

A CONTEMPORARY THEATRE
EDITION

ARNS LINE

Volume III, No. 1

May, 1985



A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

and

The Bathhouse Theatre

Arne Zaslove
Artistic Director

Mary-Claire Burke
Producer

present

King Lear

by William Shakespeare

May 2—June 2, 1985

Director	Arne Zaslove
Assistant Director	Craig Huisenga
Musical Director	Robert Davidson
Set Designer	Shelley Henze Schermer
Costume Designer	Julie James
Lighting Designer	Phil Schermer
Stage Manager	Michael Wise

There will be one 15-minute intermission.

THE CAST

Lear, King of Britain	John Aylward*
King of France	Daniel Mayes*
Duke of Burgundy	Michael V. Schauermann*
Duke of Cornwall	David Mong*
Duke of Albany	David Stettler*
Earl of Kent	Rick Tutor*
Earl of Gloucester	Allen Galli*
Edgar, Son to Gloucester	Randy Hoffmeyer*
Edmund, Bastard Son to Gloucester	Mark Drusch*
Old Man, Tenant to Gloucester	Kevin Lynch
Doctor	David Mainer
Fool	Mark Anders*
Oswald, Steward to Goneril	Eric Hagerman*
Goneril, Daughter to Lear	Gretchen Orsland*
Regan, Daughter to Lear	Jo Vetter*
Cordelia, Daughter to Lear	Joyce Mycka-Stettler*
Ensemble: Knights of Lear's train, Captains, Messengers, Soldiers, Attendants and Chorus	Rex E. Allen, Susan Finque, Kevin Lynch, David Mainer, Dylan Marshall, Daniel Mayes*, Michael V. Schauermann*, Frank Smith, Eric Sumearll, Robert E. Taeschner, G. Valmont Thomas

*Members of Actors' Equity Association

Understudies: for King Lear, **Rick Tutor**; for Goneril, Regan and Cordelia, **Dylan Marshall**. Understudies never substitute for listed players unless a specific announcement is made at the time of the performance. Please check the Houseboard in the lobby for any program changes.

Notes on *King Lear*

Shakespeare's magnificent *King Lear* is presented as the first-ever co-production of ACT and The Bathhouse Theatre. It is offered as the opening production of ACT's 21st Mainstage Season and the second production of The Bathhouse Theatre Company's 4th season.

Director Arne Zaslove has staged this production in a style based on Japan's Kabuki theatre. Kabuki (from the Japanese *kabu*, music and dancing, and *ki*, spirit) is a form of drama dating from the 17th century, based on popular themes and presented chiefly in formalized pantomime, dance and song.

The main plot of *King Lear* finds its origins in the folklore of many countries, usually as variations of the Cinderella story. Its oldest extant version in English is in Geoffrey of Monmouth's *Historia Regnum Britanniae* (1147), although it may be found in various forms and under different names in the *Gesta Romanorum*, in the *Romance of Perceforest*, in *The Mirror for Magistrates*, in Spenser's *Faerie Queene* (whence the name Cordelia) and in an abridged version of Holinshed's *Historie of England*. Perhaps the most direct source used by Shakespeare was an older drama, *The True Chronicle of King Leir and his Three Daughters*, an anonymous play presented c. 1594. Shakespeare's tragedy is generally supposed to have been written in 1605 or 1606, no later, as an entry in the Stationers' Register notes that it was "played before the King's Majesty at Whitehall, St. Stephen's Night" [1606].

The following excerpts from *The I Ching* or *Book of Changes* and from *The Kabuki Theatre* are offered as Mr. Zaslove's introduction to this production.

The I Ching or *Book of Changes*
Wilhelm/Baynes

"... Within the family a strong authority is needed; this is represented by the parents. If the father is really a father and the son a son, if the elder brother fulfills his position, and the younger fulfills his, if the husband is really a husband and the wife a wife, then the family is in order. When the family is in order, all the social relationships of mankind will be in order.

"Three of the five social relationships are to be found within the family—that between father and son, which is the relation of love, that between husband and wife, which is the relation of chaste conduct, and that between elder and younger brother, which is the relation of correctness. The loving reverence of the son is then carried over to the prince in the form of faithfulness to duty; the affection and correctness of behavior existing between the two brothers are extended to a friend in the form of loyalty, and to a person of superior rank in the form of deference. The family is society in embryo; it is the native soil on which performance of moral duty is made easy through natural affection, so that within a small circle a basis of moral practice is created, and this is later widened to include human relationships in general.

"Heat creates energy: this is signified by the wind stirred up by the fire and issuing forth from it. This represents influence working from within outward. The same thing is needed in the regulation of the family. Here too the influence on others must proceed from one's own person. In order to be capable of producing such an influence, one's words must have power, and this they can have only if they are based on something real, just as flame depends on its fuel. Words have influence only when they are pertinent and clearly related to definite circumstances. General discourses and admonitions have no effect whatsoever. Furthermore, the words must be supported by one's entire conduct, just as the wind is made effective by its duration. Only firm and consistent conduct will make such an impression on others that they can adapt and conform to it. If words and conduct are not in accord and not consistent, they will have no effect.

"The family must form a well-defined unit within which each member knows his place. From the beginning each child must be accustomed to firmly established rules of order, before ever its will is directed to other things. If we begin too late to enforce order, when the will of the child has already been overindulged, the whims and passions, grown stronger with the years, offer resistance and give cause for remorse. If we insist on order from the outset, occasions for remorse may arise—in general social life these are unavoidable—but the remorse always disappears again, and everything rights itself. For there is nothing more easily avoided and more difficult to carry through than 'breaking a child's will'...

"Wind is an effect of fire. Similarly, the effect of order within the family is to create an influence that brings order into the world. It is achieved when the head of the family has substance in his words, just as flame must rely on fuel, and duration in his way of life, just as the wind blows without cease."

The Kabuki Theatre
Earle Ernst

"Some Japanese scholars have attempted to show parallels between the development of the Elizabethan theatre and that of Kabuki. The Kabuki had its beginnings in the city of Kyoto at the time Shakespeare was writing his first plays. Within a short time boys began to play the roles of women in Kabuki as they did on the Elizabethan stage, and the physical Kabuki theatre showed certain spatial similarities with the Shakespearean. Chikamatsu Monzaemon (1653-1724), probably the greatest playwright of Japan, is almost invariably referred to by the Japanese as the 'Shakespeare of Japan.'

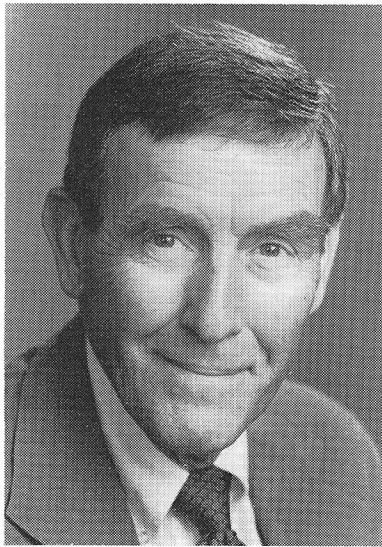
"The rise both of Kabuki and of the Elizabethan drama was concurrent with the rise of an increasingly wealthy and powerful class of commoners. In both countries a new age had begun: in England, the Renaissance; in Japan, a period of peace following centuries of war...

"The terms presentational and representational theatre have been used to describe antithetical forms which the theatre may take. The Kabuki, because of the nature of its means of expression and the quality of its rapport with the audience, can be called presentational. This is an abstract term, not referring to a specific historical theatre, but useful in outlining a general form, such as that which the theatre took in Greek civilization of the fifth century, in the Elizabethan public playhouse, in the contemporary theatre of Meyerhold, or in vaudeville...

"Although the Kabuki is presentational theatre, if one were to read Japanese comments on the theatre without seeing the performances of plays, he would be inclined to think that the theatre was concerned with the literal reproduction of reality on the stage...

"There appeared in the Kabuki a concern with delirium, suffering and pain, with the vulgar, vicious and murderous, with blood, shock, and horror."

Welcome to ACT's 21st Mainstage Season



Gregory A. Falls

King Lear may seem an anomaly for a theatre dedicated to presenting "the most important plays of *our* time." In one sense it is, because the play is nearly 400 years old. In a more important sense, though, it is a vehicle for an arresting, contemporary trend in our present-day theatre: It will be Shakespeare's play, but staged in a style reflecting our current, growing artistic interaction with Pacific Rim countries. By choosing to present *King Lear* in a style based on the Japanese Kabuki theatre, we make it a contemporary American experience. Anyone who has seen the Kurosawa film *Throne of Blood* knows it is based on *Macbeth*, and the experience is uniquely contemporary as East merges with West in a film clearly as much about our time as about Elizabethan England.

King Lear is the 133rd Mainstage Season production here at ACT, and our first co-production with the amazing Bathhouse Theatre. It reflects the special character of our professional theatre in Seattle, where working and sharing have generated a thriving theatre scene that is particularly our own.

While the Bathhouse has been in existence for many years, its Artistic Director Arne Zaslove is really just bringing back to us his particular magic and genius, which he shared with us from 1968 to 1972. Those who remember our productions of *Marat/Sade*, *Rosencrantz and Guildenstern Are Dead*, *Rhinoceros*, and *The Original Absurd Musical Revue for Children*, among others, will understand and applaud his artistry. We hope you will, too, after this special production of *King Lear*.

Gregory A. Falls
ACT Producing Director

WHO'S WHO

MARK ANDERS (*Fool*) has been a member of the Bathhouse Company since appearing in *Twelfth Night*. He played Freddy Demuth in *Eleanor Marx*, Bub Hicks in *Leave It To Jane*, and a variety of unforgettable characters in *Under Milk Wood* at the Bathhouse. He has also been seen at the New City Theatre, Centerstage Theatre Arts Conservatory, and the Inside Theatre at the University of Puget Sound. He writes fiction in his spare time.

JOHN AYLWARD (*King Lear*) is well known to both Bathhouse and ACT audiences, having performed numerous productions for each. Bathhouse credits include Mr. Zero in *The Adding Machine*, the title role of *Dr. Jekyll and Mr. Hyde*, and most recently, Captain Jack Boyle in *Juno and the Paycock*. At ACT Mr. Aylward has been seen in *When You Comin'*

Back, *Red Ryder?*, *Travesties*, *Marat/Sade*, *Philadelphia*, *Here I Come!*, and *Night and Day*, among many others. He is a founding member of The Empty Space Theatre, and his numerous credits there include the title role in the English-language premiere of Franz Xaver Kroetz's *Mensch Meier*. Mr. Aylward has also performed in many regional theatres throughout the U.S. and Canada, including Off-Broadway, The Seattle Repertory Theatre, the Charles Playhouse in Boston, the Floating Theater, the Cincinnati Playhouse in the Park, the Centaur Theatre in Montreal, the Old Globe in San Diego, and the Oregon Shakespearean Festival in Ashland, where he performed the title role in *Richard III*. Mr. Aylward has just recently returned from Winnipeg, where he appeared as Harry Brock in the Manitoba Theatre Centre's production of *Born Yesterday*.

MARK DRUSCH (*Edmund*) has been a member of the Bathhouse Company since its inception. His Bathhouse credits include the title role in *Macbeth*, Lysander in *A Midsummer Night's Dream*, Mr. Peachum in *The Three Penny Opera*, Malvolio in *Twelfth Night* and, most recently, Captain Cat in *Under Milk Wood*. A collaborator on the original *The Big*

Broadcast with the Floating Theater Company, Mr. Drusch has participated in the develop-

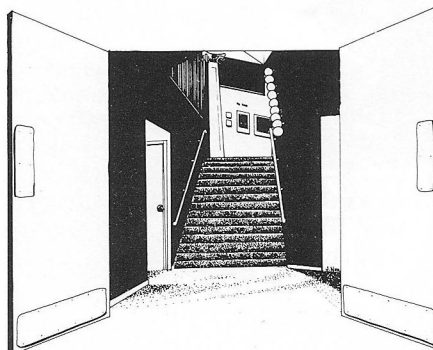
ment of other Company-created works at the Bathhouse including *All Aboard!*, *The Sunday Funnies*, and *The Sportshow*. Mr. Drusch hails from Minneapolis/St. Paul, where he worked in numerous theatres, playing such roles as Treplev in *The Seagull* and Dudley in *Time of Your Life*. In Seattle he has worked with The Empty Space and ACT, for whom he appeared in *The Persian Princess* during the World Festival of Theatre for Young Audiences at the Louisiana World Exposition.

ALLEN GALLI (*Earl of Gloucester*) joined the Bathhouse Company in 1981 with its production of *The Colleen Bawn*. Since then he has appeared in every Bathhouse mainstage production including *Twelfth Night* as Sir Toby Belch, *The Three Penny Opera* as Tiger Brown, and *Juno and the Paycock* as Joxer. A native of the San Francisco Bay Area, Mr.

Galli holds an M.A. in Directing from Baylor University. He has taught acting and theatre history at junior colleges in Waco and Dallas, Texas, and appeared with the Dallas Shakespeare Festival as Bardolph in *Henry IV, Part I* and as Peter Quince in *A Midsummer Night's Dream*. Mr. Galli has also performed with Seattle Children's Theatre.

ERIC HAGERMAN (*Oswald*) has been a Bathhouse Company member since appearing in *Macbeth* two seasons ago. He was born in Chehalis and educated in Oregon, and has been in Seattle since 1976. Mr. Hagerman has worked at many local theatres, including ACT, where he was an understudy for *Crimes of the Heart*, Seattle Children's Theatre, Tacoma Actors Guild, C.T.C., and the Skid Road Theatre. He appeared at the Bathhouse last season as Johnny in *Juno and the Paycock* and has also been seen in *Eleanor Marx*, *Leave It To Jane*, *Twelfth Night*, and *Under Milk Wood*.

(continued on page 16B)



- DINE BY FIREPLACE -
FRESH SEAFOOD AND PASTA



LATE NIGHT ESPRESSO HAPPY HOUR
HOMEMADE AND PACIFIC
DESSERTS

1530 Queen Anne Ave N
(Top of Queen Anne Hill)

RESERVATIONS WELCOME: 284-9827

Toby Saks, Music Director



1985 SEASON

SUMMER EVENINGS TO REMEMBER
July 3-26

For our fourth season, a new and larger program of glorious music. Eleven chamber music concerts... 10 pre-concert mini-recitals with music by J.S. Bach... 31 nationally acclaimed musicians.

As in the past, all evenings begin with pre-concert picnics.

Tickets now available 282-1807

Co-sponsored by

Classic
KING FM 98.1
Seattle Post-Intelligencer

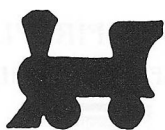


FISCHER STUDIO BUILDING
1519 THIRD AVENUE

Fine Condominiums!
from \$72,000 to \$107,000
A super downtown investment!
For more information call us
at 325-6000

THE
Landmark
GROUP

RESIDENTIAL • COMMERCIAL REAL STATE
3101 E. MADISON ST., SEATTLE, WA 98112
(206) 325-6000



B&O ESPRESSO

CATERING

PIES • CAKES • TORTES

Your place or mine

Belmont & Olive Way 322-5028

THE TOP 40,000.

With over 40,000 titles in stock, we feature a superb collection of records and tapes in every category imaginable, all at discount prices. Including an impressive listing of imported and domestic classical titles as well as jazz, folk, film, theatre and children's selections. We also stock over 300 Beta and VHS video cassette titles.



Major bank cards, phone and mail orders accepted.

FIFTH AVENUE RECORD SHOP

RAINIER SQUARE CONCOURSE • 1301 5TH AVENUE
SEATTLE, WASHINGTON 98101 • (206) 624-6507

JUST ARRIVED!
State-Of-The-Art Compact
DIGITAL AUDIO
DISCS.



**Extra
Hands**
TM

A PROFESSIONAL HOMECLEANING SERVICE

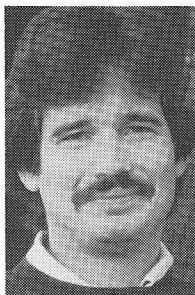
Dedicated to cleaning homes
and providing special services,
the way you would if you did them yourself!

Staff trained and bonded
1820 E. Union St. 325-2101

WHO'S WHO

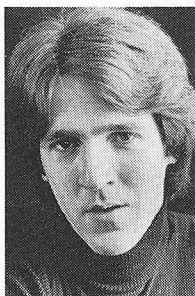
(continued from page 16A)

RANDY HOFFMEYER (*Edgar*) has been with the Bathhouse Theatre Company since its founding in 1981 and collaborated on the original *The Big Broadcast* with the Floating Theater company. His numerous roles at the Bathhouse include the title role in e. e. cummings' *him* and Demetrius in *A Midsummer Night's Dream*. Mr. Hoffmeyer has a B.F.A.



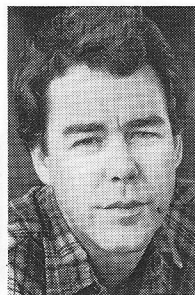
in Theatre from Baylor University and has performed in theatres throughout Texas and Louisiana. In Seattle he has been seen at Seattle Children's Theatre and C.T.C. Mr. Hoffmeyer's southern sojourn includes one year as a VISTA volunteer in Lake Charles, Louisiana.

DANIEL MAYES (*King of France*) recently appeared as Bill Humphries in Tacoma Actors Guild's *84 Charing Cross Road*. At Intiman last year he played Anito the Jinx in *Myth Weavers*, The Moon in *Blood Wedding*, and Albert Prosser in *Hobson's Choice*. This summer for Intiman he will play Valentine in *You Never Can Tell* and Lovborg in *Hedda Gabler*.



He spent three years at the Oregon Shakespearean Festival, where he played Tybalt in *Romeo and Juliet*, Nick Beckett in *What the Butler Saw* (for which he received the Hollywood Dramalogue Critics Award), Antipholus of Ephesus in *Comedy of Errors*, Billy in *Wings*, Montjoy in *Henry V*, Hector Malone in *Man and Superman*, and many others. He is married to English actress Helen Machin-Smith and has a five-year-old son.

DAVID MONG (*Duke of Cornwall*) makes his debut with the Bathhouse Company after his recent appearance as Renfield in Tacoma Actors Guild's production of *Dracula*. Other TAG roles include Robert in *Standing On My Knees* and Jerry in *Betrayal*. Among his numerous Seattle theatre credits Mr. Mong lists the roles of Konstantin in *The Seagull*, Will Mossop in *Hobson's Choice*, and Frank Harcourt in *The Country Wife*, all at Intiman, and Tom in The Group's production of *Creeps*.



JOYCE MYCKA-STETTTLER (*Cordelia*) appeared in the title role of the Bathhouse Theatre Company's opening production, *The Colleen Bawn*, and has been with the resident Company ever since. Her Bathhouse appearances last season include the title role in *Eleanor Marx* and Olivia in *Twelfth Night*. She was a member of the Hedgerow Theatre Company for three years, where she played leading roles in *Hedda Gabler* and *Lysistrata* and Lady Macduff to Richard Basehart's *Macbeth*. Ms. Mycka-Stettler trained at Carnegie-Mellon University.



GRETCHEN ORSLAND (*Goneril*) has been a Bathhouse resident Company member since 1981 and was in the cast of the original *The Big Broadcast*. Her many roles at the Bathhouse include Viola in *Twelfth Night*, Lady Macbeth in *Macbeth*, and Helena in *A Midsummer Night's Dream*. An MFA graduate of Southern Methodist University, Ms. Orsland is a free-lance



drama teacher and has taught extensively throughout the Seattle area, with credits at Seattle Children's Theatre and the University of Washington. She was a member of the acting company at Seattle Children's Theatre and has also appeared with the Floating Theater Company.

MICHAEL V. SCHAUERMANN (*Duke of Burgundy*) makes his debut with the Bathhouse Theatre Company although he has appeared at ACT, most recently as Spikehead in *Not Just Kidstuff*. Recently he performed in the Group Theatre's production of *Voices of Christmas* and at the Tacoma Actors Guild he has been seen as Lt. Cable in *South Pacific* and Nocella in *Filumena*. His Seattle credits also include work at The Seattle Repertory Theatre, Empty Space Theatre, Pioneer Square Theater, and Seattle Children's Theatre; but local audiences will probably recognize him more readily from his TV commercials, where he can be seen as an Oberto Sausage and a Rainier Beer "Ear-head."



ACT wishes to express its appreciation to Le Tastevin Restaurant for its continuing support.

DAVID STETTLER (*Duke of Albany*) has served in several capacities for the Bathhouse, including stage manager and technical director. He was seen in the world premiere of *Eleanor Marx*, as Jerry in last season's *Juno and the Paycock* and, most recently, in *Under Milk Wood*. He has acted and directed at many of the Chicago Off-Loop theatres, including the St. Nicholas, of which he was co-founder. Mr. Stettler has also been a member of the San Quentin Drama Workshop.



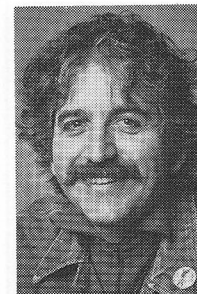
RICK TUTOR (*Earl of Kent*) is the founding Artistic Director of the Tacoma Actors Guild. Although this marks his first opportunity to work with the Bathhouse Company, he has appeared many times at ACT, most recently in *Amadeus*. Last summer he appeared as Father Farley in TAG's production of *Mass Appeal*. He can be seen in the forthcoming film *Trouble In Mind*.



JO VETTER (*Regan*) joined the Bathhouse Company in its second season to appear as Mrs. Peachum in *The Three Penny Opera*, and has since been seen in numerous roles including Juno Boyle in *Juno and the Paycock*. She has appeared in theatres throughout the Midwest including the Iowa Repertory, Timberlake Playhouse, and the Carousel Dinner Theatre. In Seattle Ms. Vetter has also appeared in *Frankenstein* at the Skid Road Theatre and *Measure for Measure* and *Blihe Spirit* at the Conservatory Theatre Company.



ARNE ZASLOVE (*Director*) Mr. Zaslove has directing and teaching credits at major theatres and universities throughout Canada and the U.S. He was Artistic Director of the National Theatre School of Canada, co-founded the Professional Actor Training Program at the University of Washington, and last summer directed *A Midsummer Night's Dream* for the premiere season of the Repertory Theatre at Hartwood Acres for his alma mater, Carnegie-



(continued on page 16D)

EGGS A LA GOLDENROD • PLAIN OMELETTE • FRUITS AND JUICES • BROILED CANADIAN KIPPERS • CORNED BEEF HASH • DENVER OMELETTE • QUICHE LA CAROL • CHEESE OMELETTE • PORK STEAK & EGGS • FARMERS SPECIAL COMBINATION BREAKFAST PACKAGES • SOUTHERN BACON SCRAMBLE • TOMATO OMELETTE • KEDGEREE • SPANISH OMELETTE • SCRAMBLED EGGS • CREAMED SHRIMP MEAT OMELETTE • ATHENIAN 4 OZ. STEAK & EGGS • CEREAL • OATMEAL • ITALIAN SAUSAGE & EGGS • HAM OR HOMEMADE SAUSAGE OR LINK SAUSAGE OR BACON, & EGGS • TOAST & JAM • ENGLISH MUFFINS • HASH BROWNS, PLAIN, OR WITH ONION, OR GREEN PEPPERS • BOSTON STYLE CLAM CHOWDER • CONEY ISLAND CLAM CHOWDER • SEAFOOD BISQUE • SOUP OF THE DAY • TOSSED GREEN SALAD • HEARTY GREEK SALAD • CRAB MEAT LOUIS • SHRIMP MEAT LOUIS • AVOCADO WEDGE STUFFED WITH CRAB OR SHRIMP MEAT SALAD • SHRIMP SALAD SANDWICH • BARBECUED BEEF OR HAM SANDWICH • CORNED BEEF ON RYE • HAMBURGERS • FRENCH FRIES • COLE SLAW • POTATO SALAD • MACARONI SALAD • CHICKEN SALAD • STEAMED CLAMS • CHILLED CRAB LEGS • CRAB MEAT COCKTAIL • ALASKA SHRIMP COCKTAIL • PACIFIC OYSTER COCKTAIL • SNACKS • PICKLED HERRING IN SOUR CREAM • PHILIPPINE STEAK • PORK ADOBO & PANSIT (NOODLES & MEAT, MARINATED & FRIED PHILIPPINE STYLE) • ESCABETSENG APAHAP (PHILIPPINE SWEET & SOUR SEA BASS) • CRAB NEWBURG SUPREME • PORK MECHADO (SEASONED SLIGHTLY HOT!) • CHICKEN ADOBO • SHRIMP NEWBURG SUPREME • POACHED OYSTERS • PEPPER PAN ROASTED OYSTERS • CLAM FRITTERS • FISH & CHIPS • MANY IMPORTED WINES & BEERS

PHONE 624-7166

ATHENIAN INN

Good food in the heart of the Market
Overlooking Seattle's Waterfront—1517 Pike Place
Soda Fountain — 16 Beers on tap — Cocktails

CALIFORNIA SQUID • AND MORE!!!!!! • OPEN MONDAY THROUGH SATURDAY, 6:30 A.M. TO 7 P.M. (KITCHEN CLOSSES AT 6:30 P.M.)

Wild Life.

Harry's

Go on an
Armchair Safari
in the wilds of the
Great Indoors.
Harry's... the best
Restaurant & Bar in Seattle.
610 First Ave. N. 282-2002

Rosa Graf, the leader in professional skin care products in Western Germany for over 50 years, has developed beauty creams for scientifically treating the skin. With the help of dermatologists, the cosmetic scientists at *Rosa Graf* have created a skin care program designed for cleansing, refreshing and moisturizing, using only quality ingredients, scientifically blended to give the ultimate satisfaction and ease of application.

The finest natural cosmetic treatments for every type of skin including acne and infected skin, dry, sensitive, oily and mature skin. Truly as effective and satisfying for men as for women.

Ronna Lane is proud to be the only esthetician this side of New York to carry the exclusive *Rosa Graf* line of cosmetics.

Call Ronna Lane Esthetics, 524-6900, for an appointment or for more information about the finest in treatment cosmetics, skin care and make-up.



5206 University Way • Seattle, WA 98105

The Other Side Of Seattle

Inside Bronzage Rapide you'll experience the new side of you - the bronze side. The attractiveness of a bronze tint chasing away Seattle's wet side.

You can tan safely and gently in the comfort of a private cabana in our spacious new location at 1424 Fourth Avenue (at Pike Street, on the fourth floor). Only Bronzage Rapide employs the world's most advanced tanning system developed by Germany's Dr. Mueller, featuring the remarkable Phillip's Bulb from Holland.

The other side of Seattle - Bronzage Rapide - Downtown. By Appointment Only: 682-4800.

HOURS: Mon-Fri. 7 am-8 pm
Sat. 8 am-6 pm

Early morning discount: 7 am-10 am
\$3.75 per session



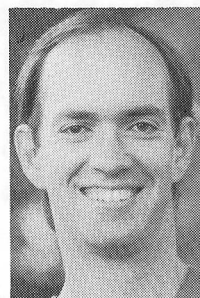
BRONZAGE RAPIDE

WHO'S WHO

(continued from page 16C)

Mellon. He directed the American premiere of Tankred Dorst's *Ice Age* in New York. Regional directing credits include Baltimore's Center Stage and the Stratford (Ontario) Shakespeare Festival. He was Associate Artistic Director for the 2nd Stage of The Seattle Repertory Theatre, and directed at A Contemporary Theatre (where he created and directed *The Original Absurd Musical Revue for Children* for The Young ACT Company), the Seattle Opera, and the University of Washington. In his role as Artistic Director and founder of the Bathhouse Resident Company, Mr. Zaslove has directed many Bathhouse productions in recent years including *Twelfth Night* and *Eleanor Marx*. Concurrent with his duties at the Bathhouse, Mr. Zaslove is an Associate Professor of Theatre at the University of British Columbia.

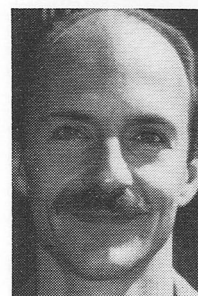
CRAIG HUISENGA (Assistant Director) has been a Company member at the Bathhouse



since appearing in *A Midsummer Night's Dream* three years ago. Since then he has been Assistant Director for *Under Milk Wood* and *Juno and the Paycock*, among others, directed the Bathhouse production of *Leave It To Jane*, and appeared in *The Big Broadcast*, which toured last season to the Cincinnati Playhouse in the Park. A graduate of Pacific Lutheran University, Mr. Huisenga has performed at Tacoma Actors Guild, Skid Road Theatre, and the Santa Cruz Bear Republic Theatre, as well as having directed several productions at the Chinook Theatre at Fort Lewis. He is the

Associate Artistic Director of the Bathhouse Theatre as well.

ROBERT DAVIDSON (Musical Director) has collaborated on numerous projects with



Arne Zaslove, including directing and arranging music for *Marat/Sade* at ACT and *Benito Cereno* at The Rep's 2nd Stage. Bathhouse credits include musical director for *Macbeth*, *Twelfth Night*, *A Holiday Big Broadcast*, *The Three Penny Opera*, *Peer Gynt*, and the world premiere of *Eleanor Marx*. A teacher and performer of dance, Mr. Davidson is on the faculty of the University of Washington. He was a student at Makerere University in Kampala, Uganda, where he studied the music and dance forms of East Africa.

SHELLEY HENZE SCHERMER (Set Designer) has been associated with ACT since



1971, designing properties, masks, costumes, and scenery for numerous productions for ACT's Mainstage and The Young ACT Company. Among her many Young ACT Company design credits are *Beauty and the Beast*, *The Odyssey*, *A Wrinkle in Time*, *The Persian Princess*, and the original production of *A Christmas Carol*. Shelley designed ACT's 1984 mainstage presentations of *Amadeus* and *Fool for Love*. She also designed *Twelfth Night* and *Eleanor Marx* for the Bathhouse Theatre, *The Big Broadcast* at Cincinnati's Playhouse in the Park, and *The Snow Queen* at Seattle Children's Theatre.

OPPORTUNITY KNOCKS

Tickets are now available for ACT's annual **BENEFIT DRAWING**. See our representatives in the lobby for information regarding *your* chance to win any of several great prizes, including trips, meals, theatre tickets, and even a software package for your personal computer.

All proceeds directly supplement ACT's artistic programs, so *every ticket is a winner for ACT*.

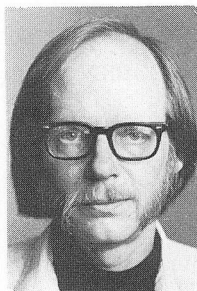
The drawing will be held July 11th. You need not be present to win. Enter as *often* as you wish; who says "opportunity knocks but *once*"?

For more information, contact ACT's Development Office, 285-3220.

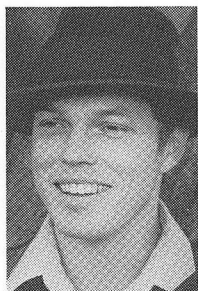
JULIE JAMES (*Costume Designer*) is the resident costume designer for the Bathhouse, where her credits include *Twelfth Night*, *him*, *Eleanor Marx*, and the various *Big Broadcasts*, including the touring production which ran last November at the Cincinnati Playhouse in the Park. While shop foreman at ACT Ms. James designed costumes for *Custer*, *Buried Child*, and *A Wrinkle In Time*, among others. With an M.F.A. in costume design from Stanford University, Ms. James has also designed for The Empty Space, Pioneer Square Theater, Cornish Institute, The Women's Theatre, and Tacoma Actors Guild, and has coordinated costumes for The Rep's Other Season.



PHIL SCHERMER (*Lighting Designer*) is ACT's Producing Manager and has been with the theatre for about 18 years, during which he designed lighting for a great many productions, including *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 has designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, and The Empty Space. Recently he designed the set for the Bathhouse's *Under Milk Wood*.



MICHAEL WISE (*Stage Manager*) is in his second season with the Bathhouse. He has also stage managed for the Oregon Shakespearean Festival, Pioneer Square Theater, Seattle Children's Theatre, New City Theatre, and the Southern California Conservatory. Mr. Wise's directing credits include *The Birthday Party* and *She Stoops to Conquer* for the Ensemble Theatre Project and *Veronica's Room* for the Brass Ring, as well as *Sexual Perversity in Chicago* and *The Duck Variations*. Mr. Wise looks forward to the publication of his first romance novel.



Copies of *A Contemporary Theatre's 1984 Annual Report* are available now in the Administrative Offices.

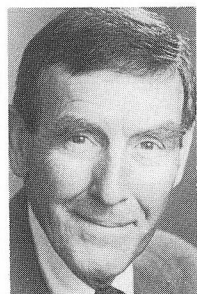
MARY-CLAIRE BURKE (*Producer, Bathhouse Theatre*) has directed the rapid growth of the Bathhouse since the resident Company was founded in 1980. She was also producer for the Floating Theater Company, for which she researched and shaped the original *The Big Broadcast*. Other Company-developed pieces to her credit include *The Sportshow*, initially toured by The Seattle Rep, and *The Original Absurd Musical Revue for Children*, developed for ACT's Young ACT Touring Program and recently revived to rave reviews at Honolulu Theatre for Youth. For the Bathhouse she has co-authored *Sunday Funnies* and *All Aboard!* as well as various versions of *The Big Broadcast*.



SUSAN TRAPNELL MORITZ (*ACT Administrative Manager*) came to ACT in 1982 from Dance Theatre Seattle, where she was general manager for two years and, prior to that, educational director. Her work experience ranges 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 to youngsters in Algeria. Ms. Moritz holds a B.A. in French from the University of North Carolina and has completed her M.A. coursework in dance education at George Washington University. Susan also attended the University of Lyon in France.



GREGORY A. FALLS (*ACT Producing Director*) is the founder of ACT and The Young ACT Company. He wrote and directed *Beauty and the Beast*, our Young ACT Resident Season opener. 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 the third play of the first Young ACT Company Resident Season. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *A Wrinkle in Time*, *The Pushcart War*, and *Ali Baba and the Forty Thieves*. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was the 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.



the third play of the first Young ACT Company Resident Season. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *A Wrinkle in Time*, *The Pushcart War*, and *Ali Baba and the Forty Thieves*. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was the 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.

The names of the respondents to Artsline's January editorial survey were entered in a random drawing. The prize winners were as follows:

First Prize

A season ticket to the arts organization of the winner's choice and four dinners for two at Umberto's.

Ruth Lasnik

A former schoolteacher, Ms. Lasnik is also a self-described "theater buff" who already holds season tickets to ACT, Intiman, and The Rep. She chose as part of her prize a season ticket to Pacific Northwest Ballet. "I've never won anything before in my life," she said. "Not only did you make my day, you made my year."

Second Prize

A pair of tickets to the theater of the winner's choice and dinner for two at La Galleria.

Mildred Rosenbaum

Ms. Rosenbaum chose two tickets to the Empty Space Theatre's upcoming production of *Beyond Therapy*.

Third Prize

Dinner for two at Saleh al Lago.
Marcia J. Sill

Fourth Prize

A pair of tickets to the theater of the winner's choice.

Jill Kurti

Ms. Kurti chose a pair of tickets to the ACT/Bathhouse production of *King Lear*.

To Our Readers:

ArtsLine began publication in May 1983. It was established as the official program of six of Seattle's most prestigious dance and theatre groups (ACT, Empty Space, Meany Hall for the Performing Arts, The 5th Avenue Theatre, Intiman, and the Pacific Northwest Ballet). It is the only local magazine of the performing and visual arts. It is also a magazine of information and opinion. Further, it is a showcase for fine artists' work (each cover offers an original piece of fine art, primarily by local artists). As well as being a resource for the community, it also affords local writers, designers, and photographers an opportunity to be published.

We welcome your suggestions and letters.

ARTS

LINE

P.O. Box 24287
Seattle, Washington 98124

A Contemporary Theatre
P. O. Box 19400, Seattle, WA 98109
Located at 1st Ave. W. & W. Roy St.
Box Office: (206) 285-5110
Administrative Offices: (206) 285-3220

Gregory A. Falls, Producing Director

ADMINISTRATIVE STAFF

Susan Trapnell Moritz,
Administrative Manager
Administrative Intern **Leslie McGovern**
Administrative Secretary **Robert Haynes**
Audience Services Manager **Janet Upjohn**
Bookkeeper **Bertha Sumner**
Development Director **Ann-Marie Spata**
Development Assistant **Janice Dilworth**
Administrative Secretary for
Development **Jennie Sande**
Mail Room Supervisor **Robert Rose**
Marketing Director **Julie Anderson**
Associate Marketing Director—
YAC **Polly Conley**
Photographer **Chris Bennion**
Public Relations Director .. **Michael Eagan, Jr.**
Group Sales Coordinator **Jeannie Falls**
Single Tickets Supervisor **Sue Schindele**
Subscriptions Supervisor **Cameron Dokey**
Box Office Staff **Rose E. Cano,**
Teresa Tingelstad
House Manager **Nancy Tennenhouse**
Assistant House Manager **Jensen Brons**
Kasey Meier
House Assistant **Stuart Ostfeld**
Custodian **Irene Blackford**
Concessions Managers **Eric Smith,**
Jason Stewart
Bar Manager **Kevin Cavanah**

ARTISTIC/PRODUCTION STAFF

Phil Schermer,
Producing Manager
Resident Directors **Anne-Denise Ford,**
Jeff Steitzer
Assistant Technical Director **Jody Briggs**
Music & Sound
Coordinator **David Hunter Koch**
Production Stage Manager **James Verdery**
New Plays Manager **Barry Pritchard**
Company Manager **Anne-Denise Ford**
Production Carpenter
(IATSE #15) **Howard Neslen**
Lead Carpenter (IATSE #15) **Al Nelson**
Shop Assistant **Renee D. Reilly**
Costume Shop
Manager **Constance Rinchiuso**
Head Cutter **Carolyn Keim**
Cutter **Mary Ellen Walter**
Stitcher **Jeaudelle Thompson**
Dresser **Delia Mulholland**
Wigs **Scott Grey**
Mr. Aylward's Wig
& Beard **Joyce Degenfelder**
Production Assistants **Norbert Herriges,**
Sarah S. Mixson, Lisa Schilling
Properties **Wendy Ponte**
Assistant to Set Designer **Patti Henry**



Stage crew work is performed by employees represented by I.A.T.S.E. Local #15.



BOARD OF DIRECTORS

President
Richard C. Clotfelter
Vice President
John C. Ashton
Vice President
Dr. Charles Nolan
Vice President
Katherine L. Raff
Secretary
Walter Walkinshaw
Treasurer
Donald B. Paterson
Immediate Past President
Aubrey Davis

Ellsworth C. Alvord, Jr., M.D.
Victoria D. Anderson
Jane M. Baxter
Patrick J. Dineen
Andrew Fallat
Gregory A. Falls*
Carolyn H. Grinstein
Marianne Hale
Sara Comings Hoppin
Anne J. Kenefick
Mary Lou LaPierre
James B. C. Lockwood
Paul Maffeo
Cynthia Stroum Meagher
Jane H. Milholland
Douglas E. Norberg
Katherine Olson
Jan Osman*
Pamela Powers
Barbara Quinn*
Charlotte H. Reed
Theilene Scheumann
William H. Taylor
Kenneth S. Weiner

ADVISORY COUNCIL

Rosemary (Wade) Ballinger
P. Cameron De Vore
Jacquetta Blanchett Freeman
C. David Hughbanks
George Lhamon
Sen. Ray Moore
Nadine H. Murray
Brooks G. Ragen
Sam Rubinstein
George S. Schairer
Mrs. Walter E. Schoenfeld
Marvel Stewart
Harry M. Strong
Samuel N. Stroum
Dr. Robert Willkens
David E. Wyman, Jr.

*ex officio

ACT wishes to thank the following
for their assistance with this
production:
Hair Fair
Cerulean Blue

ACT's 1985 Mainstage Season

TURN IN YOUR TICKET AND GET YOUR MONEY BACK!

You may just have seen *King Lear* absolutely free! Because we want you to join ACT as a subscriber for the 1985 Mainstage Season.

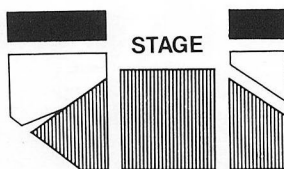
Look at the exceptional subscription savings and then **DEDUCT THE PRICE YOU PAID FOR YOUR TICKET***. You can see the five remaining plays for as little as \$38.00—minus the amount you paid for your ticket.

You'll enjoy a reserved seat for *True West*, *Maydays*, *Other Places*, *End of the World* (with symposium to follow) and *Quartermaine's Terms*.




Fill out the order form below and drop it in the mail to ACT, 100 W. Roy, along with your ticket stub. Or stop by the Box Office downstairs and place your order directly. Our staff will gladly tell you about good values, best seats, and other benefits enjoyed only by the thousands of ACT subscribers.

(*This offer is good for single tickets bought for *King Lear* and is not available to subscribers, who have already enjoyed terrific savings with their 1985 subscriptions.)

THEATRE SEATING PLAN



SUBSCRIPTION PRICES

	Opening Fri.-Sat. Evenings	Sun.-Thur. Evenings	All Matinees	Senior Discount (Wed. Mat and Sat. Mat)
 SIDE	\$57.50	\$47.50	\$38.00	\$32.00
 MID	\$71.00	\$60.50	\$50.00	\$42.50
 CENTER	\$81.50	\$71.00	\$60.50	\$51.50
Preview: \$42.50 Student Series: \$30.50				

(The above prices include a \$2.00 handling charge)



☆ ☆ ☆ ☆ ACT Season Ticket Order ☆ ☆ ☆ ☆

1985 ACT THEATRE SUBSCRIPTION ORDER FORM

Mail to: ACT, 100 W. Roy, Seattle, WA 98119

Name _____

Address _____

City _____ State _____ Zip _____

Home Phone _____ Work Phone _____

Check choice of day:

☐ Tuesday ☐ Wednesday ☐ Thursday ☐ Friday ☐ Saturday ☐ Sunday

☐ Wednesday Matinee ☐ Saturday Matinee ☐ Sunday Matinee

☐ Tuesday Preview ☐ Wednesday Preview ☐ Wed. Preview Matinee

☐ Opening (Th) ☐ Speaking of Theatre (T)

☐ Student Series (side section seats only) T W Th PM

Student I.D.# _____

☐ I am a 1984 subscriber. ☐ I am a former subscriber. ☐ I am a new subscriber.

Check choice of seating area: ☐ SIDE ☐ MID ☐ CENTER.

If my choice of seating area has been sold out, my second choice of

performance day is _____

Please send me (total number) _____ series subscriptions, for a

total amount \$ _____

☐ I enclose my check or money order, payable to ACT Theatre.

☐ I wish to charge my subscription to:

☐ MasterCard ☐ Visa ☐ American Express

Exp.
date _____

Account # (copy from card): _____

I want to sit with (name only those people ordering separately from you): _____

THE BATHHOUSE THEATRE

7312 W. Greenlake Dr. N.
Seattle, Washington 98103
(206) 524-9108

THE BATHHOUSE THEATRE COMPANY

Artistic Director Arne Zaslove
Producer Mary-Claire Burke

ADMINISTRATION

Marketing & Development

Director Barbara Rowedder
Public Relations Director Katie Wallace
Sales & Special Projects
Coordinator Carole Nelson
Office Manager Nancy Servies-Lawson
Box Office Manager Denise Dunne-Rousse
Box Office Asst. Lisa Ann Marker
Front of House Coordinator Lynn Clark
House Managers Lynn Clark,
Kirk Downing
Subscriptions Eleanor Stewart
Bookkeeper Caryn Axelrad
Interns Teo Hannum, Sarah Kelley,
Laura Ann Shea

PRODUCTION

Associate Artistic Director Craig Huisenga
Production Stage Manager Michael Wise
Production Coordinator Bob Hoffmann
Costume Designer Julie James
Production Assistant/
Light Operator Kenneth McCulough
Technical Director Daniel Renn
Master Carpenter Paul Roeder
Media Projects Keehn Thomsen
Cutter/Stitcher Mary Ellen Walter
Stitcher Nadine Fabbri
Costume Interns Nadine Fabbri,
Naomi Scher, Staci Simpson

The Bathhouse Theatre

The Bathhouse Theatre is a professional, nonprofit company founded in 1970. Operating year-round in a charming, intimate converted bathhouse, the theatre is nestled in a city park on the shores of Green Lake in the heart of Seattle's residential neighborhoods. In 1980, artistic director Arne Zaslove and producer Mary-Claire Burke established The Bathhouse Theatre Company to explore the possibilities of the theatrical ensemble and to evolve an environment of trust and support that stimulates the artistic risk-taking for which Bathhouse has since become known and respected. Ensemble work is inherent to the artistic concept of The Bathhouse Theatre and is manifested in the Company's ability to develop new works, such as *The Big Broadcast*, and to tackle difficult, rarely produced scripts including Ibsen's epic *Peer Gynt* and e.e. cummings' *him*.

King Lear is offered as the second production of The Bathhouse Theatre's 1985 season, its first season operating under a letter of agreement contract with Actors' Equity Association.

THE DRAMA BOARD OF THE BATHHOUSE THEATRE

Katherine Cline
President

Philip Niemeyer
Vice-President

Teresa Healy
Secretary

Brian Avery
Mary-Claire Burke
Anne Fulton
Allen Galli

Lynne Graybeal
John Hartley
Craig Huisenga
Joyce Mycka-Stettler

Arne Zaslove

The Bathhouse Theatre

presents

Lerner and Loewe's

PAINT YOUR WAGON

Opening June 6th
at


THE BATHHOUSE THEATRE

"Gold!" The cry that led the stampede to the West resounds in this boom-or-bust gold rush musical.

"I Talk to the Trees," "Wand'rin' Star" and the unforgettable "They Call the Wind Maria" are among Lerner & Loewe's greatest hits!

524-9108

The Bathhouse Theatre and ACT
present William Shakespeare's



KING LEAR

Directed by Arne Zaslove
May 2 - June 2 at ACT
Tickets & Information: 285-5110

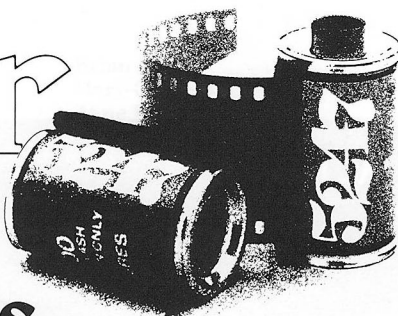
Design: Alice Petersen • Brush Calligraphy: Yuki Petersen • Typesetting: Keystrokes • Separations: Sterling Engraving • Printing: Frank Potter & Associates

King Lear poster was designed for
ACT and The Bathhouse by
Alice Petersen.

35mm

Color

Prints and Slides from the same roll



Kodak MP film . . . Eastman Kodak's professional color motion picture (MP) film now adapted for still use in 35mm cameras by Seattle FilmWorks. Its micro-fine grain and rich color saturation meet the exacting standards of the movie industry. But with wide exposure latitude, you don't have to be a pro to get great everyday shots or capture special effects. Shoot in low light or bright light from 200 ASA up to 1200 ASA (with our high speed 5294® film). And get prints or slides, or both, from the same roll. Enjoy the very latest in photographic technology . . . plus quick, convenient mail order service at substantial savings. Why not see what this quality film can do for your photography. Send in today!

"there has long been the dream of one film that could produce everything. . . . Such a film is here now in the form of 5247 . . ."

—MODERN PHOTOGRAPHY

INTRODUCTORY OFFER

- ☐ Rush me two 20-exposure rolls of your leading KODAK MP film—Kodak 5247® (200 ASA). Enclosed is \$2.00. I'd like to be able to get color prints or slides (or both) from the same roll and experience the remarkable versatility of this professional quality film.

4526

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Limit of 2 rolls per customer.

Mail to: Seattle FilmWorks
500 Third Avenue West, P.O. Box C-34056
Seattle, WA 98124

©1984 Seattle FilmWorks

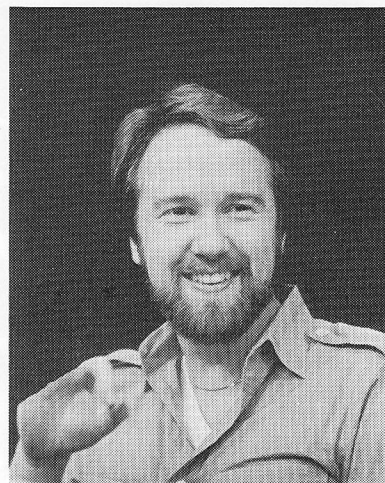
Kodak 5247 and 5294 are registered trademarks of the Eastman Kodak Company.

Offer does not include processing. Process ECN-11.

Next at ACT

True West
by
Sam Shepard

June 13–July 7



Guest Director John Dillon

Two brothers, one a drifter and the other a Hollywood screenwriter, meet in their mother's home. Their clash of ambitions and driving needs results in a play of extraordinary emotional power, the kind of powerful, offbeat comedy that only Sam Shepard can create.

Newsweek called Shepard "America's leading playwright." ACT audiences saw his explosive *Fool for Love* here last year and the Pulitzer Prize-winning *Buried Child* in our 1980 season.

John Dillon, Artistic Director of The Milwaukee Repertory Theatre, returns to ACT as guest director of this production. In 1980, he staged our highly-acclaimed production of Arthur Kopit's *Wings*.

True West will be an experience.

The Return of the Monday Evening Songworks Series!

Two one-act cabaret shows in the same evening.

Original music and satire!

June 17th & 24th and July 1st *only*

**Doctors and
Diseases**
by Peter Ekstrom

and

**A Little Bit
o'Lehrer**
by Tom Lehrer

Limited Run. Limited Seating. Unlimited Fun!

\$7.50

RESERVE YOUR TICKETS NOW: 285-5110

"Guaranteed to make you feel better!"

SPEAK YOUR MIND

ACT again presents its series of free, post-play discussions for the Mainstage Season. These informal sessions are open to everyone interested in the theatre. We encourage you to bring your friends and join in. Since this season's Sunday matinees begin at 2 p.m., one-half hour earlier than in past, the discussions following will begin at approximately 4 p.m. Put these dates on your calendar now:

<i>King Lear</i>	May 12th
<i>True West</i>	June 23rd
<i>Maydays</i>	July 28th
<i>Other Places</i>	September 1st
<i>End of the World</i>	October 6th
<i>Quartermaine's Terms</i>	November 10th

Join us, and speak your mind!

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**.

ACT gratefully acknowledges support from the **National Endowment for the Arts** in Washington, D.C., a Federal agency; from the **Washington State, King County and Seattle Arts Commissions**; from **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations); and from the **Corporate Council for the Arts (CCA)**.

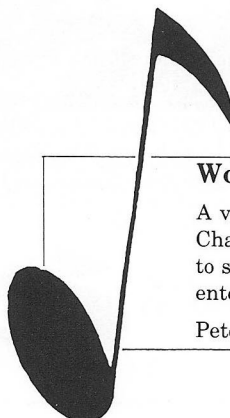
GET INVOLVED!

The **ACT Stage Hands** are volunteers working behind-the-scenes in a variety of supporting roles. If you are interested in hosting out-of-town actors, fund-raising, ushering, helping in the office, or whatever your time allows, call us at 285-3220. There's an opportunity for you in our ACT.

Woodwind & Strings

A variety of Chamber Music ensembles to suit your entertainment needs.

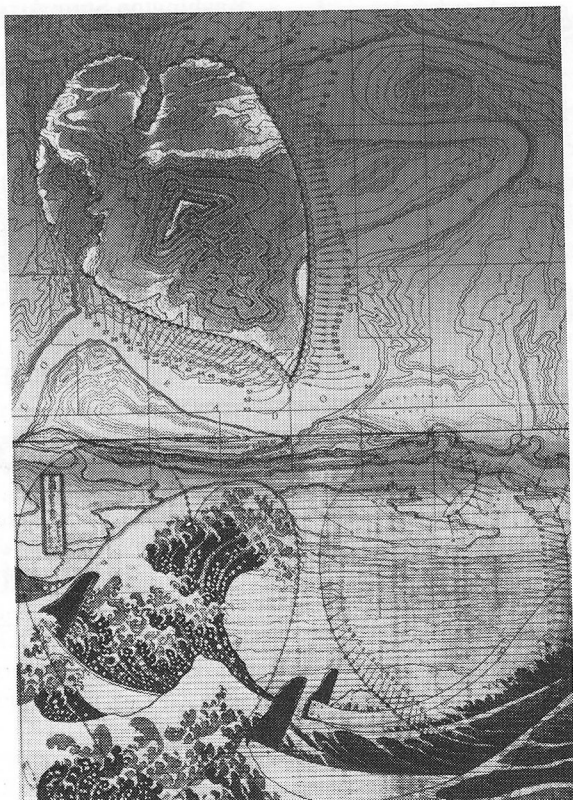
Peter Kessler • 322-7491



Art in the Lobby



Gesture by Kenneth Callahan, oil on paper, (1984 Northwest Collection, King County Arts Commission).



Locus and Sea Squares No. 86 by Bill Ritchie, etching/woodcut, (1983 Northwest Collection, King County Arts Commission).

In 1985, ACT once again is donating space in its upper lobby to display the works of Northwest artists. ACT feels this gives our audience a chance to view new works and enhances their theatre experience. It is also an opportunity for ACT to be of ongoing service to the greater arts community.

During the run of *King Lear*, ACT is pleased to present a special selection of acquisitions by the **King County Arts Commission**. Pieces on exhibit represent the **Portable Art Program**, the **1983 and 1984 Northwest Collections**, the **Gallery of Contemporary Art**, and drawings for the new **King County Correctional Facility**.

The development of King County's Portable Art Program began in 1982, following "The Great Blank Wall Study," a survey of public spaces within County agencies which demonstrated the desirability of having artwork in their areas. Because the response was so strong and positive, the Northwest Collection was introduced.

Annually, a knowledgeable jury of artists and arts professionals recommend the purchase of art by outstanding Northwest artists who should be included in the County's collection but currently are not. Approximately fifteen works in various media are purchased each year. These become part of the Portable Collection and are then rotated among County facilities. In addition to the Northwest Collection, works from the Hope Foote estate and works created through the CETA Program of 1975 are part of the Portable Collection, too.

The Gallery of Contemporary Art is an exhibit program which takes place in County facilities in downtown Seattle and provides exposure of works by regional artists who are not affiliated with local galleries. A couple of these pieces are included in this special ACT display.

Martha Schwartz, winning artist for the north entrance plaza of the new King County Correctional Facility in Seattle, has combined architecture and landscaping in her art, as can be seen in the drawings on display here.

ACT wishes to thank the King County Arts Commission and its staff for their assistance in preparing this exhibit. For additional information on the programs and activities of the King County Arts Commission, call 344-7580.

For additional information on ACT's Art in the Lobby program, please call 285-3220.