



American Repertory Theatre  
96-97 Season

*A.R.T. New Stages*

Punch & Judy  
Get Divorced

book by  
David Gordon, Ain Gordon

lyrics by  
Arnold Weinstein,  
David Gordon, Ain Gordon

music by  
Edward Barnes

directed and choreographed by  
David Gordon

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# A.R.T. New Stages '96

American Repertory Theatre

in association with

American Music Theater Festival and The Pick Up Performance Co.

presents

## Punch & Judy Get Divorced

book by **David Gordon, Ain Gordon**

lyrics by **Arnold Weinstein,  
David Gordon, Ain Gordon**

music by **Edward Barnes**

directed and choreographed by **David Gordon**

music direction by **Alan Johnson**

orchestration by **Bruce Coughlin**

costume design by **Adelle Lutz**

lighting design by **Stan Pressner**

set design by **David Gordon**

sound design by **Christopher Walker**

**First performance October 25, 1996**

at the C. Walsh Theatre at Suffolk University, Boston

*Punch & Judy Get Divorced* is part of *CrossCurrents*, a major multi-year initiative of the A.R.T. and the American Music Theater Festival in Philadelphia designed to create and sustain a body of new music theatre works. *CrossCurrents* is sponsored by Philip Morris Companies Inc.

*Punch & Judy Get Divorced* was made possible, in part, by a generous award for new work from the Harold and Mimi Steinberg Charitable Trust. The production was also funded in part by a grant from the New England Foundation for the Arts, with support from the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the Massachusetts Cultural Council. Additional support was received from the National Endowment for the Arts/Opera-Musical Theatre program.

# CAST

(in alphabetical order)

<b>Scott Cunningham</b>	Red Dog
<b>Benjamin Evett</b>	Punch 2, Judy Bell, Taxi Judy
<b>Gail Grate</b>	Judy 2, Polly 2, Ma Judy
<b>James Judy</b>	Punch 1, Aunt Judy
<b>Charles Levin</b>	The Devil, The Judge, Mrs. Judy, Dr. Judy
<b>Lola Pashalinski</b>	Judy 1, Polly 1, Gramma Judy
<b>Alice Playten</b>	Judy baby, Punch, Jr., Judy Jr., Baby Judy
<b>Lisa D. White</b>	Toby the dog

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There will be one fifteen-minute intermission

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## Musicians:

<b>Alan Johnson</b>	Conductor/Keyboards
<b>Diane Heffner</b>	Clarinet, Tenor Sax, Soprano Sax
<b>Hans Bohn</b>	Trombone
<b>John Baldwin</b>	Violin
<b>Craig McNutt</b>	Percussion

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**Assistant Director** Chuck Finlon

**Associate Scenic Designer** David P. Gordon  
**Sound Effects** Darron L. West

**Production Stage Manager** Ed Fitzgerald  
**Assistant Stage Manager** Kelly O'Rourke

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*Special thanks to Marjorie Samoff and Donna Powell of American Music Theater Festival.*

## C. Walsh Theatre Management:

Marilyn Plotkins, Artistic Director  
Celeste Wilson, General Manager  
Tom Behrens, Technical Director  
Chris De Stefano, Production Assistant

# PART ONE: War

<b>1. The Devil's Song</b> .....	The Devil, Red Dog
<b>2. My Husband Always Gives Advice</b> .....	Punch 2
<b>3. Punch's Tango</b> .....	Punch 1, Punch 2
<b>4. I Tried</b> .....	Judy 1, Judy 2
<b>5. I Gotta Go</b> .....	Punch 1, Judy 1, The Devil, Red Dog
<b>6. Bad Dog, Bad Dog</b> .....	Toby, Red Dog
<b>7. The Polly Song</b> .....	Polly 1, Polly 2, the Devil
<b>8. Here Comes the Blues</b> .....	Judy 2
<b>9. Beauteeful</b> .....	Judy baby
<b>10. Wanna Be A Man</b> .....	Punch Jr., Judy Baby
<b>11. Here Comes the Blues (Reprise)</b> .....	Punch 2
<b>My Husband Always Gives Advice (Reprise)</b> .....	Judy 2
<b>The Devil's Song (Reprise)</b> .....	The Devil
<b>12. War</b> .....	The Company

# PART TWO: Life Without Men (36 Years Later)

<b>1. I Write Everything Down</b> .....	Judy baby
<b>2. Houses of Women</b> .....	The Devil, Red Dog
<b>3. Could I Say No?</b> .....	Ma Judy, The Devil, Red Dog
<b>4. The Devil's Song (Reprise)</b> .....	The Devil
<b>5. Haunted</b> .....	Judy baby
<b>6. I'm a Mamma, I'm a Gramma</b> .....	Toby, Red Dog
<b>7. Angry at Him</b> .....	Gramma Judy
<b>8. What's There To Say About That?</b> .....	The Company
<b>9. The Judy Song</b> .....	Judy baby, Ma Judy
<b>10. What's There To Say About That ?(Reprise)</b> .....	Taxi Judy, The Devil, Judy Baby
<b>11. Coda: Life's a Laugh</b> .....	The Company

# Punch & Judy Get Divorced

## ACTING COMPANY



**SCOTT CUNNINGHAM\*** — *Red Dog* Scott Cunningham grew up in Needham, Massachusetts. He was previously seen at the A.R.T. in several roles in David Gordon's productions of *Shlemiel the First* and *The Mysteries and What's So Funny?*. He has been a member of the David Gordon Pick Up Company

since 1986 and has worked with him in dance, theatre, and television. He has also danced with Elisa Monte and the Mark Morris Group and has recently appeared in *The Firebugs* at the Guthrie Theater in Minneapolis. His choreography has been shown in New York City, Madison, and Milwaukee.



**BENJAMIN EVETT\*** — *Punch 2, Judy Bell, Taxi Judy* Benjamin Evett was seen at the A.R.T. as Vince in *Buried Child*, Ariel in *The Tempest*, Filch in *The Threepenny Opera*, Bardolph/Montjoy in *Henry V*, Lucky in *Waiting for Godot*, Herald/Chorus/Pylades/Hermes in

*The Orestea*, Dopey Petzel/Zalman Tippish in *Shlemiel the First*, Epihodov in *The Cherry Orchard*, Nicholas Beckett in *What the Butler Saw*, Pistol in *Henry IV, part 2*, and Sir Richard Vernon in *part 1*. Mr. Evett spent four years performing at such theatres as the Missouri Repertory Theatre, where he played the title roles in *Billy Bishop Goes to War* and *Amadeus*, and the Great Lakes Theatre Festival, where he played Swiss Cheese in *Mother Courage*. He also performed with A.R.T. from 1983 to 1989 in *The King Stag*, *Six Characters in Search of an Author*, *'Tis Pity She's a Whore*, and *Platonov*. He is a graduate of Harvard University and the A.R.T. Institute for Advanced Theatre Training.



**GAIL GRATE\*** — *Judy 2, Polly 2, Ma Judy*

Gail Grate is an Obie Award-winning actor for the New York Shakespeare Festival production of *The America Play*. Also at NYSF she appeared in *The Merchant of Venice* (starring Ron Leibman). Broadway credits include *A Month in the Country*

(starring Helen Mirren) and *The Kentucky Cycle*; resident credits include *Saint Joan* at the Shakespeare Theater, *Betrayal* at The Intiman Theatre, *The Caucasian Chalk Circle* at Arena Stage, *Pygmalion* at Yale Repertory Theatre, *Our Country's Good* at the Mark Taper Forum, and *The Bacchae* at The Guthrie Theater. Ms. Grate is a graduate of The Commercial Theater Institute in Producing for the Commercial Theater.



**JAMES JUDY\*** — *Punch 1, Aunt Judy* Mr. Judy's Broadway credits include *Into the Woods* and *Christmas Carol The Musical*. Off-Broadway he was seen in *The Gig* at Manhattan Theatre Club, *J.P. Morgan Saves the Nation* at Engarde Arts, *La Bohème* at the New York Shakespeare Festival, *Florentino* at City Center Theatre, and

*Catch Me If I Fall* and *Bodo* at the Promenade Theater. He created the role of Virgil in *The Apprenticeship of Duddy Kravitz*, which premiered at the American Music Theater Festival, and has worked extensively at venues including O'Neill Theatre Center, The Kennedy Center, Seattle Repertory, and the Williamstown Theatre Festival.



**CHARLES LEVIN\*** — *The Devil, The Judge, Mrs. Judy, Dr. Judy* Charles Levin was seen as Pa Ubu in *Ubu Rock*, Bradley in *Buried Child*, Stephano in *The Tempest*, Agamemnon and Apollo in *The Orestea*, and Gronam Ox in *Shlemiel the First* (a role he just reprised at the American Conservatory Theatre in

San Francisco), and he played Tartaglia in the recent Taiwan tour performances of *The King Stag*. He spent three seasons at the Yale Repertory Theatre under Robert Brustein, appearing in *The Frogs*, *Troilus and Cressida*, *The Possessed*, *Happy End*, and Alvin Epstein's production of *A Midsummer Night's Dream* in which he played Bottom. Other theatre credits include the Broadway production and the national tour of *City of Angels*, *One Night Stand*, and *Nuts* off-Broadway. On television he was a series regular on "Alice," "Goodnight Beantown," and "Capital News," with recurring roles on "Hill Street Blues," "Family Ties," "L.A. Law," "NYPD Blue," and "Seinfeld," among many others. His film credits include *Immediate Family*, *Honeysuckle Rose*, *This is Spinal Tap*, *Manhattan*, and *Annie Hall*.



**LOLA PASHALINSKI\*** — *Judy 1, Polly 1, Grandma Judy*

Ms. Pashalinski's most recent appearance was in *Quills* at New York Theatre Workshop this season. She was at The Guthrie Theater in David Gordon's production of *The Firebugs*. Off-Broadway she appeared at Intar, Playwright's

Horizons, The Joseph Papp Public Theater, Ensemble Studio, and the Vineyard Theatre. Recent productions include *Romeo and Juliet* at the New Jersey Shakespeare Festival, *Twelfth Night* (the role of Toby Belch) at the Goodman Theatre, *The Women* at Hartford Stage, and *The Screens* at the Guthrie Theater. She is a founding member of Charles Ludlam's Ridiculous Theatrical Company (1967-80) and received two Obies for her performances in Ludlam's *Corn* and *Derr Ring Gott Farblonjet*. Her most recent film is *I Shot Andy Warhol*.



**ALICE PLAYTEN\*** — *Judy baby, Judy Jr., Punch Jr., Baby Judy*

Alice Playten last appeared at the A.R.T. when she worked with David Gordon in *The Mysteries and What's So Funny?* Her Broadway credits include *Gypsy*, *Oliver*, *Hello Dolly*, *George M!*, *Henry Sweet Henry* (Tony nomination), *Rumors*, and

*Spoils of War* (Drama Desk nomination). She received an Obie Award for her performance as Mick Jagger in *Lemmings* and another Obie for her portrayal of Mamie Eisenhower in *First Ladies Suite* at The Joseph Papp Public Theater. She has just been nominated for Philadelphia's Barrymore Award for Excellence in Theatre as Outstanding Actress in a Musical for her performance in *Punch & Judy...* Ms. Playten made her professional debut at the MET in the opera *Wozzeck*.



**LISA D. WHITE\*** — *Toby the dog*

Ms. White is an educator, dancer, actress, and choreographer. Her choreography credits include work with the late Sammy Davis, Jr.; her friend and mentor, the late John E. Allen, Jr.; Debbie Allen; Walter Dallas; her husband and friend Ozzie Jones; Ntozake Shange; Sydne Mahone;

Kenneth Johnson; and Monica Johnson. Performer/choreographer credits include work with Crossroads Theater, The Delaware Theater Company, The Philadelphia Arts Bank, and Venture Theater. She was a lead cast member of Freedom Theater's Barrymore Award-winning *Black Nativity* and is a proud member of the multimedia corporation, Name Communication, Inc. Ms. White is a two-time nominee for Philadelphia's Barrymore Award for Best Actress in a Musical for *Black Nativity*, and Outstanding Choreography in a Musical Production for *Purle*.

## CREATIVE STAFF

**DAVID GORDON** — *Director, Choreographer, Co-writer*

David Gordon performed in the companies of James Waring and Yvonne Rainer in the 1960s, and in the 1970s he was a founding member of the improvisational group, The Grand Union. In 1971 he formed the Pick Up Performance Company (incorporated in 1978 as a non-profit organization), which helps to support and administer his work in live performance and media. He is a Guggenheim Fellow (1981 and 1987) and has been a panelist and chairman of the dance program panel of the NEA. His video work has appeared on "Great Performances," "Alive TV," the BBC, and Channel 4/Great Britain. *The Mysteries and What's So Funny?*, written and directed by Gordon with music by Philip Glass and visual design by Red Grooms, was awarded a Bessie Award and an Obie Award. The script was published in *Grove New American Theater*. Recently Gordon collaborated with Ain Gordon on *The Family Business*, which premiered at Dance Theater Workshop in New York City in February 1994, received an Obie award, and was presented at New York Theatre Workshop and at the Mark Taper Forum in 1995. They collaborated again

on the text for *Punch & Judy Get Divorced*, which David Gordon also directed and choreographed and which premiered at the American Music Theater Festival in Philadelphia in May. He directed and choreographed the original production of *Shlemiel the First* for the American Repertory Theatre and American Music Theater Festival, as well as the national tours of the show. He received a National Theatre Artist Residency Grant (funded by The Pew Charitable Trusts and administered by TCG) to work with the Guthrie Theater in Minneapolis, and he directed and choreographed *The Firebugs* by Max Frisch for their mainstage in 1995. He is currently working with Ain Gordon on a commission from the Mark Taper Forum.

**AIN GORDON** — *Co-writer*

Ain Gordon has been writing and directing since 1984. His work has been produced in New York City by Soho Rep, Dance Theater Workshop (five times), Performance Space 122, Dancing in the Streets, and the Poetry Project at St. Mark's Church. His work has also been presented by Dance Place (Washington, D.C.); the Baltimore Museum of Art, Spirit Square, and the Jacob's Pillow Dance Festival, where he was Artist-in-Residence. He has collaborated with Gayle Tufts, and Julian Webber, and with Wally Cardona on a project developed at Dansens Hus, Stockholm, Sweden. In June 1993, Gordon directed and wrote original text for Bebe Miller's *Nothing Can Happen Only Once*, which premiered at the Wexner Center in Ohio. He collaborated with David Gordon (as codirector, co-writer, and performer) in *The Family Business*, which received an Obie award. He recently collaborated with David Gordon on the text for *Punch & Judy Get Divorced*, and they are currently collaborating on a new work commissioned by the Mark Taper Forum. He is a 1992 NYFA Playwriting Fellow. His newest play *Wally's Ghost* (for which he received an Obie award in playwriting) premiered at Soho Rep in April.

**ARNOLD WEINSTEIN** — *Co-lyricist*

Arnold Weinstein was lyricist of the A.R.T.'s world premiere production of *Shlemiel the First*. His current projects include an adaptation of *A View from the Bridge* with Arthur Miller and William Bolcom for Lyric Opera of Chicago and the preparation of a Story Theater version of *Wind in the Willows* for the Mark Taper Forum. His recent projects include *Cabaret Songs*, published by E.B. Marks, and a collaboration with Robert Altman on the libretto for William Bolcom's opera *McTeague* for the Lyric Opera of Chicago. With Mr. Bolcom he also collaborated on *Dynamite Tonight!* and *Casino Paradise*. Mr. Weinstein has collaborated with artists Larry Rivers, Andy Warhol, Howard Kanovitz, and Marisol, and his plays include the award-winning *Red Eye of Love* and Ovid's *Metamorphoses*, which had its premiere at the Yale Repertory Theater in 1969 and was subsequently presented on Broadway. Mr. Weinstein also wrote "The Story Theater" series for television. *What Did I Do? The Unauthorized Autobiography* — his collaboration with Larry Rivers has just been published by Harper Collins.

**EDWARD BARNES** — *Composer*

Edward Barnes is the composer-librettist of twelve works of opera-music theater, including *Old Aunt Dinah's Sure Guide to Dreams* and *Lucky Numbers* seen last season at

American Music Theater Festival. His work has been produced by opera companies from Boston to the Philippines, and includes three works created for the Los Angeles Music Center Opera. Other work includes musical scores for productions by the Lincoln Center Theater Company, San Francisco Mime Troupe, Los Angeles Theater Center, The Guthrie Theater, and the Mark Taper Forum and music for a singing robotic bird built by Walt Disney Studios. The recipient of Guggenheim and NEA Fellowships, he is the winner of the 1996 Stephen Sondheim Award.

**ALAN JOHNSON** — *Music Director/Conductor*  
Music Theatre credits include **The Mysteries and What's So Funny?** by David Gordon and Philip Glass, **Bed and Sofa** by Polly Pen, **Floyd Collins** by Adam Guettel and Tina Landau, **First Lady Suite** by Michael John LaChiusa, **The Manson Family** by John Moran, **Cymbeline** and **Henry IV, Parts 1 and 2** directed by JoAnne Akalaitis. Opera credits include Houston Grand Opera, A.R.T., Spoleto Festival, Brooklyn Academy of Music, and American Music Theater Festival. Upcoming projects include the world-premiere of **Black Water** by John Duffy and Joyce Carol Oates.

**BRUCE COUGHLIN** — *Orchestrations*  
Bruce Coughlin's show orchestrations include the current Broadway revival of **The King and I**, **Floyd Collins**, **Das Barbecu**, **Casino Paradise**, the stage version of **Lunch, Pal Joey** in Boston, **Another Midsummer Night**, **Romance in Hard Times**, **Book of the Night**, and **Where's Dick** at the Houston Grand Opera. Album credits include: "On the Town" (3 songs) and "Arias and Barcarolles" (Bernstein; Michael Tilson Thomas/London Symphony). Film credits include Disney's **Fantasia Continued** (James Levine/Chicago Symphony). Other album credits: the soundtrack recording of **Immortal Beloved** for Sony Classical (Sir Georg Solti, conductor).

**ADELLE LUTZ** — *Costume Designer*  
Film credits include: **True Stories**, **Checking Out**, **Making Mr. Right**, and numerous music videos. Theatre credits include **the Kneepays for the CIVIL WarS** directed by David Byrne and Robert Wilson, and **Leon & Lena & Lenz** directed by Joanne Akalaitis. She co-directed with Sandy McLeod the video "It's Too Darn Hot" for the Red Hot & Blue seen in 35 countries to benefit A.I.D.S. organizations. Museum shows include Victoria & Albert Museum (London), "Fashion and Surrealism" (Fashion Institute of Technology), and "Bloom" (Metropolitan Museum of Art).

**STAN PRESSNER** — *Lighting Designer*  
Stan Pressner has designed for the New York City Ballet, Lyon Opera Ballet, Bill T. Jones/Arnie Zane, Ralph Lemon, Bayerische Staatsballet, Geneva Ballet, Boston Ballet, Stephen Petronio, and Netherlands Dance Theatre. Recent projects include: **Light Shall Light Them** (Next Wave Festival), **Four Symphonies** (Geneva Opera Ballet), **The Family Business** (Mark Taper Forum), and Robert La Fosse's **Rags**. He was a 1988 Bessie Award winner for cumulative achievement and American Theatre Wing Design Award nominee in 1988, 1991, and 1994.

**CHRISTOPHER WALKER** — *Sound Designer*  
A.R.T. Resident Sound Designer Christopher Walker composed music and designed sound for the trio of plays by

Beckett, **Eh Joe**, **Ghost Trio**, and **Nacht und Träume**, and for **An Evening of Beckett**, as well as designing sound for **The Naked Eye**, **Alice in Bed**, **Tartuffe**, **Buried Child**, **The Threepenny Opera**, **The Accident**, **Demons**, **Waiting for Godot**, **The Orestea**, **Hot 'n' Throbbing**, and **The America Play**, among others. Previously he composed music and designed sound for such productions as **A Streetcar Named Desire**, **Arms and the Man**, and **Born Yesterday** at the Intiman Theatre; **Little Murders**, **The Play's the Thing**, and **Twelfth Night** at the Bathhouse Theatre; and **Lust and Pity**, **Not Sunset Boulevard**, and **The Holiday Survival Game Show** at the Alice B. Theatre. He also scores for dance and has composed for the Allegro Dance Festival, the Bumber-shoot Festival, and On The Boards.

**DAVID P. GORDON** — *Associate Scenic Designer*  
David P. Gordon has created the settings for over 125 plays, operas, and musicals, both on and off-Broadway and at companies here and abroad. Philadelphia credits include Wilma Theater, Philadelphia Festival Theatre For New Plays, Arden Theatre Co., and Temple University Opera Theatre (Resident Designer for past 12 years), as well as **Punch & Judy** ....and **Bad Girls Upset by the Truth** at the AMTF. Other credits include **A View From the Bridge** (State New Experimental Volgograd, Russia) and 1995 Barrymore Award for Scenic Design for his work on **Sign of the Lizard** (People's Light and Theatre Company, Philadelphia).

**CHUCK FINLON** — *Assistant Director*  
Chuck Finlon has assisted David Gordon on various projects, including **The Mysteries and What's So Funny?**, **The Firebugs** (Guthrie Theater), and **The Family Business** (Dance Theater Workshop, New York Theatre Workshop, Mark Taper Forum). He is the Associate Director of the American Repertory Theatre/AMTF production of **Shlemiel the First**, which he recently remounted in San Francisco for the American Conservatory Theater. He has choreographed and taught both in and out of New York City and has danced with the companies of Kenneth Rinker, Robert Kovich, Jane Comfort, and David Gordon.

**ED FITZGERALD\*** — *Production Stage Manager*  
Ed Fitzgerald's last show at the A.R.T. was **Shlemiel the First**. Other David Gordon projects include **The Mysteries and What's So Funny?** on tour and **The Family Business** in New York and Los Angeles. Recent credits include A.R. Gurney's **Overtime** (Manhattan Theatre Club), Robert Ashley's quartet of operas **Now Eleanor's Idea** (Avignon, Strasbourg, Berlin, Brookline Academy of Music, Santa Fe Festival). His Broadway credits include **Carrie**, **The Tap Dance Kid**, **Da**, and **A Little Family Business**.

**ROBERT BRUSTEIN** — *Artistic Director*  
As founding director of the Yale Repertory and American Repertory Theatres, Mr. Brustein has supervised well over two hundred productions, acting in eight and directing twelve (including his own adaptations of **The Father**, **Ghosts**, **The Changeling**, and the trilogy of Pirandello works: **Six Characters in Search of an Author**, **Right You Are**, and **Tonight We Improvise**). Most recently he adapted the A.R.T.'s world premiere musical **Shlemiel the First**. He is the author of eleven books on theatre and society, including **Reimagining American Theatre**; **The Theatre of**

**Revolt**; **Making Scenes**, a memoir of his Yale years when he was Dean of the Drama School; and **Who Needs Theatre**, a collection of reviews and essays for which he received his second George Jean Nathan Award for dramatic criticism. His latest book is **Dumbocracy in America**. Mr. Brustein is also Director of the Loeb Drama Center, Professor of English at Harvard, and drama critic for the **New Republic**. He is a recipient of the George Polk Award in journalism, the Elliot Norton Award for professional excellence in Boston theatre, the New England Theatre Conference's 1985 Annual Award "for outstanding creative achievement in the American theatre," and the 1995 American Academy of Arts and Letters Award for Distinguished Service to the Arts. His play **Demons**, which was broadcast on WGBH radio in 1993, had its stage world premiere as part of **A.R.T. New Stages**.

**ROBERT J. ORCHARD** — *Managing Director*  
Mr. Orchard has been Managing Director of the American Repertory Theatre and the Loeb Drama Center at Harvard since 1979. Prior to 1979, he was Managing Director of the Yale Repertory Theatre and the School of Drama for seven years, where he also served as Associate Professor and Co-Chairman of the Theatre Administration Department. At the A.R.T., he has administered over one hundred productions, including sixty world and American premieres, as well as tours to seventy-six cities in thirteen countries on four continents. For the past ten years, Mr. Orchard has been active facilitating exchanges, leading seminars, and advising on public policy with theatre professionals and government officials in Russia. He has twice served as Chairman of the Theatre Panel at the National Endowment for the Arts and served on the Board and Executive Committee of the American Arts Alliance, the national advocacy association for the performing and visual arts. Currently, Mr. Orchard is a trustee of Theatre Communications Group (TCG), the national service organization for the American professional theatre and publisher of **American Theatre** magazine.

**THE AMERICAN REPERTORY THEATRE (A.R.T.)** is a not-for-profit resident theatre, founded by Robert Brustein, which has been active since 1966 as a professional producing organization and a theatrical training conservatory. In its eighteenth season operating in association with Harvard University, the Theatre draws its wide-ranging repertory from new American plays, neglected works from the past, and classic texts re-examined through unconventional productions. Under the leadership of Robert Brustein and Robert J. Orchard, the A.R.T. is one of the few resident theatre companies in this country performing in rotating repertory. Over the past seventeen seasons the A.R.T. has presented one hundred and twenty five productions in its Loeb Stage and New Stages series, sixty-one of which were premieres, new translations and adaptations. It has also presented fifteen Fall Festivals. The A.R.T. tours its productions extensively, both nationally and internationally. It has performed in fifteen international festivals, in nineteen cities in thirteen foreign countries, and in this country has played in sixty-three cities in twenty states. The Company has also undertaken three tours of the Northeast, including participation in the Serious Fun! festival at Lincoln Center's Alice Tully Hall, and has brought its productions to ten Midwestern states in addition to a month-long tour

of California. The Company has been the recipient of a number of awards and prizes. In 1983 **Night, Mother** won the Pulitzer Prize, the first time the award was made to a play based on a production outside New York. In 1985 Robert Wilson's **the CIVIL warS** was the unanimous choice of the jury for the Pulitzer Prize, based on the A.R.T.'s American premiere production; and the Company received the Jujamcyn Award for its outstanding contribution to the development of creative talent for the theatre. The A.R.T. received a special 1986 Tony Award for continued excellence in resident theatre as well as a National Endowment for the Arts Ongoing Ensemble Award and two NEA Challenge Grant awards.

**AMERICAN MUSIC THEATRE FESTIVAL (AMTF)** was founded in Philadelphia in 1984 with the mission of developing and producing new music theater in all its forms. In twelve years, AMTF has built a national reputation for its innovative world premieres and commitment to emerging artists. Both *Time Magazine* and *The New York Times* have praised AMTF as America's leading showcase for new and exciting music theater. AMTF has mounted fifty-six productions, most of which were world or American premieres, frequently produced in collaboration with such companies as the American Repertory Theatre, the Spoleto Festival USA, the Brooklyn Academy of Music, and Lincoln Center Theatre. Thirty AMTF productions have gone on to open in New York. Others have been produced at Washington's Kennedy Center, and in London, Vienna, and Paris; many have toured nationally. Fourteen AMTF premieres have been recorded as original cast albums. AMTF premieres have received nominations for a Grammy, an Obie, and a Drama Desk Award. The Rainbow Connection, AMTF's educational program, is now the largest arts outreach project in Philadelphia's middle schools, involving hundreds of public school children in creating and performing their own original musicals: telling their own stories set to their own words and music. AMTF also founded and manages UpStages, one of the nation's most successful non-profit cooperative box offices, serving more than 80 arts organizations throughout the region.

**PICK UP PERFORMANCE COMPANY** (June Poster, Managing Director). **Punch & Judy Get Divorced** is a project of the Pick Up Performance Co. Inc., a not-for-profit organization that produces the work of Ain Gordon and David Gordon. The number of performances and type of venue vary according to the project. The company includes actors and dancers with whom we have an ongoing relationship. All contributions to the company are tax deductible to the extent allowed by law. Information or booking requests concerning the company should be addressed to: Pick Up Performance Co. 31 Varick Street, Room 901, New York, NY 10013, Tel: (212) 627-1213, Fax: (212) 627-1005.

(\*) Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

## Loeb Stage Season

64 Brattle St., Harvard Sq.

### THE WILD DUCK

by Henrik Ibsen, adapted by Robert Brustein,  
directed by François Rochaix  
*In repertory Nov. 22 — Jan. 17*

### SIX CHARACTERS IN SEARCH OF AN AUTHOR

by Luigi Pirandello, adapted & directed  
by Robert Brustein  
*In repertory Dec. 5 — Jan. 14*

### THE KING STAG

by Carlo Gozzi in a translation by Albert  
Bermel, with costumes, puppets, masks, and  
choreography by Julie Taymor, music by Eliot  
Goldenthal, directed by Andrei Serban  
*In repertory Dec. 11 — Jan. 19*

### WOYZECK

by Georg Büchner, translated by  
Gideon Lester, directed by Marcus Stern  
*In repertory Jan. 31 — Mar. 16*

### THE CABINET OF DR. CALIGARI

world premiere by John Moran,  
directed by Bob McGrath  
*In repertory Feb. 21 — Mar. 22*

### MAN AND SUPERMAN

by G.B. Shaw, directed by David Wheeler  
*May 9 — June 8*

### A.R.T. New Stages

C. Walsh Theatre, Suffolk University  
55 Temple Street, Beacon Hill

### PUNCH & JUDY GET DIVORCED

world premiere by David Gordon and Ain  
Gordon, music by Edward Barnes, lyrics  
by Arnold Weinstein, David Gordon, and  
Ain Gordon, directed and choreographed  
by David Gordon. Co-production with the  
American Music Theatre Festival.  
*October 25 — November 10*

Hasty Pudding Theatre  
12 Holyoke Street, Harvard Square

### THE OLD NEIGHBORHOOD

world premiere by David Mamet,  
directed by Scott Zigler  
*April 4-27*

## OCTOBER

					25	26
					Punch	Punch

## NOVEMBER

27	28	29	30	31		
Punch		Punch	Punch	Punch		
					1	2
					Punch	Punch

2pm	3	4	5	6	7	8	9
Punch			Punch	Punch	Punch	Punch	Punch

2pm	10					22	23
Punch						Wild	Wild

24	25	26	27	28	29	30
Wild		Wild	Wild		Wild	Wild

## DECEMBER

2pm	1	2	3	4	5	6	7
Wild					6Char	6Char	6Char

2pm	8	9	10	11	12	13	14
6Char				Stag †	Stag	Stag	Wild

15	16	17	18	19	20	21
6Char		Wild	Wild	Wild	Stag	Stag

22	23	24	25	26	27	28
6Char	Stag			Stag	6Char	6Char

29	30	31				
Stag		Stag				

			1	2	3	4
			Stag	Wild	6Char	6Char

5	6	7	8	9	10	11
Wild		Wild	6Char	Stag	Wild	Wild

12	13	14	15	16	17	18
Wild	Wild	6Char	Wild	Wild	Wild	Stag

2pm	19					
Stag		Preview				* Free Symposia, 8pm

†		Pre-performance discussion — one hour before curtain				
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CURTAIN TIMES:						
Mon. - Sat. Evenings						8pm
Sunday Evenings						7pm
Sat./Sun./Weekday Matinees						2pm

TICKET PRICES:						
LOEB STAGE						
						Seating Section
						A B C
Fri/Sat evenings						\$50 \$42 \$36
Weekday evenings						
Fri/Sat previews						45 38 29
Matinees						
Tue/Sun previews						37 30 21

C. WALSH/HASTY PUDDING THEATRES						
ALL SEATS						
Matinees & Weekdays						\$25
Friday & Saturday Evenings						\$35

BOX OFFICE HOURS:						
LOEB DRAMA CENTER						
Non-performance days 11am - 5:30pm						
Performance days 10am - curtain						
C. Walsh and Hasty Pudding Theatres						
open 2 hours before curtain						

(617) 547-8300						
e-mail: art@fas.harvard.edu web: http://www.amrep.org						

Many productions from the A.R.T. repertory are available for touring in this country and abroad. For more information, please call the Office of the Managing Director at (617) 495-2668.						
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