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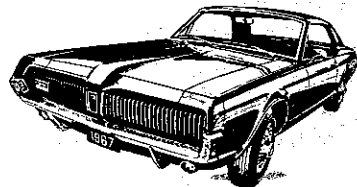
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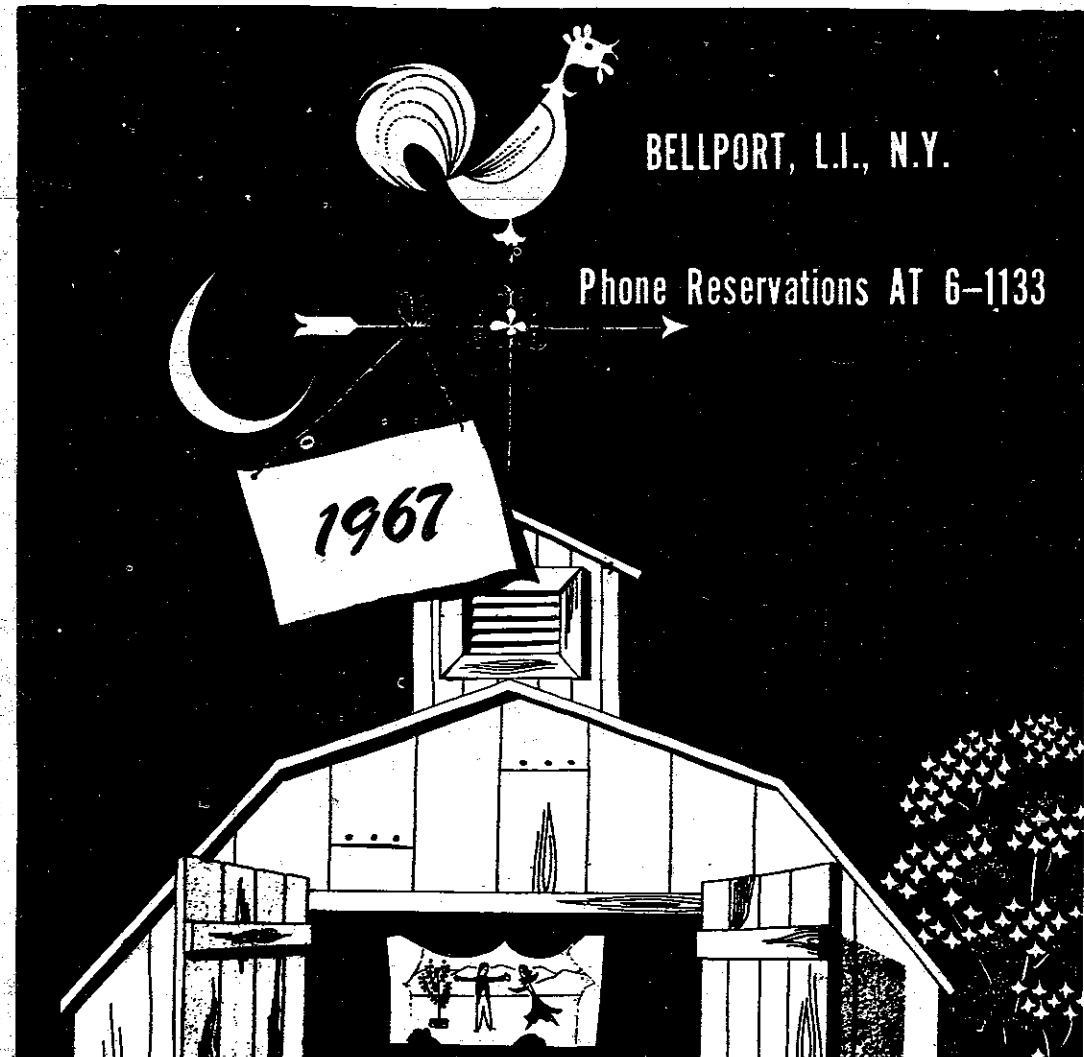
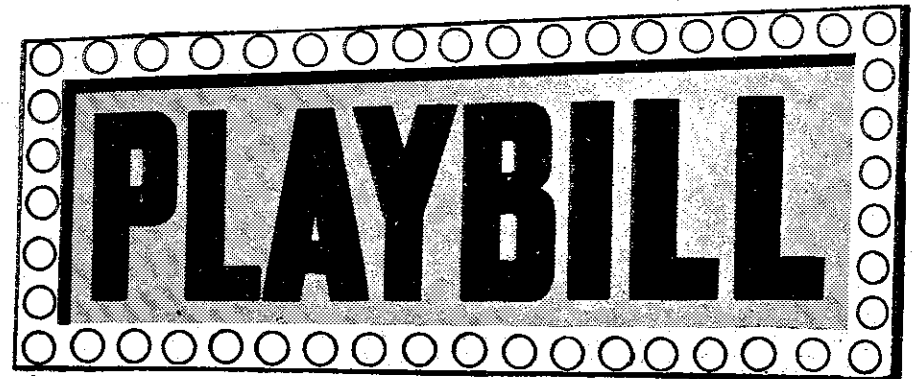
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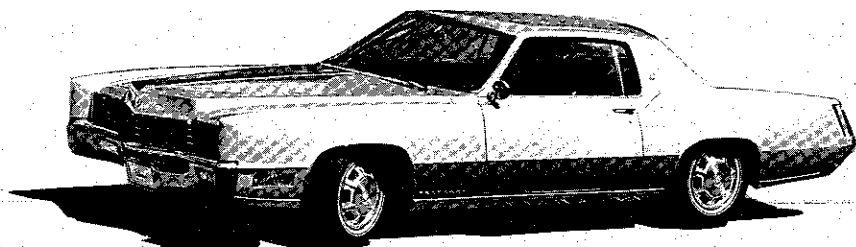
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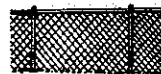
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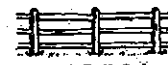
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Gateway Playhouse

MUSICAL THEATRE



BARN THEATRE

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Twelve Shows are on the schedule this summer:

IN THE PLAYHOUSE:

June 13-18	Any Wednesday
June 20-25	The Owl & The Pussycat
June 27-July 9	Showboat
July 11-23	Brigadoon
July 25-Aug. 6	Carousel
Aug. 8-20	West Side Story
Aug. 22-Sept. 3	Guys & Dolls

IN THE BARN THEATRE:

June 20-25	Any Wednesday
June 27-July 2	The Owl & The Pussycat
July 4-16	The Subject Was Roses
July 18-30	Luv
Aug. 1-13	The Fantasticks
Aug. 15-Sep. 3	Marat/De Sade

(One more Play to be Announced)

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H. C. POMERAN and DAVID SHELDON

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GUS ULRICH

TOM O'LOGHLEN

— IN —

PETER WEISS'

THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL MARAT AS
PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE
DIRECTION OF THE MARQUIS DE SADE

English Version by GEOFFREY SKELTON

Verse Adaptation by ADRIAN MITCHELL

WITH

DALEN SCIARRA

HAL BUCKLEY

KEN CAMPBELL

ROBERT MATTHEWS

Set Designed by
BARBARA MILLER

Lighting by
RAYMOND C. RECHT

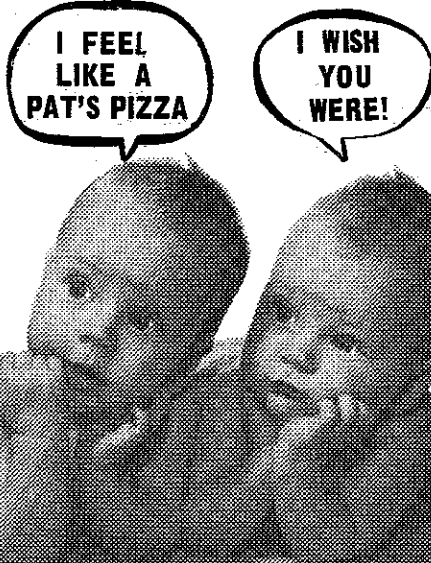
Music and Musical Direction
BARBARA BENARY

Costumes Designed by
LINDA TORTO

— Directed by —
JACK ROMANO

CAST

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MME. COULMIER	KAREN BENSON
MLLE. COULMIER	PAM BERGMAN
HERALD	ROBERT MATTHEWS
CUCURUCU	MICHAEL SPRINGER
KOKOL	STEPHEN GREENBERG
POLPOCH	AUDREY TALLIS
ROSSIGNOL	BARBARA MATE
JACQUES ROUX	KEN CAMPBELL
CHARLOTTE CORDAY	DALEN SCIARRA
JEAN-PAUL MARAT	GUS ULRICH
SIMONNE EVRARD	LAURIE GROSSMAN
MARQUIS DE SADE	TOM O'LOGHLEN
DUPERRET	HAL BUCKLEY
ABBOT	PETER SCHUMAN
A MAD ANIMAL	CAROL MC CONWAY



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MILITARY REPRESENTATIVE HAL BUCKLEY
MOTHER ELEANOR BARBOUR
FATHER MICHAEL SPRINGER
A-NEWLY-RICH LADY DEBBE ANDERSON
VOLTAIRE ROBERT MATTHEWS
LAVOISIER DONALD BREWSTER
NUN ANN WARREN
GUARDS BRUCE HOWSEN, JEFFREY HERMANN
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MALCOLM STEWART VIOLA
ELEANOR BARBOUR FLUTE
KEN RICHMAN AUTO HARP

MUSICAL NUMBERS

ACT I

"HOMAGE TO MARAT"	"THE PEOPLE'S REACTION"
"MARAT, WE'RE POOR"	"THOSE FAT MONKEYS"
"CORDAY WALTZ"	"POOR OLD MARAT"
"CORDAY'S ARRIVAL IN PARIS"	"MARAT, MARAT, IT'S ALL IN VAIN"
"MARAT'S LITURGY"	

ACT II

"POOR MARAT IN YOUR BATHTUB SEAT"	"FIFTEEN GLORIOUS YEARS"
"COPULATION ROUND"	"FINALE"

PROGRAM NOTE:

BETWEEN 1797 AND 1811, the Director of the Charenton Asylum, Monsieur Coulmier, established regular theatrical entertainments in his clinic as part of the therapeutic treatment of his patients. De Sade, an inmate of Charenton from 1803 until his death in 1814, wrote and directed many of these entertainments and it became fashionable in Paris to visit the asylum, as much to watch the *louche* antics of the lunatics as to watch the performance. These facts are the starting point of Peter Weiss's play.

DONATIEN-ALPHONSE-FRANCOISE, MARQUIS DE SADE: Born June 2, 1740, the eldest son of the Governor-General of Bresse, Sade was educated at a Benedictine monastery and a Jesuit College, and from 1755 to 1763 served as an army officer, latterly as Captain in the Cavalry Regiment de Bourgogne. In May 1763 he married Renee-Palagie Cordier de Launay de Montreuil; in October of the same year he was committed to prison for excesses in a *petite maison* he had been frequenting since June. Thus began a history of outrages and excesses which were to put Sade in and out of gaols and asylums throughout the rest of his life. Inspector Marais of the Paris police, on Sade's track since 1764, finally succeeded in getting him committed to prison in 1778; from 1784 to 1789 he was confined in the Bastille, where he wrote—often at an incredible pace—many of his most famous (or infamous) works. Sade played a small part in the Revolution as Secretary of his *Section des Piques*; but, suspected of moderatism by the Commune, he was again im-

MARAT/SADE

prisoned for nine months. On his release he was penniless, and earned a slender living giving theatrical entertainments at Versailles. Arrested again in 1801 for his published attacks on Josephine and Napoleon, he spent most of the rest of his life in the asylum of Charenton, once the home of a religious order, which stood on a ridge near the confluence of the Seine and the Marne. The asylum at this time was under the somewhat disputed control of M. de Coulmier, the Director. Despite the objections of doctors, he established

in the clinic regular theatrical entertainments, as a therapeutic treatment for the patients. The plays, devised and directed by the notorious M. de Sade, were enacted on a specially built stage. A box, reserved for the director and his friends, faced the stage, and on either side of this were stands to seat selected patients, who had to withstand the scrutiny of the fashionable Parisian crowd who filled the stalls. In 1802 and again in 1808 strong protests were made by medical men against these theatricals, but it was not until 1813 that the Minister of the Interior was persuaded by M. Royer-Collard, the resident doctor, to forbid them. By then Sade's health was already failing. He died on December 2nd 1814 attended by his second son, Armand. Sade's literary output was vast. Counting works still unpublished, and those confidently attributed to him, the list includes eighteen novels, twenty-four plays, and countless contes, fables, journals, memoires and political pamphlets. Among the latter was an oration given to his *Section des Piques* on the death of Marat in 1793. Sade's sexual excesses and the more shocking fantasies of his novels have dominated his public image to the exclusion of all else. Only quite recently, and thanks to the efforts of such intellectuals as Maurice Heine and Simone de Beauvoir, have his qualities as an original thinker and writer been at all appreciated. Sade's obsession with the illusive nature of individual existence, his desire to take meaningful action even though, to be meaningful, it had also to be criminal, led him along lines of thought which most would not dare to follow; and which, however socially 'wrong,' turned up on their way some uncomfortable truths from which many subsequent writers and philosophers have benefited.

JEAN-PAUL MARAT: Born in Neuchatel in 1743, the son of a doctor, Marat studied medicine in Bordeaux, Paris and Holland before setting up in practice in Church Street Soho. In 1773 he published his *Philosophical Essay on Man* which, largely thanks to Voltaire's attack on it, made him famous in scientific circles, where he enjoyed a reputation subsequently swamped by his political activities. Although the Academicians were horrified by his attacks on Newtonian physics, he had the support of such figures as

Goethe and Benjamin Franklin. Abandoning the fame and fortune which were already his, Marat threw himself into politics as the proprietor and chief author of a newspaper *L'Ami du Peuple*, which became one of the spearheads of the Revolution. Marat always stood alone, unattached to parties or factions. In the early days, when his newspaper was attacking the political establishment, he had to hide away in sewers and cellars, where he contracted the skin disease which later obliged him to live almost continuously immersed in water. After August 10th, 1792, Marat took his seat in the Assembly where he was unpopular and solitary. The Girondins, lashed by his acid tongue, ordered that he should be tried before the Tribunal Revolutionnaire; he was acquitted and returned to the convention with the mass of the people behind him. But now Marat was a sick man, confined to his bath, attended only by the faithful Simonne Evrard, while the Girondins, based on Caen, tried to raise the people against republican Paris. It was because Charlotte Corday said that she brought news from Caen that she was admitted to his presence on 13th July 1793 with a dagger concealed in her corsage.

GATEWAY PLAYHOUSE

— IN THE BARN THEATRE —

H.C. Pomeran & David Sheldon

present

MICHAEL SWAYZE

JANICE GREEN

STANLY KAMEL

IN

The Fantasticks

Book and Lyrics by TOM JONES

Music by HARVEY SCHMIDT

Suggested by a play
LES ROMANESQUES
by Edmund Rostand

— WITH —

Don Arrington

Jeffrey Allan

John Thorogood

Lighting by
Raymond Recht

Costumes by
Linda Torto

Set Designed by
Barbara Miller

Staged and Directed by
DONALD ARRINGTON

CAST (In order of appearance)

THE MUTE	JOANNE RIEBEN
EL GALLO	MICHAEL SWAYZE
LUISA	JANICE GREEN
MATT	STANLY KAMEL
HUCKLEBEE	JOHN THOROGOOD
BELLAMY	JEFFREY ALLAN
HENRY	DON ARRINGTON
MORTIMER	ALEXANDER BALL

The Fantasticks

Act One

OVERTURE	.....	The Company
"TRY TO REMEMBER"	.....	El Gallo
"MUCH MORE"	.....	Luisa
METAPHOR"	.....	Matt and Luisa
"NEVER SAY 'NO'"	.....	Hucklebee and Bellamy
"IT DEPENDS ON WHAT YOU PAY"	.....	El Gallo, Bellamy and Hucklebee
"SOON IT'S GONNA RAIN"	.....	Matt and Luisa
"THE RAPE BALLET"	.....	The Company
"HAPPY ENDING"	.....	Matt, Luisa, Hucklebee and Bellamy

(Intermission)

Act Two

"THIS PLUM IS TOO RIPE"	.....	Matt, Luisa, Hucklebee and Bellamy
"I CAN SEE IT"	.....	El Gallo and Matt
"PLANT A RADISH"	.....	Hucklebee and Bellamy
"ROUND & ROUND"	.....	El Gallo, Luisa, and Company
"THEY WERE YOU"	.....	Matt and Luisa
"TRY TO REMEMBER" (Reprise)	.....	El Gallo

PRODUCTION STAFF

Stage Manager	..... Kate Siegel	Prop Mistress	..... Donna di Rienzo
Technical Dir:	.... Raymond Recht	Lighting Asst:	..... Ken Richman
Asst. Tech. Dir:..	Michael Springer	Technician Les Sobol
Costume Assistant Barbara Wernecke		



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"THE IMPOSSIBLE YEARS"

July 17-22
JOAN FONTAINE
in
"SPIDER'S WEB"

July 24-29
Don Rosemary
PORTER PRINZ
in
"ANY WEDNESDAY"

July 31-Aug. 5
"HALF A SIXPENCE"
Musical of
H. G. Wells' KIPPS
starring
HAL HOLDEN

Aug. 7-12
NANCY WALKER in
"L U V"
Aug. 14-19
Rodgers & Hart Musical
"BY JUPITER"
Aug. 21-26
JUNE HAVOC in
"A DELICATE BALANCE"
Edward Albee's Pulitzer
Prize-Winning Drama

Production Staff for "MARAT/SADE"

Company Manager John Thorogood
 Stage Manager Mary Beil
 Technical Dir. Raymond Recht
 Asst. Stage Mgr. Jayne Wiley
 Prop Mistress Donna di Rienzo
 Costume Asst. Peter Turchiano

Lighting Asst. Les Sobol
 Asst. Tech Dir. Michael Springer
 Technicians Ann Southcombe, Chris Briggs
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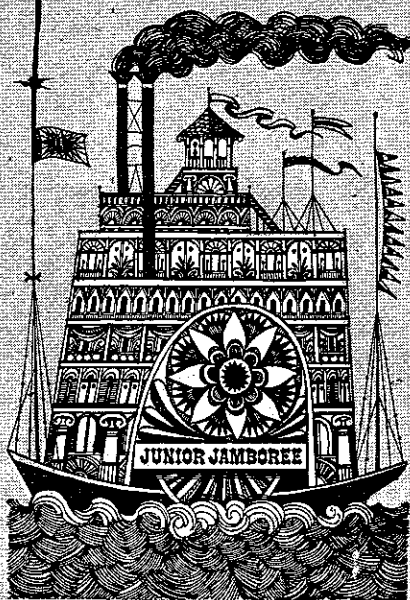


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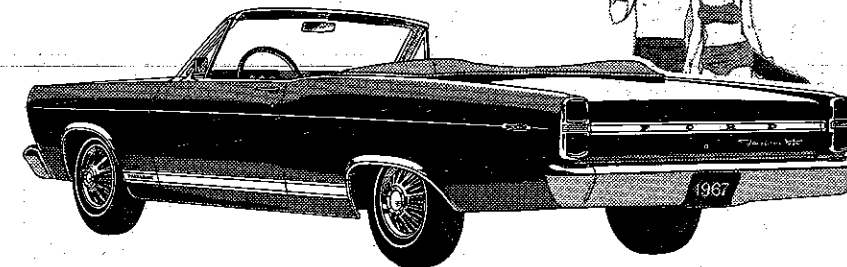
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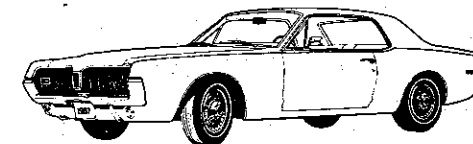
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