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40
YEARS
OF CONTEMPORARY
THEATRE

ACT THEATRE
PRESENTS

GOOD BOYS

BY

Jane Martin

DIRECTED BY

Jon Jory





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As always, we applaud your loyalty to ACT Theatre and thank you for your continued support. We know — because you've told us — that you trust us to bring you the most exciting theatre available. We also know that you expect us to continue to be fiscally responsible. With an early commitment to your 2005 subscription you help us avoid costly printing and postage fees. It's one of the easiest ways that you can show your support for ACT, while saving us some money at the same time.

While we don't yet know which five plays we will be offering, we do know that they will be plays that are generous, plays that are engaging, plays that are smart without being stuffy, and plays that reflect and help define contemporary America. So please, call us at 206-292-7676 and get on board! It will be a great ride!

Kurt Beattie, Susan Trapnell,
and the Staff at ACT Theatre



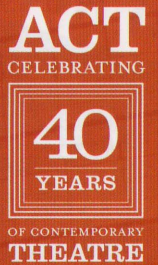
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SEPTEMBER/OCTOBER 2004



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Welcome to ACT Theatre's “Gem of a Season!”



The air is getting cooler. The leaves are beginning to change colors. Summer has segued into autumn and ACT's 40th Anniversary season has passed the halfway point. It's hard to believe how far we've come in the past 18 months and the role that our patrons have played in that journey is not unnoticed. Without you we would not have made it to this point, a rather remarkable point in our history. Your continued support will allow us to maintain a successful, vibrant, and fiscally responsible life, and to bring you and our community the kind of smart, contemporary programming that ACT has become known for. Thank you for being here — enjoy the show.

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ARTISTIC DIRECTOR

Susan Trapnell
MANAGING DIRECTOR

ACT THEATRE PRESENTS

GOOD BOYS

BY JANE MARTIN

DIRECTED BY JON JORY

SEPT. 24 -
OCT. 17, 2004

OPENING NIGHT
SEPT. 30, 2004

WORLD PREMIERE PRODUCTION ORIGINALLY
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JOE DOWLING, ARTISTIC DIRECTOR

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A large print
version of the
Program is
available from
the house staff.

ACT Theatre is a member of the League of Resident Theatres (LORT), the American Arts Alliance, Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association. This theatre operates under an agreement between LORT 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. The scenic, costume, lighting and sound designers are represented by United Scenic Artists Local USA-829, IATSE.

THE COMPANY

CAST (in alphabetical order)

Thomas Jefferson Byrd*	Thomas Thurman
Jeffrey Hayenga*	James Erskine
Dennis Mosley*	Marcus Thurman
Michael Scott	Ethan Erskine
Adam Western*	Corin Thurman

PRODUCTION TEAM

Jane Martin	Playwright
Jon Jory	Director
Carey Wong	Set Designer
Aracia Dixey Jory	Costume Designer
Greg Sullivan	Lighting Designer
Chris R. Walker	Sound Designer
Laura Richin	Casting Director
Geoffrey Alm	Fight Choreographer
Anne Kearson*	Stage Manager
Mark Jared Zufelt	Assistant to the Director, SDCF Observer
Lynne Ellis	Assistant Lighting Designer
Erin B. Zatloka	Production Assistant

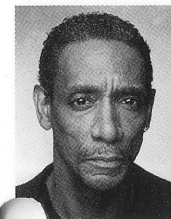
*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Good Boys is performed
with no intermission.

Audience members
are reminded to please
silence all electronic
devices such as cell
phones, watch alarms,
and pagers prior to
the performance.

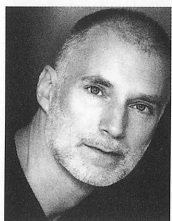
As a courtesy to the
actors, and for the
safety of all, please do
not take photographs
of any kind and please
refrain from the use
of recording devices.

THE ACTORS



Thomas Jefferson Byrd (Thomas Thurman) makes his Seattle stage debut with *Good Boys*. His theatrical resume stretches from *Hamlet* to *Darker Face of the Earth* (written by Poet Laureate Rita Dove and performed at the Oregon Shakespeare Festival). Mr. Byrd received the 2003 Theatre World Award for Outstanding Broadway Debut for his performance in *Ma Rainey's Black Bottom*, a performance for which he also received a Tony® Award Nomination. Film roles include "Ray" in *The Ray Charles Story*, and parts in *Bamboozled*, *Get on the Bus*, *He Got Game*, *Set it Off*, and *MacArthur Park* – a performance for which Mr. Byrd received a Best Lead Actor Award nomination at the Sundance Film Festival. Mr. Byrd has also appeared in featured roles on television programs including *Living Single*, *Mama Flora's Family*, *Passing Glory*, and *Boycott*. He will appear in the HBO film *Lackawanna Blues*, scheduled for release next February.

THE ACTORS

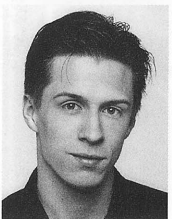


Jeffrey Hayenga (James Erskine) spent most of last year working on an independent film titled *Memron* about the travails of a group of employees left stranded when a huge corporation goes belly up through executive fraud. The "mockumentary," directed by Nancy Hower, has recently won awards at the Slamdance and Taos Film Festivals. Besides film and television, Mr. Hayenga has an extensive background in theatre including on Broadway: *The Elephant Man*, *Ah, Wilderness!*, *Long Day's Journey Into Night*, *The Man Who Came to Dinner*, and Off Broadway: *Jeffrey*, *As Bees in Honey Drown*, *Sister Mary Explains It All for You*, and *Hapgood*, among many

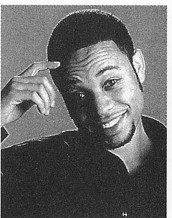
others. His regional work includes originating roles in Tina Howe's *Pride's Crossing* and Warren Leight's *Glimmer*, *Glimmer and Shine*. Seattle audiences have seen Mr. Hayenga in Warner Shook's production of *Love! Valour! Compassion!* and Victor Pappas' production of *A Question of Mercy*, both at the Intiman Theatre.



Dennis Mosley (Marcus Thurman) is a graduate of the University of Washington's Professional Actor Training Program and is making his second appearance on ACT's stage. Recent credits include last season's *Omnium-Gatherum*, Nilo Cruz's *Beauty of the Father*, a participant in Seattle Rep's "Hot Type Reading Series," *Sodapop* in the Seattle Children's Theatre production of *Outsiders* and a "Ten Minute Play Festival" of works commissioned by the Guthrie Theater in Minneapolis. Film credits include *Ten Things I Hate About You* and the TV series *The Fugitive*.



Michael Scott (Ethan Erskine) is delighted to be making his ACT Theatre debut. He was most recently seen as the awkward Jeff in ReAct Theatre's staged reading of *Kimberly Akimbo*. Also with ReAct he played Rich in the world premiere of Amy Tan's *The Joy Luck Club* and the Zero Hero in *School House Rock Live*. His favorite roles include the Artful Dodger in CLO's *Oliver*, Baby John in Village Theatre's *West Side Story*, Albert in Classics Unlimited's *Trelawny*, and Marlow in *She Stoops To Conquer*. Teens all over the northwest may have seen Michael in their classrooms and on TV when he played David in *Getting Even*, a conflict resolution series (very ironic) that has aired continuously on KCTS since 1997. Michael aspires to be an opera singer and has won the Carl Pitzer Voice Scholarship Award and received first place at the Renton Municipal Arts Commission Voice Competition. Michael thanks his beautiful family for their tremendous support and Enjoy for the shove.



Adam Western (Corin Thurman) lives in Minneapolis, where he has appeared in numerous productions, notably originating the role of Corin in the Guthrie Theater's production of *Good Boys*. He has also appeared in the Minnesota Fringe Festival, and works with the famed comedy company Brave New Workshop. Adam makes his Seattle debut in *Good Boys*.

PRODUCTION TEAM

Jon Jory (Director) previously directed *Omnium-Gatherum* at ACT. He founded and was the first Artistic Director of the Long Wharf Theatre. He was Producing Director of Actors Theatre of Louisville for thirty-one years. He has directed in Ireland, Canada, Greece, Hungary, Romania, Germany, Bulgaria, Yugoslavia and Australia. He has recently been inducted into New York's Theatre Hall of Fame. He currently teaches acting and directing at the University of Washington.

Carey Wong (Set Designer) Theatre design credits include Berkeley Repertory Theatre, Portland Center Stage, Intiman, Seattle Children's Theatre, The Village Theatre, Tacoma Actors Guild, Childsplay, and Minneapolis' Hey City Theater. Carey has been Resident Designer for Portland Opera, Opera Memphis and Wildwood Park for the Performing Arts. Other regional opera credits include Seattle Opera, San Francisco Opera Center, New York's Valhalla Wagnerfest, Charleston's Spoleto Festival, Pittsburgh Opera, Opera Carolina, Orlando Opera, and Vancouver Opera. Carey is a graduate of Yale College and attended the Yale School of Drama. Recent projects include *The Magic Flute* (Beijing Music Festival), the world premieres of *Tibet Through the Red Box* and *The Magic City* (Seattle Children's Theatre), *Crowns* (Intiman Theatre), and *Gounod's Romeo et Juliette* (Illinois' Sugar Creek Festival). Previous designs for ACT include *Going to St. Ives*, *Fish Head Soup*, and *Holy Ghosts*.

Marcia Dixey Jory (Costume Designer) designed costumes for ACT's just completed *Jumpers* as well as last season's *Omnium-Gatherum*. Previously at ACT she designed *The Odd Couple* and *Grand Magic*, as well as *Holes* for The Seattle Children's Theatre and *Inspecting Carol* for the Seattle Rep. Prior to moving to Seattle, she costumed over 80 productions for the Actors Theatre of Louisville, including 30 for The Humana Festival of New American Plays. Her other regional theatre work includes designs for the Guthrie, Long Wharf Theatre, the Hartford Stage Company, Manhattan Theatre Club, Circle in the Square, and The Opera Company of Boston. She was Assistant Professor of Theatrical Design at Cornell University. She is the author of *The Ingénue in White*, a costume design book, which was published last year by Smith and Kraus.

Greg Sullivan (Lighting Designer) is pleased to return to ACT where he designed last season's *Omnium-Gatherum*. Also at ACT he has designed the lighting for *Dinner With Friends*, *The Road to St. Ives*, *The Crimson Thread*, and *Man of the Moment*. During the past 25 years, Greg has created more than 400 designs for Theater, Dance, Opera, Architecture, and Video in venues around North America, Europe, and the Middle East. The recipient of seven Drama Critics Awards and sixteen Dramalogue Awards, his local work has been seen at the Seattle Repertory Theatre (*A Delicate Balance*, *Oh, Coward!*, *Eye of God*, *Scapin*, *The Cider House Rules*), Intiman (*The Play's The Thing*, *Nora*, *21 Dog Years*), Village Theatre (*Annie*, *How to Succeed in Business, Damn Yankees*, *West Side Story*), and Seattle Children's Theatre (*Go Dog Go*, *Holes*, *Into the West*, *Bunnicula*, *Naomi's Road*, *A Wrinkle in Time*, *The Magic of Mrs. Piggie Wiggle*). Mr. Sullivan would like to thank his wife Lynn for her steadfast love and support.

PRODUCTION TEAM

Chris R. Walker (Sound Designer) has designed in California at the Old Globe Theatre, La Jolla Playhouse, the Mark Taper Forum, the Geffen Playhouse, and A.C.T. (San Francisco). In Seattle he's designed at the Seattle Repertory Theatre, the Intiman Theatre, Seattle Children's Theatre, On the Boards, and the Bathhouse Theatre. He spent seven seasons as the resident designer at the American Repertory Theatre in Boston, designing over forty productions while there. He has also designed in New York, Houston, Philadelphia, Princeton, Providence, Phoenix and Kansas City as well as internationally in Singapore, Taiwan and Moscow. In 1997 he won a DramaLogue award for *Schlemiel The First* at the Geffen in Los Angeles. This is Mr. Walker's first design for ACT Theatre; he is very pleased to be here.

Laura Richin (New York Casting Director) Previously at ACT: *Omnium-Gatherum* and *A Skull in Connemara*. Broadway/NY: David Mamet's *The Old Neighborhood*, Charles L. Mee's *Big Love* tour, Adam Rapp's *Nocturne*, Martin McDonagh's *A Skull in Connemara* (The Roundabout), Kenneth Branagh's *Public Enemy* (NY, LA, London & Ireland), Kander & Ebb's *And the World Goes Round* (Scott Ellis/Susan Stroman), *Shadowlands*, Cy Coleman's *The Life* (original casting), *The Rothschilds*, *Nunsense*, *Misery* (UK), & Carly Simon's *Romulus Hunt* (MET). Regional Theatre: Actors Theatre of Louisville seasons & Humana Festivals (1993-2001), San Francisco's A.C.T., ART & Florida Stage seasons. Film/TV: *The Eden Myth*, *That 70's Show*, *Grace Under Fire*, and *Men Behaving Badly*. Simon & Schuster audiobooks and USA Network's celebrity audiodramas.

Anne Kearson (Stage Manager) Anne is pleased to be a part of ACT's current season, her 7th. Earlier this season she stage managed *Enchanted April*. Other favorites from past seasons include Edward Albee's *The Goat, or Who is Sylvia?*, *The Education of Randy Newman*, *Big Love*, *Side Man*, and *Violet*. Locally she has worked at The 5th Avenue Theatre, Seattle Repertory Theatre and Tacoma Actors Guild. Other regional credits include five seasons with South Coast Repertory, five seasons with Shakespeare Santa Cruz and two seasons with the Utah Shakespearean Festival. Anne's great passions are her husband, Brian, her three children, Rebecca, Max, and Olivia Rose, and her 38-foot sailboat, Aleeska. Anne is proud to be the third generation of Kearsons in the entertainment industry.

ACT OPERATES
UNDER AGREE-
MENTS WITH THE
FOLLOWING:



ssdc The Director is a member of the Society of
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ABOUT THE PLAYWRIGHT

Jane Martin (Playwright) first came to national attention for *Talking With*, a collection of monologues that premiered at The Humana Festival of New American Plays in 1981 and subsequently played in New York at Manhattan Theatre Club. *Talking With* has been performed around the world, winning the Best Foreign Play of the Year Award in Germany. Her play *Keely and Du* was selected by Time Magazine as one of the 10 best plays of the year in 1993 and was a finalist for the Pulitzer Prize. She has won the American Theatre Critics Association's Best New Play award four times, most recently for *Anton In Show Business* in 2000. *Good Boys* was premiered at Minnesota's Tyrone Guthrie Theater in 2002. Ms. Martin's most recent play, *Flags*, premieres in a cooperative production of The Mixed Blood Theatre Company and Tyrone Guthrie Theater in October 2004. *Laura's Bush*, a political burlesque, will be co-premiered at eleven theatres simultaneously around the country in October, including the new Washington Ensemble Theatre in Seattle.



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COMMENTS ON “GOOD BOYS”

I shall risk this proposition: each time forgiveness is at the service of a finality, be it noble and spiritual (atonement or redemption, reconciliation, salvation), each time that it aims to re-establish a normality (social, national, political, psychological) by a work of mourning, by some therapy or ecology of memory, then the “forgiveness” is not pure — nor is its concept. Forgiveness is not, it should not be, normal, normative, normalizing. It should remain exceptional and extraordinary, in the face of the impossible: as if it interrupted the ordinary course of historical temporality...

In order to approach now the very concept of forgiveness, logic and common sense agree for once with the paradox: it is necessary, it seems to me, to begin from the fact that, yes, there is the unforgivable. Is this not, in truth, the only thing to forgive? The only thing that calls for forgiveness? If one is only prepared to forgive what appears forgivable, what the church calls “venial sin,” then the very idea of forgiveness would disappear. If there is something to forgive, it would be what in religious language is called mortal sin, the worst, the unforgivable crime or harm. From which comes the aporia, which can be described in its dry and implacable formality, without mercy: forgiveness forgives only the forgivable...

Must one not maintain that an act of forgiveness worthy of its name, if there ever is such a thing, must forgive the unforgivable, and without condition? And that such unconditionality is also inscribed, like its contrary, namely the condition of repentance, in “our” heritage? Even if this radical purity can seem excessive, hyperbolic, mad? Because if I say, as I think, that forgiveness is mad, and that it must remain a madness of the impossible, this is certainly not to exclude or disqualify it. It is even, perhaps, the only thing that arrives, that surprises, like a revolution, the ordinary course of history, politics, and law.

JACQUES DERRIDA, “ON COSMOPOLITANISM AND FORGIVENESS,” 2001

Top Disciplinary Problems Identified by High School Teachers (1940 and 1990):

1940	1990
Talking out of turn	Drug abuse
Chewing gum	Alcohol abuse
Making noise	Pregnancy
Running in the hall	Suicide
Cutting in line	Rape
Dress code violations	Robbery
Littering	Assault

MICHAEL D. KELLEHER, “WHEN GOOD KIDS KILL,” 1998

QUOTES

Mom, if you think your life is hard, you ought to be on the playground at recess.

JOEY, AGE 10, RAISING NONVIOLENT CHILDREN IN A VIOLENT WORLD

From the body of one guilty deed a thousand ghostly fears and haunting thoughts proceed.

WILLIAM WORDSWORTH

Without being forgiven, released from the consequences of what we have done, our capacity to act would, as it were, be confined to a single deed from which we could never recover; we would remain the victims of its consequences forever, not unlike the sorcerers apprentice, who lacked the magic formula to break the spell.

HANNAH ARENDT

Many things can wait.
Children cannot.
Today their bones are being formed,
Their blood is being made,
Their senses are being developed,
To them we cannot say ‘tomorrow.’
Their name is today.

GABRIELA MISTRAL

All violence, all that is dreary and repels, is not power, but the absence of power.

RALPH WALDO EMERSON

COMMENTS” AND “QUOTES” COMPILED BY
ANITA MONTGOMERY,
Literary Associate and Education Outreach Director

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† Legacy Circle

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Giving Campaigns**

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King County Employee
Charitable Campaign
City of Mercer Island
City of Seattle Combined
Charities Campaign
Port of Seattle Combined Charities
Seattle Public Schools
Employee Giving Campaign
Washington State Employee
Combined Fund Drive

Endowments & Planned Gifts

For information on including a broad range of arts in your estate plans, contact ArtsFund.

D.E. "Ned" Skinner Endowment Fund Established in 1988 in memory of the noted civic leader and arts patron Ned Skinner. Grants to date total nearly \$1 million supporting small and midsize arts groups.

The Ackerley Excellence Fund In 1997, Barry & Ginger Ackerley established this fund with a personal gift of \$1 million. Earnings from the fund reward excellence among ArtsFund beneficiaries.

The Kreielsheimer Fund Established in 2000 by a \$1.5 million gift from the Kreielsheimer Foundation, the Kreielsheimer Fund will provide grants in support of ArtsFund annual sustaining beneficiaries.

Guendolen Carkeek Plestcheeff Decorative and Design Arts Fund In 1997, ArtsFund received over \$600,000 from the estate of Guendolen Carkeek Plestcheeff to make grants for design and decorative arts.

Stabilization Fund ArtsFund received surplus funds from Seattle's National Arts Stabilization program to provide stabilization-related technical assistance to arts groups.

General Endowment Fund With a leadership gift of \$180,000 from Glen Archer and Anne Wilson, ArtsFund initiated an endowment fund to support ArtsFund's general operations and grants.

Judi Beck and Tom Alberg Fund Long-time trustee Judi Beck and her husband Tom Alberg made a generous contribution in 2003 to help provide discretionary grants.

Jean T. Fukuda Memorial Fund The Fukuda family and the Emeritus Corporation established this fund to support ArtsFund performing arts beneficiaries.

Classical KING-FM 98.1 In 1994, Priscilla Bullitt Collins and Harriet Stimson Bullitt gave ArtsFund one-third ownership of Classical KING-FM 98.1. ArtsFund distributes its share of dividends to music groups.

Century Building In 1999, the Kreielsheimer Foundation donated a 15,000 square-foot building to serve as ArtsFund's permanent home as well as provide on-going revenue for ArtsFund grants from leases.



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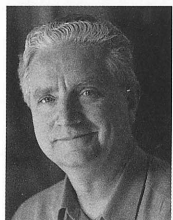
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EXECUTIVE STAFF



Kurt Beattie (Artistic Director) joined ACT in 2001 as Associate Artistic Director and was appointed Artistic Director in April of 2003. In 2004 he has directed the ACT productions of *Black Coffee* by Agatha Christie, *Alki* by Eric Overmyer, and he will direct this year's 29th annual production of Charles Dickens' *A Christmas Carol*. Previously at ACT he has directed *A Moon for the Misbegotten*, *Fuddy Meers* and *Fully Committed*, as well as *Via Dolorosa* during ACT's 2000 Bullitt season. Elsewhere he has directed *Things Being What They Are* and *Art* at the Seattle Repertory Theatre and productions at The Empty Space, Intiman, and the University of Washington. Nationally

he has directed at Milwaukee Repertory Theatre and at Alley Theatre in Houston. As an actor he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Rep, Intiman, and The Empty Space, as well as many regional theatres throughout the country. Last winter Kurt played the title role in Seattle Shakespeare Company's production of *King Lear*. Also a playwright, he is currently working on a commission for the Seattle Children's Theatre.



Susan Trapnell (Managing Director) was appointed Managing Director, for the second time, in April of 2003. She served in the same position from 1982–2000. In the intervening 3 years, Susan spent two years as Executive Director of the Seattle Arts Commission (now the Mayor's Office of Arts & Cultural Affairs) and Managing Director of the Guthrie Theater in Minneapolis. She is delighted to be back in Seattle and back at ACT. Susan holds a Bachelor of Arts degree in French from the University of North Carolina, and has lived in Lyons, France; Guelma, Algeria; and Vienna, Austria. She moved to Seattle in 1976 to work with the Bill Evans Dance Company, first as Director

of Education programs and then as Managing Director. She has served as President of the Washington State Arts Alliance, Vice Chair of the King County Arts Commission and on the Board of the Downtown Seattle Association. She is currently a member of the Board of Directors of Theatre Communications Group, a member of the Advisory Board of Arts Space, the Board of Town Hall, and is a Trustee of the Kreielsheimer Remainder Trust.

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Susan Trapnell
Managing Director

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Literary Associate & Education Outreach Director
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