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COMING JUNE 1996

Dear Playbill



Phil Silvers in the 1972 revival of *Forum*

Dear Playbill:

Is it true that when *A Funny Thing Happened on the Way to the Forum* was originally produced in 1962, it was written for Phil Silvers, but he turned it down?

Arlene Pearlman
Hackensack, NJ

Yes, but Silvers (who eventually starred in a B'way revival of *Forum* in 1972) was in good company. Milton Berle also turned down the lead in the '62 production. Even Zero Mostel turned it down at first, but his wife convinced him to do it, and he won a Tony Award for his performance.

Dear Playbill:

Has there been any further news about Claude-Michel Schönberg and Alain Boublil's musical version of the classic French film *The Return of Martin Guerre*?

Adam Blanshay
Westmount, Quebec

The show—now called *Martin Guerre*—is scheduled to begin previews May 22, 1996, at the Prince Edward Theatre in London, and open on June 18. Directed by Declan Donnellan, the Cameron Mackintosh production will have sets and costumes by Nick Ormerod and choreography by Bob Avian.

Dear Playbill:

When I saw the original production of *Inherit*

the Wind in the 1950's, the star of the play—Paul Muni—was absent from the cast because of an eye operation. Do you know who played the part in his absence?

Gerry Hickey
Chicago, IL

Melvyn Douglas replaced Mr. Muni from Sept. 17 to Dec. 2, 1955, and later in the run, Ed Begley also played the part.

Dear Playbill:

Jack—A Night on the Town With John Barrymore, starring Nicol Williamson, opens at the Belasco April 17. Isn't this the same theatre where Barrymore made his last Broadway appearance?



Marion Beilin
Toms River, NJ

Yes. John Barrymore appeared at the Belasco in Nicol Williamson's 1940's *My Dear Children* (117 performances). It was his last Broadway play.

Dear Playbill:

Can you tell me if an album was ever recorded of the 1969 musical *The Fig Leaves Are Falling*, starring Dorothy Loudon, Barry Nelson and David Cassidy?

Todd Arabia
New York, NY

RCA released a single of Allan Sherman (the show's lyricist) singing "Juggling" (cut from the show) and the title song.

Have a question about the theatre? Write to: Playbill, Dept. DP, 52 Vanderbilt Avenue, New York, NY 10017 or via e-mail at playbill1@aol.com or robert_vigas@playbill.com

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Produced in association with
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Commissioned by the
American Music Theater Festival

Book by **David Gordon and Ain Gordon**

Lyrics by **Arnold Weinstein, David Gordon and Ain Gordon**

Music by **Edward Barnes**

Featuring (in alphabetical order):

**Scott Cunningham, Benjamin Evett, Gail Grate, James Judy,
Charles Levin, Lola Pashalinski, Alice Playten, Lisa D. White**

Scenic Design
David Gordon

Costume Design
Adelle Lutz

Lighting Design
Stan Pressner

Sound Design
Darron L. West

Associate Scenic Designer
David P. Gordon

Casting by
Judy Dennis

Production Stage Manager
Ed Fitzgerald

Assistant Director
Chuck Finlon

Orchestrations by
Bruce Coughlin

Music Direction by
Alan Johnson

Directed and Choreographed by
David Gordon

May 1 - 26, 1996
Plays & Players Theater, Philadelphia

The commissioning of PUNCH AND JUDY GET DIVORCED was made possible by a grant from the Meet the Composer/Reader's Digest Commissioning program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

PUNCH AND JUDY GET DIVORCED is part of CrossCurrents, a multi-year collaboration of the American Music Theater Festival and the American Repertory Theatre, sponsored by **Philip Morris Companies Inc.**

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Special Thanks to Robert Brustein, Rob Orchard, June Poster.

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AUTHOR'S NOTE:

We, the authors, have invented a set of fictional circumstances for this play; the play within a play. We have determined that the script was not written by us, but by the character Judy baby and is semi-autobiographical.

Judy baby hires a company of actors and dancers to do a Punch and Judy Show on a shoestring budget. She purposefully allows the seams to show, she's a post-modern Judy.

She plays herself as a child, casts actors and dancers as the dogs (who are traditionally played by dogs), and decides to have the character of the Devil take over the usual duties of the Master of Ceremonies and Barker. Judy baby says it's a revolutionary concept, she knows it saves money. Judy baby has determined that Act I is a Punch and Judy vaudeville.

Act II takes place thirty-six years after Act I. All the Judy's are living alone together. There are no Punches. Judy baby plays herself aged forty and her own twenty-year-old twin daughters, Judy Jr. and Baby Judy. The other actors (men and women) all play Judy's; Ma, Gramma, Aunt Judy, and Judy Bell - a telephone repair person.

As well as being asked to dance, sing and act - Judy baby gets the actors to double as stage hands; to help set scenes, distribute props and act as each other's on-stage dressers. When we first meet the cast they are not quite ready. When we last see them they're preparing to start again.

David Gordon

Ain Gordon

Cast (in alphabetical order):

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

-There will be one fifteen minute intermission-

ACT ONE: War

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

ACT TWO: Life Without Men (36 years later)

- 1 I Write Everything Down *Judy baby*
2. Houses Of Women *The Devil, Red Dog*
3. Could I Say No? *Ma Judy, The Devil, Red Dog*
4. The Devil's Song (Reprise) *The Devil*
5. Haunted *Judy baby*
6. I Gotta Go *Aunt Judy, Mrs. Judy, Red Dog*
7. I'm A Mamma, I'm A Gramma *Toby, Red Dog*
8. Angry At Him *Gramma Judy*
9. What's There To Say About That? *The Company*
10. The Judy Song *Judy baby, Ma Judy*
11. What's There To Say About That? (Reprise) *Taxi Judy*
12. Coda: Life's A Laugh *The Company*

Musicians:

Conductor/Keyboards Alan Johnson
 Clarinet, Tenor Sax, Soprano Sax Frank Mazzeo
 Trombone Daniel Tomassone
 Violin Anna Palask
 Percussion Roy Rakszawski
 Sean Kennedy (alternate)

Pre-recorded musical excerpts from the Carl Stalling Project: Music from Warner Bros. Cartoons 1936-1958 courtesy of Warner Bros. Inc and Film Preservation Associates.

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Artistic Staff:

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Music Copyist Emily Grishman
Music Contractor Leon Jordan
Props Manager David Harwell
Assistant Lighting Designer Pete Jakubowski
Associate Sound Designer . . . Chris Hermanson
Assistant to the Sound Designer Kurt Kellenberger
Assistant Costume Designer . . . Rick Conway
Assistant to David P. Gordon . . Janice Manser
Additional Casting by LeAnne Lindsay
Directing Intern Gail Lerner

Production Staff:

General Manager Nick Schwartz-Hall
Technical Director Chris Driscoll
Production Coordinator Erica Schwartz
Company Manager Chuck Means
Production Administrator Tonia Howick
Costume Supervisor/Dresser . . . Valerie Joyce
Dressers Kevin Baratier, Megan Murphy
Sound Systems Engineer . . . Chris Hermanson
Sound Operator Bob Perdick

Master Carpenter Jacob Heist
Assistant to the Master Carpenter Dave Rial
Set Construction/Rigging Paul Williams
Production Electrician Deb Peretz
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AMTF operates under an agreement with Actor's Equity Association, the union of professional Actors and Stage Managers in the United States.

Information in "Who's Who in the Company" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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WHO'S WHO in the CAST

SCOTT CUNNINGHAM (*Red Dog*) grew up in Needham, MA. He has danced with Elisa Monte, the Mark Morris Dance Group, and the David Gordon Pick Up Company. He has performed in *THE MYSTERIES AND WHAT'S SO FUNNY?* by David Gordon; the Klezmer musical *SHLEMIEL THE FIRST*, produced by AMTF and ART; and *THE FIREBUGS* at the Guthrie in Minneapolis. His choreography has been shown in New York City and in Madison and Milwaukee, WI.

BENJAMIN EVETT (*Punch 2, Judy Bell, Taxi Judy*) was last seen at AMTF as Zalman Tippish/Dopey Petzel in *SHLEMIEL THE FIRST*. He is a member of the permanent company of the American Repertory Theatre. Favorite roles there include Ariel in *THE TEMPEST*, Lucky in *WAITING FOR GODOT* and Nicholas Bennet in *WHAT THE BUTLER SAW*. He is a graduate of Harvard College with a degree in Classics.

GAIL GRATE (*Judy 2, Polly 2, Ma Judy*) is an Obie Award winning actress for the New York Shakespeare Festival production of *THE AMERICAN PLAY*. Broadway credits include *A MONTH IN THE COUNTRY* starring Helen Mirren and *THE KENTUCKY CYCLE*. Regional credits include *SAINT JOAN*, the Shakespeare Theater; *BETRAYAL*, The Intiman; *CAUCASION CHALK CIRCLE*, Arena Stage; *PYGMALION*, Yale Repertory; *OUR COUNTRY'S GOOD*, Mark Taper Forum; and *THE BACCHAE*, Guthrie Theater. Ms. Grate is a graduate of The Commercial Theater Institute in Producing for the Commercial Theater.

JAMES JUDY (*Punch 1, Aunt Judy*) Broadway: *INTO THE WOODS*, *CHRISTMAS CAROL THE MUSICAL*. Off-Broadway: *J.P. MORGAN SAVES THE NATION*, Engarde Arts; *LA BOHEME*, NYSF; *THE GIG*, and *1,2,3,4,5, MTC.*; *FIORIELLO*, City Center Theatre; *CATCH ME IF I FALL* and *BODO*, Promenade Theater. James created the role of Virgil in *THE APPRENTICESHIP OF DUDDY KRAVITZ* (Menken/Spencer), premiere at AMTF and

has worked extensively in regional theater 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*) As Company member of ART: Bradley in *BURIED CHILD*, Stephano in *THE TEMPEST*, Pa Ubu in *UBU ROCK*, Agamemnon and Apollo in *THE ORESTEIA*, Gronam Ox in *SHLEMIEL THE FIRST*, and Tartaglia in *THE KING STAG* (Taiwan tour). At Yale Repertory Theatre: *THE FROGS*, *TROILUS AND CRESSIDA*, *THE POSSESSED*, *HAPPY END* and *A MIDSUMMER'S NIGHT DREAM*. Broadway: *CITY OF ANGELS* (national tour). Off-Broadway: *ONE NIGHT STAND* and *NUTS*. TV and Film credits include *Alice*, *Goodnight Beantown*, *NYPD Blue*, *Seinfeld*, *Manhattan* and *Annie Hall*.

LOLA PASHALINSKI (*Judy 1, Polly 1, Gramma Judy*) Her most recent appearance was in *QUILLS* at New York Theatre Workshop this season. This past summer she was at the Guthrie Theater in David Gordon's production of *THE FIREBUGS*. Off-Broadway she's appeared at Intar, Playwright's Horizons, Public Theater, Ensemble Studio, Vineyard. Regional productions: *ROMEO AND JULIET* (New Jersey Shakespeare Festival), *TWELFTH NIGHT* (Toby Belch-Goodman Theater), *THE WOMEN* (Hartford Stage), *THE SCREENS* (Guthrie Theater). Lola is a founding member of Charles Ludlam's Ridiculous Theatrical Company (1967-80). She received two Obies for her performances in Ludlam's *CORN* and *DER RING GOTT FARBLONJET*. Most recent film is currently, *I Shot Andy Warhol*.

ALICE PLAYTEN (*Judy baby, Judy Jr., Punch Jr., Baby Judy*,) last 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

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performance as Mick Jagger in *LEMMINGS* and another Obie for her portrayal of Mamie Eisenhower in *FIRST LADIES SUITE* at The Public Theater. Alice made her professional debut at the Met in the opera *WOZZECK*.

LISA D. WHITE (*Toby the dog*) is an educator, dancer, actress and choreographer. Choreography credits include work with the late Sammy Davis Jr., Debbie Allen, Walter Dallas, 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 multi-media corporation, Name Communication Inc.

CREATIVE STAFF:

DAVID GORDON (*Director, Choreographer, Co-writer*) performed in the companies of James Waring and Yvonne Rainer in the 1960's and in the 1970's he was a founding member of the improvisational group, The Grand Union. In 1971 he codified his working process by incorporating as the Pick Up Performance Company. 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 and an Obie. The script was published in *Grove New American Theater* edited by Michael Feingold. 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 the Mark Taper Forum in 1995. Gordon directed and choreographed a musical, *SHLEMIEL THE FIRST* for the American Repertory Theatre and the

American Music Theater Festival, and on national tour. He received a National Theatre Artist Residency Grant (funded by The Pew Charitable Trusts and administered by the TCG) to work with the Guthrie Theater in Minneapolis, MN. He directed and choreographed *THE FIREBUGS* by Max Frisch for their mainstage last summer. In the spring he will begin work on a commission from the Mark Taper Forum.

AIN GORDON (*Co-writer*) has been writing and directing since 1984. His work has been produced in New York City by Soho Rep., Dance Theater Workshop (5 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, DC.), The Baltimore Museum of Art (MD), Spirit Square (NC), and the Jacob's Pillow Dance Festival (MA) where he was Artist-in-Residence. He has performed in the work of Yoshiko Chuma, Stephen Petronio and Stephanie Skura. He has collaborated with Gayle Tufts, Julian Webber and with Wally Cardona on a project developed at dansens Hus, Stockholm, Sweden. In June 1993, Gordon completed a collaboration with choreographer Bebe Miller. He directed and wrote original text for her interdisciplinary project: *NOTHING CAN HAPPEN ONLY ONCE*, which had its premiere at the Wexner Center (OH). He collaborated with David Gordon (as co-director, co-writer and performer) in *THE FAMILY BUSINESS*, which received an Obie Award and is currently collaborating with David Gordon on a new work commissioned by the Mark Taper Forum. He is a 1992 NYFA Playwriting Fellow. His newest play, *WALLY'S GHOST* premiered at Soho Rep in April.

ARNOLD WEINSTEIN's (*Co-Lyricist*) current projects include an adaptation of *A VIEW FROM THE BRIDGE* with Arthur Miller and William Bolcom (Lyric Opera Chicago) and the preparation of a Story Theater version of *WIND IN THE WILLOWS* with music by William Bolcom and co-written with Paul Sills (Mark Taper Forum). His recent projects include *CABARET SONGS*, published by E.B. Marks and a collaboration with Robert Altman on the libretto for

McTeague, a new opera by William Bolcom for the Lyric Opera of Chicago. With Mr. Bolcom he also collaborated on *Dynamite Tonight!*, presented at Yale Repertory Theatre in 1966 and 1976 and *Casino Paradise*, presented at the American Music Theater Festival. 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*, directed by Paul Sills, 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, directed as well by Paul Sills. *What Did I Do?* The Unauthorized Autobiography- his collaboration with Larry Rivers has just been published by Harper Collins.

EDWARD BARNES (*Composer*) is the composer-librettist of 12 works of operatic theater including *OLD AUNT DINAH'S SURE GUIDE TO DREAMS AND LUCKY NUMBERS* seen last season at AMTF. His work has been produced by opera companies from Boston to the Philippines, including 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, Guthrie Theater, Mark Taper Forum, and music for a singing robotic bird built by Walt Disney Studios. The recipient of Guggenheim and NEA Fellowships, his most recent projects have included commissions from the opera companies of Los Angeles, San Diego and Kansas City.

ALAN JOHNSON (*Music Director/Conductor*) Past affiliations with AMTF are FLOYD COLLINS, TANIA, and HYDROGEN JUKEBOX. Diverse Musical Direction has included THE MYSTERIES AND WHAT'S SO FUNNY? by David Gordon and Philip Glass, THE MANSON FAMILY by John Moran, and many productions with the New York Shakespeare Festival (ALL'S WELL THAT ENDS WELL, HENRY IV PARTS I AND II, CYMBELINE, FIRST LADY SUITE). His association with composer Philip Glass has led to performances at Houston Grand Opera, American Repertory

Theatre, and the Spoleto Festival among other leading venues.

BRUCE COUGHLIN (*Orchestrations*) Show orchestrations: KING AND I (current Broadway revival), FLOYD COLLINS, DAS BARBECÜ, CASINO PARADISE, LUNCH (stage version), PAL JOEY (Boston), ANOTHER MIDSUMMER NIGHT, ROMANCE IN HARD TIMES, BOOK OF THE NIGHT, WHERE'S DICK? (Houston Grand Opera), others. 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. Theater credits include: the Kneeploys for the CIVIL WarS (dirs. David Byrne and Robert Wilson) and LEON & LENA & LENZ (Dir. Joanne Akalaitis). Video: Co-directed with Sandy McLeod "It's Too Dam 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*) 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 Lafosse's RAGS. 1988 Bessie Award winner for cumulative achievement and American Theatre Wing Design Award nominee in 1988, 1991 and 1994, he has come to prefer Stein.

DARRON L. WEST (*Sound Designer*) Return's for his third season at AMTF. His

credits include FLOYD COLLINS, BAD GIRLS UPSET BY THE TRUTH, LULU NOIRE, and Edward Barnes' production, OLD AUNT DINAH'S SURE GUIDE TO DREAMS AND LUCKY NUMBERS. He is Sound Designer for Anne Bogart's SITI Company with whom he has toured through Japan, Ireland and the USA. New York credits include a variety of productions with New York Shakespeare Festival, The Acting Company, Circle Repertory, and New York Theatre Workshop where he serves as Artistic Associate and recently designed Jonathan Larson's musical RENT.

DAVID P. GORDON (*Associate Scenic Designer*) is extremely pleased to get the chance to work with his "namesake" and to return to AMTF (1995, BAD GIRLS UPSET BY THE TRUTH). He has created the settings for over 125 plays, operas, and musicals, both on and off-Broadway at companies both 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). 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, Phila.)

CHUCK FINLON (*Assistant Director*) 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. 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*) Last show in Philadelphia: SHLEMIEL THE FIRST with AMTF. Other David Gordon projects: THE MYSTERIES AND WHAT'S SO FUNNY?(tour), THE FAMILY BUSINESS (N.Y. and L.A.). Recent credits: A.R. Gurney's OVERTIME, Manhattan Theatre Club; Robert Ashley's quartet of operas NOW ELEANOR'S IDEA (Avignon, Straus-

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AMERICAN MUSIC THEATER FESTIVAL (AMTF) (Producer) 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 55 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, in London, Vienna, and in 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. Noteworthy AMTF premieres have included work by: William Bolcom, Robert Brustein, Anthony Davis, Thulani Davis, Duke Ellington, Allen Ginsberg, Philip Glass, Elliot Goldenthal, David Gordon, Adam Guettel, David Henry Hwang, Tina Landau, Emily Mann, Alan Menken, Meredith Monk, Harry Partch, Mordecai Richler, Ntozake Shange, Jerome Sirlin, Julie Taymor and Arnold Weinstein. 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. UpStages now operates Philadelphia's only half-price day-of-performance ticket outlet, at The Shops at Liberty Place, along with box offices at the Philadelphia Arts Bank and Plays and Players Theatre.

THE AMERICAN REPERTORY THEATRE (Associate Producer) 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 sixteenth 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 fifteen seasons the A.R.T. has presented one hundred and twenty-six productions in its Loeb Stage and New Stages series, sixty-two of which were premieres, new translations and adaptations. It has also presented fourteen Fall Festivals. The A.R.T. tours its productions extensively, both nationally and internationally. It has performed in fourteen international festivals, in eighteen cities in thirteen foreign countries, and in this country has played in sixty-three cities in twenty states. The Company has been the recipient of a number of awards and prizes.

PICK UP PERFORMANCE COMPANY (Associate Producer) (June Poster, Managing Director) **PUNCH AND 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 performers 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. 131 Varick Street, Room 901, New York, NY 10013, Tel: (212) 627-1213, Fax: (212) 627-1005.

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