

REAL ESTATE BOOM SPELLS DOOM!

Glen Garry Glen Ross

"Always Be Closing"

Practical Sales Maxim

A Contemporary Theatre

Sept. 24-Oct. 18

by David Mamet

MAMET BRINGS BACK THE HIGH COMIC IRONIES OF ENTREPRENEURIAL CAPITALISM

by John Lahr

David Mamet's America is a restless, rootless place where the citizens have no faith in the peace they seek or the pleasure they find. They are motivated not so much out of a dream of winning as a fear of losing. "Without this," says Teach in Mamet's play *American Buffalo* (1975), insisting on the American's 'inalienable right' to do his own thing, "we're just savage sh-heads in the wilderness." And they are.

In the hilarious brutal sludge of his character's speech Mamet makes us hear panic and exhaustion. Language itself becomes a system which makes concrete a world of work which to Mamet is make-believe. "There's no real work in America. Look at the things that literally have to be done — people have to be fed, children have to be taught, the aged have to be cared for, the environment has to be cleaned up. None of these things is really being done. The population is running around doing nothing."

Born in Chicago in 1948, Mamet was indoctrinated early into the special banality of American life. "My grandparents were Russian-Jewish immigrants. My father grew up poor but subsequently made a good living. My life was expunged of any tradition at all. Nothing old in the house. No color in the house. The virtues expounded were not creative but remedial; let's stop being Jewish, let's stop being poor. The other part of my life was school — a complete waste of time. The answer to why I didn't apply myself was that it was boring. So I had to invent my own life and my own fun. Anything that wasn't official, I knew that's where I wanted to be."

After studying acting at the Neighborhood Playhouse in New York, Mamet returned in 1970 to his alma-mater Goddard College in Vermont, to teach drama and to write. From there, he moved back to Chicago to help found the St. Nicholas Theater Company. Mamet was the first artistic director of the company where he acted, directed and saw his early plays first mounted. "I wanted to be by myself and do my own thing and create my plays and be with my friends. We lived on our wits and our iconoclasm." In 1976, having won two Obie Awards — for *Sexual Perversity in Chicago* (1974) and *American Buffalo*, which was also named best play by the New York Drama Critics' Circle — Mamet moved to New York. "And then I woke up," he adds.

Although *Sexual Perversity in Chicago* — a terse, tight comedy of sexual bad manners — made Mamet's name, his eminence as a craftsman was clinched with *American Buffalo*, which showed off the full, startling range of his abilities. "You know what is free enterprise," says Teach, out to steal the coin collection of a man who recently paid \$90 for a nickel from Don's Resale Shop, "The freedom . . . of the individual . . . to embark

on any f-king course that he sees fit . . . in order to secure his honest chance to make a profit. . . . The country's founded on this, Don. You know this." Crime, Mamet shrewdly shows in *American Buffalo*, is only the American ethic of pluck-'n-luck turned upside down. The pitch and roll of Mamet's extraordinary dialogue exposes the spiritual failures of the society even while it relishes the barbarous poetry of street talk. "You really have to love that kind of talk to write it," Mamet says. "More than that, you have to need it. The people who speak that way tell the truth. They don't institutionalize thought. They speak from a sense of need."

Mamet's Pulitzer Prize-winning *Glen Garry Glen Ross* (written in 1982) brings the author back to the high comic ironies of entrepreneurial capitalism he explored in *American Buffalo*. "American capitalism comes down to one thing," he says. "The operative axiom is: 'Hurray for me and f-k you.' Anything else is a lie." But these vernacular tours de force are only one facet of his prolific theatrical imagination. Mamet's scenic ingeniousness is displayed in *A Life in the Theatre* (1977), a funny and elegant two-hander about the backstage life of an aging old pro and a rising newcomer; and *The Water Engine* (presented at ACT in



RICK TUTOR AND FRANK CORRADO

Photo by James Housel

1979) which tells, as a radio broadcast in 1934, the story of an inventor whose life is jeopardized by business interests and uses the interplay between microphones and the stage to powerful scenic effect.

Mamet has written a number of screenplays, including *The Postman Always Rings Twice*, the Oscar-nominee *The Verdict*, *The Untouchables*, and *House of Games* (filmed in Seattle) which was his film directing debut.

THOUGHTS TO LIVE BY IN TODAY'S BUSINESS WORLD

Ninety percent of all millionaires become so through owning real estate.

— Andrew Carnegie

Always wear a facial bandage or two into an initial negotiating meeting.

— Cathleen Bone, Educator

Salespeople should brush their teeth and gargle with mouthwash at least three times during the workday.

— Michael Makinney, Door-to-Door Salesman

Never negotiate on a full stomach.

— Victor Antonnetti

The results a person obtains are inversely proportional to the degree to which the person is intimidated.

— Robert Ringer, Author

In a negotiation, he who cares less, wins.

— Anonymous

Once you get to the point in a sales pitch where you have asked for a commitment, don't speak again until the other person has replied in some fashion.

— Mark McCormack

Perception is all there is. If the customer thinks he's right, he's right.

— Tom Peters, Author

Friday afternoon is the time when top managers and personnel executives are most likely to give permanent employees the ax.

— Accountemps

Never hire a salesman you'd want your daughter to marry.

— Eugene Webb, Associate Dean—Stanford Business School

Never make restaurant reservations for fewer than three, as you will be stuck in a tiny, uncomfortable table in the corner otherwise.

— Mark McCormack

When a person prefaces a statement with "in all honesty" or "to tell you the truth" or "to be perfectly candid with you," realize that the person is not being perfectly candid with you.

— Hock Hopkins

Don't order drinks served with a paper umbrella.

— E. Melvin Pinsel & Ligota Dienhart, Authors

In negotiations, always deal with the principal, not the agent.

— Gerald I. Nierenberg

Smile.

— Dale Carnegie

From *Business Rules of Thumb* by Seth Godin and Chip Conley.

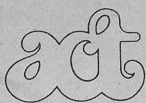
FLY-BY-NIGHT OPERATION SELLS UNDEVELOPED LAND TO GULLIBLE

David Mamet himself worked for a while in a real estate office in 1969. Here are some of his comments describing that time:

The office was a fly-by-night operation which sold tracts of undeveloped land in Arizona and Florida to gullible Chicagoans. The firm advertised on radio and television and their pitch was to this effect: 'Get in on the ground floor . . . Beautiful home-sites in scenic/historic Arizona/Florida. For more information call . . . for our beautiful brochure.' Interested viewers would telephone in for the brochure and their names and numbers were given to me. My job was to call them back, assess their income and sales susceptibility, and arrange an appointment with them for one of the office salesmen.

"The appointment was called a lead — in the same way that a clue in a criminal case is called a lead — i.e., it may lead to the suspect, the suspect in this case being a prospect. It was then my job to gauge the relative worth of these leads and assign them to the salesforce. The salesmen would then take their assigned leads and go out on the appointments, which were called sits . . . i.e., a meeting where one actually sits down with the prospects. . . .

"So that's the background to the play. We are in a real estate office. There is a sales contest near its end. The four salesmen have only several more days to establish their position on the sales graph, the board. The top man wins a cadillac, the second man wins a set of steak knives, the bottom two men get fired. The competition centers around the leads, with each man trying desperately to get the best ones."



A Contemporary Theatre

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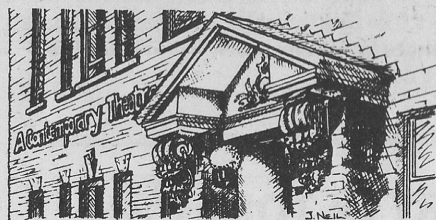
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Art in the Lobby

Since 1978 ACT has donated space in its upper lobby to display the works of over 125 Northwest artists. We feel this gives our audience a chance to view new works by merging talents and enhances their theatre experience. It also is an opportunity for ACT to be of ongoing service to the greater arts community.

During the run of *Glengarry Glen Ross*, our Art in the Lobby curator, **Pamela Powers**, brings back the photographs of **Kelly Povo**. Ms. Povo's work was seen earlier this season during *March of the Falsettos*.

Ms. Povo studied at Seattle's Exposure School of Photography; and the College of Art and Design and the School of Communication Arts, both in Minneapolis. Her work has been exhibited throughout Washington, as well as in California, Utah, Montana, Wisconsin, Texas, Minnesota and Florida. Her awards and honors include second place in the fine arts category at the Sausalito Art Festival in California, "Best of the Show" at Spokane's Artfest, first place in the Studio City Art Show (Los Angeles), "Best of the Show" and second place in the Northshore Photo Contest, and "Best of the Show" for Chateau Ste. Michelle's Winter Photography contest.

"I take pictures of diners," writes Ms. Povo. "Old diners."

"They say something about the way the world worked back then and about the kind of people who built them. Back then they of people who built them. Back then they may not have had our modern conveniences, our waterpiks, our airwicks and our space food stix, but they have something we don't have now, and the buildings they left behind reflect that something. Call it class, call it panache or architectural moxie, these designs had a flair to them, a personality you can see and feel at a glance. Viewed against the cookie cutter designs of today's fast food outlets, these old buildings seem more like monuments than diners. Monuments to an era of integrity, of taste and attention to detail, passed now in favor of the almighty buck.

"So, I take pictures of diners. Old diners."

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.

WHO'S WHO

JOHN AYLWARD (*Levene*) 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), *On the Razzle* (as Zangler), and *The Marriage of Bette and Boo* (as Father Donnelly and the Doctor). 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 recent credits include Intiman's *Man and Superman* and *The Little Foxes*.

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 recent credits include Intiman's *Man and Superman* and *The Little Foxes*.

FRANK CORRADO (*Roma*) was recently seen at ACT as Jake in *A Lie of the Mind*. He made his ACT debut last season in *The Jail Diary of Albie Sachs*. Since then, his work was seen in an independently-produced evening of Harold Pinter one-acts at New City Theater, playing Duff in *Landscape* and directing *A Slight Ache*. He recently appeared with Rick Tutor in *Sleuth* at Tacoma Actors Guild, where in past seasons he played leading roles in *Dracula*, *The Real Inspector Hound*, and

roles in *Dracula*, *The Real Inspector Hound*, and

The Price. Seattle audiences will also remember his performance as Teach in *American Buffalo* at the Empty Space. In recent seasons he has also played Leontes in *The Winter's Tale*, and the title roles in *Richard III* and *Hamlet* at Shakespeare in the Park in Fort Worth, Texas.

MARK DRUSCH (*Ling*) appeared last season at ACT as Weinberl in *On the Razzle*. He also played Edmund in the ACT-Bathhouse co-production of *King Lear*, Victor in *Other Places*, and toured with the Young ACT Company's productions of *Ali Baba*, *The Persian Princess*, and *The Odyssey*. He was a member of Arne Zaslove's Bathhouse Theatre Company for six years, where his roles included: Oberon in *A Midsummer Night's Dream*, Matti in *Puntilla and Matti*, *His Hired Man*, Captain Cat in *Under Milkwood*, Malvolio in *Twelfth Night*, Mr. Peachum in *Threepenny Opera*, and the title role in *Macbeth*. He collaborated in the creation of many original company pieces including *The Big Broadcast* in which he played Titus Moody, Digger O'Dell and Bing Crosby. Most recently, he was a Guest Artist at Highline Community College where he played the Stage Manager in *Our Town*, and he was heard as Nozdrev in the Globe Radio Repertory production of *Dead Souls* on National Public Radio.

REX McDOWELL (*Baylen*) played several roles in ACT's 1986 productions of *On the Razzle* and *Tales from Hollywood*. Previously, he appeared in *Maydays* and as Mr. Fezziwig in our 1976 inaugural production of *A Christmas Carol*. Rex has worked extensively with The Empty Space (including the recent run of *The Rocky Horror Show* as Eddie and Dr. Scott) and was a member of the Bathhouse Theatre Company. He has also worked for Tacoma Actors Guild, Pioneer Square Theater, and on tour with The Seattle Rep. Among his favorite roles are Bottom in *A Midsummer Night's Dream*, Bullshot Crummond in the play of the same name, and Gumbo the Black Parrot God of Tleotcoatlquetzlan in *Ronnie B'wana, Jungle Guide*. Rex also is co-author of *The Day They Came From Way Out There*, *The Ming Trilogy*, and co-adaptor of *Scaramouche* — which will open the Empty Space's 1987-88 season as part of the Performa New Works Festival.

"In giving is the true enlightenment"

Santidvea

A Contemporary Theatre gratefully acknowledges significant support from The National Endowment for the Arts, Washington State Arts Commission, King County Arts Commission and Seattle Arts Commission/City of Seattle.

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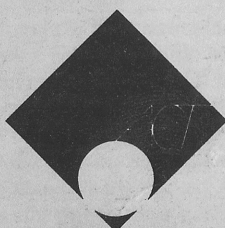
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CORPORATE CIRCLE

DAVID PICHETTE (*Williamson*) has appeared in many productions at ACT over the last five years, including *The Diary of a Scoundrel* (as Golutvin), *Maydays* (as Martin Glass), *Amadeus* (as a Venticello) and *A Christmas Carol* (as both Scrooge and Bob Cratchit — different seasons, not simultaneously). Last fall and winter he appeared at the Empty Space, portraying the snivelling La Baule in *Have You Anything to Declare?*, the weak-willed M. Dimanche in *Don Juan*, and the ineffectual father in *Aunt Dan and Lemon*. This series of wimps was followed by a stint with The New Mexico Repertory Theatre, playing one of the stage's great losers — Link in *Glengarry Glen Ross*.

MICHAEL SANTO (*Moss*) makes his ACT Mainstage debut in this production, having performed the role of Scrooge for three seasons in ACT's *A Christmas Carol*. Since his first appearance with the Empty Space in 1977, he has worked extensively with Intiman and the Seattle Repertory Theatre. He has also performed at Tacoma Actors Guild, Alaska Repertory Theatre, San Jose Repertory Theatre, Pioneer Memorial Theatre, Pacific Conservatory for the Performing Arts, and the Oregon Shakespearean Festival. He recently directed *Taking Steps* at the Portland Repertory Theatre where he will perform *Oh Coward!* in December. In addition to acting and directing, Michael is a classical record reviewer for *the Weekly*.

RICK TUTOR (*Aaronow*) was seen at ACT earlier this season in *The Marriage of Bette and Boo* and *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*. Recently Rick appeared at Tacoma Actors Guild as George in *Who's Afraid of Virginia Woolf?* and as Andrew Wyke in *Sleuth*. Rick

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DAVID IRA GOLDSTEIN (*Director*) appeared in *The Diary of a Scoundrel* at ACT this summer. A native of Minnesota, David was Associate Artistic Director of Actors Theatre of St. Paul from 1983 to 1987, where he has directed many productions including *Disability: A Comedy*, *The Grand Hunt*, *The Hothouse*, *Season's Greetings*, *Careless Love*, *The Barber of Seville*, *Bluegrass*, *Minnesota*, *4:45 A.M.*, and *Chug*. He directed and adapted *Joyous Noel! A Noel Coward Music Hall* at Actors Theatre and *Cowardly Custard* at Tacoma Actors Guild. He has directed at many Twin Cities theatres including Quick-silver Stage (the world premiere of the rock musical *Painting it Red*), Mixed Blood Theatre (*A Map of the World*), Illusion Theatre (*Overnight and No Place to Park*), Theatre In The Round, The Paul Bunyan Playhouse and Theatre L'Homme Dieu. His production of Gardner McKay's *Sea Marks* toured throughout the Midwest and to Alaska. As an actor, he has appeared at the Guthrie, Actors Theatre, Illusion Theatre, Minnesota Opera and Dudley Riggs' Brave New Workshop. David has been a Visiting Instructor at the University of Minnesota, taught acting at The Children's Theatre Company of Minneapolis and was a Co-Founder of Minnesota Young Playwrights. He is particularly proud of his association with members of the Playwright's Center in Minneapolis, having directed premieres by John Olive, Steven Dietz, Jaime Meyer, Jon Klein, Michael Smith, Eric Anderson and George Sand. He has served as an On-Site Reporter for the National Endowment for the Arts for the past three years. Last month, David traveled to Scotland to remount his production of George Sand's *Minnesota* at

A Contemporary Theatre

Gregory A. Falls Phil Schermer Susan Trapnell Moritz
Producing Director Producing Manager Administrative Manager

presents

Glengarry Glen Ross by David Mamet

September 24–October 18, 1987
PONCHO Preview Series September 20, 22 & 23

Director David Ira Goldstein
Set Designer Jerry Hooker
Costume Designer Rose Pederson
Lighting Designer Phil Schermer
Stage Manager James Verdery

The Cast: in order of appearance:

Shelly Levene John Aylward
John Williamson David Pichette
Dave Moss Michael Santo
George Aaronow Rick Tutor
Richard Roma Frank Corrado
James Lingk Mark Drusch
Baylen Rex McDowell

The three scenes of Act One take place at a Chinese Restaurant in Chicago.

Shelly Levene John Aylward
John Williamson David Pichette
Dave Moss Michael Santo
George Aaronow Rick Tutor
Richard Roma Frank Corrado
James Lingk Mark Drusch
Baylen Rex McDowell

The three scenes of Act One take place at a Chinese Restaurant in Chicago.

Act Two takes place in a real estate office.
There will be one fifteen-minute intermission.

Glengarry Glen Ross is presented by special arrangement with Samuel French, Inc.

JERRY HOOKER (*Set Designer*) designs for the first time at ACT with this production. He recently designed the sets for *The Sea Horse* at Intiman, *Othello* and *Stop the World, I Want to Get Off* at the Bathhouse, *Who's Afraid of Virginia Woolf?* at TAG and *Pericles* at Cornish College of the Arts. For Intiman's 1986 season, Jerry designed the unit set, as well as the decor, for *The Second Mrs. Tanqueray* and *Mrs. Warren's Profession*. He holds an M.F.A. in design from Utah State University and a B.A. in design/tech from the University of Puget Sound.

ROSE PEDERSON (*Costume Designer*) designed last year's Mainstage production of *Brighton Beach Memoirs* and the Young ACT Company production of *Theseus and the Minotaur*. In 1985 she designed our Mainstage production of *Other Places* and the Young ACT Company's *The Odyssey*. She is the Resident Costume Designer for Lakeside High School and has worked with most of Seattle's professional theatres. Her work at The Group has included *Split Second*, *Lemons*, *Blood Knot* and *Medal of Honor Rag*. At Tacoma Actors Guild, her work was seen in *84 Charing Cross Road*, *Season's Greetings*,

1940s Radio Hour, and TAG's production of Ben Prager's *People I Like: II* at Centrum in Port Townsend. Audiences of The Seattle Rep enjoyed Rose's designs for *The Nice and the Nasty*, and she designed Robert Egan's independent presentation of *Home*. Rose's work at The Empty Space Theatre includes *Queen of Hearts*, among others, and she has also worked with Bathhouse Theatre.

PHIL SCHERMER (*Lighting Designer*) is ACT's Producing Manager and has been with the theatre for 20 years, during which he designed lighting for a great many productions, including last season's *On the Razzle* and *Painting Churches*. His previous credits include *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fashen*, *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 *Dulsa*, *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.

ACT wishes to thank the following for their assistance with this production of
Glengarry Glen Ross:
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Daniel Keane, Market Place Salon
Tacoma Actors Guild
Washington Drama Department

JAMES VERDERY (*Stage Manager*) is ACT's Production Manager. He has worked as stage manager for over 14 years with ACT, Intiman, The Seattle Rep, The Oregon Shakespearean Festival, and elsewhere. He also spent two seasons as a production stage manager for the Spoleto Festival USA in Charleston, South Carolina. As a designer, Jim created the sound for our productions of *Maydays* in 1985 and *Fool For Love* in 1984. His lighting designs include *A Lie of the Mind* (earlier this season), *Brighton Beach Memoirs*, *The Communication Cord* plus work with Pioneer Square Theater, The Group, Intiman, Tacoma Actors Guild, Seattle Rep and Seattle Children's Theatre.

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.

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

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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**.

This program is made possible in part by grants from the **National Endowment for the Arts**; the **Seattle Arts Commission**, City of Seattle; the **King County and Washington State Arts Commissions**; **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations); and the **Corporate Council for the Arts (CCA)**.

Biloxi Blues

by Neil Simon

October 29–November 22



Biloxi Blues, which has won both critical and audience acclaim, is the second play in an autobiographical trilogy by Neil Simon. *Brighton Beach Memoirs*, first in the trilogy, was presented at ACT last season. The third play, *Broadway Bound*, is currently enjoying a successful run on Broadway. *Biloxi Blues* picks up the story of Eugene as he heads for basic training in the sweltering heat and swamps of Biloxi, Mississippi during World War II. While in *Brighton Beach Memoirs* Eugene's obsessions were baseball and girls, in *Biloxi Blues* he has three objectives: to stay alive, to lose his virginity, and to become a writer.

Biloxi Blues opened on Broadway — Simon's 21st Broadway show — in March of 1985 and won the Tony Award that year for Best Play. Clive Barnes of the *New York Post* called it "top-drawer Simon . . . a realistic comedy of the heart, so sharp that it is poignant." Joel Siegel of WABC-TV said, "Simon has written a screamingly funny play. You will laugh until tears come, but this is more. There is depth here, and heart . . . definitely Neil Simon's best."

Call ACT'S Box Office for Tickets and Information:
285-5110

ACT gratefully acknowledges the following companies and individuals for their contributions to the 1987 Benefit Drawing "Dear Diary"

- * ACT Stage Hands
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PRIZE PACKAGE WINNERS 1987 Benefit Drawing "Dear Diary"

FAT TUESDAY
T.G.I.F.
ANY WEDNESDAY
THURSDAY'S CHILD
SATURDAY NIGHT FEVER
SUNDAY IN THE PARK (in Seattle)
SUNDAY IN THE PARK (in Victoria)
MONDAY MORNING QUARTERBACK

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ACT FACTS

CONCESSIONS

ACT has two concession bars for your convenience. To your right as you enter the lobby from the house, is the Beverage Bar; both alcoholic and non-alcoholic beverages are available. The Dessert Bar to your left serves desserts and non-alcoholic beverages. Posters may be purchased at both bars.

TICKET DISCOUNTS SUBSCRIPTIONS

Subscribers enjoy the lowest discounts and the greatest benefits, including Ticket Exchange privileges, Free Parking, Lost Ticket Insurance, Renewal Privileges, and Priority Ordering to *A Christmas Carol*, *Songworks*, and other ACT events. ACT's Box Office staff is happy to assist you with further information or in placing an order. Please call 285-5110. ACT subscribers also see a broad spectrum of contemporary theatre, and the playwrights of our age. They see actors in vastly different roles, and see different treatments of the same stage space by the area's best designers.

"SUPERSAVER" PERFORMANCES

All regularly-scheduled previews—Sunday, Tuesday, and Wednesday evenings before opening—are available at the special "supersaver" rate of \$9.50 per ticket. Seating is unassigned.

"ZIPTIX"

Side section seats are priced at 1/2 off the regular price on a space available basis, day of show only. (On PONCHO-sponsored, "Supersaver" Previews, "ZIPTIX" may be purchased for that evening's performance for only \$4.75).

SENIORS/STUDENTS

All tickets are 1/2 off the regular price when purchased on the day of the show, subject to availability. Students will be required to show proper identification.

GROUPS

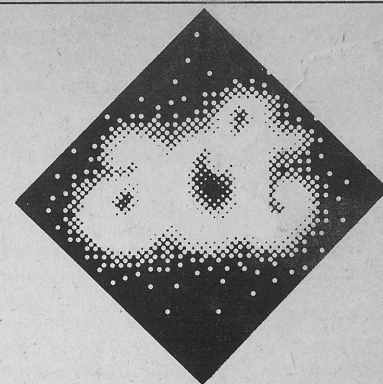
Special rates are available for groups of 10 or more who attend the same ACT performance. Arrangements may be made for use of ACT facilities for events before or after ACT performances.

ACT BOX OFFICE
285-5110, 100 W. Roy, at the corner of 1st W.

SINGLE TICKETS

Reservations are advised. Please call or come by ACT's Box Office.

CURTAIN Tues–Sat 8 PM
Sun 7 PM Matinees 2 PM



Songworks Monday Series

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CARDS

a new musical revue
satirizing the history
of greeting cards

September 28, October 5 & 12

8 p.m.

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Subscriber News

Renewal notices for ACT's 1988 season have been mailed to all current ACT subscribers. Your packet will include information about the upcoming season, two new subscription options — Flexi-Ticket and 4 & 3 Play Subscriptions, and priority ordering information for *A Christmas Carol* and *The Flying Karamazov Brothers*.

Subscribers will have special opportunities for renewing seats and making improvements. All materials are time-dated. If you have not received your notice by September 30, please call ACT's Box Office at 285-5110 or ACT's Box Office at 285-5110.

Speak Your Mind!

ACT continues to present its series of free, post-performance discussions for the Mainstage Season. These panel and audience-participation discussions are open to anyone interested in the theatre. We encourage you to bring your friends and join in.

The discussions follow the second-Sunday matinee of each production. With performances beginning at 2 p.m., discussions start at approximately 4:15 p.m.

Put these dates on your calendar now:
Glengarry Glen Ross, October 4
Biloxi Blues, November 8

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 differ-



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