



**DAVID MAMET'S
THE WATER ENGINE
A CONTEMPORARY THEATRE**



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ART IN THE LOBBY

During the run of each play, ACT donates space in the upper lobby to individual artists and galleries. We feel that this gives the audience a chance to view new work, enhances their theatre experience, and affords ACT an opportunity to be of public service to the arts community. The art work is juried by professional artists who make recommendations to a committee of the ACT Board of Directors. For further information, call Pamela Powers, 232-6006.

The art exhibited at ACT during the run of THE WATER ENGINE is by Seattle artist Sue Macquarrie. She attended the University of Washington and, after two years as an art major, changing fields of study, was graduated in sociology. Sue has been painting for fifteen years and has been represented in several Northwest art shows, including Bellevue and Anacortes. Currently her work can be seen at Home Savings and Loan in Burien and at Murphy's Interior Design Shop in Ballard.

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Artistic Director

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General Manager

PRESENTS
DAVID MAMET'S
THE WATER ENGINE

August 30 - September 22, 1979

Director	William West
Set Designer	Karen Gjelsteen
Costume Designer	Sally Richardson
Lighting Designer/Technical Director	Phil Schermer
Property Designer	Shelley Henze Schermer
Production Stage Manager	Eileen MacRae Murphy
Sound Designer	Mac Perkins

THE CAST

Charles Lang	David Colacci
Dave Murray/Announcer #1/P. Proc Inventor/ Bum/Watcher/Heckler/Cop #1/Mailman	Richard Hawkins
Secretary/Lady #1/Mrs. Varec/Woman/Operator/ Customer/Paperboy's Voice	Marie Mathay
Chainletter/Elevator Operator/Worker/Knife Grinder/Moderator/Cop #2	Merritt Olsen
Lawrence Oberman/Radio Voice-over/Lecturer/ Unidentified Voice	John Procaccino
Bernie/Newspaper Boy	Bradley Stam
Mr. Wallace/Soapbox Speaker/Speaker/ Conductor/ Voice-over/Re-write Man	Ben Tone
Rita/Lady #2/Companion	Nina Cole Wishengrad
Morton Gross/Barker/Announcer #2/Off-stage Voice	Robert John Zenk

PRODUCTION

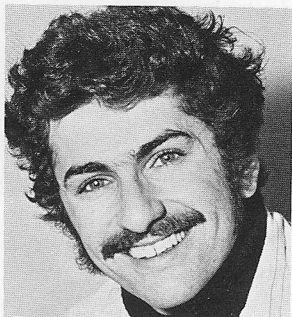
Sound Effects	Lee Corrigan
Radio Engineer	Paul Lockwood
Composer/Musician	Kathryn Sestrap
Assistant Stage Manager	Michael Weholt

THE PLACE: Radio station WCMJ, New York City

THE TIME: 1934, the second year of Chicago's
Century of Progress Exposition

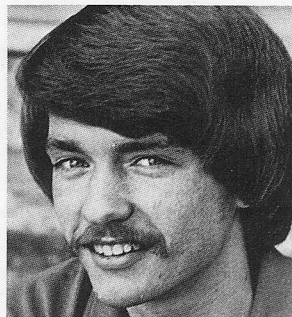
THERE WILL BE ONE 15-MINUTE INTERMISSION

THE COMPANY



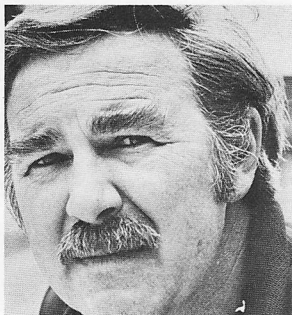
DAVID COLACCI (*Charles Lang*) appears for the first time on ACT's Mainstage, although he is a veteran of A CHRISTMAS

CAROL, THE ODYSSEY, and THE FORGOTTEN DOOR with The Young ACT Company. David has performed in AND IF THAT MOCKINGBIRD DON'T SING and THE WONDERFUL ICE CREAM SUIT at the Cricket Theatre in his native Minneapolis, as well as playing "Moses" in VOLPONE, "Pompey" in MEASURE FOR MEASURE, and "Caius" in THE MERRY WIVES OF WINDSOR for Shakespeare in the Streets. Seattle audiences have seen him in FIDDLER ON THE ROOF and ZORBA at the Cirque Dinner Theatre; SKUNGPOOMERY and SEXUAL PERVERSITY IN CHICAGO (by Mamet) at The Empty Space Association; BAY CITY BLUES at The Bathhouse; and THE PRINCE AND THE PAUPER, ALADDIN'S LAMP, and THE CANTERBURY TALES at the Poncho Theatre. David's film credits include MOST DEADLY PASSAGE, filmed here in Seattle.

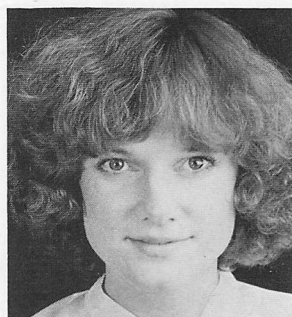


PAUL LOCKWOOD (*Radio Engineer*) is a Production Assistant in stage management at ACT, and he is also attending the University

of Washington as a drama major. Last winter he stage-managed A.A. Milne's THE UGLY DUCKLING for Seattle Theatre Arts, and Ken Campbell's PSYCHOSIS UNCLASSIFIED for The Empty Space Association. He has previously operated lights and sound for the Bathhouse Theatre's annual Summerstage program and for their production of THE GHOST TRAIN. Paul has also acted in productions at the Bathhouse Theatre and Seattle Theatre Arts, and was seen in THE ICE WOLF and ALADDIN'S LAMP at the Poncho Theatre.

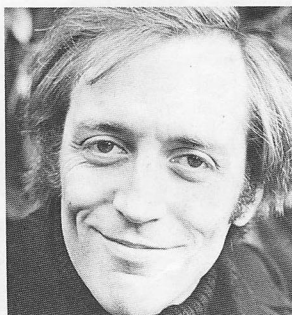


LEE CORRIGAN (*Sound Effects*) moved to Seattle from Hollywood two years ago. He appears in stage, television, film and commercial productions as well as directs.



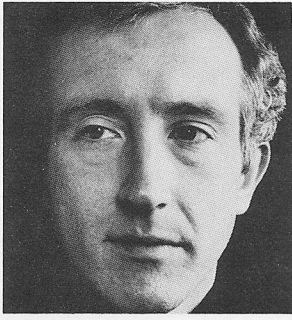
MARIE MATHAY (*Secretary/Lady #1/Mrs. Varec/Woman/Operator/Customer / Paperboy's Voice*) was a member of The

Young ACT Company for the past two years and performed in A CHRISTMAS CAROL. At ACT she has played "Mistress Quickly" in HENRY IV, PART 1 and "Audrey" in AS YOU LIKE IT. She was also seen in GUYS AND DOLLS at the Palace Theatre, and she played "Muriel Wickstead" in HABEAS CORPUS and "Charlotte" in A LITTLE NIGHT MUSIC, both at the Skid Road Theatre. Marie graduated with a BFA in acting from the University of Utah where she played "Christine Linde" in A DOLL'S HOUSE and "Harriet" in STICKS AND BONES. She toured as "Grace" in JOE EGG on a Western States tour for the Antique Festival Theatre and has made several commercial and film appearances. Marie is also a reader for the Library for the Blind.



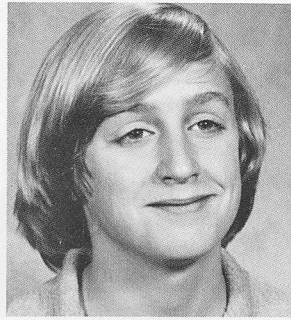
RICHARD HAWKINS (*Dave Murrah/Announcer #1/P. Proc. Inventor/Watcher/Bum/Heckler /Cop #1/Mailman*) has had considerable broadcast experience since his first job as a disc jockey at

age 17. Currently he is being heard and seen in numerous radio and TV commercials. On stage at ACT Rich has appeared as the "Interviewer" in THE SHADOW BOX and "Bardolph" in HENRY IV, PART 1 last season. He also played "Silvius" in AS YOU LIKE IT, "Marley's Ghost" in A CHRISTMAS CAROL, and "Odysseus" in The Young ACT Company's touring production of THE ODYSSEY. Elsewhere in Seattle Rich has appeared in FIDDLER ON THE ROOF at Cirque Dinner Theatre, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM at the Skid Road Theatre, and RAISIN IN THE SUN at Black Arts/West. His film credits include "Reverend Wyler" in THE OTHER SIDE OF HELL with Alan Arkin on NBC-TV and "Norman" in NORMAN AND THE KILLER.



MERRITT OLSEN (*Chainletter/Elevator Operator/Worker/Knife Grinder/Moderator/Cop #2*) was last seen on the ACT

Mainstage as "Sir Walter Blunt" in HENRY IV, PART 1. He also appeared in A CHRISTMAS CAROL and in STREAMERS. In February he played "Odysseus" in The Young ACT Company's THE ODYSSEY at the Kennedy Center. Merritt's other Seattle credits include productions at the Skid Road, Poncho, and Palace theatres; and he has worked off-off-Broadway, toured with the National Shakespeare Company, and performed in stock and dinner theatres in Iowa, Utah, Virginia, Vermont and the Virgin islands.



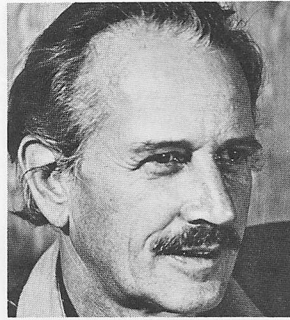
BRADLEY STAM (*Bernie/Newspaper Boy*) is making his first appearance at ACT, although he has performed in

many Seattle-area productions. He was seen in THE SOUND OF MUSIC at the Cirque Dinner Theatre and in PINOCCHIO and CIRCUS HOME at the Poncho Theatre. His other area work includes productions of A MIDSUMMER NIGHT'S DREAM, AH WILDERNESS!, and TO KILL A MOCKINGBIRD. Before moving to Seattle Bradley appeared in several shows in Chicago.



JOHN PROCACCINO (*Lawrence Oberman/Radio Voice-over/Lecturer/Unidentified Voice*) just completed our most recent

show, HOLY GHOSTS, in which he played "Obediah Buckhorn, Jr." Earlier this season he appeared as "Octavius Robinson" in MAN AND SUPERMAN. At The Empty Space Association John played "Tyrone Power" in GOSSIP, "Durwood Peach" in LANDSCAPE OF THE BODY, and "Robert Putney Drake" in ILLUMINATUS. The Oregon Shakespearean Festival has seen John as "Mitch" in STREETCAR NAMED DESIRE and in the productions of ANTHONY AND CLEOPATRA and HENRY VI, PART 3. A former student at the Juilliard School in New York, John has performed off-Broadway as well as with regional theatres in the midwest, and he appears in the film THE RUNNER STUMBLES.



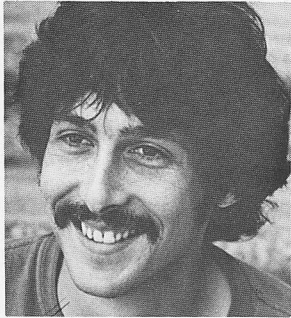
BEN TONE (*Mr. Wallace/Soapbox Speaker/Speaker/Conductor/Voice-over/Re-write Man*) recently appeared as "Rogers Canfield"

in ACT's production of HOLY GHOSTS. He has appeared in numerous productions here including ONE FLEW OVER THE CUCKOO'S NEST, MOONCHILDREN, ECHOES, THE TRIAL OF THE CATONSVILLE NINE, THE DEPUTY, OUT AT SEA, THE FANTASTICKS, THE GREAT DIVIDE, and STREAMERS. Ben also appeared in the Seattle Repertory Theatre's THE NATIONAL HEALTH. He currently teaches acting, mime and creative dramatics at Montana State University and he helped found the Virginia City Players of Montana. His off-Broadway credits are extensive, including THIEVES CARNIVAL, the first successful production in New York of Anouilh; plus he has made many television appearances in the New York area and four Hallmark Hall of Fame productions. Ben also did radio plays for KEX and KOIN in the late Thirties in Portland, Oregon.



KATHRYN SESTRAP (*Composer/Musician*) is a recent graduate of the University of Washington and has performed as musical

director and accompanist with several Seattle area theatres. At the Palace Theatre she was musical director for ONCE UPON A MATTRESS and for KLONDIKE! She has arranged and performed music for The Empty Space Association's productions of THE VOICE OF THE MOUNTAIN, SKUNGPOOMERY, PULSE OF NEW YORK, THE AMAZING FAZ, and SCHOOL FOR CLOWNS.



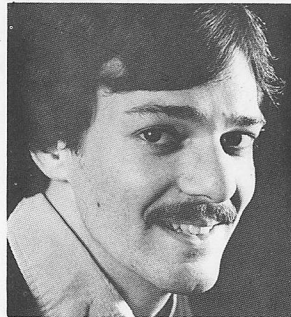
ASSISTANT STAGE MANAGER MICHAEL WEHOLT first came to ACT in 1971 as an apprentice. Since that time he has acted and

stage-managed several productions here, including PLAZA SUITE, BALLYMURPHY, MAKASSAR REEF, and the first Young ACT Company tour of the Western United States. He also appeared in productions of LOOT, MACBETH, and THREE SISTERS at the University of Washington, and CABARET and THE LOVER at Western Washington State College. Michael studied film-making and playwriting at the University of Washington.



NINA COLE WISHENGRAD (*Rita/Lady #2/Companion*) is making her first appearance on the ACT Mainstage. A trans-

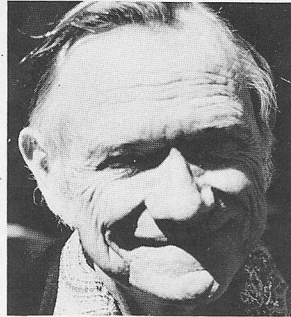
planted easterner, she has been seen as "Chava" in FIDDLER ON THE ROOF and in ZORBA, both at the Cirque Dinner Theatre. She played "Maria" in The Conservatory Theatre Company's premiere production of TWELFTH NIGHT, and elsewhere has performed a variety of roles with companies ranging from San Francisco's A.C.T. to the classical Kyogen Theatre of Japan. As a singer, Nina has performed as lead vocalist in THE THOUSAND MILLION MIRACLES OF RICHARD RODGERS in the Pittsburgh area, and with the Herb Kaye Orchestra in Honolulu. Nina has a degree in directing from Carnegie-Mellon University, where she was nominated Andrew Carnegie scholar by the drama faculty. She is also a photographer and has done work for Skid Road, Poncho, and Bathhouse theatres.



ROBERT JOHN ZENK (*Morton Gross/Barker/Announcer #2/Off-stage Voice*) appeared on our stage last year as "Mark" in

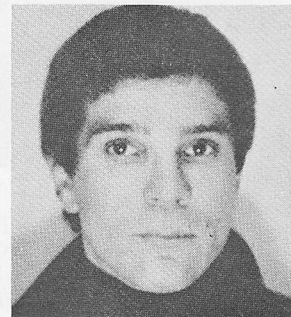
THE SHADOW BOX and in HENRY IV, PART 1. He has also traveled to Canada and Washington, D.C., with The Young ACT Company's production of THE ODYSSEY. While at the Pacific Conservatory of the Performing Arts, he was seen as "The Baron" in THE MADWOMAN OF CHAILLOT and "Berthold" in ENRICO IV, as well as appearing in MARAT/SADE and THE CRUCIBLE. Bob played "George Washington," "George III," "Thomas Jefferson," "Paul Revere" and "John Burgoyne" in THE LIBERTY DANCE OF HENRY SPARROW at the Kennedy

Center in Washington, D.C., and was featured in the title role of the Northwest Chamber Orchestra's THE SOLDIER'S TALE by Stravinsky. Other roles have included "Stanley" in THE BIRTHDAY PARTY, "Banquo" in MACBETH, "Bassanio" in THE MERCHANT OF VENICE, and "Julius H. Marx" in MINNIE'S BOYS.



DIRECTOR WILLIAM WEST'S previous credits at ACT include LUV, THE EFFECTS OF GAMMA RAYS ON MAN-IN-THE-

MOON MARIGOLDS, and TWIGS. Chairman of the Department of Theatre Arts at Stephens College, Bill has recently directed KING LEAR, AS YOU LIKE IT, and LIFE WITH FATHER at the Stephens Playhouse. Overall, he has directed more than 200 plays and served as speech consultant for the ABC feature film "Friendly Fire," starring Carol Burnett.



PLAYWRIGHT DAVID MAMET was born in Chicago and attended Goddard College in Plainfield, Vermont, where he received his

bachelor's degree in English Literature in 1969. Mamet was also a student of the Neighborhood Playhouse School of the Theatre. In 1973 he founded the St. Nicholas Theatre Company in Vermont. The following year it moved to Chicago where Mamet served as Artistic Director until 1977. Mamet's works include DUCK VARIATIONS, SEXUAL PERVERSITY IN CHICAGO, REUNION, THE WOODS, AMERICAN BUFFALO, PRAIRIE DU CHIEN, and A LIFE IN THE THEATRE. He has also contributed on occasion to the *New York Times*, *New York Magazine*, and the *New York Theatre Review*. In 1978 Mamet served as Associate Artistic Director and Playwright-in-Residence for Chicago's Goodman Theatre. He is currently a special lecturer in drama at the University of Chicago and reportedly now working on his first screenplay.



SET DESIGNER KAREN GJELLESTEN, an M.F.A. graduate with honors from the University of Minnesota, has designed in Seattle

for several years. At ACT she has designed sets for *THE SHADOW BOX*, *MAKASSAR REEF*, *AS YOU LIKE IT*, and *THE CLUB*. At The Empty Space Association, where she has been resident designer for four years, her work has included *ILLUMINATUS*, *PRAYER FOR MY DAUGHTER*, *OREGON GOTHIC*, and *THE MISANTHROPE*; at Intiman Theatre, *THE IMPORTANCE OF BEING EARNEST*, *BUS STOP*, *HEDDA GABLER*, *DANCE OF DEATH* and *TARTUFFE*. Her sets for *DESIGN FOR LIVING* will be seen at Intiman in October. Karen's other area credits include doing work for the Palace, Bathhouse, and Poncho theatres. She was resident costume designer for Chimera Theatre in St. Paul for two years and also worked for the Annenberg Center of Performing Arts in Philadelphia and the Minnesota Opera Company.



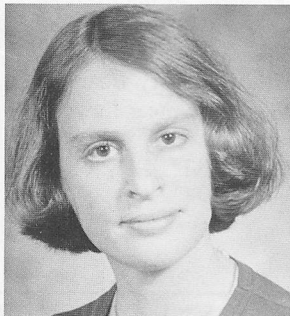
PROPERTY DESIGNER SHELLEY HENZE SCHERMER is a graduate of the University of Washington, and has been

ACT's property master for six years. In addition, she has designed sets for ACT's *MAN AND SUPERMAN*, *HENRY IV, PART I*, *A CHRISTMAS CAROL*, *LADYHOUSE BLUES*, and designed the masks and scenery for the Young ACT Company's production of *THE ODYSSEY*, which played at the Kennedy Center in Washington, D.C., this last February. Shelley has also designed for The Seattle Repertory Theatre, Empty Space Association, Intiman, The Palace Theatre and the Floating Theatre Company, and, for a change of pace, was one of the dancer's in ACT's production of *A CHRISTMAS CAROL* last December.



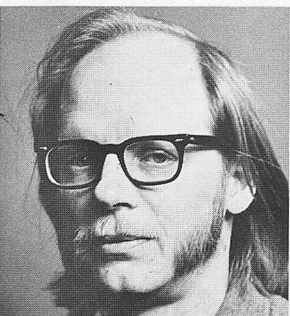
COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman college in drama and her

masters degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last two years. Last year, Sally designed the costumes for the Empty Space's marathon production *ILLUMINATUS*. She has also recently designed costumes for the Seattle Opera's *THE TOY SHOP* and Poncho Theatre's *DOC MAYNARD*.



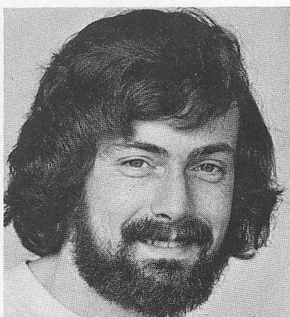
PRODUCTION STAGE MANAGER EILEEN MACRAE MURPHY is in her sixth season as production stage manager for

ACT. In the past eight years, she has stage managed over 45 major productions. A graduate of the University of Washington, she received her master's degree in directing. In 1976, she directed *FIRE!* at ACT, and in 1977 the *WHISTLESTOP REVIEW* for The Young ACT company. Among her other directing credits are *INTERMEZZO*, *LOSERS*, *SUNDAY FUNNIES* and *THE PUBLIC EYE*. She has acted in productions of *THE CRUCIBLE*, *BAAL*, *ALICE IN WONDERLAND*, and *PLAYBOY OF THE WESTERN WORLD*.



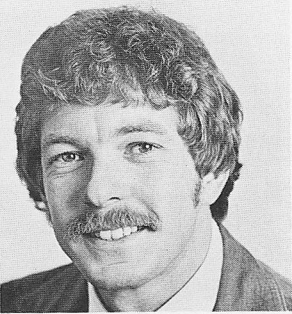
LIGHTING DESIGNER/TECHNICAL DIRECTOR PHIL SCHERMER received his master's degree from the University of

Washington. Phil has been ACT's technical director for the past three and a half years. He has designed lighting for *FANSHEN*, *THE SHADOW BOX*, *MAKASSAR REEF*, *A CHRISTMAS CAROL*, *DESIRE UNDER THE ELMS* and *THE CLUB*, and many other plays over the last twelve years at ACT. At The Empty Space Association, Phil designed lighting for *AMERICAN BUFFALO*, *A PRAYER FOR MY DAUGHTER* and *HEAT*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil has also designed sets for *BUTTERFLIES ARE FREE* and *FIRE!* at ACT.



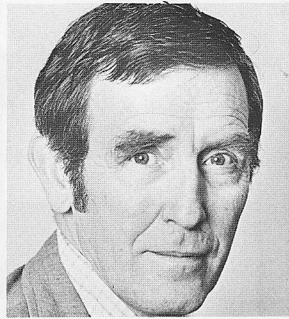
SOUND DESIGNER MAC PERKINS has been the sound consultant for ACT for many years, and designed the special sound system

for our production of *A CHRISTMAS CAROL*. He has also worked on sound and special effects for the University of Washington Drama Department, The Empty Space Association, Seattle Repertory Theatre, Intiman, Civic Light Opera and community theatres throughout the area. Mac designed and built the sound system for The Seattle Repertory's Second Stage and recently rebuilt ACT's own sound system. He is a partner in Pacific Northwest Theatre Associates, Inc., and works with Morgan Sound Company on concert sound systems.



GENERAL MANAGER ANDREW M. WITT has had experience in many facets of theatre as a former actor, stage manager

and director. His directional credits include BRECHT ON BRECHT for the Intiman Theatre, THE HOSTAGE at the Anacortes Community Theatre, YANKEE DOODLE for Seattle Junior Programs, productions for the University of Washington and the Marion Art Center in Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle, and a member of the Board and Executive Committee of the Arts Alliance of Washington State. A graduate of the Monson Academy in Massachusetts, Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama acting/directing from the University of Washington. He sits on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts, and created Seattle's half-price ticket booth operation in the Westlake Mall, **TICKETS: TONIGHT.**

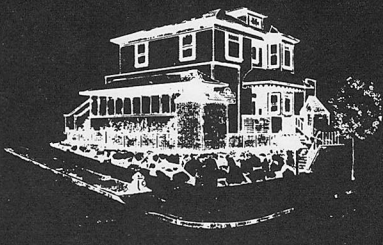


ARTISTIC DIRECTOR GREGORY A. FALLS is the founder of A Contemporary Theatre, where he directed more than 50 produc-

tions, including HENRY IV, PART I and BALLYMURPHY last season, as well as A CHRISTMAS CAROL, which he adapted, and THE ODYSSEY with the Young ACT Company, which performed this spring at the John F. Kennedy Center. He is the author of this year's new play, THE FORGOTTEN DOOR, which The Young ACT Company toured through the Washington Cultural Enrichment Program. Greg founded the Champlain Shakespeare Festival in Vermont, and was artistic director for four years, directing HAMLET, RICHARD II, and HENRY IV, among others. For ten years he was the executive director for the School of Drama at the University of Washington. A Fulbright Scholar, he is listed in "Who's Who in the American Theatre" and "Who's Who in the West." Among other honors, in 1973 he received a Gold Medal from ACTF, John F. Kennedy Center, for his contribution to American Theatre.

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NO TICKET REFUNDS CAN BE MADE . . . but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the tickets 24 hours before the date and time printed on the tickets.

STUDENTS AND SENIOR CITIZENS . . . can buy single tickets for \$3.50, one-half hour before curtain time, if there are seats available.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales—for a corporate family event, a couples' night out, or a fundraising benefit for your organization or business—call Jenny Hefferon, 285-3220.

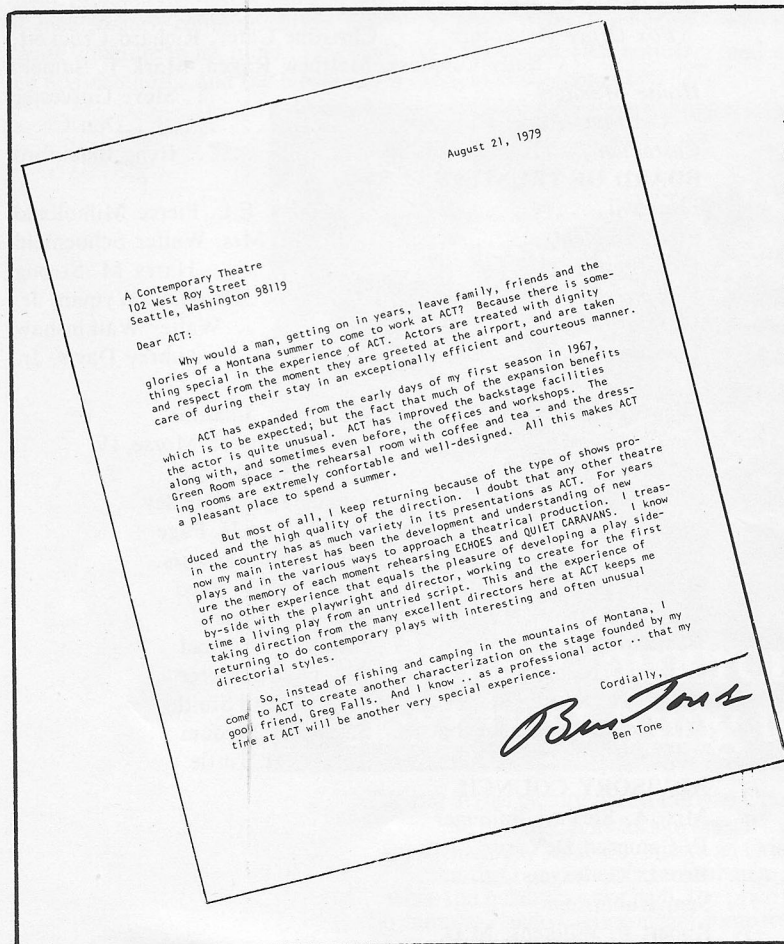
TO OUR OPENING NIGHT AUDIENCE . . . complimentary refreshments and wine are served in our rehearsal room, Backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests. Wine is courtesy of the Pike and Western Wine Merchants.

DOCTORS . . . expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-4314 to their call service.

REFRESHMENTS . . . are available in the downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating areas.

SMOKING in downstairs and outer lobby only.

TAKING PHOTOGRAPHS or making recordings during the performance is strictly forbidden.



Theatre Comes Alive!

ACT Theatre continually seeks out, develops and nourishes the most talented actors in Seattle and across America and Canada. It is not by accident we find such talent as Ben Tone, who has appeared in sixteen ACT productions over the last twelve years. But quality professional talent costs money and, in a labor-intensive work situation such as theatre, we cannot "cut back" or become automated when we need to be more economical. Your purchase of tickets pays only two-thirds of an actor's salary. The rest must come from your donations.

Won't you help us nourish our acting talent and continue seeking out the best?

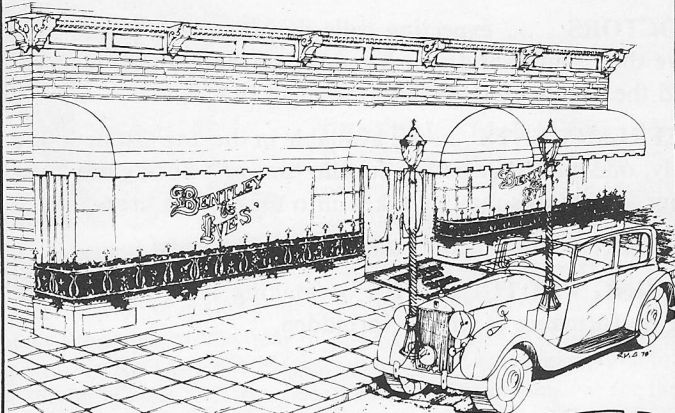
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or just take the house manager aside and give it to him on your way out of the theatre. Your support will be included in the program and your name listed in acknowledgement.

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A CONTEMPORARY THEATRE

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General Manager Andrew M. Witt

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Public Relations, Marketing and

Development Manager Louise Campion Cummings

Press and Publications Assistant Michael Eagan, Jr.

Development Director Jean B. Leed

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BACKSTAGE with Jack Leahy

"What have you done with my child?"

Lee De Forest, 1947

Inventor of the Audion

While he was in college, Lee De Forest became interested in the new field of wireless telegraphy recently opened by Marconi's use of electromagnetic waves in sending signals. De Forest's invention, the Audion, or triode, made possible the amplification of electronic waves so that they would modulate in the same irregular fashion as sound waves. Thus sound waves could be translated into modulated radio waves, sorted out through a receiver, and reconverted into sound. The transmission of sound, without wires and over vast distances, now became possible.

The new technology was immediately thought of in terms of commercial application, a handy way of replacing the telegraph and telephone. However, since anyone who happened to have a receiver could listen in, that idea soon fell by the wayside. De Forest had another hope for his "wireless telephone." He felt that the eavesdropping quality of radio might be its greatest strength. "Someday," he said, "opera and even the news will be sent out to the people." Everybody could listen.

By 1930, everybody was listening. Radio was by far the most popular form of entertainment in America. During the previous decade, the shape of radio entertainment had taken form. Two important foundations were established: broadcasts were to be funded by commercials and radio stations, for economic reasons, began to combine into networks. Through trial and error, the content and broadcast techniques of radio were refined: sports, national conventions, "live" dance music, and comedy, all had great appeal to the public.

The technological effect of radio was three-fold. First, to use radio's own phrase, it was "up-to-the-minute." Secondly, it created what Marshall McLuhan called a tribal effect — it gave the illusion of face to face communication. Lastly, it allowed the listener to create a picture in his mind to go along with the sound. (Remember the taxi-cab horns and the bustle of First-Night excitement at "The

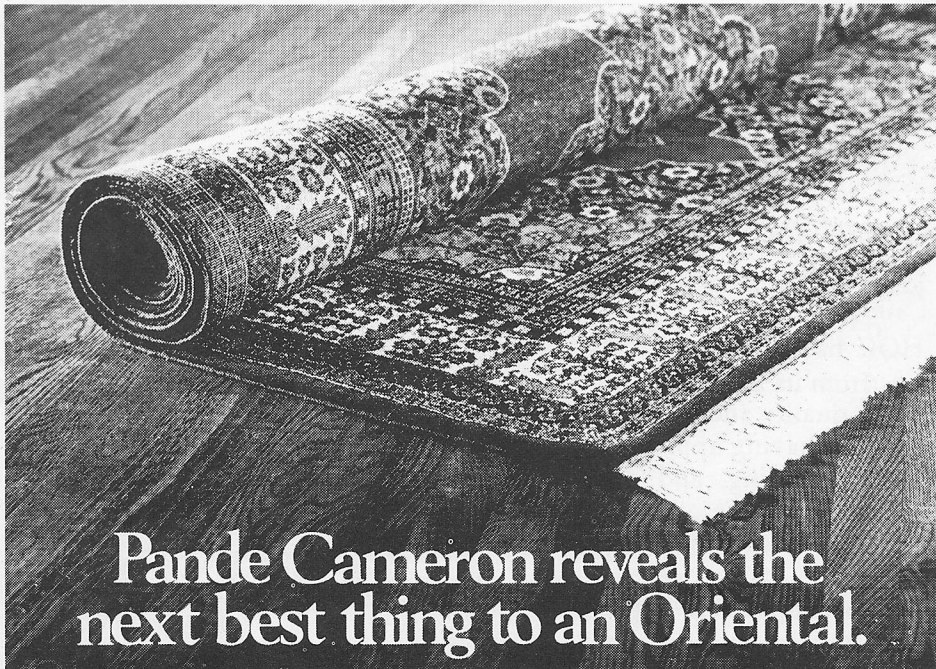
Little Theater Off Times Square"?)

During the Thirties, radio's greatest decade, most evening programming was given over to drama. Some of the most popular were DeMille's Lux Radio Theater, Grand Central Station, The Texaco Theater and the Philip Morris Playhouse. There were also the detective and adventure shows such as Jack Armstrong, Boston Blackie, The Thin Man, The Fat Man, Renfrew of the Royal Mounted, Inner Sanctum, I Love a Mystery — Bless you, Jack, Doc, and Reggie, wherever you are — and the greatest hero of them all, The Lone Ranger, whose Lancelot-like adventures on his "fiery horse with the speed of light" captured America's imagination.

But radio's great success during the Thirties unfortunately did not progress creatively. The industry became rich and indolent, seldom venturing from its limited program format. Over seven and a half million different programs were broadcast yearly — most of them using popular art techniques borrowed from the older forms of the stage, fiction and film. Lee De Forest, writing in 1947, pessimistically observed that "A potent instrumentality for culture, fine music and the uplifting of America's mass intelligence" had become a "laughing stock which resolutely kept the intelligence of thirteen years."

Television did not kill radio, but it changed it. Stations shifted to service programming: news, weather, traffic, and of course, the ubiquitous disc jockey, whose main occupation seems to be the dispensing of cacophony into the two hundred million sets operating in the United States.

Radio is still very much big business, but its audiences have become fragmented and specialized. Today's radio provides information, advertising, music, and various services, but it never again will function as the mass popular entertainment as it did during the golden years of the Thirties. Some might say we're not missing much. But considering the nightly fare on television, there are those who remember the immortal words of Kingfish on Amos and Andy, and are pretty "regusted" with what has taken radio's place.



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KRAB RADIO will also be taping a discussion of each production, and airing it as part of their regular programming. If you can't stay for a discussion, or there isn't one on the night you are attending, why not listen to the discussion on KRAB. Call KRAB, 325-5110, for their free monthly program guide or tune in to 107.7 (FM) on Sunday, September 23 at 2:30 p.m. for the discussion of THE WATER ENGINE. There may be a chance for call-in discussion as well.

MODERATOR for the discussions is Jack Leahy, professor of humanistic social studies, College of Engineering, University of Washington, who teaches a class on "The Living Theatre."

HUMANITIES DISCUSSION LEADERS FOR THE WATER ENGINE are Bernard M. Steckler, chemistry professor at Seattle University and a faculty member of the honors program, and Mary Coney, assistant professor in the Department of Humanistic Social Studies, College of Engineering, at the University of Washington. For the past five years Mr. Steckler has also been the Associate Director of Curriculum Development for Matteo Ricci College, a joint venture of Seattle University and Seattle Preparatory School involving students in a program leading from ninth grade to a bachelor's degree in six years. His emphasis includes curricula designed to give students a scientific and technological background which will meet their career interests. His perspective is to each an awareness of the cultural impact of science and technology. Mrs. Coney, a Ph.D. in English Literature, is currently teaching a course with Professor Gene Woodruff called "Technological Risk — Deciding What's Acceptable," and she teaches another course called "Aesthetics and Technology." For the Fall she is planning a course entitled "Redesigning the World — The Art and Technology of Utopias."

DISCUSSION DATES AND PERFORMANCE TIMES are Saturday, September 1, 2:30 p.m.; Wednesday, September 5, 2:30 p.m.; Saturday, September 15, 8:00 p.m.; Tuesday, September 18, 8:00 p.m.; Wednesday, September 19, 8:00 p.m.; Thursday, September 20, 8:00 p.m.; Friday, September 21, 8:00 p.m.; and Saturday, September 22, 8:00 p.m.



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