National Playwrights' Conference for two years then (and every subsequent year) and had already been recognized as an important talent by the producing team of Barr-Wilder-Albee who had produced his first major work, CONERICO WAS HERE TO STAY.

At the time of this first draft of "PRINCE", Gagliano had already completed his successful FATHER UXBRIDGE WANTS TO MARRY, and we had decided to produce it as part of the 1967 Conference. Many people feared that a play of such scope as "PRINCE" would never reach the stage, as the current theater seemed as afraid of large ideas as of large casts. It was for this reason and the belief in the need to prove the importance of this work that we decided to do this play as a major work of the 1968 Playwrights' Conference.

The Milwaukee Repertory Theater Company's production of this dynamic play once again affirms the fact that audiences in search of adventurous theater and rewarding and exciting theatrical experiences can look to the regional theater movement.

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" . . . I am convinced that unless the resident professional companies have as one of their basic commitments (as opposed to fine-sounding public pronouncements) the developing of writers and the producing of their plays, they will not, in the long run, substantially change the American theater . . . They will succeed only if they create the two conditions essential for a healthy theater with a continuing vitality: opportunity for the playwright to develop and practice his craft, and an audience which comes to the theater with that sense of expectancy, so often disappointed on Broadway, that it is about to participate in an occasion of discovery."

From Robert W. Corrigan's Introduction to "New American Plays"
(Hill and Wang)

THE PRINCE OF PEASANTMANIA AT MRT

With THE PRINCE OF PEASANTMANIA the Milwaukee Repertory Theater Company's policy of presenting new plays over the past four seasons reaches its most ambitious stage. It all started in the fall of 1966 when we inaugurated the THEATER FOR TOMORROW New Play Series with a generous grant from the Rockefeller Foundation. MRT was in fact the first regional repertory company to collaborate with the Rockefeller Foundation over a new play project. (Since then several other theatres, notably the Center Theatre Group in Los Angeles and the Repertory Theatre of Lincoln Center in New York, have presented new play programs under similar grants.) Our collaboration with the Foundation lasted for two seasons (1966-67 and 1967-68) during which four new plays were presented for a limited number of performances on a non-subscription basis. The plays in question were Rosalyn Drexler's double-bill consisting of THE INVESTIGATION and HOT BUTTERED ROLL (published by Random House following the MRT production), Douglas Taylor's THE SUDDEN AND ACCIDENTAL RE-EDUCATION OF HORSE JOHNSON (subsequently produced on Broadway and published by the Dramatists Play Service), THE HEAD OF HAIR by Allen David III (currently being presented at the New Theatre in New York with Boris Tumarin in the lead), and OH PIONEERS by Douglas Taylor (later presented by the Theatre de Lys Off-Broadway).

During the season of 1968-69 MRT's new play series underwent a change. We presented only one new work, THAT'S THE GAME, JACK, Douglas Taylor's controversial drama about race relations, for a straight two-week run. The project was subsidized by a grant from the National Endowment for the Arts. Even though THAT'S THE GAME, JACK did not have the benefit of being part of MRT's subscription series, it's limited run played to 92% of capacity. We had anticipated that it would take about three years to build up an interest among our audiences toward seeing new plays as part of their natural theatre fare. The time appeared to have come to put the growing interest and spirit of discovery toward new plays to the test by finally including an untried, unknown, unusual work among the season's subscription offerings. And THE PRINCE OF PEASANTMANIA, which I had first become familiar with when it had been presented as a staged reading at George White's Eugene O'Neill Memorial Theatre during the summer of 1968, seemed like the ideal choice.

"An adult fairy tale . . . about love, hate, joy, despair, corruption, compassion, and sexual hanky-panky in the Kingdom of Peasantmania. Told in song and dance." This is how the New Playwright's Catalogue of the O'Neill Foundation describes Frank Gagliano's play. What fascinated me about the script was the almost limitless opportunities it offered the composer, the director, the designers, the actors, and above all, the audience in exploring new areas of imagination and of aesthetic, as well as emotional experience. It is a play unlike any ever written. By blending known dramaturgic styles and inventing some heretofore unknown, therefore as yet unnamed ones, it manages to end up creating a style very much of its own. We hope that you will have as much fun exploring the Kingdom of Peasantmania and meeting its inhabitants as we of the MRT Company did while putting this production together.

Tunc Yalman,
Artistic Director

JAMES REICHERT, Composer

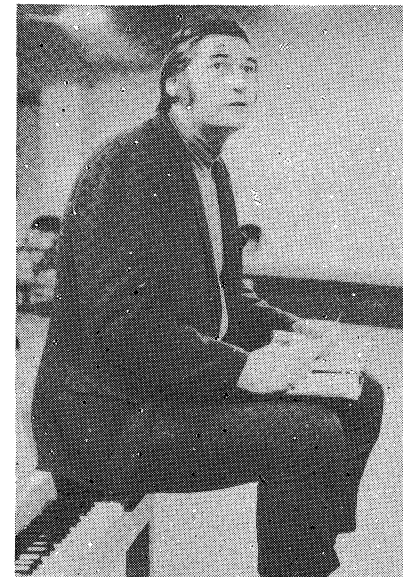
JAMES REICHERT has composed music and created sound for theatre, television and films. He has had a long association with Frank Gagliano contributing "sound scores" for his CONERICO WAS HERE TO STAY, FATHER UXBRIDGE WANTS TO MARRY, and NIGHT OF THE DUNCE.

His numerous theatre credits include THE RECKONING, CALLING IN CRAZY, THE FIREBUGS, AN ORDINARY MAN, the Obie-winning MUZEEKA and the American Place Theatre's FIVE ON THE BLACK HAND SIDE, MERCY STREET, YOUNG MASTER DANTE and BIRD OF DAWNING. He was represented on Broadway last season with COP OUT and DOES A TIGER WEAR A NECKTIE?

For many years he was a Director of Background Music for CBS Television with dozens of shows to his credit including the award-winning THE PLAY OF THE WEEK, CAMERA THREE and TWENTIETH CENTURY. He supervised music for many David Susskind specials including original scores for his DIAL M FOR MURDER and CASE OF LIBEL, and last season he was music director of NET's controversial PUBLIC BROADCAST LABORATORY. And rounding out his TV experience, he was music director of ABC-TV's daytime soap opera, A TIME FOR US.

Mr. Reichert's music training includes degrees in composition from Oberlin Conservatory, The Eastman School of Music, and study at the Berkshire Music Center at Tanglewood. His "classical" contributions to music include "OMNIPHONY I", a five movement symphony for orchestra and electronic transmutation recently released on disc.

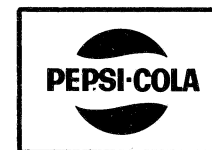
In addition to his composing and theatre work, he is also co-owner of a New York recording studio and has written and produced industrial films, and award-winning radio commercials.



JAMES REICHERT

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WORLD PREMIERE PRESENTATION
of
FRANK GAGLIANO'S

The Prince of Peasantmania

Original Music and Special Sound by James Reichert
Song Lyrics by Frank Gagliano

CAST

Jester Michael Tucker
Prince Innocent John Glover
Lord Gregory William McKereghan
Glorabella Penelope Reed
Prince Rudolph Anthony Heald
Lord Nookie David Metcalf
Lady Nookie Betty Paige
Cardinal Munch Al Corbin
Jeremiah Agate Marc Alaimo
Magda Mary Jane Kimbrough
Sauna Tana Hicken
Brother Confidence Ron Van Lieu
Count Fernando Mash Ronald Steelman
Pina Eleanor Wilson
Peasantmanians: William Lafe, Diana Kirkwood, Stuart
Kendall, Jack Swanson, Rick Zank, and William
Fenno, Joan Graves, George Kon, and Debbie
Aronson, Christine Cedarburg, Julia Gill, Richard M.
Koehler, Myron Kozman, Caroline Lueloff, John
Lyle, David Palmer, Carl Joseph Peterson, Claudia
Quiery, Ralph Wilcox
Musicians: Lorraine Greenberg (Pianette),
John Drewes (Trumpet), Robert Pascoe
(Electric Guitar), Roy Schneider (Percussion).

Directed by Eugene Lesser
Scenery and Costumes Designed by William James Wall
Lighting by William Mintzer

Production Stage Manager: Merry Tigar
Stage Manager: Julia Gillett

Music Director: Lorraine Greenberg
Movement Consultant: Myron Howard Nadel

The Island Kingdom of Peasantmania, off the Mainland.
The Present.

There will be one ten-minute intermission.

The following roles will be covered by: Jester, William Fenno; Prince Innocent, Jack Swanson; Lord Gregory, Confidence, William Lafe; Rudolph, George Kon; Lord Nookie, Stuart Kendall; Cardinal Munch, Jeremiah Agate, Ric Zank; Count Mash, Larry Grimm; Glorabella, Pina, Diana Kirkwood; Magda, Sauna, Lady Nookie, Joan Graves. Covers never appear unless a specific announcement is made at the start of the performance.

Projection photography by: Jack Hamilton

Cartoons drawn by: Douglas Medved

Assistant to the movement consultant: Chris Komar

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

Special thanks to Johann Strauss and Giuseppe Verdi

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Please do not walk on the stage.

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The Milwaukee Repertory Theater Company gratefully acknowledges a matching grant from the Wisconsin Arts Foundation and Council for technical and design assistance by helping maintain two Wisconsin residents in the MRT Fellowship Program.

The Milwaukee Repertory Theater Company is grateful for the recognition by New York University, Beloit College, Wisconsin, Grinnell College, Iowa, Bennington College, and North Carolina School of the Arts whose students are receiving full academic credit for their work at MRT.

The Milwaukee Repertory Theater Company expresses its deep appreciation for the much needed equipment which has been provided by the following:

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ABOUT THE

MARC ALAIMO (Jeremiah Agate) was seen this season at MRT as Demetrius in *A MIDSUMMER NIGHT'S DREAM*, and Nicholas in *THE KITCHEN*. He appeared last season with MRT in *THE SKIN OF OUR TEETH*, *DULCY*, *THE IMAGINARY INVALID*, *THE THREE SISTERS*, and *MARAT/SADE*. The season before he appeared here in *OTHELLO*, *OH*, *PIONEERS*, *MARY STUART*, and *THE BIG KNIFE*. Prior to MRT he was featured in several off-Broadway productions and in repertory with the McCarter Theater (Princeton); he toured with the National Shakespeare Company, and was seen on NET in *THE OUTCASTS OF POKER FLAT*, and played the old Fred Miller Theater in *RAIN* and *OTHELLO*. He trained with Father John J. Walsh, S.J., at Marquette University and at American Academy of Music and Dramatic Art.

AL CORBIN (Cardinal Munch) is appearing at MRT for the first time. On Broadway he appeared in *THE WAYWARD SAINT* with Paul Lukas, in *HENRY IV Part I* at City Center, and at the Lincoln Center Repertory Theatre. Off-Broadway he appeared in *OUR TOWN*, *THE WHITE DEVIL*, *THE CRUCIBLE*, *SCHOOL FOR WIVES*, *DARK OF THE MOON*, and many others. He toured with Eva Gabor in *A SHOT IN THE DARK*, and with Bert Lahr in the American Shakespeare Festival's National Tour of *A MIDSUMMER NIGHT'S DREAM*. He has performed at Arena Stage, McCarter Theatre, Playhouse in the Park, Barter Theatre, and other regional theatres. On television he was seen as the Lion in *ANDROCLES* and *THE LION* with Bert Lahr, and in James Thurber's *THE GREATEST MAN IN THE WORLD*.

JOHN GLOVER (Prince Innocent) is making his first appearance at MRT. This past Fall he played Godfrey in

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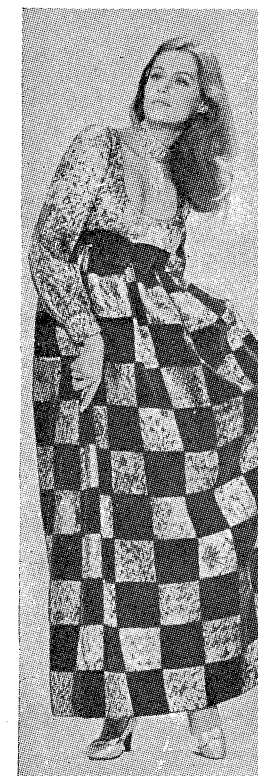
A SCENT OF FLOWERS off-Broadway and last Spring, Pet in *THE JUDAS APPLAUSE* at the Chelsea Theatre Center in New York. He has appeared at the Mummars Theatre in Oklahoma City, the Studio Arena in Buffalo, Stage West in Springfield, Massachusetts, and the Barter Theatre in Abingdon, Virginia, in *THE SEA GULL*, *OUR TOWN*, *MISALLIANCE*, *THE KNACK*, *CHARLEY'S AUNT*, *CANDIDA*, *THE ENTERTAINER*, *LION IN WINTER*, *LOOK HOMEWARD ANGEL*, *WAITING FOR GODOT*, *THREEPENNY OPERA*, and many others.

ANTHONY HEALD (Prince Rudolph) was Lysander in *A MIDSUMMER NIGHT'S DREAM*, Peter in *THE KITCHEN*, and Joey Percival in *MISALLIANCE* this season. He joined MRT after seasons at the Asolo Theater Festival, and Hartford Stage Company where he was featured in *THE CARETAKER*, *THE HOMECOMING*, *THE SEAGULL*, and *LOOK BACK IN ANGER*. In stock at the Houghton Lake Playhouse, Enchanted Hills Playhouse, and Indianhead Mountain Summer Theater, he appeared in *ROAR OF THE GREASEPAINT*, *LUV*, and directed *THE FANTASTICKS*, and *GLASS MENAGERIE*. Also, at Hartford Stage Company he directed a workshop production of *SPOON RIVER ANTHOLOGY*.

TANA HICKEN (Sauna) was seen as Hermia in *A MIDSUMMER NIGHT'S DREAM*, Hettie in *THE KITCHEN*, and Hypatia Tarleton in *MISALLIANCE* this season. She joined MRT after seasons at the Hartford Stage Company, Actor's Workshop of San Francisco, and Arena Stage in Washington where she appeared in *THE ROSE TATTOO*, *LIFE WITH FATHER*, *THE ICEMAN COMETH*, *MAJOR*

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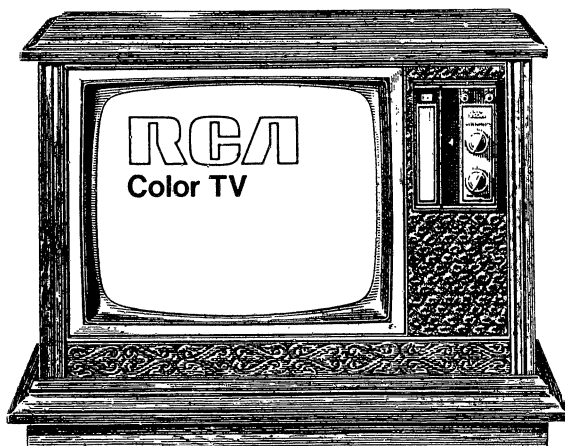
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BARBARA, and A MAN'S A MAN. At Arena Stage she was seen in the world premiere of THE GREAT WHITE HOPE. She received her training at Antioch College, appearing in THE GOOD WOMAN OF SETZUAN, TARTUFFE, and MISS JULIE. She is married to Anthony Heald.

STUART KENDALL (Peasantmanian) appeared as The Starveling in A MIDSUMMER NIGHT'S DREAM, and Gaston in THE KITCHEN. He joined the company after several guest appearances with MRT in previous seasons — the first role here being Cleante in THE MISER. He has appeared in countless productions with theater groups in the area and has been featured at Milwaukee's Melody Top and Music Under the Stars. He trained at Marquette University, the Goodman Theater, and the American Theater Wing.

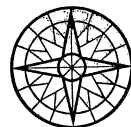
MARY JANE KIMBROUGH (Magda), in the current season played Titania in A MIDSUMMER NIGHT'S DREAM, Monique in THE KITCHEN, and Lina Szczepanowska in MISALLIANCE. She was featured in THE PHYSICISTS, HORSE JOHNSON, PUNTILA, and HEDDA GABLER during her first season at MRT. Two seasons ago she appeared in OH, PIONEERS and THE IMPORTANCE OF BEING EARNEST, and last season played major roles in THE IMAGINARY INVALID, THE THREE SISTERS, and DANGEROUS CORNER. She trained at the Yale School of Drama and has appeared off-Broadway in ALL IN LOVE, at the Vancouver International Festival, the Hartford Stage Company, and in a Julius Monk revue, STRUTS AND FRETS. She is married to Charles Kimbrough and they are the parents of John.

DIANA KIRKWOOD (Peasantmanian) was seen as Daphne in THE KITCHEN. She was featured in MARY STUART and THE IMPORTANCE OF BEING EARNEST, and appeared in STREETCAR

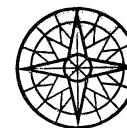
NAMED DESIRE and AMPHITRYON 38 her first season with MRT. Last season she was in DULCY, THE IMAGINARY INVALID, MARAT/SADE, and DANGEROUS CORNER. She received her training at the Bristol Old Vic Theater School, and has performed in the U.S., Lebanon, and England on stage, television, and in films.

WILLIAM LAKE (Peasantmanian) returns to MRT after taking a leave of absence to go to Grinnell College as artist-in-residence under the MRT-Grinnell College Exchange Program. At Grinnell this season he appeared in SIX CHARACTERS IN SEARCH OF AN AUTHOR and in WE BOMBED IN NEW HAVEN. He is a former member of the U.S. Diplomatic Corps and has an M.F.A. degree from the New York University School of Drama. He joined MRT last season after a summer at Theater L'Homme Dieu in Alexandria, Minnesota, where he was seen in A DELICATE BALANCE, SUMMER AND SMOKE, and THE ODD COUPLE. He appeared in MACBIRD at the Charles Playhouse in Boston, and last season was seen at MRT in SKIN OF OUR TEETH, DULCY, IMAGINARY INVALID, THREE SISTERS, MARAT/SADE, and DANGEROUS CORNER.

WILLIAM McKEREGHAN (Lord Gregory) first appeared with MRT in the summer of 1968 in MARY STUART at Spring Green. In Milwaukee for his first season last fall, he appeared in DULCY, THE IMAGINARY INVALID, THE THREE SISTERS, DANGEROUS CORNER, and played Sade in MARAT/SADE. This season he was Egeus in A MIDSUMMER NIGHT'S DREAM, Chef in THE KITCHEN, and John Tarleton in MISALLIANCE. In five seasons at Baltimore's Center Stage he appeared in some thirty-two productions in a wide variety of roles such as: Polonius, Malvolio, Touchstone, Estragon in GODOT, and Goldberg in THE BIRTHDAY PARTY. In New York he has appeared in THE DEVIL'S continued on pg. 18



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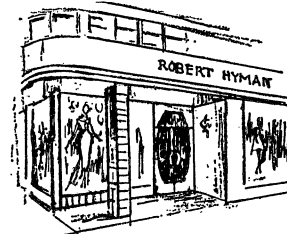
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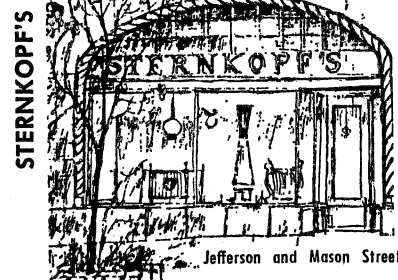
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WILLIAM McKEREGHAN (cont.)

DISCIPLE, THE DISENCHANTED, and THE SHRIKE. For a change of pace in the summers he appears in leading musical roles at the Allenberry Playhouse and Houghton Lake Playhouse — this past summer he played Doolittle in MY FAIR LADY,

and the Jackie Gleason role in TAKE ME ALONG. He is a graduate of the University of Minnesota.

DAVID METCALF (Lord Nookie) was Marango in THE KITCHEN, and Lord Summerhays in MISALLIANCE. He joined MRT after appearing at the Hartford Stage Company and touring in the Robert Lowell version of PHAEDRA. He began his career at the well-known Hedgerow Theater in Pennsylvania, and has appeared in many stock and regional theaters. He toured Latin America in repertory for the U.S. State Department with Helen Hayes, June Havoc, and Leif Erickson in THE SKIN OF OUR TEETH and THE MIRACLE WORKER. Off-Broadway, he was seen in ARMS AND THE MAN, THE IMMORALIST, PORTRAIT OF THE ARTIST, THE CRUCIBLE, and many others. Mr. Metcalf has appeared in films and on television, and has directed in New York and elsewhere.

BETTY PAIGE (Lady Nookie) toured in SOUTH PACIFIC, CALL ME MADAM, and ANNIE GET YOUR GUN, and played the title role in CANDIDA with the Long Beach Players in California. She has appeared in many Gilbert and Sullivan productions, and played Yum Yum in THE MIKADO in Milwaukee. She is a native of Milwaukee, and was married to the late Frank Paige, a well known concert organist. A former night-club singer, Miss Paige has been active in radio and television in Chicago.

PENELOPE REED (Glorabella) was seen in her first season at MRT in OTHELLO, STREETCAR NAMED DESIRE, and in the title role of MARY STUART. Last season she was featured in THE SKIN OF OUR TEETH, DULCY, and THE IMAGINARY INVALID. This season she played Helena in A MIDSUMMER NIGHT'S DREAM, and Therese Moll in THE BURGOMASTER. She trained at the Carnegie Institute of Technology, at the Hedgerow Theater, and worked with many outstanding directors in a broad repertoire of Carnegie Tech

productions. She received the RCA-NBC award as most valuable senior and the Henry Boettcher Memorial Scholarship at Carnegie Tech. She has appeared at the Robin Hood Theater in Wilmington, Delaware, the Hedgerow Theater, and was a leading lady with the Great Lakes Shakespeare Festival during the summer of 1967. Last season Miss Reed took a leave of absence from MRT to go to Grinnell College where she was an actress in residence. She is currently teaching Voice and Speech at UW-M.

RONALD STEELMAN (Count Fernando Mash) was Peter Quince in A MIDSUMMER NIGHT'S DREAM, and Max in THE KITCHEN. He returned for a second season after a summer at Mill Mountain Playhouse where he played the leading roles in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, THE MAN WHO CAME TO DINNER, and was featured in THE HOMECOMING. He came to MRT last season from the McCarter Theater, and was seen in DULCY, THE IMAGINARY INVALID, THE THREE SISTERS, MARAT/SADE and played Posso in MRT's revival tour of WAITING FOR GODOT. At the McCarter Theater he was in THE DEVIL'S DISCIPLE, TWELFTH NIGHT, ENRICO IV, THE BEGGAR'S OPERA, and THE CRUCIBLE. Since training at Ohio State University, where he held a scholarship in theater, he has appeared at the Edgecliff Theater in Cincinnati, the Antioch Area Theater, Playhouse on the Green, the Stadium Theater in Columbus, Ohio; and on various TV programs.

JACK SWANSON (Peasantmanian) joined MRT this season after completion of his military service. He appeared as Theseus in A MIDSUMMER NIGHT'S DREAM, Raymondo in THE KITCHEN, and Johnny Tarleton in MISALLIANCE. Mr. Swanson received his training at Lawrence University and the London Academy of Music and Dramatic Art,

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where he studied with Christopher Fry. He has appeared at the Attic Theater in numerous roles and has directed several productions.



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MICHAEL TUCKER (Jester) has appeared in fifteen MRT Productions in three seasons. In his first season, he was featured in *GODOT*, *THE BIG KNIFE*, *THE IMPORTANCE OF BEING EARNEST*, and appeared in *AMPHITRYON 38*, and *MARY STUART*. Last season he appeared in *DULCY*, *THE IMAGINARY INVALID*, *THE THREE SISTERS*, *MARAT/SADE*, and recreated Gogo for the revival tour of *WAITING FOR GODOT*. This season he appeared as Paul in *THE KITCHEN*, and Bentley Summerhays in *MISALLIANCE*. He came to MRT after a season with the Long Wharf Theater in New Haven, Connecticut. He received a BFA from Carnegie Institute of Technology, has performed at the Actor's Theater and Hopkin's Playhouse, both in Baltimore, and spent two seasons at the Millbrook Playhouse in Pennsylvania. Mr. Tucker also teaches Acting and Voice at UW-M.

RON VAN LIEU (Brother Confidence) first appeared with MRT last season as Vladimir in the tour revival of *WAITING FOR GODOT*. This season he was Flute in *A MIDSUMMER NIGHT'S DREAM*, Kevin in *THE KITCHEN*, and Julius Baker in *MISALLIANCE*. He has appeared at the Actor's Playhouse in New York, the Trinity Square Theater in Toronto, the Vassar Experimental Theater and the University of Iowa. He was assistant to John Hirsch, director of *SAINT JOAN* at the Repertory Theater of Lincoln Center in New York. He is taking graduate work at the School of the Arts, New York University.



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ELEANOR WILSON (Pina) was Anne in *THE KITCHEN*, and Mrs. Tarleton in *MISALLIANCE* this season. She returned to MRT after appearing here in *THE PHYSICISTS*, *ELECTRA*, *DESIGN FOR LIVING*, and *THE MISER*. On Broadway she has played a great number of leading roles, and was nominated for a Tony award for her brilliant performance in Gore Vidal's *WEEKEND*. She has toured more than one hundred cities in *WAYWARD SAINT*, *SILVER WHISTLE*, *THE EAGLE HAS TWO HEADS*, *STATE OF THE UNION*, *WATCH ON THE RHINE*, *CLAUDIA*, and many others. She has been heard and seen on most popular radio and television network shows, was a guest artist for seventeen years with the Berkshire Playhouse, and has appeared in a variety of stock productions. Milwaukeeans will remember her for her work here with Morton D'Acosta and the Port Players in Shorewood, and film-goers will recognize Miss Wilson, who appears in the film, "Alice's Restaurant."

RIC ZANK (Peasantmanian) played Puck in MRT's production of *A MIDSUMMER NIGHT'S DREAM*, and Michael in *THE KITCHEN*. He trained at the Academy of Dramatic Art under John Fernald. He joined MRT after a summer at the Champlain Shakespeare Festival. At Meadow Brook Theater he appeared in the world premiere of *THE SECOND COMING OF BERT*, and at the F. A. Bower Theater in *MISALLIANCE*, and played the title role in *TARTUFFE*. He has appeared with the Wisconsin Players at UW, Madison, and with the Green Ram Theater in Baraboo, Wis.

EUGENE LESSER (Director) directed MRT's production of *MARAT/SADE* last season, and more recently the off-Broadway production of Ronald Ribman's *PASSING THROUGH FROM EXOTIC PLACES*. He is a native New Yorker, and a graduate of Carnegie-Mellon University (formerly the Carnegie Institute of Technology) where he majored in directing, and



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holds an M.F.A. from New York University School of the Arts in directing. He has worked at the London Academy of Music and Dramatic Art, and the American Conservatory Theatre. He was on the Acting Faculty, New York University School of the Arts, and is currently on the faculty at Juilliard. Three seasons ago, Mr. Lesser directed THE MERCHANT OF VENICE at MRT. He returned the following season, as Resident Director, to direct A STREETCAR NAMED DESIRE, MARY STUART, and WAITING FOR GODOT; and in addition to directing at MRT, he taught classes at UW-M, and the Wisconsin Conservatory of Music. Two summers ago, at Spring Green, he restaged the MRT Company's STREETCAR and MARY STUART productions, and was director of the theater workshop at the Upland Arts Festival, for which he staged TELEMACHUS CLAY, and taught acting classes.

WILLIAM JAMES WALL (Scenery and Costumes), as Production Designer, heads the design department at MRT. A graduate of Dartmouth College and the Yale School of Drama he has designed scenery and/or costumes for the Deertrees Summer Theater and for the Williamstown, Montowese, and Barter Theaters. In New York he has designed off-Broadway, and for Barnard College and Columbia University. Last season Mr. Wall was Artist in Residence at Grinnell College where he designed the scenery and costumes for Sophocles' PHILOCTETES. In this, his fourth season as MRT's Production Designer, he designed the scenery and costumes for A MIDSUMMER NIGHT'S DREAM, scenery for THE BURGOMASTER, costumes for THE KITCHEN, and scenery for MISALLIANCE.

WILLIAM MINTZER (Lighting Designer) has created lighting for over forty theatrical, dance, opera, and industrial

productions during the past three years. A graduate of Carnegie Tech with an M.F.A. from N.Y.U., Mr. Mintzer has designed for the Hartford Stage Company and the Williamstown Theater. Off-Broadway he designed the lighting for TAKE ME TO BED last season, PASSING THROUGH FROM EXOTIC PLACES earlier this season, and most recently EXCHANGE. He designed the lighting for the Opening Night Programs in Uihlein Hall, A MIDSUMMER NIGHT'S DREAM, THE BURGOMASTER, THE KITCHEN, and MISALLIANCE in this, his fourth MRT season. In past seasons he designed lighting for MERCHANT OF VENICE, HEDDA GABLER, STREETCAR, GODOT, SKIN OF OUR TEETH, THE THREE SISTERS, MARAT/SADE, IMAGINARY INVALID and many others.

MERRY TIGAR (Production Stage Manager) in her fourth season at MRT after observing the theater in Europe last summer. A graduate of Carnegie Institute of Technology, she has stage managed at Harvard University, Playhouse in the Park in Philadelphia, and for the Great Lakes Shakespeare Festival in Cleveland.

JULIA GILLET (Stage Manager) came to MRT last season as wardrobe mistress from the Arena Stage in Washington, D.C. where she was a Production Intern under a Ford Foundation Grant. She studied at Oberlin College where she worked as stage manager, coordinator, and designer on various productions, and was property mistress for the Highfield Theater in Falmouth, Mass.

LORRAINE GREENBERG (Music Director) who holds a bachelor of fine arts degree in music from UW-M, was musical director and organist for MRT's production of MARAT/SADE last season. She was musical director for the Skylight Theatre's production, LOST IN THE STARS produced in July, 1968 and revived the following November. In the October, 1969 season she served as assistant musical

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director for the Skylight Theatre's
production of LA BOHEME, and
performed as accompanist during their
statewide tour of the opera to
University of Wisconsin centers. She
then continued as musical director for
the Skylight Theatre's November, 1969
production of STREETS OF NEW YORK.
Mrs. Greenberg was assistant musical
director and vocal coach for the
Milwaukee Players productions of
THE KING AND I, OKLAHOMA,
CARNIVAL, 110 IN THE SHADE, THE
BOYS FROM SYRACUSE, and in May,
1969 for GYPSY. She also served as
musical director for the Village
Playhouse Revue shows in 1967.

MYRON HOWARD NADEL (Movement
Consultant) served in the same
capacity for MRT's production of A
MIDSUMMER NIGHT'S DREAM earlier
this season. He is Assistant Professor
of Dance and Chairman of the Dance
Department, School of Fine Arts,
University of Wisconsin-Milwaukee. He
has choreographed, performed in, and
directed more than fifty works in the
past seven years for the Fine Arts
Dance Theater, local and national TV,
and other theaters in the Midwest, and
on the East Coast. He earned a B.S.
from Juilliard, a M.A. from Columbia,
and was a guest artist at the Idyllwild
School of the Arts in California with
Bella Lewitzky, and guest
choreographer for the Maryland
Ballet. He has performed with Jose
Limon, Anthony Tudor, Paul Draper,
Lucas Hoving, Bob Hamilton, June
Taylor, and others. "The Dance
Experience" published by Fredrick
Praeger and edited by Mr. Nadel
and his wife Constance, will be
available summer 1970. Mr. Nadel
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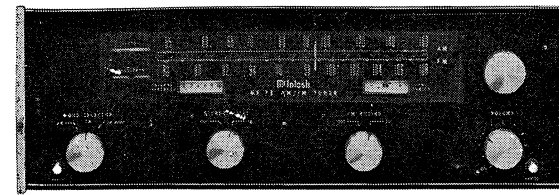
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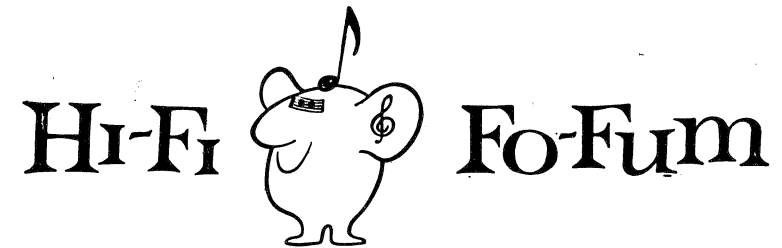
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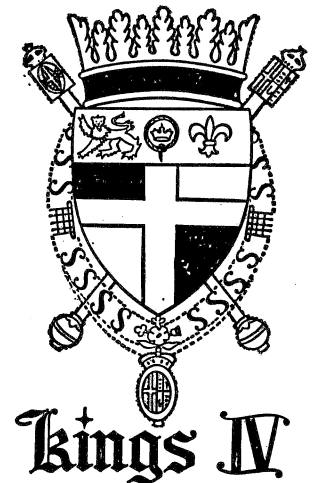
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