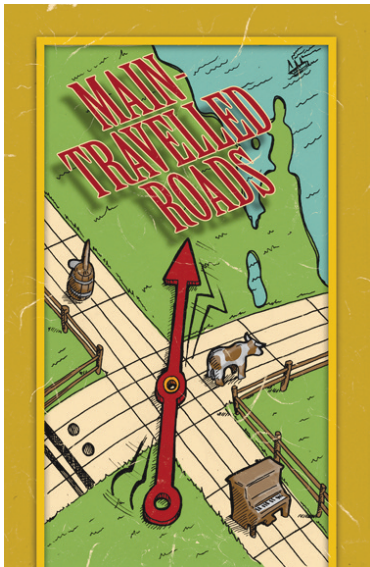




A QUARTERLY NEWSLETTER OF MILWAUKEE CHAMBER THEATRE FALL 2010



Illustrations: Andrew Bernier

## MAIN-TRAVELLED ROADS

MCT presents the Milwaukee premiere of the musical MAIN-TRAVELLED ROADS by Paul Libman and Dave Hudson, October 14-31, 2010. Based on the short stories of Wisconsin-born, Pulitzer Prize-winning writer Hamlin Garland, MAIN-TRAVELLED ROADS debuted at American Folklore Theatre in Door County in 2007. It went on to win the Richard Rodgers Award for Musical Theater in 2007.

In this new musical, Aggie and Will are naïve, but deeply smitten with each other until circumstances send them down separate paths. Meanwhile Ed, the creamery man, turns to Nina, the Dutch girl, for advice about women, and Delia and Otis learn that it's never too late for an old maid and an old goat to fall in love. This chamber piece weaves interlocking tales of reverie and romance in 1880s Wisconsin.

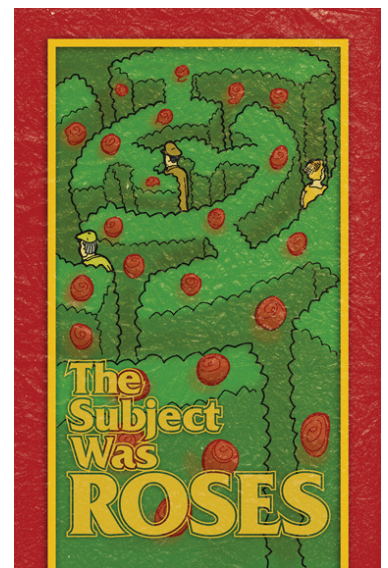
A favorite on local stages, **Molly Rhode** will be behind the scenes making her MCT directing debut. **Alissa Rhode**, Molly's sister, will provide musical direction. Continuing the family connection, Molly's husband **Chase Stoeger** (HAY FEVER) will play multiple roles in the production. Both Molly and Chase were in the cast of the world premiere at American Folklore Theatre. Making their MCT stage debuts in multiple roles are the husband and wife team of **Clare Arena Haden** and **Scott Haden**, and recent Marquette University graduate **Jennifer L. Shine**.

## THE SUBJECT WAS ROSES

THE SUBJECT WAS ROSES, by Frank D. Gilroy, is the fourth offering in MCT's Pulitzer Prize series. The 1965 award-winner will be performed in the Studio Theatre November 18 – December 12, 2010.

Expectations are high when Timmy Cleary comes home to his parents in the Bronx after serving his time in World War II. Of course Nettie and John are joyous and welcoming at first, but soon past conflicts resurface and the old game of tug of war begins.

MCT Producing Artistic Director **C. Michael Wright** will direct this humorous and poignant drama. The cast includes **Nicholas Harazin** (THE SWEETEST SWING IN BASEBALL, THE SUM OF US) as Timmy Cleary, **James Tasse** (BRIGHTON BEACH MEMOIRS, DINNER WITH FRIENDS, WAITING FOR GODOT) as John Cleary and **Tami Workentin** (PICNIC, THE SUM OF US, WELL, BRIGHTON BEACH MEMOIRS) as Nettie Cleary. In addition to the Pulitzer Prize, THE SUBJECT WAS ROSES also won the 1965 Tony Award for Best Play. The play was adapted by Gilroy for the screen in 1968.



## MILWAUKEE CHAMBER THEATRE STAFF

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MANAGING DIRECTOR  
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MARKETING DIRECTOR  
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EDUCATION DIRECTOR/  
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## WORDPlay

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## A Few Words from Michael

Considering it's a relatively new musical, I've had a surprisingly lengthy history with MAIN-TRAVELLED ROADS. About six years ago, I had the pleasure of directing a workshop of a much earlier version at Madison Repertory Theatre, as part of their New Play Festival. I was immediately taken with the idea of theatricalizing Hamlin Garland's short stories about turn-of-the-century Wisconsin. Interweaving various stories, while setting them to music, became a wonderful challenge in our weeklong workshop. When we presented the piece to the public as a staged reading, it was obvious that it needed more work, but the audience was quite clearly engaged. I could see much potential there!

Years later, I was reintroduced to MAIN-TRAVELLED ROADS through a production at American Folklore Theatre in Door County. Dave Hudson, the lyricist and librettist I had worked alongside, was still involved, but now the piece had a different composer, Paul Libman. I was very excited by the direction the work had taken and how much the piece had grown. I decided it was about time to share this unique chamber musical with our patrons.

I've also been quite fond of THE SUBJECT WAS ROSES for a number of years. This bittersweet post-WWII memoir about a family's struggling relationships has always touched me. And I think it's a perfect play for Milwaukee Chamber Theatre. Not only is it a small ensemble piece that will work beautifully in the Studio Theatre, it's a Pulitzer Prize-winner! So why the heck did it take me so long to produce it!?

I guess it's all about the timing ...

C. Michael Wright  
Producing Artistic Director



## Kirsten's Corner

I hope you enjoyed JEEVES INTERVENES as much as I did! When I'm having a bad day, the memory of a cucumber sandwich bouncing off Chris (Bertie Wooster) Klopatek's face is my new "happy place."

If you have not yet subscribed to the rest of our season, please consider committing to join us for the next four shows. As a subscriber you get lots of great perks — free ticket exchanges, reduced price tickets for friends, and discounts at Third Ward restaurants, etc. But perhaps the best perk of all is experiencing a full season of plays chosen to complement and contrast each other, creating a thoroughly satisfying theatrical experience.

A Milwaukee Chamber Theatre season is like a meal planned and executed by a great chef. Subscribing to a full season often means falling in love with a play that you never would have chosen if you hadn't bought the whole package. I'm a big lover of comedies, but as my esteemed colleague Michael Wright will tell you, "If you only eat dessert, you'll get a stomachache." (I've tried it, he's right). We've started this meal with a wonderful confection (having dessert first once in awhile can't hurt), but the meat and potatoes that lie ahead will leave you very satisfied indeed!

A variety of subscription packages and great seats are still available — we look forward to seeing you at the theatre!

Kirsten Mulvey  
Managing Director



# Young Playwrights Festival 2010-2011



## Words from Some of Our Winners ...

Although you won't have a chance to see the fabulous Young Playwrights Festival showcase until March of 2011, we've chosen our top six plays and our winning playwrights were eager to share their feelings. To learn more about the plays and their adolescent authors, please visit our website at [www.milwaukeechambertheatre.com](http://www.milwaukeechambertheatre.com)

### CHOSEN FOR PRODUCTION:

**Alyssa Cumpton**, MISDIRECTED HAPPINESS (*Homestead High School*)

I wrote this play because I'd never tried to write one before. I'm always writing something or other, but I was honestly surprised that I won anything. So all in all, it's a neat experience.

**Melody Hardman**, A ROSE FOR MRS. KEMP (*Rufus King IB High School*)

Winning this award is such a wonderful experience. I never thought I'd actually win. At first it was an assignment for my theatre class at school. But after I got started I really enjoyed writing it, so it became more than an assignment to me. I grew up with two other siblings and a whole football field full of extended family, so my play was inspired by the different family experiences I've been through or seen.

**Emlyn Dornemann**, YOU'LL NEVER UNDERSTAND (*Montessori IB High School*)

I am very insanely excited to see my play on stage. The inspiration for the story came from many places, but the style the play is written in

came from the idea that the audience should be made to imagine as much as possible.

### HONORABLE MENTION ENTRIES:

**Anders Goodwin**, SECOND CHANCE (*Rufus King IB High School*)

The inspiration for my play was really my conflicted thoughts about religion and the conflicts over it I've had with my parents. I wanted to write a story about the power of faith in all its forms (a tried and true topic!), and I'm pleased with how it turned out.

**Bryn M. Saunders**, THE QUIET THINGS THAT NO ONE EVER KNOWS (*Menomonee Falls High School*)

I wrote this play for my composition exam at Menomonee Falls HS. I was definitely surprised that I was a finalist and that it was for writing because I never saw myself as any sort of writer. My inspiration was drawn from high school, since I was ending senior year and was looking back on people that I knew and people that I never will know.

## MCT BLOG!

We are excited to offer a fun way to get a behind-the-scenes look at our rehearsal and production process.

Read regular posts from artists involved with both MAIN-TRAVELLED ROADS and THE SUBJECT WAS ROSES.

Visit [www.mkechamber.blogspot.com](http://www.mkechamber.blogspot.com) and check back regularly to be an MCT insider!



## The Skylight Bar & Bistro

*Now operated by Kafevino!*

**Cabot Theatre Performances:** The Skylight Bar & Bistro on the second floor is open two hours before performances and during intermission. Reservations are welcomed; please call Kafevino at 414-224-4900.

**Studio Theatre Performances:** The Studio Lobby Bar on the first floor is open 30 minutes before all performances and during intermission.



*m i l w a u k e e*  
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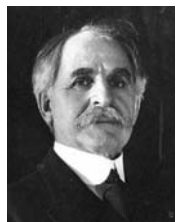
### DID YOU KNOW?

Did you know you can order your MCT tickets anytime 24 hours a day – 7 days a week? Just go to: [milwaukeechambertheatre.com](http://milwaukeechambertheatre.com) next time you need tickets!

Check out Milwaukee Chamber Theatre on Facebook and Twitter!  
Become a "Fan" of MCT on Facebook: [facebook.com](http://facebook.com)  
Follow us on Twitter: @mkeCHAMBER

# Hamlin Garland: Wisconsin Literary Pioneer

By **JACQUE TROY**, Education Director/Literary Manager



Given that Hamlin Garland is perhaps a lesser-known Pulitzer Prize-winning writer, the volume of information available on the internet astonishes. My research led me to the Hamlin Garland Society's website, which provided such an excellent summary of his work and influence that I couldn't resist including it here: "Most people remember Hamlin Garland today chiefly for his innovative collection of short stories, *Main-Travelled Roads* (1891), and his memoir *A Son of the Middle Border* (1917). But during the 80 years of his life (1860-1940) Hamlin Garland was intimately involved with the major literary, social and artistic movements in American culture. Pulitzer prize-winning author of over 40 books, campaigner for more humane treatment of Native Americans, proponent of impressionism in art, unabashed advocate of literary and cultural elitism, dabbler in psychic phenomena research: the range of Garland's interests extended to nearly all aspects of American society."

This unique literary figure was born in West Salem, Wisconsin (near LaCrosse), in September of 1860, to a family of farmers, struggling to make a living from the land. Their desperate search for opportunity would take them from Wisconsin to Iowa and later to South Dakota.

Unable to afford a university education, Garland moved to Boston where biographers claim he spent 14 hours a day reading in the public library. He eventually became a teacher at Moses True Brown's Boston School of Oratory.

In the late 1800s, Garland began contributing articles and stories to *Harper's Weekly*. A collection of his stories, *Main-Travelled Roads*, appeared in 1891. Highly acclaimed, the stories provided an unromantic view of farming. He dedicated the book to his parents: "whose half-century pilgrimage on the main roads of life has brought them only toil and deprivation."

Garland never deviated from his advocacy of "local color" — an attempt to reproduce what the writer has experienced directly, in an effort to foster a distinctively American literature through the depiction of a region's characters, customs and textures of life.

Many of Garland's novels were criticized as being nothing more than political propaganda, so it is perhaps not surprising that when Garland inherited a considerable fortune, he decided to set up an institution to dispense money to radical, liberal and trade union causes. Over the next few years his American Fund for Public Service provided financial help to the National Association for the Advancement of Coloured People (NAACP), subsidized the radical magazine, *New Masses*, and aided the defense of Bartolomeo Vanzetti and Nicola Sacco.

## The Cast of MAIN-TRAVELLED ROADS



Clare Arena Haden



Scott Haden



Jennifer L. Shine



Chase Stoeger

In 1922, Garland was awarded the Pulitzer Prize in Biography for *A Daughter of the Middle Border*.

The author spent his final years in a renewed interest in psychic phenomena, an enthusiasm of his early years in Boston. In *Forty Years of Psychic Research* (1936), he traced the history of his life-long interest.

Hamlin Garland died in March of 1940, leaving behind a rich and vivid literary legacy.

### MAIN-TRAVELLED ROADS

*Music by Paul Libman*

*Book & Lyrics by Dave Hudson*

*From the stories of Hamlin Garland*

October 14 – 31, 2010

*Directed by Molly Rhode*

*Musical Direction by Alissa Rhode*

*Featuring Clare Arena Haden, Scott*

*Haden, Jennifer L. Shine &*

*Chase Stoeger*

Broadway Theatre Center's

Cabot Theatre

Tickets: 414.291.7800

[milwaukeechambertheatre.com](http://milwaukeechambertheatre.com)

# Main-Travelled Roads

## Performance Calendar

October 14 - 31, 2010

Wednesday	Thursday	Friday	Saturday	Sunday
	<b>14</b> 7:30 p.m. P	<b>15</b> 8:00 p.m. O	<b>16</b> 8:00 p.m.	<b>17</b> 2:00 p.m.
<b>20</b> 7:30 p.m. V	<b>21</b> 7:30 p.m. T	<b>22</b> 8:00 p.m.	<b>23</b> 4:00 p.m. 8:00 p.m.	<b>24</b> 2:00 p.m.
<b>27</b> 1:00 p.m.* 7:30 p.m.	<b>28</b> 7:30 p.m. T	<b>29</b> 8:00 p.m.	<b>30</b> 4:00 p.m. 8:00 p.m.	<b>31</b> 2:00 p.m.

P = Preview performance

O = Opening

T = Talkback

V = ViewPoints (Free pre-show presentation at 6:30 p.m.)

\* = Talk Theatre (Pre-show discussion at noon, lunch served in The Skylight Bar & Bistro, starting at 11:00 a.m.)

# Finding Their Way to a New Musical: Dave Hudson and Paul Libman

By **JACQUE TROY**, Education Director/Literary Manager

Like so much of what we love to produce here at Milwaukee Chamber Theatre, **MAIN-TRAVELLED ROADS** began with excellent literary source material and considerable creative insight. I recently talked with Playwright Dave Hudson and Composer Paul Libman about their artistic journey.

**Jacque Troy: How did this project get started?**

**Dave Hudson:** **MAIN-TRAVELLED ROADS** (MTR) got its start at the suggestion of Jeff Herbst, artistic director of American Folklore Theatre (AFT) in Door County. He mentioned I should take a look at the book of Hamlin Garland's short stories. After the initial read, "A Branch Road," "The Creamery Man" and "A Day's Pleasure" stood out as the stories to use. I figured out the shape pretty early, of alternating stories and the overall structure of the piece. The good news at that point was that we had the structure figured out — which is often one of the biggest challenges of writing a musical. Then it was on to the work of writing the songs.

**JT: How did the two of you manage the collaborative venture?**

**Dave Hudson:** We rarely work in the same room. I email Paul the lyrics and he emails back the mp3 [electronic music file] song demos.

**Paul Libman:** In our process, the lyrics always come first. We've tried writing it with me coming up with a tune first, but that just doesn't suit us.

**DH:** Ironically, I even approached the stories electronically at first. I found a copy of the stories

at Project Gutenberg on the Internet. Several of the stories tread on similar ground, so I decided on two contrasting love stories — "A Branch Road" and "The Creamery Man." "A Branch Road" is more of a bittersweet love story, and "The Creamery Man" is true romantic comedy with a nice German twist. I also found the truly lovely story, "A Day's Pleasure." It occurred to me that Aggie's story in "A Branch Road" had a large hole in it, and "A Day's Pleasure" could fill that hole, shedding some light on her life between the time Will left and when he came back. So, I replaced some names, and spliced the stories together.

Speaking of names, many of them have been changed in the process of adapting these stories for the stage. It wasn't to protect the innocent, that's just how it ended up. So, sorry about the confusion in comparing the script to the prose.

**JT: As you refined the script, how much were actors and artistic personnel involved, and how did they help you realize your vision?**

**DH:** In regard to the actors, just having the luxury of seeing the play on its feet is an amazing gift, even if it is just in staged reading form.

Hearing the lines and lyrics, getting a sense of how the piece breathes is the greatest gift writers can be given.

**PL:** Unlike a novel, a play doesn't truly exist until performers are bringing it to life. We were also incredibly fortunate in having not one, but three directors, in the workshops.

**DH:** Michael Wright worked on this piece first, then Richard Corley (formerly of Madison Repertory Theatre) helped us in Chicago, and then Jeff Herbst assisted in the final workshop. Each director brought their own sensibilities, but each one had the same goal — to make the show as good as it can be.

*Paul Libman and Dave Hudson have written six musicals together. Several have premiered at American Folklore Theatre, including MAIN-TRAVELLED ROADS, MUSKIE LOVE, A CABIN WITH A VIEW and CHEESEHEADS, THE MUSICAL.*

**Don't miss the opportunity to meet Paul Libman and Dave Hudson! They will be our guest speakers for ViewPoints on Wednesday, October 20 at 6:30 p.m.**

**CO-SPONSORED BY**  
**Briggs & Stratton Corporation**  
**Foundation, Inc. and**  
**George & Julie Mosher**

## VIEWPOINTS

Please join us **Wednesday, October 20 at 6:30 p.m.** to hear Composer Paul Libman and Playwright/lyricist Dave Hudson talk about their collaboration in creating the award-winning musical **MAIN-TRAVELLED ROADS**.

**Paul Libman and Dave Hudson** have written six musicals together since they began collaborating in 2003. They are the only two-time winners of the Richard Rodgers Award, which was created and endowed in 1978 by Richard Rodgers for the development of new musical theatre. Their productions

of **MAIN-TRAVELLED ROADS** (2007) and **DUST AND DREAMS** (2005) received the prestigious award. Several of their musicals have been produced at American Folklore Theatre in Door County including **MAIN-TRAVELLED ROADS**, **MUSKIE LOVE**, **A CABIN WITH A VIEW** and **CHEESEHEADS, THE MUSICAL**. Three of their musicals have been performed at the Stages Festival of New Musicals at Theatre Building Chicago.

The presentation is free and open to the public. ViewPoints will take place in the The Skylight Bar & Bistro — which will be open for dinner and refreshments beginning at **5:30 p.m. on October 20**.

## TALK THEATRE

Prior to specific Wednesday matinees we offer Talk Theatre, a pre-show discussion. On **October 27** at noon, MCT Producing Artistic Director **C. Michael Wright** will lead a lively and informative pre-show chat with **MAIN-TRAVELLED ROADS** director **Molly Rhode**. The discussion is free and open to the public. Talk Theatre will take place in the The Skylight Bar & Bistro on the second floor of the Broadway Theatre Center which will be open for lunch and refreshments beginning at **11:00 a.m. on Oct. 27**.

## TALKBACK

Following Thursday evening performances you can meet the artists involved in a production, ask questions and discuss your theatergoing experience.

# Playwright Frank D. Gilroy and the Thorny Subject of Roses

By **JACQUE TROY**, Education Director/Literary Manager

On May 25, 1964, Frank D. Gilroy's *THE SUBJECT WAS ROSES* opened on Broadway "with a producer who had never produced a Broadway play; a director who had never directed one; a scenic artist who had never designed one; and three actors who were virtually unknown."

Excerpted from Gilroy's *About Those Roses or How Not to Do a Play and Succeed*

Given that Frank Daniel Gilroy ultimately carved out an enormously varied career as a screenwriter, film producer and director in Hollywood, he may have felt as naïve about live theatre as those who first dared to mount *THE SUBJECT WAS ROSES*. But in 1964, he walked away with the Tony Award and the New York Drama Critic's Circle Award and the Pulitzer Prize (awarded in 1965) for what was his first Broadway play.

Born in 1925, Gilroy lived in the Bronx for most of his childhood and attended DeWitt Clinton High School. After graduation he enlisted in the army. He served two and a half years in the 89th Division. After the war, he attended Dartmouth College and received a bachelor of arts degree.

He entered television as a writer in the early 1950s, contributing to the many live dramatic anthologies of the era (Kraft Theatre, Omnibus, Playhouse 90). He then emerged dramatically onto the theatre scene in 1962 with a play titled, *WHO'LL SAVE THE PLOWBOY?* which premiered at the Phoenix Theatre in New York. His first theatrical endeavor won an Obie Award.



*Irene Dailey, Martin Sheen, on floor, and Jack Albertson in the original Broadway production of THE SUBJECT WAS ROSES.*

Despite this rather startling initial foray, endeavors to bring *THE SUBJECT WAS ROSES*, which perhaps reflected Gilroy's experiences in the war to the stage, became its own epic battle. Gilroy admits in his book about this process that he wrote the piece in Hollywood between screen jobs. His agent received the finished manuscript in April of

1962. The option for a Broadway production came in July of that same year, but then the unexpected skirmishes began. Gilroy wrote, "October 17, 1962: Still no casting progress. We have been turned down by Malden, E.G. Marshall, Matthau, Kennedy, Dan Dailey, Maureen Stapleton, Judy Holliday, Geraldine Page, Teresa Wright and Lord knows who else." A litany of concerns and demands from a variety of artistic personnel followed. Ultimately, the play "took two years to reach the stage after having been turned down by practically every 'name' actor in the business." After momentous endeavors to persuade and entice the actors, the original cast included Jack Albertson as the father, Irene Dailey as his wife, and Martin Sheen playing their son. Albertson won the Tony Award for Best Featured Actor and later went on to win the Best Supporting Actor Oscar for the 1968 film version.

Fast-forward over four decades to February of this year. Audience members at Mark Taper Forum in California found Martin Sheen starring in a new production of *THE SUBJECT WAS ROSES*, 46 years after receiving a Tony Award nomination during its Broadway run. Having

## THE SUBJECT WAS ROSES

By *Frank D. Gilroy*

November 18 - December 12, 2010

Directed by *C. Michael Wright*

Featuring *Nicholas Harazin,  
James Tasse & Tami Workentin*

Broadway Theatre Center's  
Studio Theatre

Tickets: 414.291.7800

[milwaukeechambertheatre.com](http://milwaukeechambertheatre.com)

# the subject was roses

Performance Calendar

November 18 - December 12, 2010				
Wednesday	Thursday	Friday	Saturday	Sunday
	18 7:30 p.m. P	19 8:00 p.m. O	20 4:00 p.m. 8:00 p.m.	21 2:00 p.m.
24 1:00 p.m.* 7:30 p.m. V	25 Thanksgiving	26 8:00 p.m.	27 4:00 p.m. 8:00 p.m.	28 2:00 p.m.
Dec.1 7:30 p.m.	2 7:30 p.m. T	3 8:00 p.m.	4 4:00 p.m. 8:00 p.m.	5 2:00 p.m.
8 1:00 p.m. 7:30 p.m.	9 7:30 p.m. T	10 8:00 p.m.	11 4:00 p.m. 8:00 p.m.	12 2:00 p.m.

P = Preview performance

O = Opening

T = Talkback

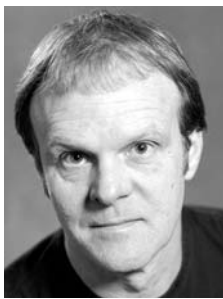
V = ViewPoints (Free pre-show presentation at 6:30 p.m.)

\* = Talk Theatre (Pre-show discussion at noon, lunch served in The Skylight Bar & Bistro, starting at 11:00 a.m.)

## The Cast of **THE SUBJECT WAS ROSES**



*Nicholas Harazin*



*James Tasse*



*Tami Workentin*

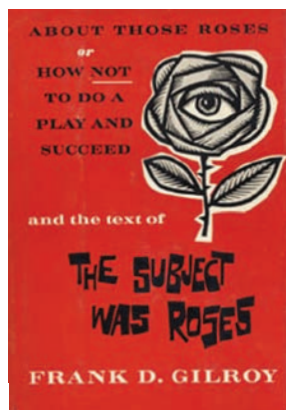
played son Timmy Cleary on both Broadway and in the movie version, Sheen returned to play father John Cleary.

And in April, another production re-emerged in New York City at The Pearl

Theatre Company. Critics widely agreed that, “THE SUBJECT WAS ROSES will be timely as long as parents lose touch with their children and each other, only to mend those bridges and still find things different than before.”

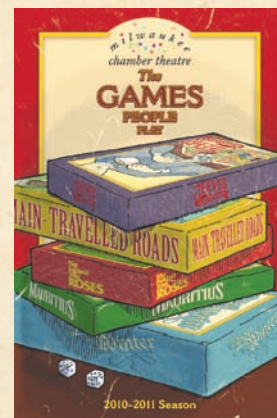


*Brian Geraghty and Martin Sheen in the 2010 Los Angeles production of THE SUBJECT WAS ROSES.*



*In the published script, Gilroy included a day-by-day journal entitled, “About Those Roses or How Not to Do a Play and Succeed.”*

Did you know  
MCT offers up to  
**40% off** tickets to  
groups of 10 or more?



In addition, groups get:

- Flexible payment options
- The option to reserve group seats before tickets go on sale to the public
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### VIEWPOINTS

Please join us Wednesday, November 24 at 6:30 p.m. as established co-therapists, Michelle Waide (LCSW) and Gwen Werner (LCSW) partner for a ViewPoints talk titled, “The War at Home,” prior to our performance of THE SUBJECT WAS ROSES. With combined experience of over 60 years, Ms. Waide and Ms. Werner will explore the complicated family dynamics, exacerbated by the son’s return from service in WWII, compellingly portrayed in this Pulitzer Prize-winning play. Michelle Waide is a licensed clinical social worker who has been in private practice

working with individuals and couples for over 30 years. She is a past co-president of the Wisconsin Society for Clinical Social Work and a member of the National Association of Social Workers.

Gwen Werner is a licensed clinical social worker with 30 years of experience in a private practice specializing in therapy with groups, families, couples, adults and children. She is a past president of the Wisconsin Society for Clinical Social Work and a member of the National Association of Social Workers.

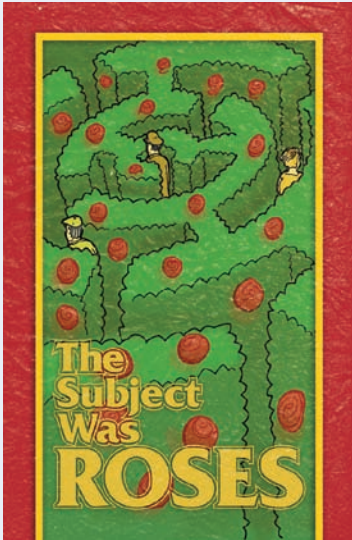
The presentation is free and open to the public. ViewPoints will take place in the Studio Theatre at 6:30 p.m. on Nov. 24.

### TALK THEATRE

Prior to specific Wednesday matinees we offer Talk Theatre, a pre-show discussion. On November 24 at noon, MCT Producing Artistic Director C. Michael Wright will lead a lively and informative pre-show chat with MCT Production Manager/Company Manager Brandy Kline. The discussion is free and open to the public. Talk Theatre will take place in The Skylight Bar & Bistro on the second floor of the Broadway Theatre Center which will be open for lunch and refreshments beginning at 11:00 a.m. on Nov. 24.

### TALKBACK

Following Thursday evening performances you can meet the artists involved in a production, ask questions and discuss your theatergoing experience.



Illustrations: Andrew Bernier

## MCT's 2010-2011 Season – *The Games People Play*

### MAIN-TRAVELLED ROADS

Music by Paul Libman;  
Book & Lyrics by Dave Hudson  
October 14-31, 2010

An award-winning musical, based on short stories by Hamlin Garland, about romances and reveries in 1880s Wisconsin.

### THE SUBJECT WAS ROSES

by Frank Gilroy  
November 18 – December 12, 2010

This emotional drama about a son returning home from WWII won the 1965 Pulitzer Prize and will be the fourth offering in our Pulitzer series.

### MAURITIUS

by Theresa Rebeck  
February 17 – March 13, 2011

A contemporary cat-and-mouse game about a pair of rare stamps from the island of Mauritius, full of twists, turns and suspense.

### THE LION IN WINTER

by James Goldman  
April 14 – May 1, 2011

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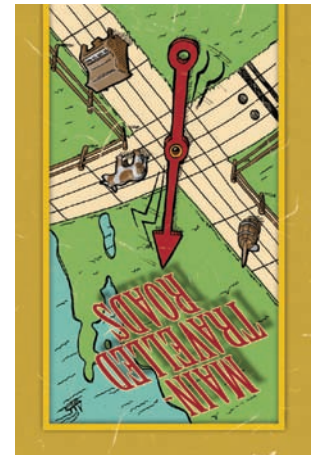
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### THE SUBJECT WAS ROSES

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