

ARTS

L I N E

A CONTEMPORARY THEATRE
EDITION

Volume III, No. 4

August, 1985



A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

Other Places

by

Harold Pinter

August 22 - September 15, 1985

Director	Gregory A. Falls
Set Designer	Bill Raoul
Costume Designer	Rose Pederson
Lighting Designer	Donna Grout
Sound Designer	David Hunter Koch
Production Stage Manager	James Verdery

The Cast:

Victoria Station

Dispatcher	Clayton Corzatte
Driver	R. Hamilton Wright

One for the Road

Nicolas	Laurence Ballard
Victor	Mark Drusch
Gila	Rebecca Stucki
Nicky	Shane Clark

A Kind of Alaska

Hornby	Clayton Corzatte
Deborah	Zoanne LeRoy
Pauline	Susan Ludlow

There will be one 15-minute intermission.

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. The following are understudies for **Other Places**: Mark Branom for *Nicky*; Thomas Diggs for *Driver* and *Victor*; Katie Forgette for *Gila*; David S. Klein for *Dispatcher*, *Nicolas* and *Hornby*; and Ruth McRee for *Deborah* and *Pauline*.

About Other Places

Other Places, three one-act plays by Harold Pinter, was first presented at the Cottesloe, the second stage of The National Theatre in London, on October 14, 1982. At that time it consisted of *A Kind of Alaska*, *Victoria Station*, and a radio play called *Family Voices*. *One for the Road* was presented first as a lunchtime show at the Lyric Studio in London in March and April of 1984, along with a revival of *Victoria Station*.

One for the Road replaced *Family Voices* as the third part of *Other Places* in a presentation by the Manhattan Theatre Club, in New York City, opening on April 17, 1984. ACT is pleased to be presenting the West Coast premiere of this production, only the second American production.

The works of Harold Pinter, whom the *Wall Street Journal* called "the most eminent of living English playwrights," are familiar to many ACT patrons. We introduced him to Northwest audiences with the combined presentation of *The Collection* and *The Room* in our 1966 season. Since then, ACT has also presented *The Caretaker* (1967), *The Homecoming* (1969), *The Birthday Party* (1970) and *Old Times* (1973).

Victoria Station, once described as a brief "playlet," presents the radio exchanges between a bewildered minicab driver in London and his increasingly exasperated dispatcher.

One for the Road was named Best Play of 1984 in the annual awards by the British Theatre Association and, as stated by Michael Billington of the London *Guardian*, "is a totally direct, upfront and unambiguous condemnation of totalitarian cruelty and of those who evoke God, country and fatherhood while sanctioning torture and rape."

During the course of *One for the Road*, in three interrogations, we see a man, his wife, and their child subjected to a chilling exhibition of the nature of total, unassailable power. We don't know where or why they are being held, only the terror of a place and time where cruelty overwhelms reason.

A Kind of Alaska was inspired by Dr. Oliver Sacks' book *Awakenings*. The book describes the plight of those sufferers from sleeping sickness (*encephalitis lethargica*), which claimed some five million victims in the years 1916 to 1926. While more than a third of the victims died, and others escaped almost unscathed, the majority moved into states of deepening sleep, conscious of their surroundings but motionless, speechless, and, in the case of many, confined to asylums or other institutions. Fifty years later, with the development of the drug L-DOPA, many awoke, Rip Van Winkle-style. ==

WHO'S WHO

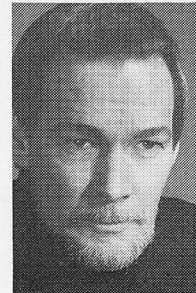
LAURENCE BALLARD (*Nicolas*) made his ACT debut as Austin in this season's second production, *True West*, then was seen as Miklos Paloczi in our American premiere of *Maydays*. He was a member of the Intiman Theatre Company for five years and has also been seen onstage locally with The Seattle Rep and The Empty Space. In the past few years, Laurence has been performing with such theatres as the Milwaukee Repertory Theatre; the Berkeley Rep, where he appeared as Harstad in the West Coast premiere of *Kingdom Come* and Gunner in *Misalliance*; and The Oregon Shakespearean Festival, where last summer he played Wolsey in *Henry VIII* and Polixenes in *The Winter's Tale*.



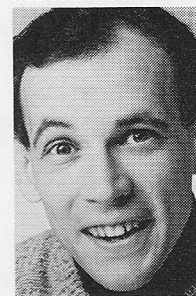
SHANE CLARK (*Nicky*) performed on stage for a year with Pioneer Square Theater, first as Brian Phillips in *E. R./Emergency Room* and then as Rambo the Robot in *Station Blasters*. He also appeared in David Rabe's *Sticks and Bones* at the Glenn Hughes Playhouse and in Shakespeare's *Twelfth Night*. Shane's television credits include a commercial for the Washington State Dairy Association. Shane is nine years old and just completed the third grade at Olympic Hills Elementary School.



CLAYTON CORZATTE (*Dispatcher/Hornby*) has appeared with most of America's leading resident theatre companies, including The Guthrie Theater, Arena Stage, Actors Theatre of Louisville, and The Cleveland Play House. He was for eight years a leading member of the APA-Phoenix Repertory Company in New York, during which time he won an Obie Award for his performance as Constantine Trepleyev in *The Seagull* and was nominated for a Tony for his portrayal of Charles Surface in *The School for Scandal*. Clayton has directed and acted for all of Seattle's Equity theatres and most recently appeared at ACT as Niles Harris in last season's *Angels Fall*. He and Susan Ludlow created and perform *Antic Diversions*, intimate theatre entertainments, and both serve on the faculty of The Cornish Institute.



MARK DRUSCH (*Victor*) has been a member of the Bathhouse Theatre Company since its inception and appeared as Edmund in the ACT/Bathhouse co-production of *King Lear*, this year's season opener. He is a former member of The Young ACT Company and appeared in *The Persian Princess* at the World Festival of Theatre for Young Audiences at the Louisiana World Exposition last summer. Mark's Bathhouse credits have included the title role in *Macbeth*, Lysander in *A Midsummer Night's Dream*, Mr. Peachum in *The Threepenny Opera*, Malvolio in *Twelfth Night*, and Captain Cat in *Under Milk Wood*. A collaborator on the original *Big Broadcast* with the Floating Theatre Company, Mark also has participated in the development of Bathhouse's *All Aboard!*, *The Sunday Funnies*, and *The Sportshow*. He is from the Minneapolis/St. Paul area, where he worked with several theatres and appeared in such roles as Trepleyev in *The Seagull* and Dudley in *Time of Your Life*. He's also been seen at The Empty Space.



ZOAUNNE LeROY (*Deborah*) returns to ACT, where she is remembered for her Nurse Ratched in *One Flew Over the Cuckoo's Nest* in 1973 and Agnes in *The Shadow Box* in 1978, among other roles. Familiar to both Seattle Rep and Intiman audiences as well, Zoanne played Serafina in *The Rose Tattoo*, Algy in *The Club*, Margaret in *Richard III*, the title role in *Filumena*, Mrs. Peachum in *The Threepenny Opera*, Mary Tyrone in *Long Day's Journey Into Night*, and Phoebe in *The Entertainer*, for which she received an L.A. Drama-Logue Award for Best Performance. She has also appeared with such theatres as The Guthrie, Denver Center Theatre Company, The Oregon

Center Theatre Company, The Oregon

Center Theatre Company, The Oregon

Center Theatre Company, The Oregon

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)**.

Shakespearean Festival, Actors Theatre of Louisville, and Theatre Atlanta. On television, she appeared on "The Newhart Show" and "Remington Steele" earlier this year and will appear this fall in the tv pilot of "Stir Crazy." Zoanne is co-author of *See the U.S.A. With Your Resume*, a guidebook to regional theatre, published this month by Samuel French, Inc.

SUSAN LUDLOW (*Pauline*) was just seen in our American premiere production of *Maydays*. She has performed with many of the nation's leading resident theatre companies, among them the APA-Phoenix in New York, the Cleveland Play House, and the Shakespeare Festivals at Antioch, San Diego, and Stratford, touring nationally with the Stratford company. Since moving to Seattle a decade ago, she has left only to make guest appearances with the Cleveland

Play House, the Alaska Rep, and the Montana Rep. Susan has been seen in the Seattle area at ACT, The Seattle Rep, The Empty Space, Tacoma Actors Guild, and Intiman, and she co-produced and appeared as Marjorie in a highly-acclaimed production of *Home*. In addition to her work with Clayton Corzatte in *Antic Diversions* and serving on the faculty of The Cornish Institute, Susan works extensively in the mental health field, pioneering the use of role-playing as a tool in teaching mental health professionals.

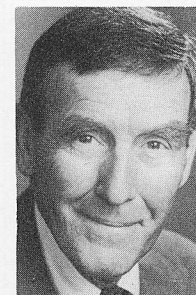
REBECCA STUCKI (*Gila*) made her first appearance on our mainstage as Beauty in The Young ACT Company's inaugural season presentation of *Beauty and the Beast* earlier this year. She holds her B. A. from the University of Michigan and an M.F.A. from the Professional Actor Training Program at the University of Washington, where she

played the Stepdaughter in *Six Characters in Search of An Author* and Raina in *Arms and the Man*, among many roles. Rebecca was seen at Intiman Theatre as the Bride in *Blood Wedding* and Dainty Fidget in *The Country Wife*. Among the other roles she has played are The Yellow Peril in *Da, Hero* in *Much Ado About Nothing*, Kate Hardcastle in *She Stoops to Conquer*, Ann Deever in *All My Sons*, and Susan in *Loose Ends*.

R. HAMILTON WRIGHT (*Driver*) played Phil Mandrell in *Maydays* and, in our 1979 season, Vince in Sam Shepard's *Buried Child*. Since 1975 Bob has performed with The Seattle Repertory Theatre, The Empty Space, Intiman, Bathhouse Theatre, Tacoma Actors Guild, the Milwaukee Rep, and the New York Shakespeare Festival.

He is co-author of *The Day They Came From Way Out There* and the *Ming Trilogy*, presented by The Empty Space, and is currently working on an adaptation of Rafael Sabatini's *Scaramouche*. Just prior to *Maydays*, he was seen as Bruce in The Empty Space's *Beyond Therapy*.

GREGORY A. FALLS (*Director*) is the founder and Producing Director of ACT and The Young ACT Company. In this year's inaugural Resident Season of The Young ACT Company, Mr. Falls wrote and directed an original version of *Beauty and the Beast* and co-authored with Kurt Beattie the production of *The Odyssey*. He has



created five original children's theatre revues and three Christmas shows, including *A Christmas Carol*, which has been presented at ACT each of the past nine years. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The* (continued on page 16)

BENEFIT DRAWING WINNERS!

ACT's 1985 Benefit Drawing was a great success! More than 4,800 tickets were sold by ACT's Board of Directors, staff, and volunteers. All the proceeds have been handed over to the 1985 Sustaining Fund.

This year's drawing was held July 11th at **Aurora's Restaurant** with ACT Board President **Richard C. Clotfelter** and Benefit Co-chair **Lois Bassett** of the Young ACT Association acting as master and mistress of ceremonies. The order in which prizes were awarded was determined by a preliminary round of drawing by **Jan Osman**, President of ACT's volunteer group Stage Hands, and **Barbara Quinn**, President of the Young ACT Association, the volunteer group working on behalf of theatre for young audiences.

The winning tickets were drawn by **Louis Richmond** of the **Seattle Sheraton Hotel**, **Lisa M. Lydum** of **Gray Line of Seattle**, and **Sandra Nogel** of the **Alexis Hotel & Restaurant**. The important job of spinning the drum full of tickets was handled by Producing Director **Gregory Falls**.

Congratulations to the following individuals who held winning tickets and sincere thanks to the businesses whose donations made this drawing such a success. Thanks to you, we're all winners!

WINNER

Pat Stusser
Tom Felnagle
Sue E. Anderson
S.W. Mellander
Jim Hoel
S. Moss
Phyllis Nelson
Sally Wilson
Karen Illian
Lisa Gary
Paul Maffeo
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Vic Fettig
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PRIZE

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Dinner for two

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Jalisco's Mexican Restaurant

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(continued from page 15)

Forgotten Door, A Wrinkle in Time, The Pushcart War, and Ali Baba and the Forty Thieves. For ten years Mr. Falls was Executive Director of the School of Drama at the University of Washington. 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.

BILL RAOUL (*Set Designer*) was ACT's technical director for its first season, and this is his 23rd production for our mainstage. His most recent work here was our 1983 presentation of *Cloud 9*. Prior to that his credits include *Night and Day, Wings, Waiting For Godot, A Delicate Balance, Plaza Suite, The Fantasticks*, and others. Bill holds a Master's



degree from the University of Washington and currently teaches scene design at the University of Montana, where he also hosts a weekly radio show on musical comedy. With over 200 designs to his credit, Bill authored a handbook on designing and constructing stock scenery.

ROSE PEDERSON (*Costume Designer*) designed The Young ACT Company's Resident Season production of *The Odyssey* earlier this year. 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, Mass Appeal, Splittin' Hairs, The Rainmaker*, and *The 1940s Radio Hour*. Her most recent

work was designing TAG's presentation of Ben Prager's *People I Like: II* at Centrum in Port Townsend. Audiences at The Seattle Rep enjoyed her designs for *The Nice and the Nasty*. And she designed Robert Egan's independent presentation of *Home*. Rose also has worked with The Empty Space and the Bathhouse Theatre.

DONNA GROUT (*Lighting Designer*) has worked in several Seattle area theatres since graduating from the University of Washington School of Drama. This year she designed lighting for The Young ACT Company's *Step on a Crack* and last year for our Mainstage production of *Fool for Love*. Donna's previous credits for us include

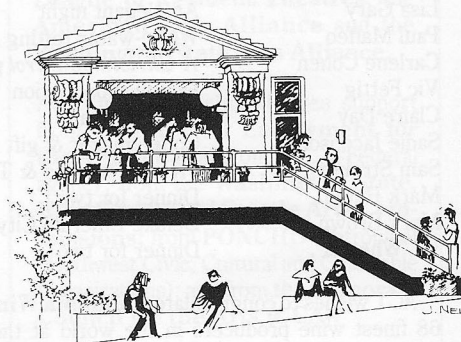
Crimes of the Heart, The Gin Game, Buried Child, Billy Bishop Goes To War, A Wrinkle in Time, and two ACT Songworks productions: *Seattle Eclectic* and *"5 X 5."* Donna works for Pacific Northwest Theatre Associates. Among her other local design credits are *Medal of Honor Rag, Getting Out, The Primary English Class, The Price*, and *Home*.

DAVID HUNTER KOCH (*Sound Designer*) is the Music & Sound Coordinator



for ACT, as well as a performer and designer. He composed scores and created sound designs for our Mainstage productions of *The Greeks, Cloud 9, Top Girls*, and *Thirteen*, and also composed the music for Seattle Children's Theatre's presenta-

tions of *The Best Christmas Pageant Ever*. As resident composer for The Young ACT Company since 1981, David's credits include *The Odyssey, Step on a Crack, The Pushcart War, Aladdin and the Magic Lamp, Ali Baba and the Forty Thieves, and The Persian Princess*. As an actor and singer, David was seen recently in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and is directing



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the upcoming Songworks presentation of a new musical by Scott Warrender called *The Lights of Arnold*. David also has performed at The Seattle Rep, The 5th Avenue, The Group, New City Theatre, Skid Road Theatre, and The Bathhouse Theatre.

JAMES VERDERY (*Production Stage Manager*) has worked as stage manager for



over 12 years with Intiman, The Seattle Rep, The Oregon Shakespearean Festival, ACT, and elsewhere. He also spent two seasons as production stage manager for the Spoleto Festival U.S.A. in Charleston, South Carolina. As a designer, Jim created the sound

of our American premiere of *Maydays* this season and *Fool for Love* last season. His lighting design credits include ACT's 1984 American premiere of *The Communication Cord*, plus work with Pioneer Square Theater, The Group, Intiman, Tacoma Actors Guild, and Seattle Children's Theatre.

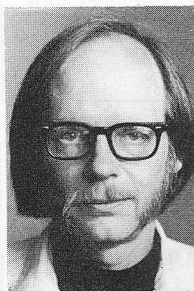
SUSAN TRAPNELL MORITZ (*Administrative Manager*) came to ACT in 1982 from



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.

PHIL SCHERMER (*Producing Manager*) has been with ACT for about 18 years, during



which he designed lighting for a great many productions, including *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many more. At

The Empty Space he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas and Vi*. He also 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*.

Next at ACT

End of the World (with Symposium to Follow)

by Arthur Kopit

September 26 - October 20

Resident Director Jeff Steitzer brings us an extraordinary comedy by Arthur Kopit about the proliferation of nuclear weapons and our continuing efforts to achieve national security. As Brendan Gill of *The New Yorker* wrote: "[Kopit] wrings laughter from us at the very moment when, shaking our heads, we whisper darkly among ourselves that the end of the world is no laughing matter."

Benedict Nightingale of *The New York Times* described it as "an exhilarating rush of oxygen to the brain, restoring cells half-suffocated by the intellectual emptiness of Broadway."

Kopit himself described the play as an autobiographical detective story, "a kind of theatrical *Maltese Falcon*." And he added that the ideal quote from someone seeing his play would be: "I've just seen the *End of the World*, and it's fun!"

The full title of this wonderful new play is *End of the World (with Symposium to Follow)*. Accordingly, we have scheduled a free, post-play discussion on Sunday, September 1st, beginning at approximately 4 p.m. Please join us!

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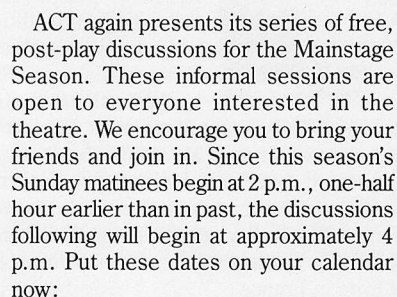
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Assistant Technical Director **Jody Briggs**
Music & Sound
Coordinator **David Hunter Koch**
Production Stage Manager **James Verdery**
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Theiline Scheumann
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Kenneth S. Weiner

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P. Cameron De Vore
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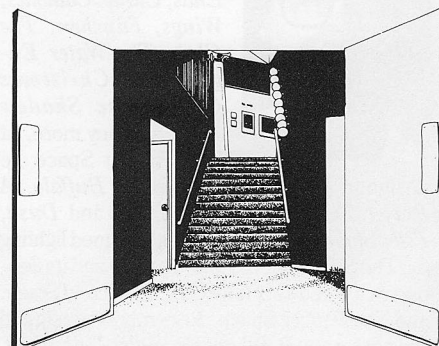
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**CORPORATE COUNCIL
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<i>Other Places</i>	September 1st
<i>End of the World</i>	October 6th
<i>Quartermaine's Terms</i>	November 10th

Join us, and speak your mind!



Art in the Lobby

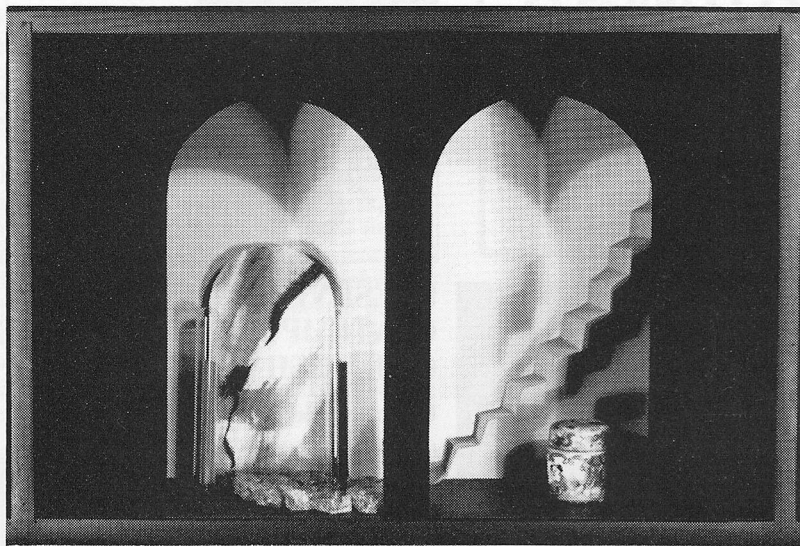
Since 1978, ACT has donated space in its upper lobby to display the works of over 120 Northwest artists. We feel this gives our audience a chance to view works by emerging talents and enhances their theatre experience. It is also an opportunity for ACT to be of ongoing service to the greater arts community.

During this run of *Other Places*, our Art in the Lobby curator, **Pamela Powers**, has arranged an exhibit of Prismacolor drawings by **Salise Hughes** and mixed media works by **Quincy Anderson**.

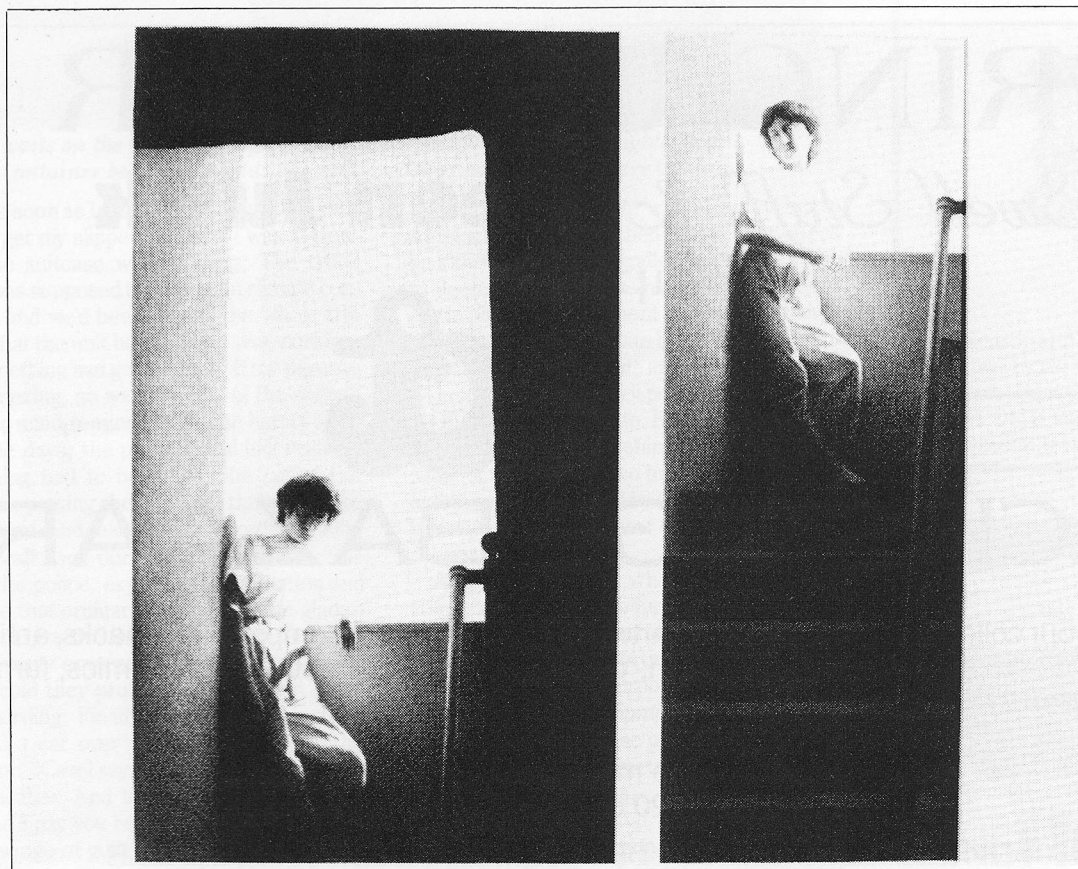
Salise Hughes attended the Cornish Institute here in Seattle and the San Francisco Art Institute. She has shown her work in individual and group shows in both Washington and California, including local exhibitions at the Traver/Sutton and Stone Press Galleries. Ms. Hughes also has works in various collections and occasionally does commissioned portrait work. She lives in Seattle.

Quincy Anderson, also a Seattle artist, studied in France, Canada, New York, and Japan, in addition to acquiring a B.A. from the University of Washington. Her works have been exhibited throughout the Northwest and Canada, including locally at Nine One One, the Eastshore Gallery, National Gallery, and Studio/Gallery 75.

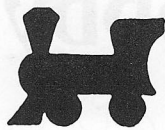
If you are interested in purchasing any of the works on display here, or if you have questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT Office at 285-3220.



Quincy Anderson, Interior II, mixed media construction, 1984



Salise Hughes, Back Stairway #2, Prismacolor pencil, 1984



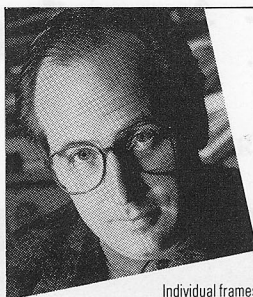
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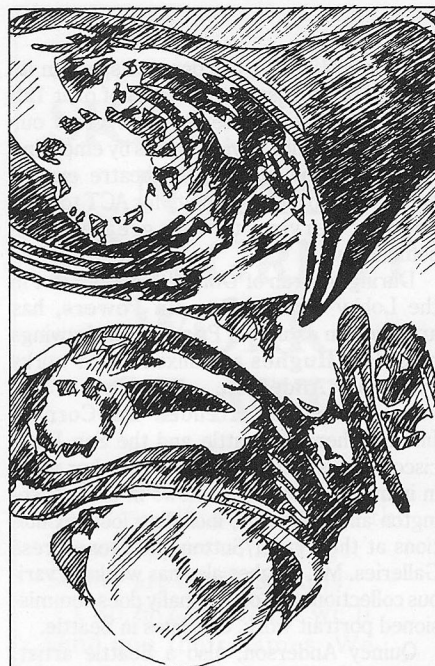
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BACKSTAGE BAZAAR

Drop off your collectibles, vintage items, artwork, costumes, rugs, lamps, knick knacks, antiques, jewelry, electronic equipment, sports gear, linen, glassware, china, baskets, books, comics, furniture, for our **November 9th and 10th** sale.

For more information, or to make arrangements for pick up,
call: Jane at 285-3220 on Thursdays or Fridays.

ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE; RECEIPTS AVAILABLE.