

Enjoying a marriage of wit and grit

By **BOB ROSE**

Special to *The Post-Star*

GLENS FALLS ♦ David Mamet's period drawing room comedy, "Boston Marriage," now at the Charles R. Wood Theater, not only illustrates his versatility with characters and language but also proves that his insight into feminine thought and behavior is equal to his understanding of how the male ego works.

Following macho plays like "American Buffalo," "Speed the Plow" and "Glengarry Glen Ross," Mamet comes up with a comedic tale about two lesbians and a parlor maid. There are no guys around, although they are obviously responsible for the elegance the gals are able to afford.

REVIEW

IF YOU GO

The Adirondack Theatre Festival will repeat David Mamet's "Boston Marriage" at the Charles R. Wood Theater tonight and Wednesday through July 3. Curtain time is 8 p.m. Call 798-7479 for reservations.

Two ladies, Claire and Anna, are having what was referred to in the 19th century as a "romantic friendship," including a long-term co-habitation arrangement. Hence the title, which means the same thing. OK, so much for genteel labeling. They're living together and having sex.

They also provide the same

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From left, Megan Hollingshead, Marina Squerciati and Lise Bruneau star in the regional premiere of David Mamet's "Boston Marriage" at the Charles R. Wood Theater.

COURTESY PHOTO

'Boston Marriage' holds humorous appeal

♦ BOSTON

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for married men as their mistresses. As one lady says, "Of course, he has a wife. Why else would he need a mistress?" And the returns are generous, including an expensive necklace, which becomes a vital prop in the plot.

Complication. The younger of the two ladies has fallen in love with another even younger woman. Jealousy, anger and

sharp barbs fly across the stage like gritty missiles in a sandstorm. And don't forget the humor lurking everywhere.

Megan Hollingshead and Lise Bruneau give enchanting performances, bristling with humor, in this off-beat romantic comedy. Their sparring match is both piercing and witty throughout. They've mastered Mamet's always terse and sometimes cryptic language. And their poses and movements always bring laughter from a mostly

rapt audience.

But Marina Squerciati, as Catherine the maid, is right there too. She has fewer minutes onstage but she makes the most of each one. Whether she is serving tea, answering the door, facing her own dilemmas, or dodging insults, she is excruciatingly funny.

Her mistress keeps forgetting her name and is forever hurling gibes at her Irish heritage, even though Catherine is Scottish. She handles everything with ever-

present humor.

Onstage elegance is evident in the set, in the costumes and hairstyles and in the behavior of the ladies. They know how to act their parts in a perverse society, always to the amusement of the audience.

Director Martha Banta has brought out Mamet's every intent. The play, perhaps not to everyone's liking, nevertheless is delightfully and humorously staged. It is another stylish feather in ATF's cap.