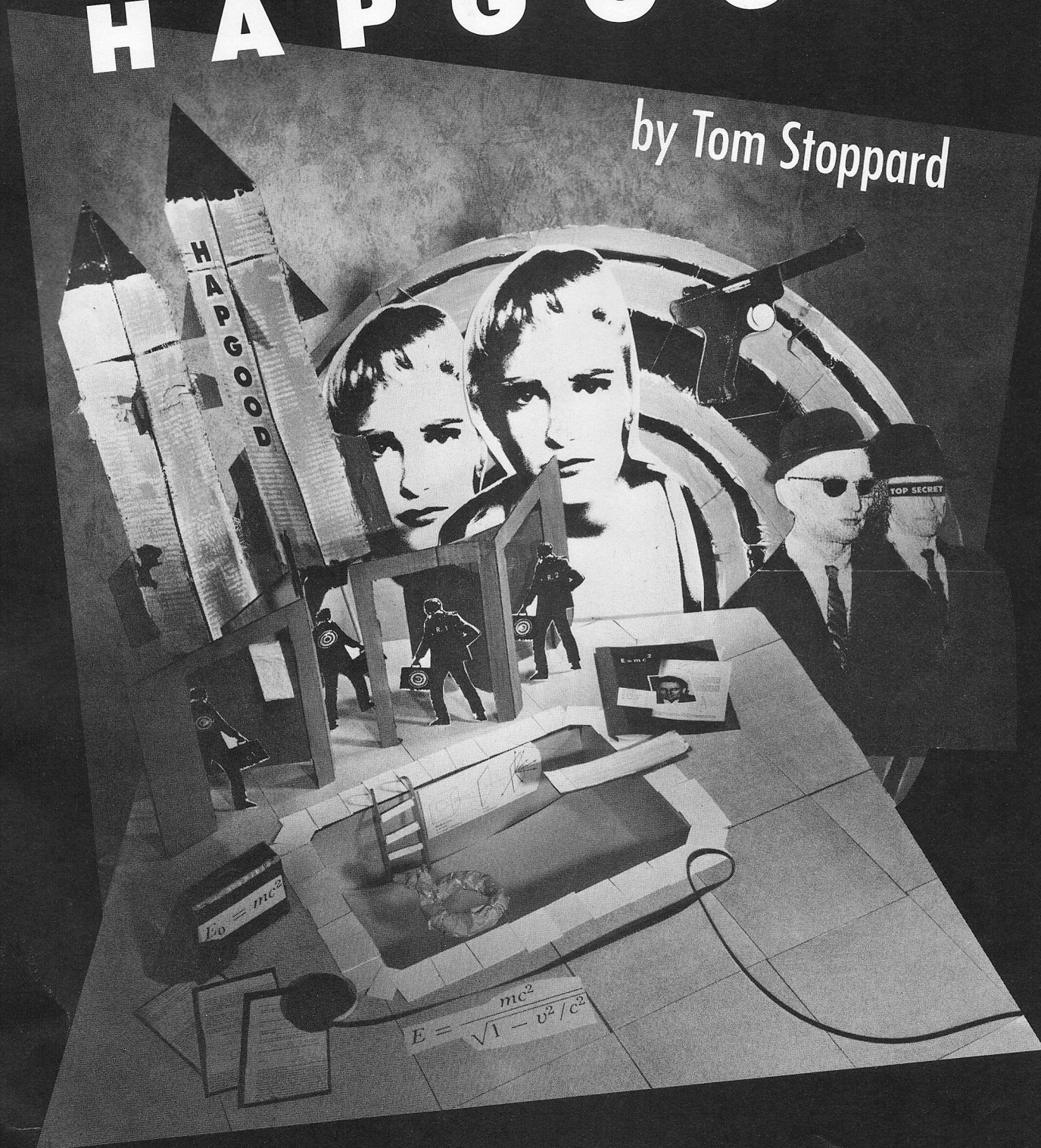


ENCORE

A Contemporary Theatre Volume 3, Number 6

H A P G O O D

by Tom Stoppard



ENCORE

PUBLISHING, INC.

A Contemporary Theatre
26th Mainstage Season
1990

Volume 3, No. 6

Hapgood

By Tom Stoppard

October 25 – November 18, 1990

Tickets: 285-5110

Table of Contents:

- 4 Art in the Lobby
- 4 Play by Play
- 5 Next at ACT
- 7 Program Notes
- 9 Title Page
- 10 Actors
- 12 Directors and Production Staff
- 14 ACT Board and Staff
- 15 Services for Hearing and Sight Impaired

ENCORE PUBLISHING, INC.

Publishers
Philbrook Heppner
Paul Heppner

Controller
Candace Frankinburger
Publications Coordinator
Carol Stensland

ACT Editor
Peter Edwards

Production
MorganShaw Design Inc.

Advertising Coordinator
Betsy Gibbons

Seattle Account Executives
Lenore Waldron
Robert Pfoutz
Paul Greene

Portland Account Executive
Philbrook Heppner

Encore publications are produced for:
A Contemporary Theatre, Bellevue
Philharmonic Orchestra, Chamber Music
Northwest Festival, Intiman Theatre, Oregon
Shakespeare Festival - Portland, Pacific
Northwest Ballet, Pantages Center, Seattle
Opera, Seattle Symphony, and Seattle
Repertory Theatre.

Seattle: 87 Wall Street
Seattle, WA 98121
(206) 443-0445

Portland: 1987 S.W. Montgomery Pl.
Portland, OR 97201
(503) 226-1468

All rights reserved. Reproduction without
written permission is prohibited.

ENCORE Publishing, Inc. is a member of the
Greater Seattle Chamber of Commerce.

Printed by Times Litho

(206) 682-4434

BEAU-BANGLES

PACIFIC FIRST
CITY CENTRE

1420 5TH AVENUE SUITE 206 SEATTLE, USA 98101

BECAUSE
ACCESSORIES
MAKE THE
DIFFERENCE

A Cafe For All Seasons.



Now featuring our fall menu using
fresh ingredients of the season. Conveniently
located in downtown Seattle inside the
Alexis Hotel. Personal yet prompt service
and complimentary valet parking to get
you out in time for the performance.

Cafe
ALEXIS

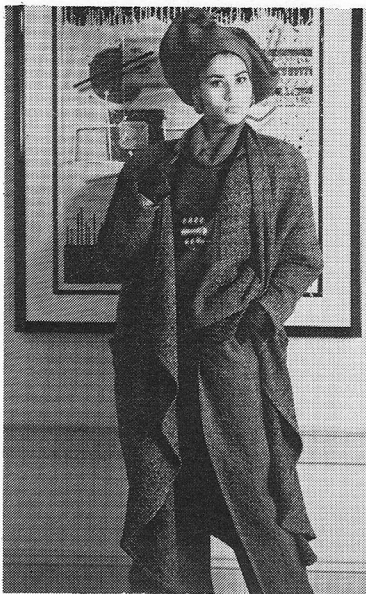
1007 First and Madison, 624-3646
Complimentary valet parking

**WEATHER
OR NOT**
THE WATER STORE

"Singing
in the rain..."

**W E S T L A K E
C E N T E R**

Art in the Lobby



nubia's

1507 Sixth Avenue Downtown 622-0297
4116 E. Madison Ave. Madison Park 325-4354

For the past twelve years, ACT has donated space in its upper lobby to display the works of over 200 Northwest artists. We feel this gives our audience a chance to view new works by emerging talents and enhances their theatre experience. It also is an opportunity for ACT to be of ongoing service to the greater arts community.

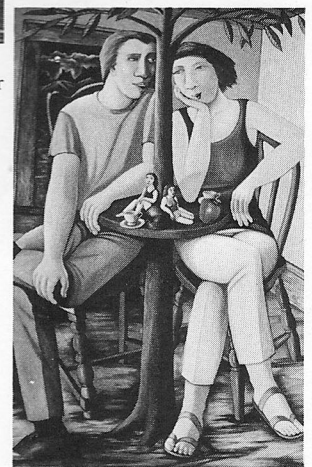
ACT's Art in the Lobby curator, Pamela Powers, is pleased to present the works of two artists, Elizabeth Johns and Jean Fleischfresser, during the run of *Hapgood*.

"My work is primarily figurative and narrative," says **Elizabeth Johns**. "My method is to quiet myself enough to be in an appropriate frame of mind to receive the images. I choose images which have the most emotional impact for me and which interest me visually. After I've captured what I can of the image I move it about and work with it to create a good design within the picture plane. The process is one of discovery for me and the content of a piece is not imposed but presents itself as I work. Working intuitively keeps the process alive for me and allows me to learn as I go. I'm usually surprised by what has emerged at the end and I ponder the meaning of the images once the painting is complete, in much the same way that one might interpret a dream."

Jean Fleischfresser is a native of Pompton, New Jersey and earned her BA in history and art at Allegheny College, Meadville, PA. Following graduation, she and her husband moved to Sao Paulo, Brazil, where they resided for ten years. Although she spent much of her time teaching at the American High School, she was able to further her art studies under many different local artists. Their individual styles, combined with the tropical environment, her everyday life, and the birth of her son, strongly influenced her choice of medium and subject matter and led to the rich detail of her current work.



The Dresser by Jean Fleischfresser



Painting by Elizabeth Johns



HI-YO, SILVER.

RUBY MONTANA AND CALYN DOUGHERTY,
GOOD PARTNERS. AND AWAY THEY GO, IN GOLD AND SILVER AND PRECIOUS GEMS, ALL
ORIGINALS, JUST LIKE THEM. GOLDMAN'S; WE SPECIALIZE IN JEWELRY
FOR PEOPLE WHO LIKE ONE-OF-A-KIND DESIGNS. VISIT OUR STORE IN THE SEATTLE
PUBLIC MARKET, 1521 FIRST AVENUE, 682-0237.

GOLDMAN'S

J E W E L L E R S

Play by Play

A Christmas Carol

by Charles Dickens

adapted by Gregory A. Falls

Tuesday, November 27, 1990

On the first Tuesday of each production, ACT will present Play by Play, a behind-the-scenes look at each show. Hosted by Artistic Director Jeff Steitzer and Literary Manager Steven E. Alter, Play by Play is your chance to see the play from the other side of the stage, an opportunity to peek inside the production process.

Don't miss Play by Play, your chance to hear about every ACT production.

Space is limited, so be sure to call 285-3220 for your reservation.

Next at ACT



Charles Dickens' **A CHRISTMAS CAROL**

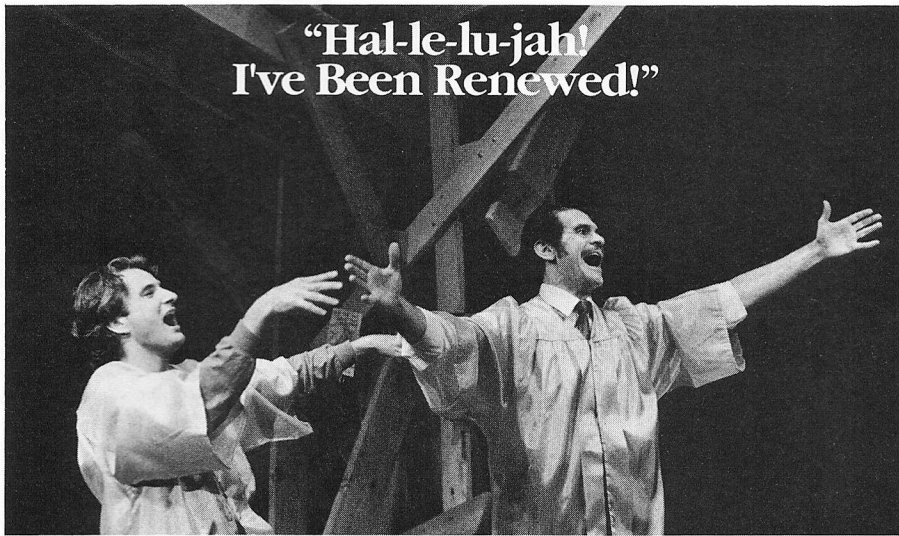
Adapted by Gregory A. Falls
with music by Robert MacDougall
Directed by Jeff Steitzer

November 25 - December 27

"Charming, delightful and touching...the sort of show that makes Christmas believable and meaningful." — *The Seattle Times*

Sponsored by a generous grant from **USWEST**

Attention Subscribers!



Tim Latta and Richard Farrell in *Lloyd's Prayer*. Photo by Chris Bennion.

By now you should have received your renewal notice for ACT's 1991 season. As a renewing subscriber you'll receive up to 38% off single ticket prices, get the best seats in the house, and receive a host of other benefits as well. Don't lose out on these ACT subscriber exclusives—renew your seats today.

Stop by our renewal tables in the lobby before the show or during intermission—or mail

back your renewal forms in the postage paid envelope provided in your renewal packet. The December 7 deadline is fast approaching, so don't delay.

If you haven't received your renewal notice, or if you need assistance with your subscription order, please call ACT's Box Office at 285-5110.

PRACTICE GOODWILL IN THEIR LANGUAGE

Five-week Sessions
Evening Classes



WASHINGTON
ACADEMY OF LANGUAGES
98 YESLER WAY
682-4463

FREMONT ANTIQUE MALL

ANTIQUES COLLECTABLES ETC.



FURNITURE
CLOTHING
QUILTS ♦ TOYS ♦ POTTERY
AND MUCH MORE

OPEN 7 DAYS A WEEK
10am - 6pm

Located at
3419 Fremont Place N.
Seattle, WA 98103
206 ♦ 548-9140



"Perhaps The Most Intimate Restaurant In The City..."

— Bon Appetit

Dinner Prix Fixe, Tuesday-Sunday
Pike Place Farmers' Market
Reservations 467-9990



Authentic Irish Restaurant & Pub

**21 Mercer Street
282-1910**

**Across from
Tower Books**



QUALITY MEN'S AND WOMEN'S CLOTHING ON CONSIGNMENT

11810 N.E. 8th
BELLEVUE LAKE MALL
BELLEVUE, WA 98005
454-0990



LONDON-YORK-SCARBOROUGH

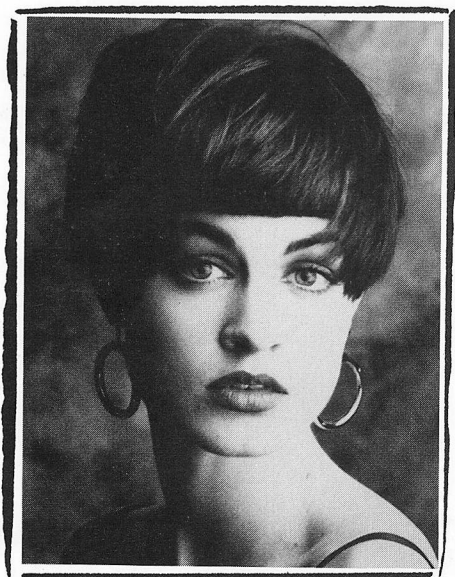
are the places in Britain you will visit with

ACT ABROAD

Join Artistic Director Jeff Steitzer for
ACT's 2nd Annual London Theatre Tour
June 8-June 17, 1990

For more information, call Gartha Ferrand at 285-3220

Graphics: 3 out of the 7 plays seen by ACT travellers last year.



THE LOOK,

THE FEEL,

THE STYLE.

GENE JUAREZ SALONS

FOUR SEASONS OLYMPIC HOTEL 628-0011 • DOWNTOWN SEATTLE 628-1405

BELLEVUE SQUARE 455-5511

NORTHGATE 365-6000

TACOMA MALL 472-9999 • SOUTHCENTER 431-8888

Blown: The phrase used to describe an agent whose cover has been penetrated.

Bugging: All manners of eavesdropping, from telephone tapping to electronic devices.

CIA: Central Intelligence Agency, which coordinates American intelligence activities.

Company: Nickname of the CIA.

Cousins: A way in which British intelligence people often refer to American intelligence agents.

Cover: An agent's fake but believable identity, along with a credible set of reasons for his or her being in a certain place at a certain time.

De-crypt: To unscramble a secret code.

Double Agent: A spy working covertly for one country while plausibly appearing to work for its opposition.

The Firm: Name sometimes given to the British secret service by its agents.

Joe: An agent who has been turned to work for the other side.

KGB: Komitet Gosudarstvennoy Bezopasnosti: the Soviet Committee for State Security, an organization of vast ramifications covering both espionage and counterespionage, as well as border guards.

Meet: A designated place where secret information is delivered, passed, or exchanged.

M15: The British intelligence organization in charge of domestic counterespionage. It is now known as D15.

Mole: An agent ordered to infiltrate the services of the enemy in order to send back information.

Reflector: A decoy.

Safe House: A hideaway where agents and defectors can be accommodated. Often the term applies to a place where agents and suspects can be interrogated.

Sleeper: An agent who spends a long time (often years) establishing himself or herself as an inoffensive citizen, preparing for the moment when he or she will be required to pass on a particular vital piece of information.

Transponder: A bugging device planted on a person and sending a signal (bleep) which can be electronically tracked.

Turned Agent: An agent of an enemy power who is either captured or goes voluntarily to the other side and is used by that side to feed false information to the enemy and obtain information from them.

From American Conservatory Theatre's *Performing Arts* program. Used by permission.

Notes on *Hapgood* and Quantum Physics...

Flux, Paradox, Uncertainty, and Lies

The universe is not only queerer than we imagine, but it is queerer than we can imagine.

—J.B.S. Haldane

The particle world is the dream world of the intelligence officer. An electron can be here or there at the same moment... It defeats surveillance because when you know what it's doing you can't be certain where it is, and when you know where it is, you can't be certain what it's doing: Heisenberg's uncertainty principle...

—*Hapgood*, Act 1, sc 5.

In classical atomic physics, it had been assumed that one could, in principle, measure the precise locations and trajectories of billions of particles — protons, say — and from the resulting data make exact predictions about where the protons would be at some time in the future. Heisenberg showed that this assumption was false — that we can never know everything about the behavior of even one particle, much less myriads of them, and, therefore, can never make predictions about the future that will be completely accurate in every detail...The more closely physicists examined the subatomic world, the larger indeterminacy loomed. When a proton strikes an atom, boosting an electron into a higher orbit, the electron moves from the lower to the upper orbit instantaneously, without having traversed the intervening space...the electron simply ceases to exist at one point, simultaneously appearing at another. This is the famous confounding "quantum leap," and it is no mere philosophical poser; unless it is taken seriously, the behavior of atoms cannot be predicted accurately...Those who find such considerations nonsensical are in good company; as Niels Bohr remarked, when one of his students at Copenhagen complained that quantum mechanics made him giddy, "If anybody says he can think about quantum problems without getting giddy, that only shows he has not understood the first thing about them."

—Timothy Ferris, *Coming of Age in the Milky Way*

I refuse to be intimidated by reality anymore. After all, what is reality anyway? Nothin' but a collective hunch.

—Jane Wagner, *The Search for Signs of Intelligent Life in the Universe*

I am more than ever convinced that persons are successively various persons, according as each special strand in their characters is brought uppermost by circumstance.

—Thomas Hardy, diary entry for December 4, 1890

At the same time, the intelligence officer's personality is under stress. Since he can tell no outsider what he is really doing, he is forced to invent cover stories. He may need different cover for different situations.

"When you wake up in the morning, your mind goes click, okay, who am I today?" says Phillip Agee. "All day long there is the

same problem. Somebody asks you a simple question, 'What did you do over the weekend?' Click. Who does he think I am? What would the guy he thinks I am do over the weekend? You get so used to lying that after a while it is hard to know when you're telling the truth."

—Phillip Knightley, *The Second Oldest Profession*

The truth is not the actual thing that people say but rather a current that flows from what people say to us — a current that we understand even though it's invisible.

—Marcel Proust

The pervasiveness of deception in our everyday lives can be glimpsed by anyone willing to reflect on how often he or she bathes, shaves, puts on deodorant, makeup, or artificial eyelashes, chooses clothes with concealing and flattering effects such as shoulder pads, dons shoes with elevated heels, pops a mint into the mouth, or enters the workplace wearing a polite smile.

—Richard Alexander

There are no whole truths; all truths are half-truths. It is trying to treat them as whole truths that plays with the devil.

—Alfred North Whitehead

As long as the will to power plays a part in the communal life of men, so long will those means be justified which are best for the winning and the maintenance of power. While the outer form of power policy, now

as always, must needs adjust itself to the times and circumstances, the ends it pursues always remain the same and hallow any means serviceable to its purposes; for power is inherently amoral...It would then be senseless to assume that the methods of power are better than the ends they serve. What Machiavelli reduced to a system was naked, unashamed reasons of state. It was quite clear that brutal power policy was unguided by ethical principles. Therefore he demanded...that men who cannot do without the superfluous luxury of private conscience had better leave politics alone.

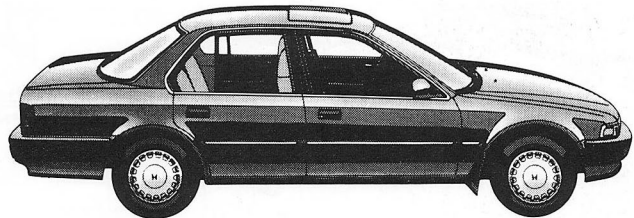
—Rudolf Rocker, *Nationalism and Culture*

In *Hapgood*, the idea was to use the dualities in quantum physics as a metaphor for the duality in people — the duality about the people they love or the propositions they hold, even which side they're on in the Cold War...Part of the play's appeal is the pressure you're under to work it out for yourself as it goes...Paradox and tautology. They don't have to mean anything, lead anywhere, be a part of anything else. I just like them. I've got an unhealthy love affair for them.

—Tom Stoppard in an interview with Stephen Schiff for *Vanity Fair*

Compiled by Barry Kraft. From American Conservatory Theatre's *Performing Arts* program. Used by permission.

Drive one of the finer things in life.



New Honda Accord EX 4-Door Sedan

From one of the finer dealers

**LYNNWOOD
HONDA**

203rd
&
Hwy. 99

Your Dream Dealer
775-7575

Mon.-Fri. 9-8
Sat. 9-6
OPEN
SUNDAY 11-5

Part of the Nelson Group.
Proven Sales, Parts & Service for 68 years
"Home of the Professionals"

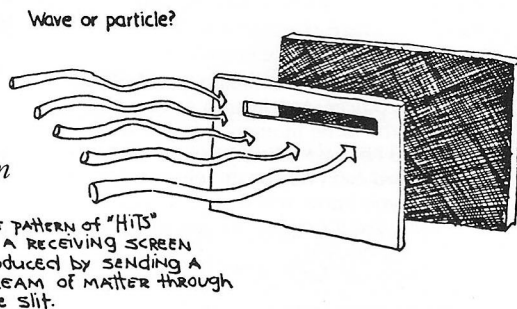
The Slit Experiment

We choose to examine a phenomenon which is impossible, *absolutely impossible*, to explain in any classical way, and which has in it the heart of quantum mechanics. In reality it contains the *only* mystery... Any other situation in quantum mechanics, it turns out, can always be explained by saying, "You remember the case of the experiment with the two holes? It's the same thing."

—Richard P. Feynman
The Character of Physical Law

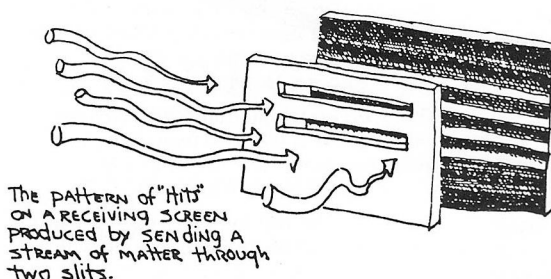
Particles or waves? Which is the true picture? It depends on which part of the experiment is being performed. With one slit open, the stream is composed of particles. With two slits, it is composed of waves. The nature of the physical stream of "particles" depends on how we set up the experiment.

—Fred Alan Wolf
Taking the Quantum Leap



KERNER: A double agent is more like a trick of the light... You get what you interrogate for.

—Hapgood.



Illustrations from *Taking the Quantum Leap* by Fred Alan Wolf

The Konigsberg Bridges

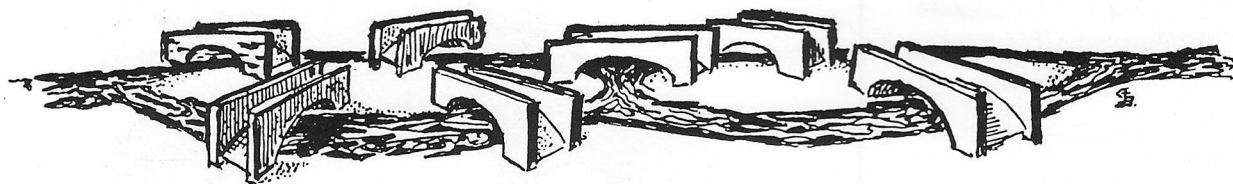
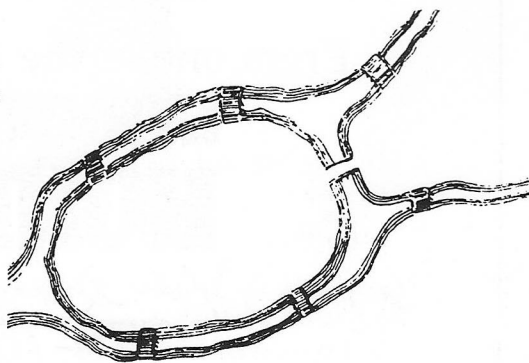


Illustration by Glynn Bartlett

In *Hapgood*, Stoppard introduces the problem of the Koenigsberg Bridges to decipher the Keaton-esque activity in the men's changing room that initiates the play, and the subsequent pinning-down of who-was-where-when:

"Well, in Immanuel Kant's Koenigsberg there were seven bridges. The river Pregel, now Pregoylya, divides around an island and then divides again; imagine a pair of pincers with one bridge across each of the handles



Try your hand at it on this birds eye view: Can you devise a route which will cross each of the seven bridges of Koenigsberg once, and once only?

and one across the hinge and four bridges onto the island, which would be the walnut if you were cracking walnuts. An ancient amusement of the people of Koenigsberg was to try to cross all the seven bridges without crossing any of them twice. It looked possible but nobody had solved it." (*Hapgood*, Act I, sc. 6)

In 1736, the Swiss-born mathematician Leonhard Euler finally devised the solution.

A Contemporary Theatre

Gregory A. Falls
Founding Director

Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

in association with



and



presents

Hapgood

by Tom Stoppard

Director	David Ira Goldstein
Set Designer	Scott Weldin
Costume Designer	Rose Pederson
Lighting Designer	Rick Paulsen
Composer and Sound Designer	David Hunter Koch
Dialect Coach	Judith Shahn
Stage Manager	Joan Toggenburger

The Cast

Elizabeth Hapgood	Lori Larsen
Paul Blair	Michael Winters
Joseph Kerner	Barry Kraft
Ernest Ridley	Rex McDowell
Ben Wates	Anthony Lee
Maggs	Brian Thompson
Merryweather	Albert Farrar
Joe	Brandon Kraft
Agents	Roy Godwin
	Michael Dufault
	Steven E. Alter
	Mary Corrales-Diaz

The Scenes

Act One

Scene 1 - The Pool, Wednesday morning
Scene 2 - The American Embassy, Wednesday morning
Scene 3 - The Rugby Pitch, Wednesday noon
Scene 4 - The Zoo, Wednesday afternoon
Scene 5 - The Office, Thursday morning
Scene 6 - The Shooting Range, Thursday afternoon

Act Two

Scene 1 - The Office, Thursday evening
Scene 2 - The Studio, Friday morning
Scene 3 - The Zoo, Friday noon
Scene 4 - The Office, Friday afternoon
Scene 5 - The Hotel, Friday evening
Scene 6 - The Pool, Friday night
Scene 7 - The Rugby Pitch, Saturday afternoon

There will be one intermission.

Presented by special arrangement with Samuel French, Inc.

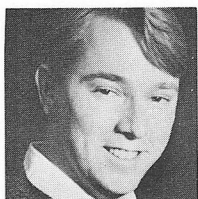
Preview performances of this production are made possible in part by the Seattle Arts Commission

ACT gratefully acknowledges the following institutions for ongoing major support: PONCHO, Corporate Council for the Arts, National Endowment for the Arts, Seattle Arts Commission, King County Arts Commission, and the Washington State Arts Commission.

A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group.

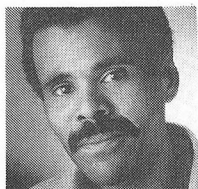
This theatre operates under an Agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.

The Actors



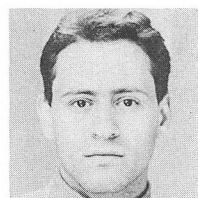
Michael Dufault
Agent

Michael has just completed a summer at the Northwest Summer Playhouse in Coeur d'Alene, Idaho where his roles included John Worthing in *The Importance of Being Earnest* and The Captain in *Dames at Sea*. He is in his third year in the University of Washington's Professional Actor Training Program where he has been seen as Tom Stark in *All the King's Men*, Chebutykin in *The Three Sisters*, Robert Ffolliott in *The Shaughraun* and Daniel de Bosola in *The Duchess of Malfi*. He received his B.A. in English from the College of the Holy Cross in Worcester, MA. Some of Michael's other roles include Archy in *Archy and Mehitabel*, Pip in *Great Expectations* and John Jasper in *Mystery of Edwin Drood*. Michael is appearing at ACT for the first time as an acting intern.



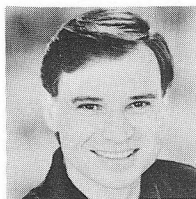
Albert Farrar
Merryweather

Albert Farrar made his ACT debut earlier this year in *An American Comedy*. He has performed at the Old Globe in San Diego, the La Jolla Playhouse, the Alley Theatre, Shakespeare and Company, The Oregon Shakespearean Festival, as well as spending two seasons with the Milwaukee Repertory Theatre. While in New York he worked with the New York Shakespeare Festival, INTAR and toured nationally with The Acting Company. He is a graduate of the Juilliard School. Recently he moved to Seattle from New York City to enjoy the beauty of the Pacific Northwest.



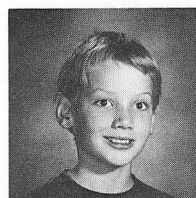
Roy Godwin
Agent

Roy Godwin is appearing on the ACT stage for the first time as an acting intern. Roy was last seen as Pescara in *The Duchess of Malfi*, Toulon in *M. Butterfly*, Kulygin in *The Three Sisters* and Danny in *Danny and The Deep Blue Sea* at the University of Washington, where he is currently in his third year in the Professional Actor Training Program. He is from Albuquerque, NM, and he received his BFA in drama from Eastern New Mexico University in Portales. Some of his credits there include Malvolio in *Twelfth Night*, Taylor in *K2*, Algernon in *The Importance of Being Earnest* and Elif in *Mother Courage*. Roy is certified by the Society of American Fight Directors. He can be seen this winter in *Under the Cross of Calatrava*, *The Voyage Inheritance* and *Women Beware Women* at the University of Washington.



Barry Kraft
Joseph Kerner

This is Barry Kraft's first appearance at ACT and his second in the Seattle area, having portrayed Jack in John Olive's *Careless Love* at the Empty Space in 1985. No stranger to the West Coast theatre scene, Barry has acted five seasons with the Old Globe Theatre in San Diego, seven seasons with the Oregon Shakespearean Festival in Ashland, five seasons with the American Conservatory Theatre in San Francisco, and in various productions at San Jose Repertory Company, Shakespeare/Santa Cruz, and Berkeley Shakespeare Festival (where he acted with his son, Brandon, who - at the age of two and one half weeks - played the infant Marina in Pericles for one afternoon). Barry's roles have included Lear in *King Lear*, Cyrano in *Cyrano de Bergerac*, Berowne in *Love's Labor's Lost*, the Common Man in *A Man for All Seasons*, the Inquisitor in *St. Joan* and Kerner in *Hapgood* at A.C.T. in San Francisco. Shakespeare is his particular love, and he has spent twenty-four of the last thirty summers acting in Shakespeare festivals, playing in 70 productions of thirty-four of the thirty-eight Shakespearean plays. A teacher of text at the American Conservatory Theatre, Barry has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California, the National Theatre Conservatory in Denver, Augusta College in Georgia and Boise State University in Idaho.



Brandon Kraft
Joe

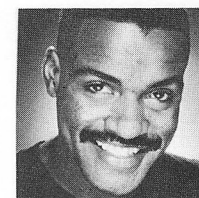
Brandon Kraft was born in San Francisco, but has lived most of his 11 years in Ashland, Oregon. His acting career began at the age of 2 1/2 weeks when he played baby Marina to his father's Pericles (for one afternoon) at the Berkeley Shakespeare Festival. Since that time — aside from prizes garnered at school storytelling contests — his activities have included cave exploration with his father, karate practice and mastering the challenge of the world of Nintendo.



Lori Larsen
Elizabeth Hapgood

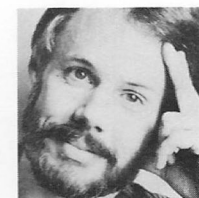
Lori Larsen appeared last season as Muriel, the bad cook in *Woman in Mind* as well as in *A Christmas Carol*. A Seattle native, Lori has been appearing on Seattle stages for over 20 years. At the Seattle Rep she has played in *Shivaree*, *Front Page*, *The Vinegar Tree* and *Mandrake/Wedding* as well as in many staged readings and dollar theatre events. At Empty

Space, she has performed in many productions including *Gertrude*, *Ashes*, *Fifth of July*, *Ronnie Bwana* and *The Day They Came From Way Out There*, as well as directing *The Sea*, *Heat* and *Agnes of God*. She played Martha in *Who's Afraid of Virginia Woolf* at TAG, Antonia in Dario Fo's *Open Couple* at Eureka Theatre in San Francisco and this spring, in a new turn in her career, she directed the highly praised Seattle Opera production of *Tales of Hoffman*. Next summer, Lori will be playing the chorus leader in Francois Rochaix's production of *The Orchestreia*, to be performed by an international cast in Bergen, Norway; Neuchatel, Switzerland; and Moscow, U.S.S.R.



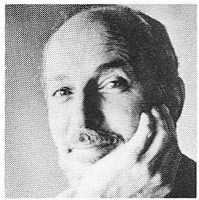
Anthony Lee
Ben Wates

Hapgood marks Anthony Lee's ACT debut. He arrived in Seattle in 1988 after a season at the Oregon Shakespearean Festival where credits include Willie in *"Master Harold" ... and the boys*, Honey Camden Brown in *Member of the Wedding* and Robin Starvling in *A Midsummer Night's Dream*. Most recently at the Seattle Group Theatre, Anthony portrayed the MP in *Incommunicado*. Other Group credits include Wendel in *Before it Hits Home*, the title role in *Ira Frederick Aldridge* and Malcolm X in *The Meeting*. Additional Seattle credits include the *Poor Folks Pleasure* ensemble and *Propaganda* at New City Theatre, *The Colored Museum* and *Etta Jenks* at the Empty Space, and TooSweet Turner in *Boxiana* for the Goodwill Arts Festival. East Coast appearances include Jacob in *The Tower at Home* for Contemporary Theatre and Art/NYC and Coffee Dan in *Return to the River* at the McCarter Theatre in Princeton, New Jersey.



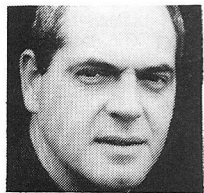
Rex McDowell
Ernest Ridley

Rex McDowell is returning to ACT where he has appeared in *The Downside*, *God's Country*, *Glengarry Glen Ross* and two productions of *A Christmas Carol*. He has worked extensively at the Empty Space, and also at the Tacoma Actor's Guild, Pioneer Square Theatre and Intiman. Among his favorite roles are Bottom in *A Midsummer Night's Dream*, Bullshot Crummond in the same play, and Gumbo the Black Parrot God of Tlecoatlcoatlquetzlan in *Ronnie B'Wanna*, *Jungle Guide*. Rex is also the co-author of *The Day They Came From Way Out There*, *The Ming Trilogy*, and co-adaptor of the Empty Space production of *Scaramouche*.



Brian Thompson
Maggs

Brian Thompson returns to ACT's stage where he has previously appeared as Alberto Favio in *Principia Scriptoriae* and Glendower and Northumberland in *Henry IV Part 1*. Locally he has appeared in *Rosencrantz and Guildenstern are Dead*, *Hamlet*, *Way of the World*, *The Three Sisters*, *Tartuffe*, *The Country Wife* and *The Plays the Thing* during five seasons at Intiman, *Hunting Cockroaches*, *The Tempest*, *Red Square* and *Richard III* at Seattle Rep, and *The Big Bad Wolf* at the Empty Space. Brian is one of the Founders of the Bathhouse Theatre and was artistic director there from 1970 to 1975. Regionally, he has appeared in over 30 productions for the Berkeley Repertory Theatre, and at the Denver Center Theatre, Marines Memorial Theatre in San Francisco, the Portland Repertory Theatre, Eureka Theatre in San Francisco and the Oregon Contemporary Theatre. He won a Dramalogue award for his portrayal of Gaev in *The Cherry Orchard* in San Francisco, and Dramalogue ensemble awards for *The Norman Conquests* and *The Art of Dining*.



Michael Winters
Paul Blair

Michael Winters recently appeared in *Aristocrats* at Intiman. He returned in June from San Francisco where he appeared in *The Imaginary Invalid* and *Twelfth Night* at the American Conservatory Theatre and *Man and Superman* at the Berkeley Rep. During the past two seasons at ACT, he has been seen in *The Falcon*, produced as part of the Goodwill Arts Festival, *Woman in Mind*, *Red Noses*, *Principia Scriptoriae*, the world premieres of *Happenstance* and *God's Country* and as Scrooge in *A Christmas Carol*. Michael has also appeared in *Rosencrantz and Guildenstern are Dead*, *Angel Street* and *Hard Times* at Intiman. In addition, he has performed with the Denver Center Theatre and the PCPA/TheatreFest.

LATE NIGHT COCKTAILS & SATAY BAR

Asian Edibles.

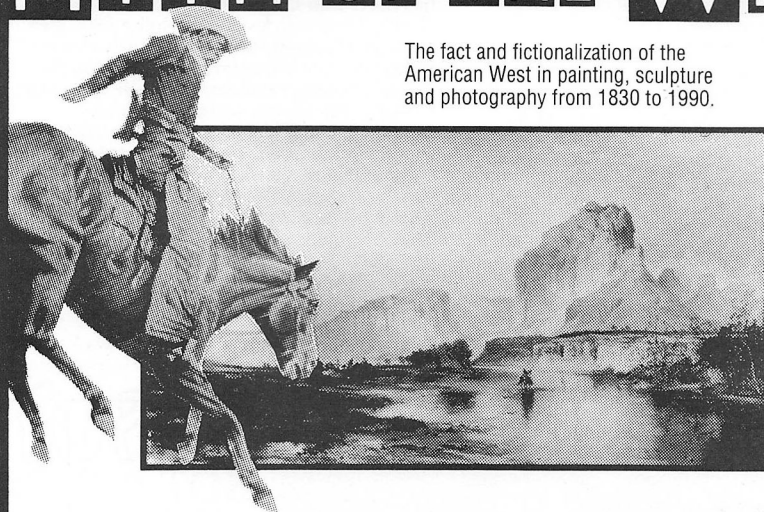
Give Wild Ginger Gift Certificates.

WILD GINGER
ASIAN RESTAURANT & SATAY BAR

1400 WESTERN AVENUE ♦ 623-4450

MYTH OF THE WEST

The fact and fictionalization of the American West in painting, sculpture and photography from 1830 to 1990.



Sept. 16 - Dec. 2, 1990

Major support from Pacific First Bank.

Additional support from the Kreielsheimer Foundation, PONCHO, the Foster Foundation and Gull Industries, Inc. 543-2280



Henry Art Gallery

The Art Museum of the University of Washington

Le Sommelier

Take A Trip Through The Arboretum To
Seattle's Only Wine Bar

Offering A Selection Of Fine Wines
From Around The World

♦
324-WINE

324-9463

3131 East Madison, Seattle, WA 98112 Fax# 322-7754

Directors and Production Staff

Gregory A. Falls, Founding Director

is the founder of ACT and the Young ACT Company. He adapted ACT's version of *A Christmas Carol* in 1976. He has directed over 70 productions at ACT in 23 years. 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 selected by Time magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves* and *A Wrinkle in Time*. 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.

Jeff Steitzer, Artistic Director

came to ACT in 1985 as resident director, and was appointed Artistic Director in 1988. He has directed ACT's productions of *Four Our Fathers*, *An American Comedy*, *Red Noses*, *A Walk in the Woods*, *The Downside*, *Principia Scriptoriae*, *A Chorus of Disapproval*, *Merrily We Roll Along*, *The Diary of a Scoundrel*, *March of the Falsettos*, *On the Razzle*, *Tales from Hollywood*, *The Jail Diary of Albie Sachs*, *Maydays*, *End of the World*, *Cloud 9* and *A Christmas Carol*. Among the numerous productions he has directed locally are *The Day They Came From Way Out There*, *Knuckle*,

Gossip, *Filthy Rich*, *The Paranormal Review*—and the *Illuminatus!* trilogy for The Empty Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* for the Bathhouse; and *Pinnocchio* and *The Best Christmas Pageant Ever* for the Seattle Children's Theatre. In 1981 he was an NEA Directing Fellow at The Guthrie and in 1982 he served as an NEA Artistic Associate to the Actors Theatre of St. Paul, where he staged *We Won't Pay! We Won't Pay!* and where his productions of *Tartuffe* and *How the Other Half Loves* won Twin Cities Drama Critics KUDOS for Best Direction. Jeff also has directed for the Alliance Theatre Company in Atlanta, the Portland Center Stage, Chicago's Goodman and Wisdom Bridge Theatres, the Berkeley Rep, and elsewhere around the country.

Phil Schermer, Producing Director

has been with the theatre for over 20 years, during which he designed lighting for a great many productions, including *Lloyd's Prayer*, *God's Country*, *Glengarry Glen Ross*, *On the Razzle*, *Painting Churches*, *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fashen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadowbox*, and many more. At the Empty Space he designed lighting for *Loot*, *The Mystery of Irma Vep*, *American Buffalo*, *A Prayer for My Daughter*, *Heat*, and *Dulsa*, *Fish*, *Stas*, and *Vi*. He also designed lighting for the Rep and its Second Stage and sets for ACT, The Second Stage, the Empty Space, and The Bathhouse.

Susan Trapnell Moritz, Managing Director

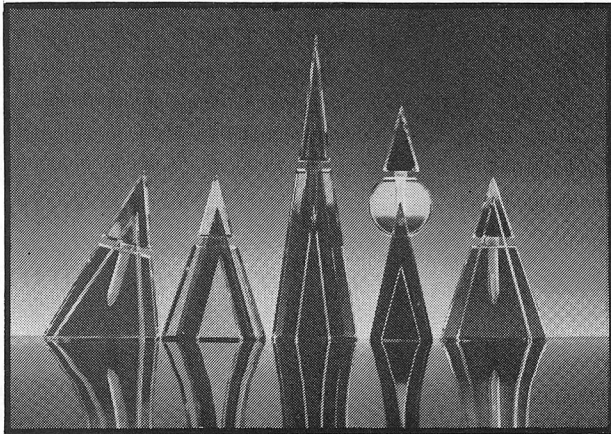
has been with ACT since 1982. Before that she spent four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a UNESCO bilingual aide to writing and editing positions in the Washington D.C. area. She worked with the National Urban League and also taught English in Algeria. She holds a B.A. in French from the University of North Carolina and attended the University of Lyons in France, and has done graduate work in dance education at George Washington University.

David Ira Goldstein, Associate Artistic Director and Director of Hapgood

has directed *Lloyd's Prayer*, *The Falcon*, *Woman in Mind*, *Breaking the Silence*, *The Voice of the Prairie*, *God's Country*, *Glengarry Glen Ross*, and co-directed *Red Noses* at ACT. He directed *Speed-the-Plow*, *The Mystery of Irma Vep* and *Loot* at The Empty Space. David was Associate Artistic Director of Actors Theatre of St. Paul from 1983 to 1987 where his productions included *Disability: A Comedy*, *The Grand Hunt*, *The Hothouse*, *Careless Love*, *The Barber of Seville*, *Bluegrass*, *4:45 A.M.* and *Chug*. While at Actors Theatre his production of George Sand's *Minnesota* travelled to the Edinburgh International Festival in Scotland. Other credits include the Arizona Theatre Company (*The Boys Next Door* and *I'm Not Rappaport*), Alaska Rep (*Steel Magnolias*), Mixed Blood (*A Map of the World*, *Beyond Therapy* and *Liquid Skin*), Quicksilver Stage (*Painting It Red*), Illusion Theatre (*Overnight*, *No Place To Park* and *Southern Cross*), Tacoma Actors Guild and Portland Rep. David has been a visiting instructor at the University of Minnesota and the University of Northern Iowa, taught acting at The Children's Theatre Company of Minnesota (where he directed *Cinderella* last winter) and was a co-founder of Minnesota Young Playwrights. He has served as an on-site reporter for the National Endowment for the Arts for the past six years.

Tom Stoppard, Playwright

has written plays including *Rosencrantz and Guildenstern are Dead*, *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (a play for one actor and orchestra written with Andre Previn), *Night and Day* and *The Real Thing*. For Ed Berman's company in London he wrote *Dogg's Our Pet*, *Dirty Linen*, and *Dogg's Hamlet*, *Caboots Macbeth*. His translations and adaptations include *On the Razzle* (ACT 1986), *Undiscovered Country*, *Rough Crossing* and *Dalliance*. His plays *The Real Thing*, *Rosencrantz and Guildenstern are Dead* and *Travesties* won Tony awards and London Evening Standard Awards. His plays *Night and Day* and *Jumpers* also won London Evening Standard Awards. In addition, he has written screenplays for Steven Spielberg's *Empire of the Sun*, *Brazil* (which was nominated for an Academy Award), *Despair* and *The Human Factor*. Mr. Stoppard has just completed directing his first film, a revised *Rosencrantz and Guildenstern are Dead* starring Richard Dreyfuss, Roger Rees and Robert Lindsay. The film recently won the Golden Lion, top prize at the 47th Venice Film Festival.



Architectural glass by Stephen Jon Clements

HOT GLASS TALENT

original work in glass furniture, jewelry, decorative and functional pieces at affordable prices.

VOTED
BEST NEW STORE
1989 Best of Seattle Poll

206/728-2332
2030 Western Avenue

One block north of Pike Market
Monday - Saturday, 10 - 6 • Sunday, 12 - 5

PHOENIX
RISING
GALLERY

Scott Weldin, Set Designer

has designed quite a few productions at ACT, including *Red Noses*, *The Downside*, *Mrs. California*, *Merrily We Roll Along*, *Diary of a Scoundrel*, *March of the Falsettos*, *Tales from Hollywood*, *End of the World*, *The Odyssey*, *The Dining Room*, *The Gin Game*, *Billy Bishop Goes to War*, *Getting Out*, *Buried Child*, *Artichoke* and *Otherwise Engaged*. Local credits include *Death of a Salesman*, *Landscape of the Body*, *Hunting Cockroaches*, *That's It Folks*, *Happy Days* and *Feast of Fools* for the Seattle Repertory Theatre; and *Angel Street*, and *Hobson's Choice* for Intiman. Scott's designs for the Empty Space Theatre include *5th of July*, *Room Service*, *The Workroom*, *Still Life*, *Talley's Folly*, *Mensch Meier*, *Oktoberfest*, *K2*, *Execution of Justice*, *Beyond Therapy*, *Don Juan*, *The Overgrown Path* and *Drinking in America*. Other credits include *Feast of Fools* Off-Broadway and the American premiere of *Red Noses* at Chicago's Goodman Theatre. Other scenic design work includes *Diary of a Scoundrel* for Berkeley Repertory Theatre, *Sea Marks* and *Noises Off* for Oregon Shakespeare Festival, *Betrayal* and *Mass Appeal* for Tacoma Actor's Guild, *Boy Meets Girl* for the Bathhouse Theatre, and *The Crucible*, *The Black Cross*, *Tartuffe* and *Wedding Band* for Milwaukee Repertory Theatre. Scott has taught at Wichita State University in Kansas and at Seattle University. He has an MFA in design from the University of Washington where he is a part-time member of the School of Drama faculty. This fall he will begin teaching at the University of Puget Sound in Tacoma.

Rick Paulsen, Lighting Designer

is pleased to be working at ACT for his seventh season. He has designed lighting for *Four Our Fathers*, *An American Comedy*, *Woman In Mind*, *Happenstance*, *Red Noses*, *A Walk in the Woods*, *Breaking the Silence*, *The Downside*, *The Voice of the Prairie*, *Principia Scriptoriae*, *A Chorus of Disapproval*, *The Jail Diary of Albie Sachs*, *Tales From Hollywood*, *The Diary of a Scoundrel*, *March of the Falsettos*, *End of the World* and *Angels Fall*. In addition to his work at ACT, Rick lighted *The Rivals*, *Waiting for Godot* and *The Aristocrats* at Intiman this year. In the Seattle area, Rick's work has been extensively represented at the Empty Space, Intiman, Seattle Rep, Seattle Opera, Seattle Children's Theatre and at St. James Cathedral. Some of his favorite productions have been *Through the Leaves*, *Execution of Justice* and *Overgrown Path* at the Empty Space; *Landscapes of the Body* and *Frankie and Johnny in the Claire de Lune* at Seattle Rep; and *Angel Street* and *Road to Mecca* at Intiman. Also, Rick has served as Tour Lighting Designer for the Rep's tours of *Tartuffe* and *Hogan's Goat* in 1988 and *Cat on a Hot Tin Roof* in 1989. Outside Seattle, Rick has designer lighting for *The Crucible* at Milwaukee Rep, Jeff Steitzer's production of *Red Noses* at the Goodman Theatre in Chicago, *Two Gentlemen of Verona* at the Denver Center, *Not About Heroes* at the Oregon Shakespearean Festival and *The Miser* at the Festival's Portland Center Stage. Also, Rick first designed professionally on five productions at the Oregon Contemporary Theatre in Portland. For the past six years, Rick has taught lighting at Cornish College of the Arts.

Rose Pederson, Costume Designer

most recently designed *Lloyd's Prayer* at ACT. Rose also designed costumes for Bill Irwin's *Largely/New York* which recently ran on

Broadway. Her other credits at ACT include *Woman in Mind*, *The Downside*, *Glengarry Glen Ross*, *Biloxi Blues*, *Merrily We Roll Along*, *Other Places*, *Theseus and the Minotaur*, *Brighton Beach Memoirs*, *Mrs. California* and *The Odyssey*. Her work at the Seattle Rep includes *Robbers*, *The Heidi Chronicles*, *That's It, Folks!*, *Frankie and Johnny in the Claire de Lune*, *Hunting Cockroaches*, *The Beauty Part*, *The Understanding*, *Landscape of the Body* and *Happy Days*. Rose's work has also been seen in Seattle at the Empty Space, Intiman, Tacoma Actors Guild, The Group, Seattle Children's Theatre, The Bathhouse and New City Theatre.

David Hunter Koch, Sound Designer

served as the Songworks Director for ACT, as well as a performer and designer. He was seen in ACT's Mainstage productions of *March of the Falsettos* and *Merrily We Roll Along*. David composed scores and created sound designs for Mainstage productions of *Woman In Mind*, *The Voice of the Prairie*, *Biloxi Blues*, *The Marriage of Bette and Boo*, *On the Razzle*, *Quartermaine's Terms*, *End of the World*, *Other Places*, *The Greeks*, *Cloud 9*, *Top Girls* and *Thirteen*. He has been music director of ACT's production of *A Christmas Carol*. David has also composed the music for Seattle Children's Theatre's presentation of *The Best Christmas Pageant Ever* and sound design for *Up the Down Staircase* and composed for the Empty Space's *The Mystery of Irma Vep*. As a 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*, *The Persian Princess*, *Theseus and the*


Minotaur and *A Wrinkle in Time*. As an actor and singer, David was seen in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a new musical by Scott Warrender called *The Lights of Arnold*. David has also performed at the Seattle Rep, the 5th Avenue, the Group, the Empty Space, New City Theatre, Skid Road Theatre and the Bathhouse Theatre. He is currently Producing Director of Seattle's Cabaret De Paris.

Judith Shahn, Dialect Coach

has been dialect coaching at ACT for the last seven years, mostly for *A Christmas Carol*, where she also played Mrs. Fezziwig and Charwoman in the 1985 production. Last season she appeared as Marguerite in *Red Noses*. Judith has coached at the Seattle Rep, Civic Light Opera and consulted for numerous theatres and schools in the Seattle area. She is currently teaching voice for the University of Washington's Professional Actor Training Program (PATP) and is in the process of training with Kristin Linklater to become a certified Linklater teacher.

Joan Toggenburger, Stage Manager

first came to ACT this year as stage manager for *An American Comedy* and then *A Normal Life*, and other local credits include *Etta Jenks* at the Empty Space Theatre. Joan spent most of 1989 touring Europe, the U.S. and the Middle East with the American Indian Dance Theatre. She was a resident stage manager for seven years at the Los Angeles Theatre Center.



THAI CUISINE and CATERING

Lunch Mon-Fri 11:30-3:00
Dinner Mon-Sat 5:00-10:00
Closed Sunday

Walking Distance to
Seattle Center. Just 1 Block
West of Queen Anne Ave!

"Thai food at its best"

118 West Mercer • 281-8833



TWO FLOORS OF LIVELY EUROPEAN DESIGN.

310 Broadway East • 325-1771
Weekdays 10-8, Saturday 10-6, Sunday 11-5
Validated parking at the Broadway Market.

PERSONAL BEST varies widely with each individual child. For a child to achieve it... intellectually, socially, emotionally... requires a highly personal environment. Small classes. Skilled teachers. The flexibility to meet individual needs.

Eleanor Siegl
Founder
Director Emeritus

The Little School

For enrollment information, call
827-8708



Ages 3 thru 12
2812 116th Avenue NE, Bellevue, 98004

ACT Board and Staff

ACT gratefully acknowledges the following for their assistance in the production of Hapgood:

American Passage
The Empty Space Theatre
The Seattle Repertory Theatre
The University of Washington School of Drama
Martin Audio Group
Shepard Ambulance
Irene Coffman, Lake Washington Senior High School

ACT gratefully acknowledges the following for their donations for the opening night party:

A La Francaise
Queen Anne Q.F.C
Queen Anne Thriftway
The Pink Door
Cutters
Pacific Desserts

"Tickets Please,"

a program through which ACT offers complimentary tickets to regional community groups and social service agencies, has been generously underwritten this year by a grant from



A Contemporary Theatre

Directors

Gregory A. Falls
Founding Director

Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

Board of Trustees

Jane H. Milholland
Chairman

Donald B. Paterson
President

Douglas E. Norberg
Vice President

Walter Walkinshaw
Secretary

Patrick J. Dineen
Treasurer

Richard C. Clotfelter
Immediate Past Chairman

Ellsworth C. Alvord, Jr., M.D.

Victoria D. Anderson

Margaret Bullitt Schmechel

Aubrey Davis

Linda Davis*

Margo Fagerholm

Andrew Fallat

Gregory A. Falls*

Frank Fleetham

Kathryn A. Gerlich

Sara Comings Hoppin

George Hutchinson

Charles Ketteman

David Landes

E. Keith Larson

Jane W. Lyons

Cynthia Stroum Meagher

Dr. Charles Nolan

William Pettit

Suzanne Puckett

Katherine L. Raff

Catherine Roach

Jo Anne Rosen

Gilbert Scherer

Nadine H. Troyer

Kenneth S. Weiner

George Willoughby, Jr.

Dr. William Womack

*ex officio

Advisory Council

Rosemary (Wade) Ballinger

P. Cameron DeVore

Jacquetta Blanchett Freeman

Carolyn H. Grinstein

C. David Hughbanks

George Lhamon

Senator Ray Moore

Nadine H. Murray

Pamela Powers

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.

Staff

Artistic

David Ira Goldstein
Associate Artistic Director

Steven E. Alter
Literary Manager

Administration

Allison Narver
Administrative Assistant

James Verdery
Data Processing Manager

Chris Chambreau
Mailroom/Computer Coordinator

Janet Upjohn
Operations Director

Erin McGaughan
Receptionist

Communications

Michael Sande
Press & Public Relations Director

Teri Mumme
Marketing Director

Pete Edwards
Public Relations/Marketing Associate

Chris Bennion
Photographic Services

Development

Laurie Merwin
Development Director

Mary K. Stevens
Development Manager

Gartha Ferrand
Development Assistant

Capital Campaign

Susan Trapnell Moritz
Campaign Director

Michael Eagan & Associates
Campaign Management

Scott Claeys
Office Assistant

Box Office

Patricia Burget
Box Office/Subscriptions Manager

Laura Robbins
Assistant Box Office Manager

Martin Friedman
 Jonathan Hochberg
 Salah F. Mason
Box Office Assistants

Front of House

Terry Hayes
House Manager

Meg Frodel
Assistant House Manager

Tory Babbit
 Emily Bayne
 Jennifer Berke
 Andy Brown
 Nate Johnson
 Laura King
 Carol Lieske
 Liza Powell
 Airi Shaffer

Jason Stewart

Steve Turner

House Staff

All Seasons Cleaning
Janitorial Service

Production

James Verdery
Production Manager

Jody Briggs
Assistant Technical Director, Electrician

Renee D. Reilly
Assistant to Producing Director

Diana Rodriguez
Assistant to Production Manager

Al Nelson
Scene Shop Foreman/ Production Carpenter (IATSE #15)

Norbert Herriges
Lead Carpenter (IATSE #15)

Joseph Lund
Carpenter

Glynn Bartlett
Scenic Artist

Carolyn Keim
Costume Shop Manager

Constance Rinchiuso
Cutter

Helen Burling
First Hand

Joyce Degenfelder
Wig Master

Sally Mellis
Dresser

Joan Toggenburger
Stage Management

Shawn Robertson
Properties Master

Brandon Zebold
Properties/Paint Artisan

Szonja Fillion
 Mary Corrales-Diaz
Production Interns

Special Services

Services for Hearing and Sight Impaired

ACT is pleased to offer sign-interpreted performances on the following dates:

Hapgood— Friday, November 9 at 8:00 p.m.

A Christmas Carol— Tuesday, December 4 at 6:00 p.m.

These sign-interpreted performances are made possible through a generous grant from SAFECO Insurance Companies.

Special half-price tickets are available to the hearing impaired. Please contact the Box Office at 285-5110, TDD 285-3224, for more information and to reserve seats. Scripts are available upon request.

Assistive Listening Devices

Assistive listening devices are available at no charge for all performances (except those which are audio-described — November 11 and December 5). Please see the House Manager before a performance to check one out. Please contact the Box Office at 285-5110 for more information. Scripts and pen lights are available upon request.

ACT Assistive Listening System is made possible through a generous grant from Ackerley Communications, Inc.

Audio-Described Performances

ACT is please to offer audio-described performances for the visually impaired for the first time in 1990. This service offers background information about the play, the director, the designers, and actors. It includes short segments of the actors' voices in character as an aid to identification. During the performance, a narrator gives an on-going description of the action.

Special half-price tickets are available to the visually impaired for audio-described performances on the following dates:

Hapgood — Sunday, November 11 at 7:00 p.m.

A Christmas Carol — Wednesday, December 5 at 6:00 p.m.

Call the ACT Box Office at 285-5110 for more information and to reserve seats.

CLASSIC DECISIONS

HELP US PLAN OUR WEEKEND AND YOU COULD WIN ONE OF YOUR OWN!

At Classic KING FM, we play over 4,000 different works—great music that has stood the test of time. But on November 16, 17 and 18, we'll count down the top fifty *greatest* classical hits, and we need your help to make those selections.

Fill out the ballot below and vote for your five favorites. Just for entering, you may win a weekend getaway. And you'll be helping us plan our top fifty Classical Music Weekend. Sponsored in part by: Bergman Luggage and Magnolia Hi Fi.



THESE ARE MY FAVORITES (IN ORDER OF PREFERENCE):

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

NAME _____

ADDRESS _____ STATE _____ ZIP _____

CITY _____ AGE _____ MALE _____ FEMALE _____

PHONE _____

____ Please put me on the mailing list for the Classic KING FM quarterly newsletter.

MAIL TO: 333 DEXTER AVENUE NORTH, SEATTLE, WA 98109

Classic
KING FM 98.1

CONTEST RULES: One entry per person. Must be 18 or older. Entries must be written on an official ballot, no mechanically reproduced copies will be accepted. All entries are due to KING FM by Thursday, November 8, 1990. The drawing will be held on Friday, November 16 and winners announced during the Classical Music Weekend, beginning November 16 at 6 p.m. Winners will be notified by mail. Contestants need not be present to win. Dates of weekend packages are based on availability of accommodations. Void where prohibited by law. No purchase necessary. No substitution of prizes is permitted. Employees of KING Broadcasting and participating sponsors not eligible.