

A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

The Marriage of Bette and Boo

by Christopher Durang

August 20 – September 13, 1987
PONCHO Preview Series August 16, 18 & 19

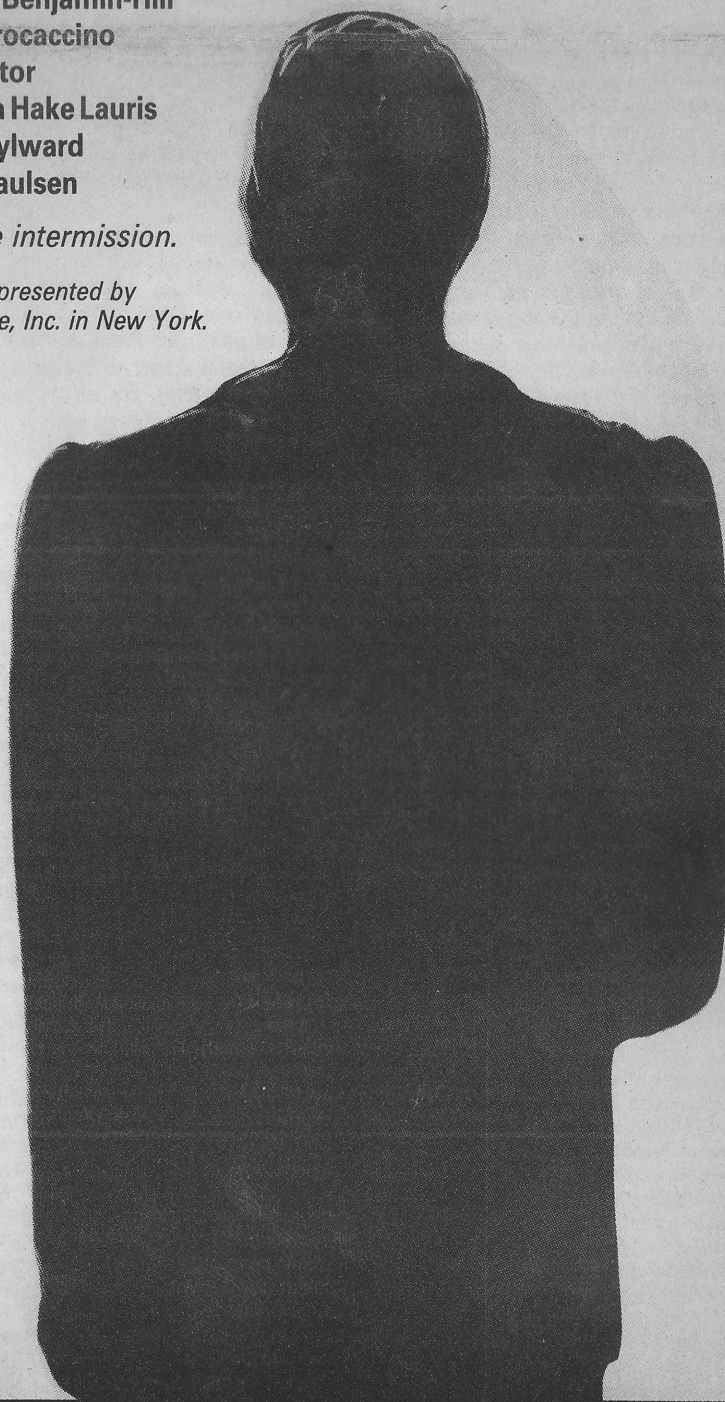
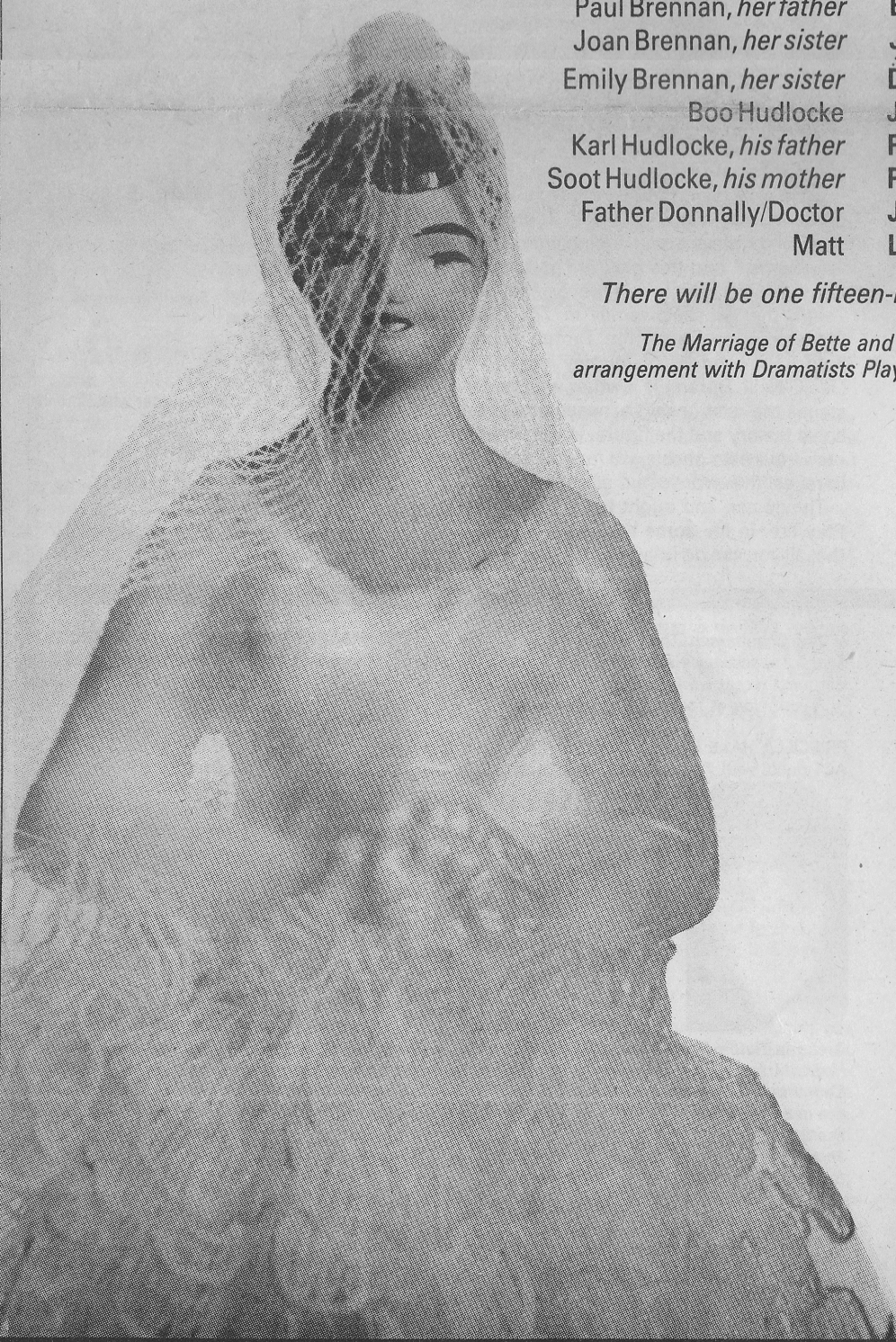
Director	Anne-Denise Ford
Set Designer	Robert Gardiner
Costume Designer	Sally Richardson
Lighting Designer	Jennifer Lupton
Sound Designer	David Hunter Koch
Stage Manager	Craig Weindling

The Cast:

Bette Brennan	Jan Maxwell
Margaret Brennan, <i>her mother</i>	Dee Maaske
Paul Brennan, <i>her father</i>	Bill Dore
Joan Brennan, <i>her sister</i>	Jeanne Paulsen
Emily Brennan, <i>her sister</i>	Dianne Benjamin-Hill
Boo Hudlocke	John Procaccino
Karl Hudlocke, <i>his father</i>	Rick Tutor
Soot Hudlocke, <i>his mother</i>	Priscilla Hake Lauris
Father Donnally/Doctor	John Aylward
Matt	Larry Paulsen

There will be one fifteen-minute intermission.

*The Marriage of Bette and Boo is presented by
arrangement with Dramatists Play Service, Inc. in New York.*



The *Marriage of Bette and Boo* has a rather long history. In its earliest form, the play had the same characters and the same number of stillborn children, but otherwise was much more sketch-like, and its emotional impact was far more elliptical. For instance, the scene at Thanksgiving, Bette's phone call, Matt's dinner with the dead grandparents, the divorce scene, the final hospital scene — all these were not in the 1973 one-act.

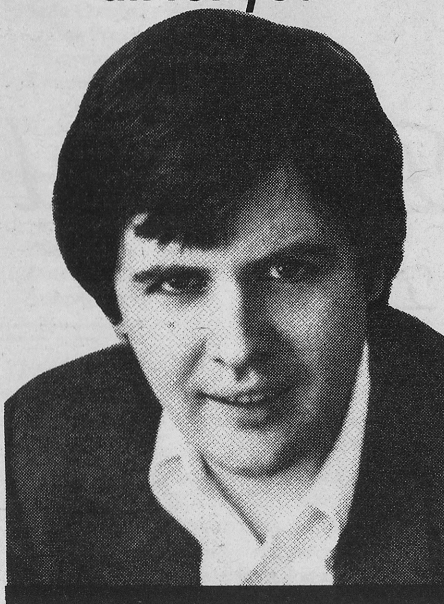
At Yale my work had been controversial up to this point, especially *Better Dead Than Sorry*, which featured Sigourney Weaver singing the title song while receiving shock treatments. *Bette and Boo*, though, seemed to win over a far larger audience to my work (at Yale, that is), and was said to have more of a sense of compassion in the midst of the dark humor.

There were subsequently four other productions (that I know of) of the one-act version. The first was by Williamstown Theatre's Second Company. I didn't see this production, but heard positive reports, and was especially gratified to hear it was a big success when presented at a women's prison where the inmates apparently got into cheering on Bette and, well, booing Boo.

Then there was a summer Yale cabaret version (with — ah-hem — Meryl Streep as bitter sister Joan). Then a workshop at Chicago's St. Nicholas Theatre Company (now closed and lamented). And finally a Princeton College undergraduate production.

Around 1976 I decided not to let the one-act be performed anymore, because I

Christopher Durang explains it all for you



felt that the material could be expanded to full length, and I wanted to hold off wider exposure of the work until I did that.

The play "feels" autobiographical, I rather assume; and it would be disingenuous to pretend that the characters of Bette and Boo do not in many significant ways reflect my parents' lives. Many of

the surrounding characters and events are indeed fictionalized, but there is a core to the play that is pretty much rooted in my past.

I wrote the first "expansion" of the play sometime in 1980, and had a reading of it at the Actors Studio. Having met Joseph Papp a few times by then, I called him and asked if I could arrange a reading of the play for him. From that reading, I did various rewrites, especially relating to Fr. Donnally and to the character of Matt, which was almost nonexistent in the one-act version.

For complicated reasons, the play kept not being scheduled over the next couple of years, though interest never died at the Public. In the summer of 1984, Papp and I agreed upon Jerry Zaks as director and the play was scheduled for the 1984-85 season. Zaks, as original director of *Sister Mary Ignatius*, *Beyond Therapy* (off Broadway) and *Baby with the Bathwater*, had clearly become somewhat of a specialist in doing my work, and our familiarity with one another had made for that wonderful ease and shorthand that sometimes happens with a long-term collaboration.

Some people, I'm told, dismiss this play as too angry; I don't agree with them and feel they may be denying something I've found to be true: that unless you go through all the genuine angers you feel, both justified and unjustified, the feelings of love that you do have will not have any legitimate base and will be at least partially false. Plus, eventually you will go crazy.

Christopher Durang
January 1986

'All you can do is laugh'

by Anne-Denise Ford
Director

Christopher Durang's *The Marriage of Bette and Boo* is an hilarious account of a '50s American Dream family gone bad. Durang is regarded as one of the finest American satirists writing for the stage. He is a prolific writer who, at the age of 38, has written over a dozen acerbic, award-winning plays which have been produced at dozens of theaters across the country. This is ACT's first Durang work, although Seattle audiences have seen his work recently at the Empty Space Theatre (*Beyond Therapy*) and New City Theater (*Baby With the Bathwater*). I find this play, *The Marriage of Bette and Boo*, his most revealing and compassionate.

This particular piece is a domestic satire, by which I mean that the author has taken

society to task; in this case he holds the family up to examination and ridicule. As a play about families, it derives its style from the flip-side of those idealistic 1950s sitcoms. In a series of short scenes, flashbacks and narrator monologues, Durang takes us into the living rooms of the Brennan and Hudlocke families. Like another social critic, Charles Dickens, Durang shows us a world, largely autobiographical, in which good and bad exist side by side; in which tragic and ridiculous goings-on are presented in a very buoyant style.

Robert Brustein, writing about this play for the *New Republic*, comments, "All of Durang's works (excepting *Beyond Therapy*) have been satires built on a mound of pain, but *Bette and Boo* represents a greater effort to leaven this pain with understanding. For all its anger and reproaches, it is suffused with an aura of understated forgiveness, and it is this element that seems to me new in Durang's work."

While Durang has written a very per-

sonal work, it is also all too familiar to many people. *Bette and Boo* is a demented comedy about growing up in a demented household. In a *New York Times* interview, Durang spoke about his recent work: "The reason I got into dark comedy seems psychological. There was a lot of unhappiness in my family background; my parents separated when I was in high school, and there were financial problems — so in an odd way, humor was my reaction to it. It was probably a distancing thing." There is a tradition of plays about coping with family "problems," and this play brings to mind the Antrobus family in *The Skin of our Teeth*, the Winsfield family in *The Glass Menagerie*, and even the Tyrone household from *Long Day's Journey Into Night*. Like O'Neill, Durang is a writer who understands the relationship between one's personal history and the future. Unless we exorcise our own ghosts, we may be doomed to repeat the errors of our parents.

Things can and ought to be better than they are. In life some things are so awful that all you can do is laugh.

Tonight's Programming

- 1 **Early June, 1944:** The Wedding
- 2 **That night:** The Honeymoon
- 3 **That night:** Margaret gives Emily advice
- 4 **That night:** The honeymoon continues
- 5 **That night:** Emily practices the cello
- 6 **Late November, 1944:** Bette and Boo visit their in-laws
- 7 **The next day:** Margaret gives Bette advice
- 8 **January, 1965:** Boo has dinner with his son
- 9 **January, 1945:** The first child of Bette and Boo
- 10 **May, 1949:** Matt's favorite movie essay; arts & crafts with Emily
- 11 **February 26, 1952:** The second child of Bette and Boo
- 12 **May, 1953:** Bette and Margaret visit Emily at a rest home
- 13 **The next day:** Father Donnally gives Bette advice
- 14 **Late May, 1953:** Soot gives Bette advice
- 15 **October, 1964:** Matt talks about *The Mayor of Casterbridge*
- 16 **March 8, 1954:** The third child of Bette and Boo
- 17 **That night:** Bette telephones Bonnie Wilson
- 18 **November, 1954:** Bette and Boo celebrate Thanksgiving

And now, a word from our sponsor

- 19 **July, 1955:** Boo takes a pledge in front of Father Donnally
- 20 **That night:** Bette and Boo go dancing
- 21 **December, 1955:** Matt's holiday essay; Bette and Boo celebrate Christmas
- 22 **January, 1971:** Boo has dinner with his son; Bette has dinner with her son
- 23 **January 1, 1956:** Boo's second pledge in front of Father Donnally
- 24 **January 22, 1956:** Joan's birthday celebration
- 25 **January 25, 1956:** The funeral of Paul Brennan
- 26 **March 25, 1956:** The fourth child of Bette and Boo
- 27 **June, 1958:** Father Donnally gives Bette advice again
- 28 **January, 1959:** Father Donnally's marriage retreat
- 29 **March, 1965:** The divorce of Bette and Boo
- 30 **May, 1972:** Matt has dinner with Karl, Soot, Margaret and Paul
- 31 **That night:** Matt gives Emily advice
- 32 **March, 1959:** The last child of Bette and Boo
- 33 **March, 1975:** Matt visits Bette; Bette and Boo reminisce

WHO'S WHO

JOHN AYLWARD (*Father Donnally/Doctor*) has appeared in numerous productions at ACT, such as *Marat/Sade*, *When You Comin' Back, Red Ryder?* (as Teddy), *Night and Day*, *King Lear* (in the title role) and *On the Razzle* (as Zangler). He has performed on stages throughout the U.S. and Canada, including the Charles Playhouse in Boston, Cincinnati's Playhouse in the Park,

the Old Globe in San Diego, Montreal's Centaur Theatre, the Manitoba Theatre Centre, the Indiana Rep and the Oregon Shakespearean Festival in Ashland (as Richard III). John has also appeared in many local productions at the Seattle Rep, Intiman, the Empty Space and The Bathhouse, as well as having directed *The Caretaker*, *The Venetian Twins*, *A Peculiar Position* and the original musical *Ronnie Bwana, Jungle Guide*. At the Seattle Rep this past season he was seen in *You Can't Take it With You*, *Curse of the Starving Class* and *The Understanding*. His most recent credits include Intiman's *Man and Superman* and *The Little Foxes*.



BILL DORE (*Paul*) was last seen on stage this past fall as the General in the New City Theater's production of *The Balcony*. He has also appeared locally at the Seattle Rep and the Empty Space. Bill is kept busy doing television commercials, industrial and feature films, radio and print work. Last month he completed a role in the new NBC movie to be seen this

fall, *Hit and Run*. Besides his career as an actor, Bill is also a Professor of Drama at Seattle University where he is currently serving as acting head of the Department of Fine Arts. This is his first appearance at ACT.



DIANNE BENJAMIN-HILL (*Emily*) returns to ACT where she appeared in last season's *On the Razzle*, the Young ACT Company's *A Wrinkle in Time*, and in 1985's *Quartermaine's Terms*. She resides in the Minneapolis-St. Paul area, where this past year she was seen in *The Real Thing* at the Actors Theatre of St. Paul, Christopher Durang's *Beyond Therapy* as Mrs. Wallace



at the Chanhassen Theatre and "Comedy for Rent," a special television pilot project for KTCA. Her most recent work locally was last Christmas in *Joyous Noel* at Tacoma Actors Guild.

PRISCILLA HAKE LAURIS (*Soot*) is making her ACT debut with *The Marriage of Bette and Boo*.

Most recently, she appeared in the Tacoma Actors Guild production of *Cowardly Custard*. She has also been seen in Seattle Repertory Theatre's production of *Our Town*. Priscilla has been with the Oregon Shakespearean Festival for four seasons, playing such roles as Madame Arcati in *Blithe Spirit*, Lenny in *Crimes of the Heart*, Mrs. Telfer in *Trelawny of the Wells*, Countess in *All's Well That Ends Well*, Mrs. Prentice in *What the Butler Saw* (for which she won a DramaLogue award), Lily in *Ah, Wilderness!*, Jenny in *Threepenny Opera*, and Olga in *Three Sisters*. She also toured for the festival in *Jacques Brel is Alive and Well and Living in Paris*, and *Oh Coward!*. Priscilla also tours her one-woman theatre and music revue *One For The Road* in the Pacific Northwest. Her film and television work includes *Animal House* (Dean's secretary), "Delta House" (ABC TV series), *Off Sides* (NBC TV movie) as well as industrial films and commercials.



DEE MAASKE (*Margaret*) portrayed Glafira in *The Diary of a Scoundrel* and Meg in *A Lie of the Mind* earlier this season at ACT. She made her ACT debut last season in Neil Simon's *Brighton Beach Memoirs*, where she took over the role of Blanche during the show's final performances. She recently participated in a five-country, Middle Eastern and Northern African

tour sponsored by the United States Information Service and Arts in America Program. On that tour she appeared in *Remember Them Kindly* and in *The Gin Game* with Paul Roland. She spent two years with the Oregon Shakespearean Festival, where she played Big Mama in *Cat on a Hot Tin Roof*, Gratiana in *The Revenger's Tragedy*, Stella in *Light Up The Sky*, and Emma in *Lizzie Borden in the Late Afternoon*. Before that she was in the Denver Center Theatre Company's touring production of *The Immigrant* where she portrayed Ima Perry. Elsewhere in theatres around the nation she has performed in the title roles in *Mother Courage*, *Antigone*, *The Prime of Miss Jean Brodie*, *The Gingerbread Lady* and *The House of Bernarda Alba*. Dee's credits in film and television include performances in "I Married Wyatt Earp," "The Ghost Dance," and "The Throne."



JAN MAXWELL (*Bette*) made her ACT debut last season as Audrey in *Little Shop of Horrors*. She comes to ACT this year after portraying Mary Magdalene in *Jesus Christ Superstar* and Curley's Wife in *Of Mice and Men* at the Minnesota Center for the Arts. Other credits include Peter Sellers' *The Seagull* at the Kennedy Center, the national tour of *Annie* and Tony Tanners' *Gypsy*. Jan has made numerous appearances on the daytime drama "All My Children," and recently completed a docu-drama series for *AIDS FILMS, INC.*, which will be seen on PBS in the upcoming year. And yes, in case you were wondering, that's Jan you've been seeing on your television screen in those Allerest commercials.

JEANNE PAULSEN (*Joan*) was seen as Madame Turlusina in ACT's *The Diary of a Scoundrel* last month. She was also seen at ACT in *A Christmas Carol* last December. She appeared in three of our 1984 mainstage productions, as Teresa Salieri in *Amadeus*, Pope Joan and Louise in *Top Girls*, and then as Marion Clay in *Angels Fall*. In 1983 she played several roles in *Cloud 9*. Jeanne has been a member of The Oregon Shakespearean Festival Company for five years, playing Martha in *Strange Snow*, for which she received a Drama-Logue Critics' Award, Lady Percy in *Henry IV, Part 1*, Frances Black in *Light Up The Sky*, Mrs. Stockman in *An Enemy of the People*, Lil Rice in *Broadway*, and Masha in *The Three Sisters*. Jeanne has worked with the PCPA Theatre, the Denver Center Theatre Company, the San Jose Repertory Theatre, and portrayed Mrs. Cratchit in The Milwaukee Rep's production of *A Christmas Carol*.

LARRY PAULSEN (*Matt*) was last seen at ACT as Mr. Fezziwig in our 1984 production of *A Christmas Carol*.

LARRY PAULSEN (*Matt*) was last seen at ACT as Mr. Fezziwig in our 1984 production of *A Christmas Carol*. Other Seattle area credits include Taylor in the Seattle Rep's production of *Curse of the Starving Class* and *The Glass Menagerie* and *The 1940's Radio Hour* at Tacoma Actors Guild. Larry has been a company member at the Oregon Shakespearean Festival for five years and some two dozen roles, including Touchstone in *As You Like It*, Marcus Andronicus in *Titus Andronicus*, Lavatch in *All's Well That Ends Well*, Barnaby Tucker in *The Matchmaker*, Dromio of Ephesus in *The Comedy of Errors* and Sir Andrew in *Twelfth Night*. He has also appeared recently with the Alaska Rep in *Sleuth* and *Greater Tuna*. Larry has also appeared at the Denver Center Theatre Company, the Arizona Theatre Company and PCPA/Theatrefest.

JOHN PROCACCINO (*Boo*) was just seen at ACT as Glumov in *The Diary of a Scoundrel*. Other ACT credits include *Fool For Love* (1984), *Loose Ends* (1981) and *Man and Superman* (1979). He played the role of Bando in the world premiere of *Red Square* at The Seattle Rep, where he was also seen in *Landscape of the Body*, *Richard III* and *All My Sons*, among many others. Last summer he appeared in the title role in Intiman's *The Doctor in Spite of Himself*. He has also appeared at the Empty Space in *Beyond Therapy*, *K2*, *Landscape of the Body*, *Angel City*, *Prayer for My Daughter*, *Fifth of July* and *We Won't Pay! We Won't Pay!* Nationally, he played the leading role in Albert Innaurato's *Coming of Age in Soho* at Joseph Papp's New York Shakespeare Festival, and has been seen at the Oregon Shakespearean Festival, the Santa Fe Festival Theatre, Baltimore's Center Stage, San Diego's Old Globe Theatre and the Long Wharf Theatre in Connecticut, off-Broadway, and in the Stanley Kramer film *The Runner Stumbles*. John trained at the Juilliard School in New York City and the American Conservatory Theatre in San Francisco.

RICK TUTOR (*Karl*) was seen at ACT earlier this season in *A Lie of the Mind*. He first appeared at ACT in the world premiere of *Catholics* in 1980. He has been seen on ACT's stage in each subsequent season. His ACT credits include roles in *Da*, *The Dining Room*, *King Lear*, and last season's *The Jail Diary of Albie Sachs*. Most recently Rick appeared at Tacoma Actors Guild as George in *Who's Afraid of Virginia Woolf?* and as Andrew Wyke in *Sleuth*. Rick can be seen in local and national television commercials and in the film *Trouble in Mind*. Rick is co-founder of Tacoma Actors Guild, where he served for eight years as Artistic Director.

ANNE-DENISE FORD (*Director*) returns to ACT, where she served as one of our first Resident Directors. For ACT's Mainstage, Denise directed last season's *Little Shop of Horrors*, and co-directed the American premiere of *Maydays* and the two-part production of *The Greeks*. For The Young ACT Company she has directed *A Wrinkle in Time*, *Aladdin* and *the Magic Lamp*, *The Persian Princess* and *Step on a Crack*, plus recent productions of *A Christmas Carol*. She has directed in professional community theatres throughout the U.S. and in Greece, as well as at the Oregon Shakespearean Festival. Denise worked on the original production of *A Chorus Line* at the New York Shakespeare Festival. While in Seattle, Denise also served as Artistic Director of Civic Light Opera, where she directed *Man of La Mancha*, *Fiddler on the Roof*, *West Side Story*, *Sweeney Todd* and *Sunday in the Park with George*. Denise now resides in Tucson, Arizona.

CHRISTOPHER DURANG (*Playwright*) was born in New Jersey in 1949. He received a B.A. from Harvard and an M.F.A. from Yale School of Drama. Yale Repertory Theatre staged his first professional productions of *The Idiots Karamazov* (1975), co-authored by Albert Innaurato, and *The Vietnamization of New Jersey* (1977). *Sister Mary Ignatius Explains It All For You*, part of Ensemble Studio Theatre's One Act Marathon in 1979, opened off Broadway in 1981 on a double bill with *The Actor's Nightmare*. *Sister Mary* ran for two-and-one-half years in New York and one year in Los Angeles, and has since been staged by many theaters in this country and abroad. *Beyond Therapy* opened at the Phoenix Theatre in 1981 and on Broadway the following year. It was seen at Seattle's Empty Space in 1986. *Baby with the Bathwater* (which was seen locally at the New City Theater last year) was first staged by the American Repertory Theatre in 1983 and produced in New York by Playwrights Horizon. Durang's awards include Rockefeller and Guggenheim fellowships and the first Kenyon Festival Theatre Playwrights Prize.

ROBERT GARDINER (*Set Designer*) makes his ACT debut with this production. He presently teaches scene design and is resident designer at the University of British Columbia in Vancouver. Recent local credits include scene designs for *Sunday in the Park With George* and *Sweeney Todd* for Civic Light Opera, *Miss Liberty* for The Bathhouse, *The Bartered Bride* for Tacoma-Pierce County Opera, and *Mother Courage* for the University of Washington. Robert is originally from California, where he worked as a designer before coming to Seattle to attend the UW, where he received an M.F.A. in Scene Design in 1986.

SALLY RICHARDSON (*Costume Designer*) has designed costumes for many productions at ACT in recent years, including this year's *A Lie of the Mind*, last season's *On the Razzle* and 1983's *Cloud 9*. Her costume designs have been seen recently at Intiman in *The Little Foxes*; the Empty Space in *Don Juan*, *Have You Anything to Declare?* and *On the Verge*; *Curse of the Starving Class* at the Seattle Rep's Stage 2; and in the Alaska Rep's productions of *Sleuth* and

The Rainmaker. Sally's work has also been seen at the Milwaukee Rep, the Berkeley Rep and most of this area's professional theaters.

JENNIFER LUPTON (*Lighting Designer*) makes her ACT Mainstage debut with this production. Previously she has designed lighting for the Young ACT Company's *The Odyssey* and the set for *A Wrinkle in Time*. Other recent lighting credits include *Idioglossia* for The Group, *The Curse of the Castle Monogrew* and *Dr. Jeckyll and Mister Hyde* for Seattle Children's Theatre. Jennifer has designed sets for many local theaters, including the Empty Space, Tacoma Actors Guild, The Group and Seattle Children's Theatre. She recently designed the set for the Alaska Rep's production of *The Foreigner*. Currently she is working on the lighting design for Seattle Children's Theatre's *The Hunchback of Notre Dame* and the set for Intiman's *Private Lives*.

DAVID HUNTER KOCH (*Sound Designer*) is the Songworks Director for ACT, as well as a performer and designer. He was seen earlier this season in *March of the Falsettos*. David composed scores and created sound designs for our mainstage productions of *On the Razzle*, *Quartermaine's Terms*, *End of the World*, *Other Places*, *The Greeks*, *Cloud 9*, *Top Girls* and *Thirteen*, and also composed the music for Seattle Children's Theatre's presentation of *The Best Christmas Pageant Ever*. As resident composer for The Young ACT Company since 1981, David's credits include *The Odyssey*, *Step on a Crack*, *The Pushcart War*, *Aladdin* and *the Magic Lamp*, *Ali Baba and the Forty Thieves*, *The Persian Princess*, *Theseus and the Minotaur* and *A Wrinkle in Time*. As an actor and singer, David was seen in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a

first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a new musical by Scott Warrender called *The Lights of Arnold*. David also has performed at the Seattle Rep, the 5th Avenue, The Group, New City Theater, Skid Road Theatre and the Bathhouse Theatre.

CRAIG WEINDLING (*Stage Manager*) comes to ACT after serving as Production Stage Manager at the Actors Theatre of Louisville for the past three years, where he participated in the Humana Festival of New American Plays since 1981. He has worked locally with Intiman and has been involved in touring productions to Vancouver, B.C., Dublin International Theatre Festival, the Kennedy Center, Spoleto Festival USA, and Sophia, Bulgaria. He has also stage managed with the Arizona Theatre Company, New Globe Theatre and the North Carolina Shakespeare Festival. Craig worked as lighting designer/technical director for two seasons with the White Barn Theatre in Westport, Connecticut, and has participated in national and regional tours with CAJY. He will be working as production stage manager with StageWest for their 1987-88 season.

SUSAN TRAPNELL MORITZ (*Administrative Manager*) is a native of Arlington, Virginia, and moved to Seattle in 1976. She came to ACT in 1982 after four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a UNESCO bilingual aide to writing and editing positions in the Washington, D.C. area. She worked with the National Urban League and also taught English in Algeria. Ms. Moritz holds a B.A. in French from the University of Lyon in France, and has done graduate work in dance education at George Washington University. She is currently President of the Washington State Arts Alliance.

PHIL SCHERMER (*Producing Manager*) has been with ACT for 20 years, during which he designed lighting for a great many productions, including last season's *On the Razzle* and *Painted Churches*. His previous credits include *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many more. At The Empty Space he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas* and *Vi*. He also designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, The Empty Space, and Bathhouse Theatre.

GREGORY A. FALLS (*Producing Director*) is the founder of ACT and The Young ACT Company. He directed *A Lie of the Mind* earlier this season, *Brighton Beach Memoirs* and *Painting Churches* last season, and will direct *Biloxi Blues* next fall. He has created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin* and *the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves* and *A Wrinkle in Time*. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding board member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

ACT wishes to thank the following for their assistance with this production of *The Marriage of Bette and Boo*:

Susan Bollinger
Bob Gardiner
Todd Moeller
Seattle Repertory Theatre
University of Washington
Drama Department
Daniel Keane, Market Place Salon

Cover photograph by J.F. Housel

Hmmm. . .

This program looks a little different

Indeed it does. Last June, *ArtsLine Magazine*, the publisher of ACT's program for the past four years, ceased operation. Since that time, ACT has been exploring ways to present its programs. Our goal is to bring you an informative and attractive program without using too much money that is better spent on the productions you see on stage.

Since we are experimenting with different formats this season, we would appreciate hearing from you. If you have comments about our program, or any other facet of your experience here at ACT, please fill out one of our "Critics' Circle" cards in the lobby.

ACT is a Constituent of the **Theatre Communications Group (TCG)**, the national organization for the nonprofit professional theatre, and a member of the **League of Resident Theatres**, the **American Arts Alliance** and the **Washington State Arts Alliance**.

This Theatre operates under an Agreement between the **League of Resident Theatres** and **Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

Directors and choreographers at ACT are members of the **Society of Stage Directors and Choreographers**, an independent national labor union.

Stage crew work is performed by employees represented by the **International Alliance of Theatrical Stage Employees (I.A.T.S.E.) # 15**.

Art in the Lobby

There are very few people in the United States today who do needlework as complicated and unusual as the Hmong women who came here as refugees from their homes in the mountains of Laos, a region separated both physically and culturally from the rest of the country.

During the run of *The Marriage of Bette and Boo*, our Art in the Lobby curator, Pamela Powers, presents the textile arts of the Hmong people.

In Seattle, as in her former home, each Hmong woman creates her own beautiful and colorful designs and is known for the quality and creativity of her handwork.

Hmong needlework was seldom seen in the United States before 1975 and is still unique. The designs are generally based on geometric forms and fit attractively into most decors; as do the colors, in combinations which take on jewel-like tones or stained glass hues.

The Hmong needlewomen contribute to their families' incomes with the money they receive from the sale of their embroidery. The American women helping them are unpaid volunteers.

If you are interested in purchasing any of the works on display here, or if you have questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT Office at 285-3220. Sales of Art in the Lobby directly benefit the theatre.

A Contemporary Theatre
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Located at 1st Ave. W. & W. Roy St.
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Administrative Offices: (206) 285-3220

Gregory A. Falls, Producing Director

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Administrative Manager

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Gartha Ferrand, Sheryl Stern
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House Manager Kasey Meier
Assistant House Manager Stuart Ostfeld
House Staff John Bigley,
Jenseen Brons, Terry Hayes,
Colin Raff, Juris Skujins,
Jason Stewart, Nancy Tennenhouse,
Steve Turner
Custodians Becky Perry,
Cec Thompson

ARTISTIC/PRODUCTION STAFF

Phil Schermer,
Producing Manager

Resident Director Jeff Steitzer
Songworks
Director David Hunter Koch
Production Manager James Verdery
Assistant Technical Director Jody Briggs
Assistant to
Producing Manager Renee D. Reilly
Head Carpenter/
Shop Foreman (IATSE #15) Al Nelson
Carpenter (IATSE #15) Norbert Herriges
Scenic Artist Glynn Bartlett
Assistant Scenic Designer Greg Bakke
Costume Shop
Manager Constance Rinchiuso
Cutter Carolyn Keim
Stitcher Sharon Dwinnell-Smith
Wig Master Joyce Degenfelder
Dresser Sally Mellis
Stage Manager Craig Weindling
Production Interns Paula Butler,
Diana Rodriguez, Tammie Schlieff,
Anna Spangenberg

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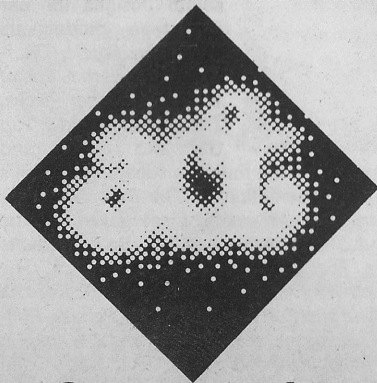
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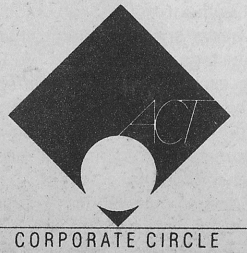
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