

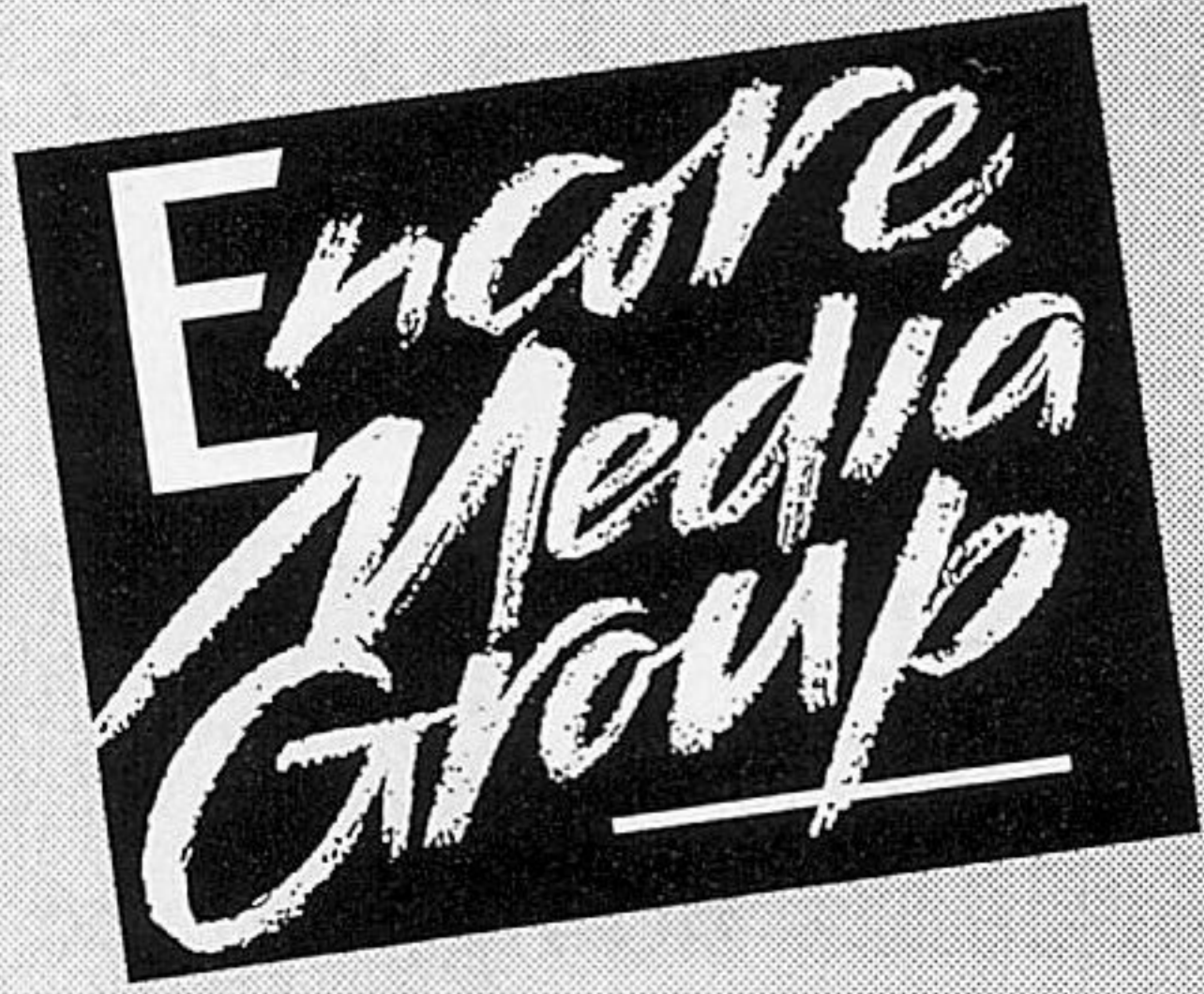
Old Wicked Songs

Written by Jon Marans



directed by Leslie Swackhamer

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Old Wicked Songs

by Jon Marans

directed by Leslie Swackhamer

SEPTEMBER 11 - OCTOBER 12, 1997

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THE PLAYWRIGHT

Jon Marans' play *Old Wicked Songs* was a 1996 Pulitzer Prize Finalist for Drama and nominated for the Best Play by the Drama League. *Old Wicked Songs* was first presented at the Walnut Street Theatre in Philadelphia; then in New York by the Barrow Group and Daryl Roth at Playhouse '91, subsequently moving to the Promenade Theatre where it ran for seven months. It was also produced in England — first at the Bristol Old Vic, then in London's West End at the Gielgud Theatre, starring Bob Hoskins.

Old Wicked Songs is being translated for productions planned for Germany, France, Italy, Argentina, Uruguay, New



Zealand, Australia, Turkey, Sweden, Norway and Canada.

His play *Child* won the Preston Jones New Play Award in Houston at Chocolate Bayou Theatre. Mr. Marans' film and television work includes writing for *The New Carol Burnett Show*

on CBS and as a script editor for Stonebridge, Michael Douglas' production company at Columbia Pictures.

A graduate of Duke University in mathematics, Mr. Marans also studied at Lehman Engel's BMI Musical Theatre Workshop and has written lyrics for many composers, including Charles Strouse, Edward Thomas, Dan Levine and Galt MacDermot.

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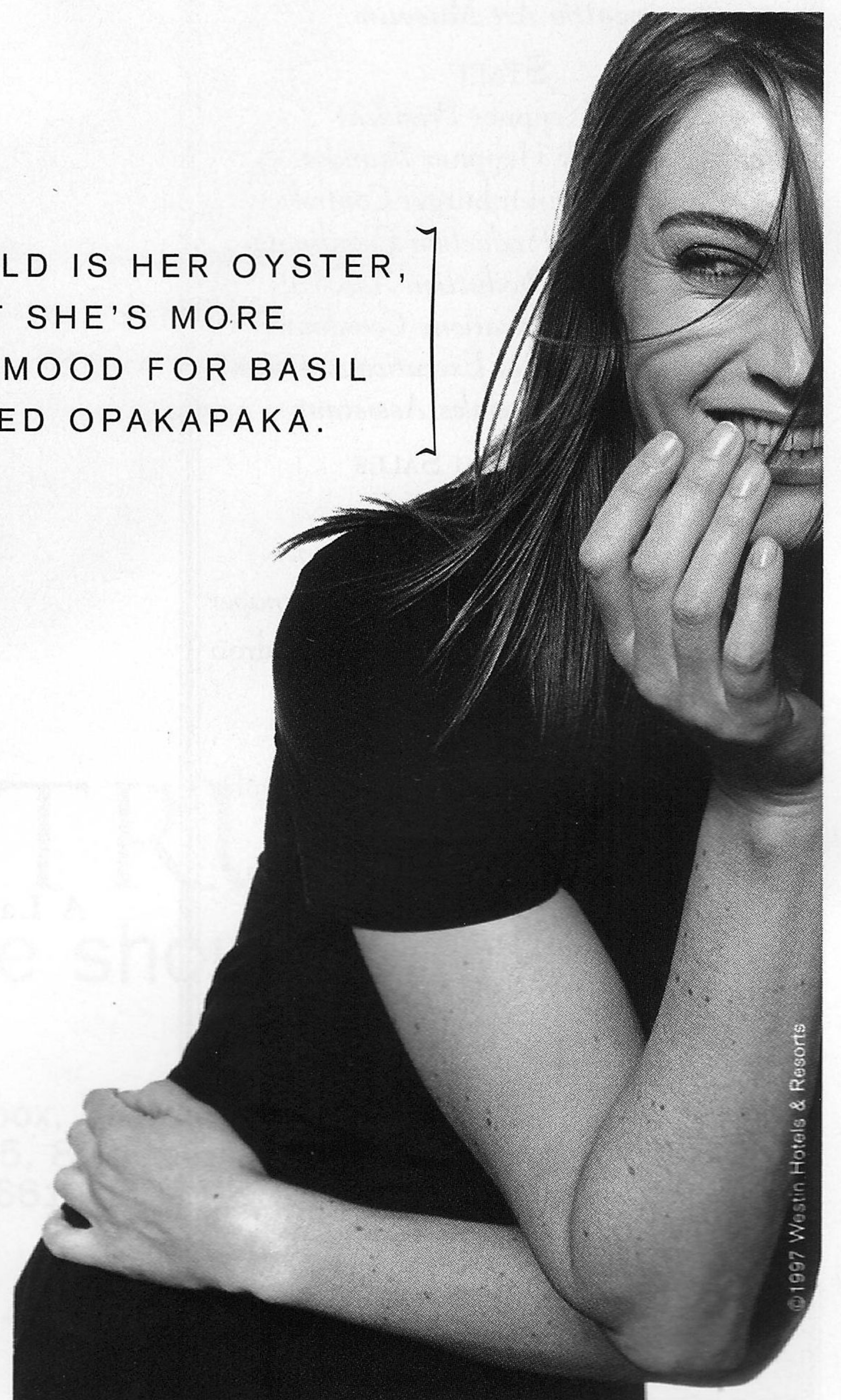


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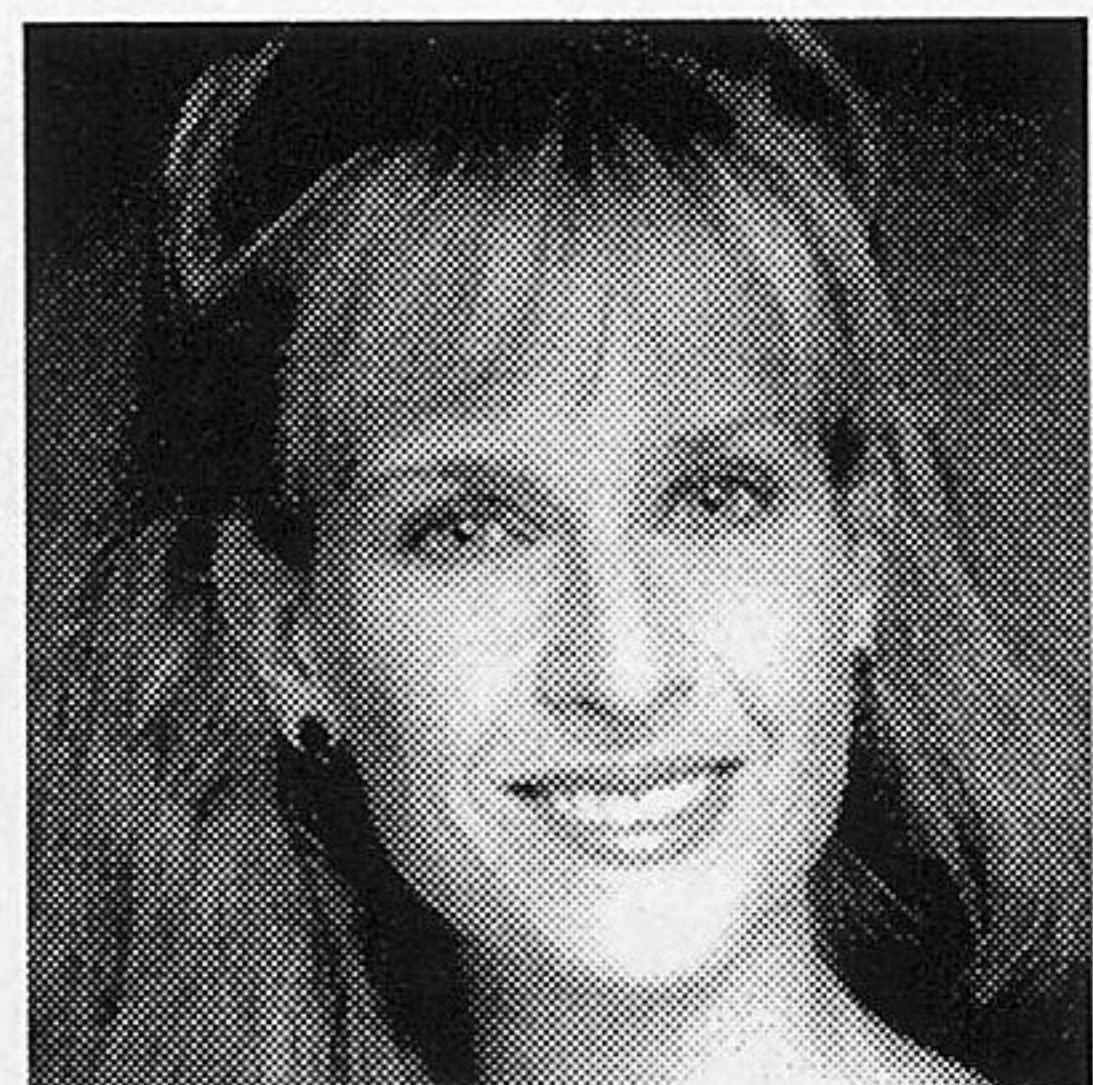
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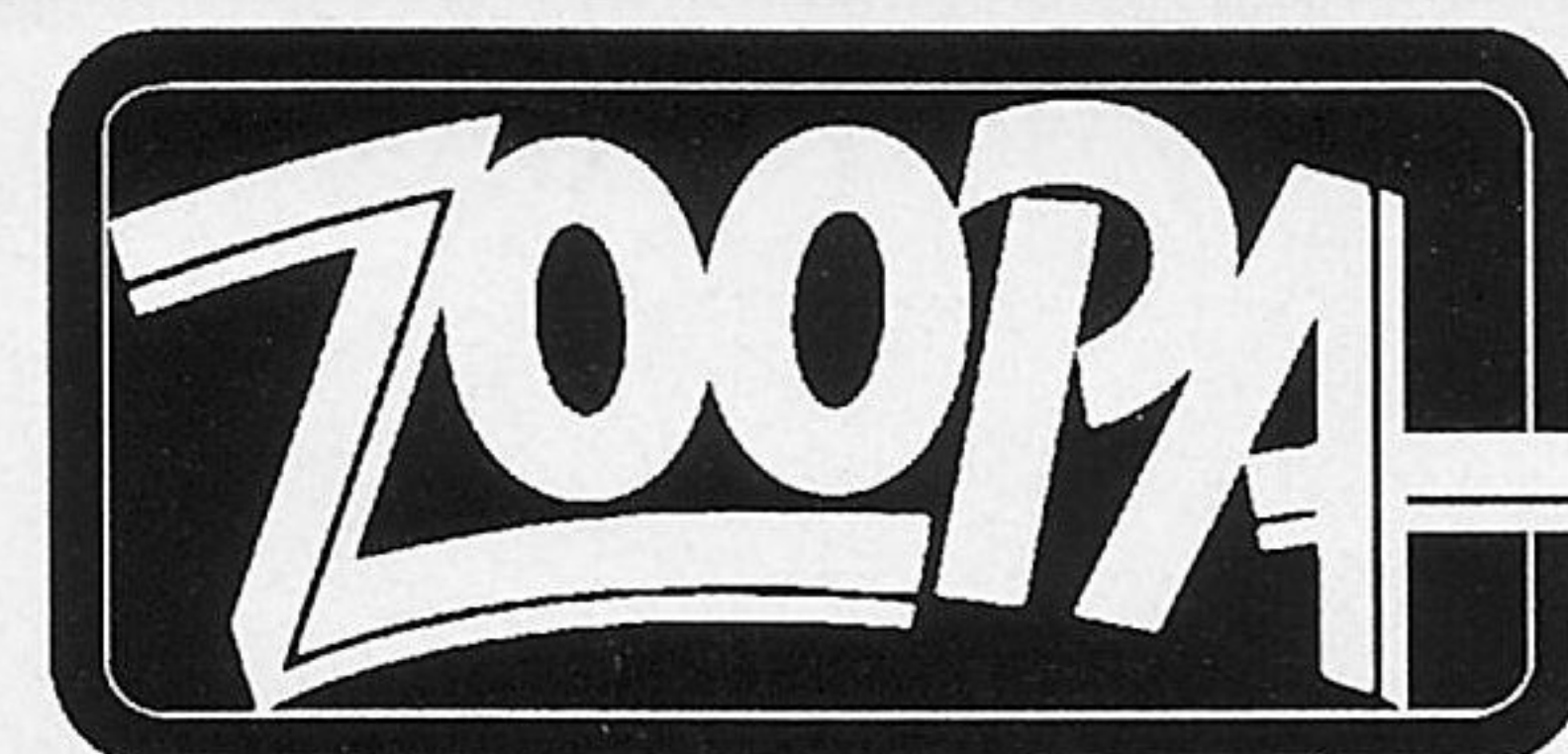
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Things Left Unsaid: ROBERT SCHUMANN'S *DICHTERLIEBE*

by Dr. Theodore Deacon

Romantic music had few advocates more passionate than Robert Schumann (1810-1856). He was in many ways the epitome of the romantic genius. A dashing, troubled figure, his restless talents wavered constantly between insightful brilliance and near madness. Frustrated as a piano virtuoso by a self-inflicted hand injury, Schumann took up composition virtually self-trained, producing music of startling novelty and originality.

Like so many other romantics, Schumann also pursued serious literary ambitions, gaining prominence and respect as a music critic and cultural philosopher. In his writings he created two personas to reflect the dual nature of his aesthetic character, Florestan and Eusebius — the former aggressive and revolutionary, the latter thoughtful and lyrical. As artistic in life as in his mind, Schumann's writings and compositional style display a roguish intensity, calling for the rejection of older aesthetics and actively striving for greater expressive freedom and refinement. It was an intensity dangerously interlinked with his struggles with depression, self-destruction, asylum commitment, and early death.

As a writer, Schumann was scrupulously conscious of the use and meaning of words. Combining this acumen with a musical style noted for its pliable melody and boldly innovative harmony, Schumann emerged as one of the finest composers of German art song or *lied*. His legacy of over 300 songs ranks with the finest *lieder* of Schubert, Brahms and Wolf in artistry and complexity of expression. Yet Schumann resisted, indeed vehemently rejected, writing for voice during the first ten years of his creative output, concentrating exclusively on works for solo piano. "All my life I have thought vocal music inferior to instrumental," he wrote in 1839. "I have never considered it great art."

This myopic opinion of vocal music would change radically in 1840, when Schumann's personal life underwent tumultuous upheavals and reversals. Chief among these was his impending marriage to his beloved Clara Wieck after years of bitter struggle with her fiercely disapproving father. Schumann's moody shifts between frustration and joy during this period were particularly manic and he found release in an extraordinary outpouring of *lied*. During the course of this year he composed over 130 songs, nearly half of his total body of work in this genre. The timing is significant as the vast majority of his songs deal with frustrated love or over-sentimentalized expectations of marriage. At the center of his inspiration was Clara, a composer in her own right and a celebrated virtuoso pianist. Schumann obsessively dwelled upon her as his muse, an inspiration for his newly discovered lyric expression. "Oh Clara," he wrote, "what ecstasy it is to finally compose for the voice, it is a rapture I have been missing for too long! . . . As I wrote them, I was all enthralled with you. Romantic maiden, your eyes follow me everywhere! And I am oft reminded that, without such a betrothed, I could never compose such music."

Dichterliebe ("Poet's Love") is the undisputed masterpiece of Schumann's remarkable year of song. It takes the form of a song



Clara Wieck and Robert Schumann, ca. 1840. From Robert Schumann: *Words and Music, The Vocal Compositions*, written by Dietrich Fischer-Dieskau.



cycle, a series of short vocal pieces which lead into one another so as to tell a story. In this lyrical give and take, textual and musical themes are exchanged and transformed, building in tension and momentum, and ending in a dramatic climax — an opera of song. Unlike traditional opera, *Dichterliebe* has no distinct narrative, but consists rather of poignant and progressive reflections on the ambiguously erotic and erratic course of a troubled love affair (many would say a clear reference to his precarious courtship of Clara).

The texts for *Dichterliebe*'s 16 songs come from the *Buch der Lieder* (Book of Songs) by the poet Heinrich Heine. Structurally, the poems are very simple, with straightforward, predictable rhyme schemes. But the tone and imagery of these love poems are elusive and their meanings filled with nebulous irony. The nature of love is often addressed obliquely, the narrator preferring to allude to common Romantic imagery of flowers, birds, sun and stars, even to songs that bring back bitter memories. Rarely is the lover confronted directly, and when she is, as in the poem "Ich grolle nicht" ("I resent you not"), a wholly contradictory meaning is implied. The power of Heine's series of poems is not in what is overtly spoken, but in the lingering implications of what the lamenting narrator leaves unsaid.

Schumann recognized that the voice alone could not express the contrary subtexts of Heine's poems. Calling upon his experience in performing and composing for the piano, Schumann vastly increased the role of the accompanist in this new set of songs. No longer was the piano relegated to supporting the voice with unobtrusive harmonizations. In *Dichterliebe* Schumann makes the piano an equal partner in expressing the poetry's dual intent. In the opening song, "Im wunderschönen Monat Mai" ("In the wondrously beautiful month of May"), where the poem's musings on love are wistful and uncertain, the piano flows through a sequence of restless harmonies that conclude in bittersweet irresolution. The grinding rhythm of "Ich grolle nicht" expresses a barely contained acerbity while its climactic chords cut with such aching dissonance that they pre-echo the convoluted harmonies of Wagner's *Tristan und Isolde*. Sometimes, as in "Ich hab' im Traum geweinet" ("I wept while I was sleeping") the piano drops out altogether, leaving the voice isolated, devastated by loss and alienation. In the concluding "Die alten, bösen Lieder" ("The old, wicked songs") it is the voice that disappears, leaving the piano to drift into a long postlude which reminisces on a poignant motif heard much earlier in the cycle.

Success in performing *Dichterliebe* depends on the vocalist and pianist trading back and forth the central focus and meaning. At times they merge in harmonious understanding, other times they clash with contrary intent. Like the young and old musicians of tonight's play, Schumann's songs impel interpretive artists to release something of their self-importance with the goal of attaining a richer, mutual exploration of the soul.

PIANISTS ON PIANOS

It was all part of a game, really ... In those days, one was blissfully unaware of the responsibility. I just wish I could feel that way again.

— *Glenn Gould, pianist,
on his youth as an adolescent prodigy*

Music is the only art that does not require the censorship of the brain before reaching the heart.

— *Leonard Bernstein,
pianist, composer, conductor*

Le concert, c'est moi.

— *Franz Liszt, composer and pianist*

The most important thing is that the piano has beautiful continuity of sound, that it be a singing instrument, not a detached instrument. The notes must sing like the bel canto singing of the 18th and 19th centuries. I try to sing on the piano. If I don't have a great instrument, I cannot do it. And for me, to sing is necessary.

— *Vladimir Horowitz, pianist*

When playing the piano [in a solo recital], nobody can help you. If something goes wrong, *nobody* can help you.

— *Vladimir Ashkenazy, pianist*

When you play with others, you have the responsibility to keep going no matter what, and you have to transcend yourself; it's like someone's holding a gun to your head.

— *Denise Kahn, pianist and teacher*

Liszt...is an amiable fiend who treats his mistress — the piano — now tenderly, now tyrannically, devours her with kisses, lacerates her with lustful bites, embraces her, caresses her, sulks with her, scolds her, rebukes her, grabs her by the hair, clasps her then all the more delicately, more affectionately, more passionately, more flamingly, more meltingly; exults with her to the heavens, soars with her through all the skies and finally settles down with her in a vale of flowers covered by a canopy of stars... After the concerts Liszt stands there like a victor on the battlefield, like a hero at a tournament. Daunted pianos lie around him; torn strings wave like flags of truce, frightened instruments flee into distant corners, the listeners look at each other as after a cataclysm of nature that has just passed by...and he stands there leaning melancholically on his chair, smiling strangely...

— *Moritz Gottlieb Saphir,
19th century music critic*

People think the life of a touring musician is glamorous. They don't realize the enormous amount of work involved, the incredible toll on the nerves. You have to have nerves of steel to succeed today. Because of jet travel we are expected to be on stage almost every night. This can be exhausting. But let me tell you, the only fun we have, and the only joy we have, is when we are on stage.

— *Philippe Entremont, pianist*

I remember that one of the things we used to do in class was sing the music we were studying. When Van [Cliburn] was involved in one of these exercises, there was an air of total commitment or total hamming or whatever you wanted to call it. But in any case, he looked quite different from anyone else who was singing, or what you might very loosely term "singing." He raised his eyebrows and projected a great deal of emotion — and these were just silly little exercises. It stood out, and I've never forgotten it.

— *Jerome Lowenthal, pianist*

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by Jon Marans

directed by Leslie Swackhamer

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Stephen Hoffman	Mark Anders

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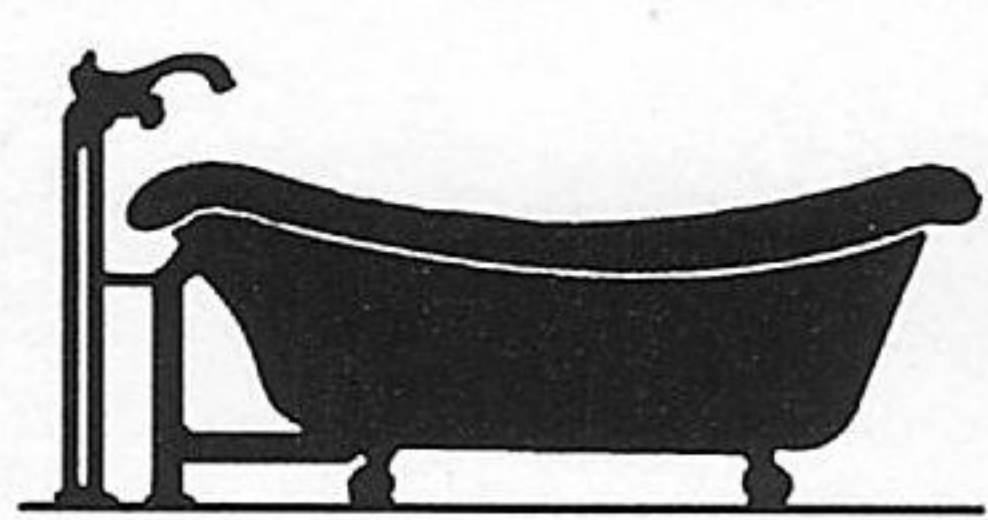
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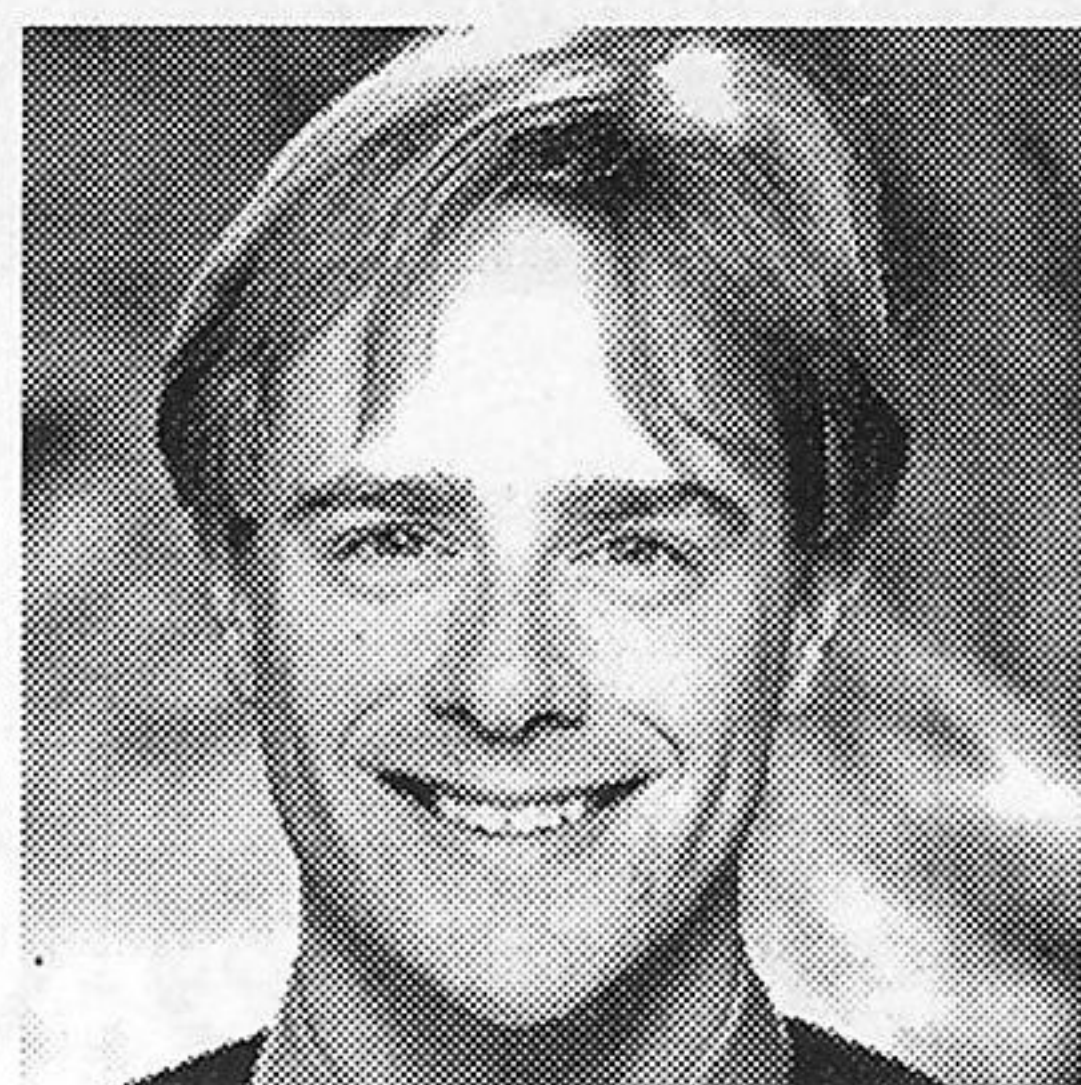
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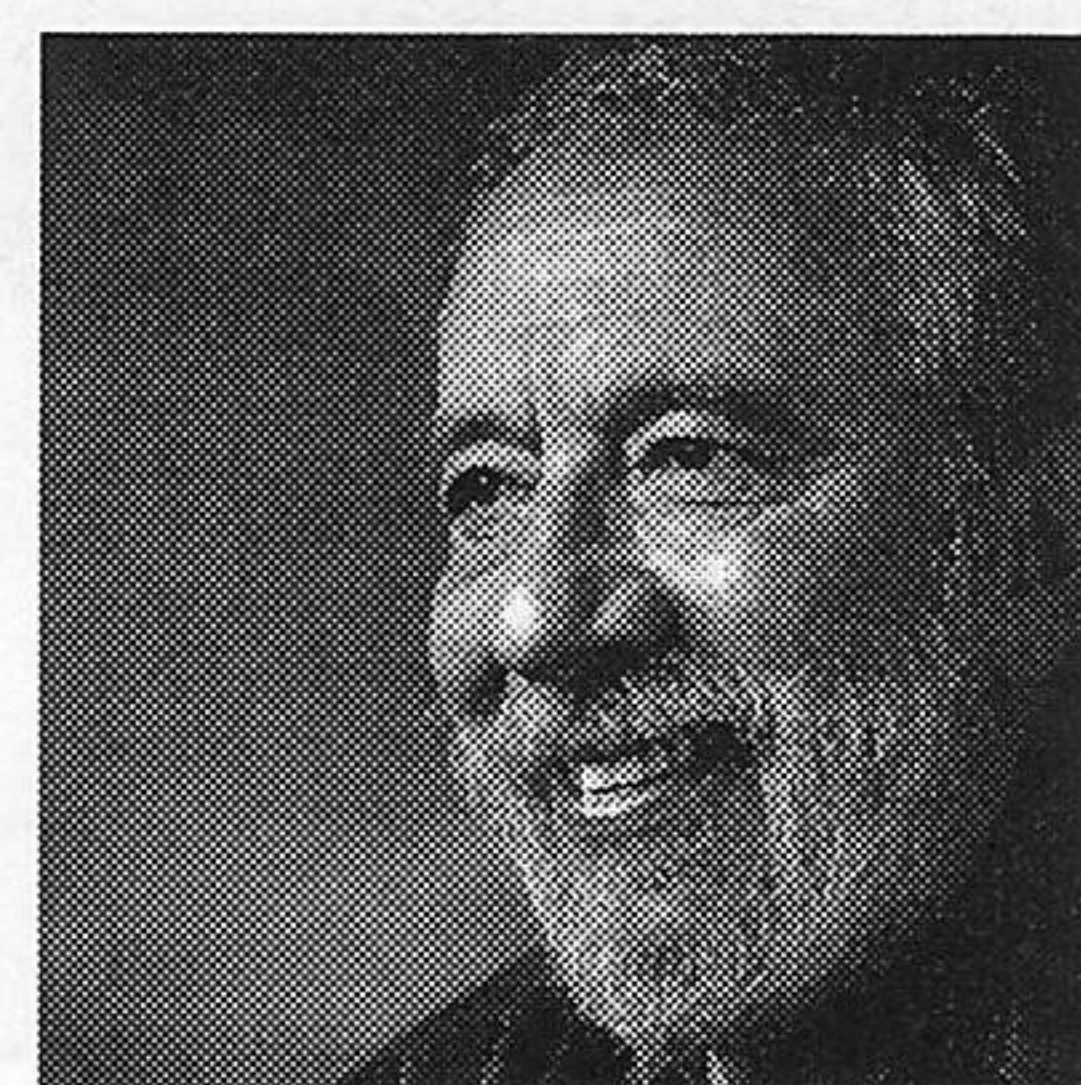
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MARK ANDERS
Stephen Hoffman

Mark Anders recently played Joe Hardy in the Seattle Children's Theatre Hardy Boys sequel, *The Secret of Skullbone Island*; three years ago he originated the role in *The Mystery of the Haunted House*. Previously at ACT he was Fred in *A Christmas Carol*, Chris in *Merrily We Roll Along*, Hennessey in *Biloxi Blues*, the title role in Chad Henry's *Martin* and the Fool in *King Lear*. Mark has been seen at Intiman as Sir Charles in *Smash*, Simon Bliss in *Hay Fever* and Puck in *A Midsummer Night's Dream*. He has also appeared at the Seattle Rep, TAG, and the Bathhouse. As a lyricist, he recently contributed four songs to the Cabaret de Paris' Seattle revue *Geoducks, Broken Domes and Billionaire Nerds*. Hi Gemma!



EUGENE
TROOBNICK
Professor Josef Mashkan

Mr. Troobnick, a founder of Playwrights Theatre Club and The Second City in Chicago, has appeared in seven Broadway plays and 11 Off-Broadway. His movie credits include Woody Allen's latest (as yet untitled) and his numerous television roles include Stavros on *Guiding Light*. An associate professor at the Yale School of Drama, he was in two dozen plays with the Yale Rep. In regional theatre, his roles have ranged from Androcles in Stratford, CT, to Shylock at the Dallas Shakespeare Festival. He has sung professionally in three productions of the opera *Dynamite Tonite!*, and the NBC-TV special *Damn Yankees*. He has acted in 67 cities in the United States, and six abroad.

THE DIRECTOR AND PRODUCTION STAFF

LESLIE SWACKHAMER
Interim Artistic Director
Director, Old Wicked Songs

This season Leslie co-directed *The Nina Variations* and directed *Going to St. Ives*. She previously directed the last two productions of *A Christmas Carol*, as well as *Avenue X* and *Later Life*, and produced ACT's new play development project, FirstACT. As artistic associate for four years at The Cleveland Play House, she developed, directed and dramaturged for the CPH new plays series, DiscoverEADS, the mainstage and the CPH Lab Company. Her productions of Paula Vogel's *The Baltimore Waltz* and the premiere of KC Davis' *LOVE & SCIENCE: an AIDS Diatribe* toured theatres throughout Ohio, and her premiere of David Eliet's *Japanese Ghost Stories* in Bratislava, Slovakia. Leslie has also directed new work for the Intiman Theatre, the Seattle Playwrights Alliance, the Playwright's Center (Minneapolis) and the Cleveland Public Theatre. Numerous world premieres include Paul Monette's *A Country Beyond Tears* (Northern Ohio Live Award of Excellence), Wendy Kesselman's *The Butcher's Daughter* (AT&T Onstage Award) and Anne Harris' *Scenes from the Penitentiary* (Mark Klein Award). Leslie directed the American premiere of Nicholas Wright's *Mrs. Klein*. She produced the U.S. debuts of the National Theatres of the Czech Republic and the Slovak Republic,

and an Eastern European Tour by the Cleveland Play House. She has directed as a guest artist at Case Western Reserve University, the University of Washington, and the University of Southern California. She is the Vice President of Theatre Puget Sound, representing the community of theatres and theatre artists in this region. Once upon a time, she practiced law, representing many entertainment clients. The recipient of a 1996 TCG Observership in new play development, Leslie holds an M.F.A. in directing from the University of Washington and is a member of the Society of Stage Directors and Choreographers. She is married to Ten Eyck Swackhamer, and they reside happily on the non-sliding part of Magnolia.

SUSAN B. TRAPNELL
Managing Director

Susan joined ACT in 1982 as Administrative Manager and became Managing Director in 1989. Susan holds a B.A. in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance education at George Washington University. Prior to coming to ACT, Susan spent four years with Bill Evans Dance Company/Dance Theatre Seattle as Educational Director and then General Manager. She served as a UNESCO bilingual aide in Paris and held writing and editing positions in the

THE DIRECTOR AND PRODUCTION STAFF, CONT.

Washington, DC, area. Other experience includes work with the National Urban League and a teaching position in Algeria. She is the president and past member of the Washington State Arts Alliance, a past member of the King County Arts Commission, a member of the Leadership Tomorrow class of 1992, and a board member of the Downtown Seattle Association. Susan is a native of Arlington, Virginia.

ROBERT A. DAHLSTROM *Set Designer*

Seattle-based since 1971, Bob has designed scenery, lighting and costumes for companies such as American Repertory Theatre in Cambridge, where he collaborated in the premiere of Robert Auletta's new version of the Aeschylus *Oresteia* Trilogy, San Diego's Old Globe Theatre and the San Francisco American Conservatory Theatre. In Seattle his work has been seen at the Seattle Repertory Theatre, Intiman, Seattle Opera and ACT, where his most recent design was for Tennessee Williams' *The Notebook of Trigorin* which opened the 1997 season. He has designed settings and costumes for theatre and opera companies in Norway, Switzerland and Russia, and most recently for the Royal Danish Opera in Copenhagen. Bob teaches at the U.W. School of Drama.

THEODORE DEACON *Music Director*

Theodore pursues a diverse career as a stage director, composer, musicologist and lecturer. A native of the Northwest, he received his Doctorate in Opera Studies from the University of Washington and subsequently served on its faculty as Director of Opera from 1990 to 1996. An authority on early music, he has edited and directed internationally-acclaimed productions of Claudio Monteverdi's *The Coronation of Poppea* and *L'Orfeo*. His numerous credits span the entire history of music theatre, from Hildegard von Bingen's medieval drama *Play of the Virtues* staged at St. Mark's Cathedral, through contemporary operas *The Turn of the Screw* by Benjamin Britten and *Postcard from Morocco* by Dominick Argento.

CAROLYN KEIM *Costume Designer*

Carolyn has designed primarily new plays at ACT, including Steven Dietz' *Handing Down the Names*, *Lonely Planet* and *Trust* as well as Jon Klein's *Betty the Yeti*. Other work at ACT includes *The Gospel at Colonus*, multiple productions of both *Face 2 Face* and *The Falcon* and 11 seasons of *A Christmas Carol*. For the past several years Carolyn has worked extensively for

CenterStage on Mercer Island, including as favorites *Tapestry*, *The Legacy* and *Sight Unseen*. Other recent work has been seen at Village Theatre, Alice B. Theatre, San Jose Rep. and Arizona Theatre Co. where Carolyn will design the world premiere of Dietz' *Rocket Man* in the spring.

JOHN KINGSBURY *Stage Manager*

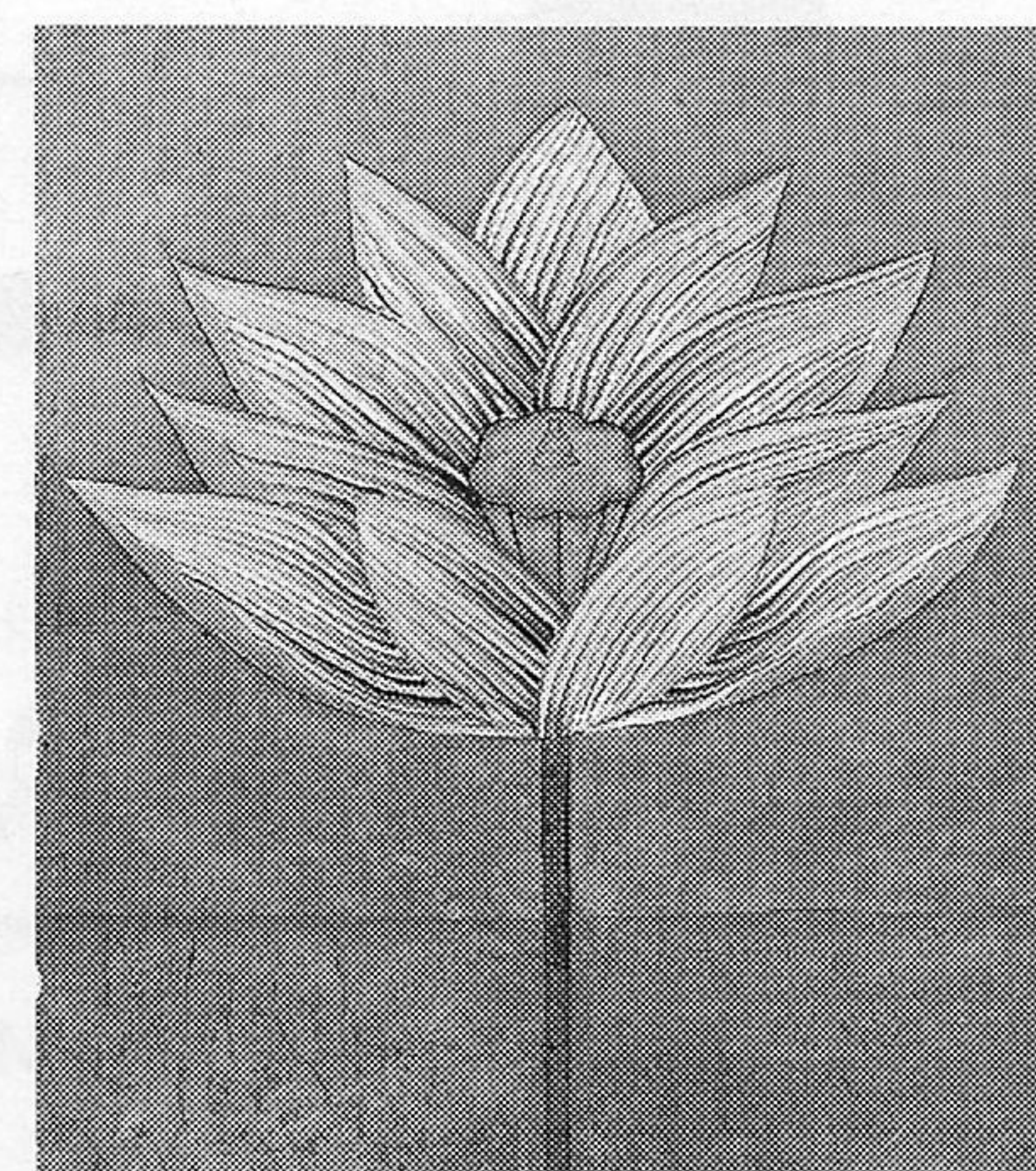
John has stage managed at The Old Globe Theatre, The Alley Theatre, PCPA, The Shakespeare Theatre and the Seattle Rep. Productions at ACT include *Going to St. Ives*; Tennessee Williams' *The Notebook of Trigorin*; *Das Barbecü*; and *My One Good Nerve* with Ruby Dee. John has also served as production manager at Seattle Rep and The Shakespeare Theatre at Folger; associate professor at the University of Wisconsin/Milwaukee; director for *Greater Tuna* and *Season's Greetings*; and designer for Greek Active's *The Best Man* and *King John*. As a Fulbright recipient, John was also managing director for ART and associated with De Nederlandse Opera in Amsterdam. Earlier this year John co-produced Squeaky Quean's production of *'Tis Pity She's a Whore*.

STEPHEN LEGRAND *Sound Designer*

Steve recently designed *Going to St. Ives* at ACT. His work has previously been heard in Seattle in *The Ballad of Yachiyo* at the Seattle Repertory Theatre and in *Twilight: Los Angeles* at the Intiman. He has worked as both a composer and/or sound designer in theaters throughout the United States including the Manhattan Theatre Club, the Huntington Theater of Boston, the Mark Taper Forum, the Berkeley Repertory Theater, and the La Jolla Playhouse. He recently moved to Seattle, vacating his position as resident sound designer for the American Conservatory Theatre in San Francisco.

DAVID MORDEN *Dialect Coach*

David recently served as dialect coach for *Going to St. Ives* and will be playing Marley in this year's production of *A Christmas Carol*, both at ACT. He is the producer for Greek Active, with which he has performed such roles as Adam/Ezra/Orin in *Mourning Becomes Electra*, William Russell in *The Best Man* and Amelia Tilford in *The Children's Hour*. He has performed at ACT (*Sunsets and Glories*), The Shakespeare Theatre and the Utah and Colorado Shakespearean Festivals, among others. He has taught acting (University of Washington), and served as dialect coach (ACT,



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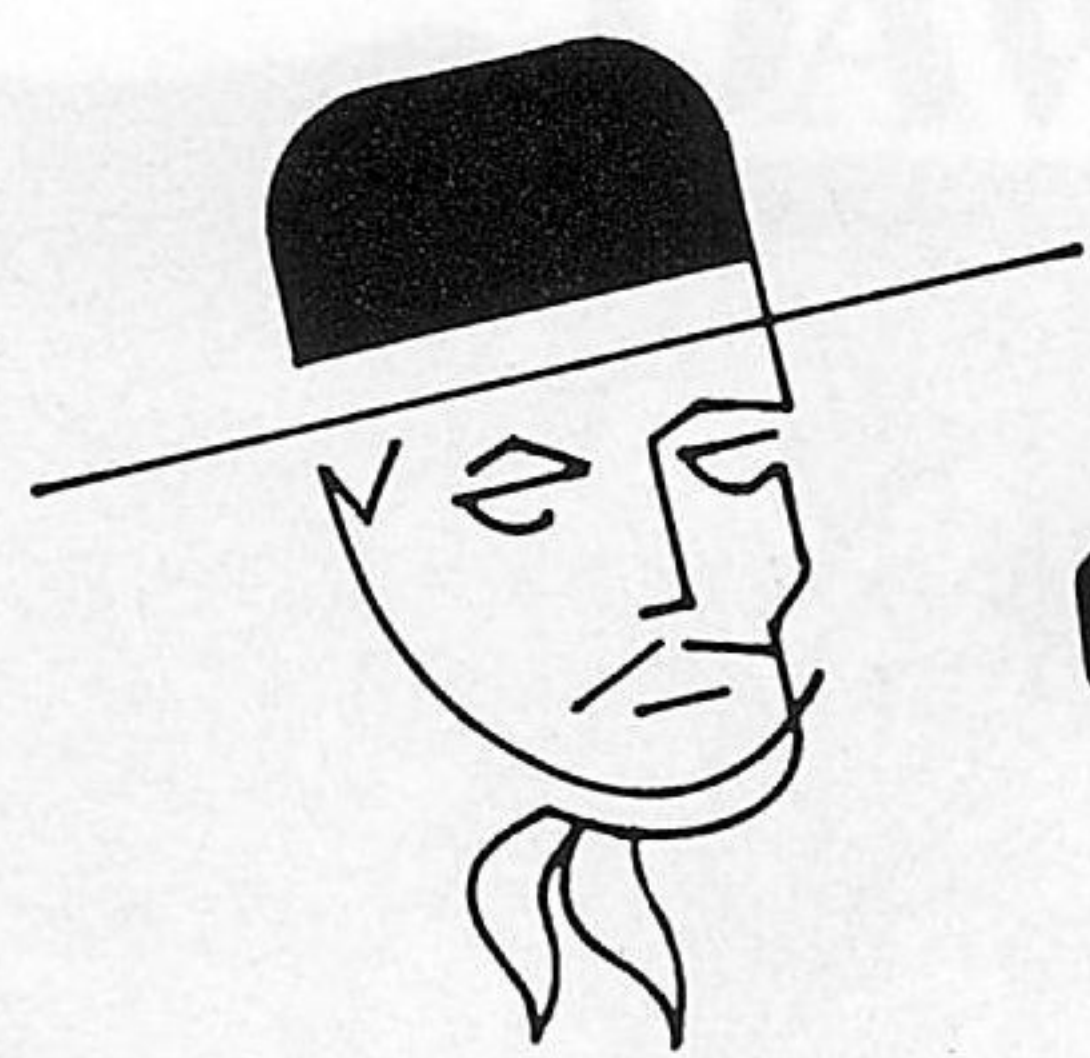


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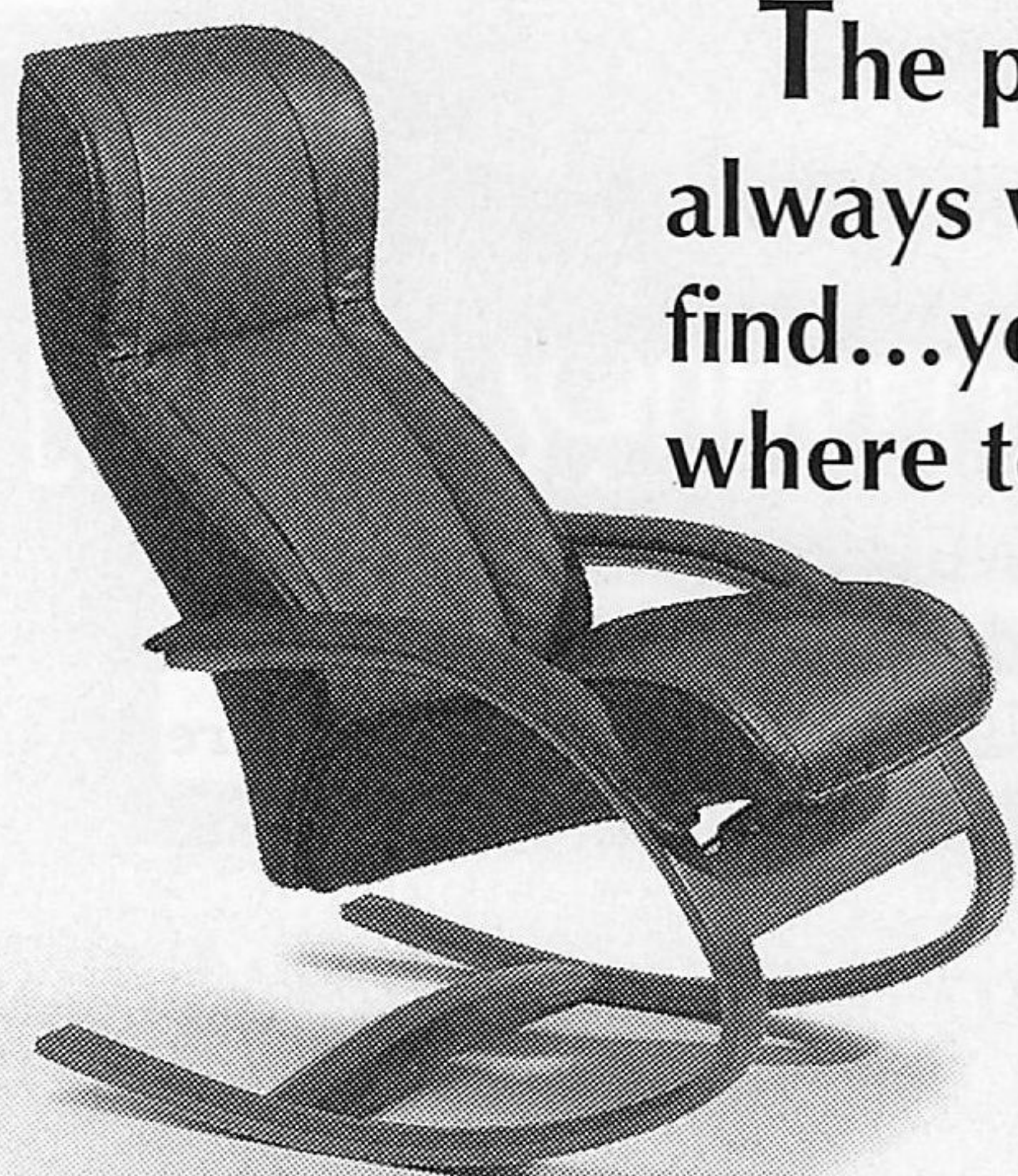


Martha E. Harris

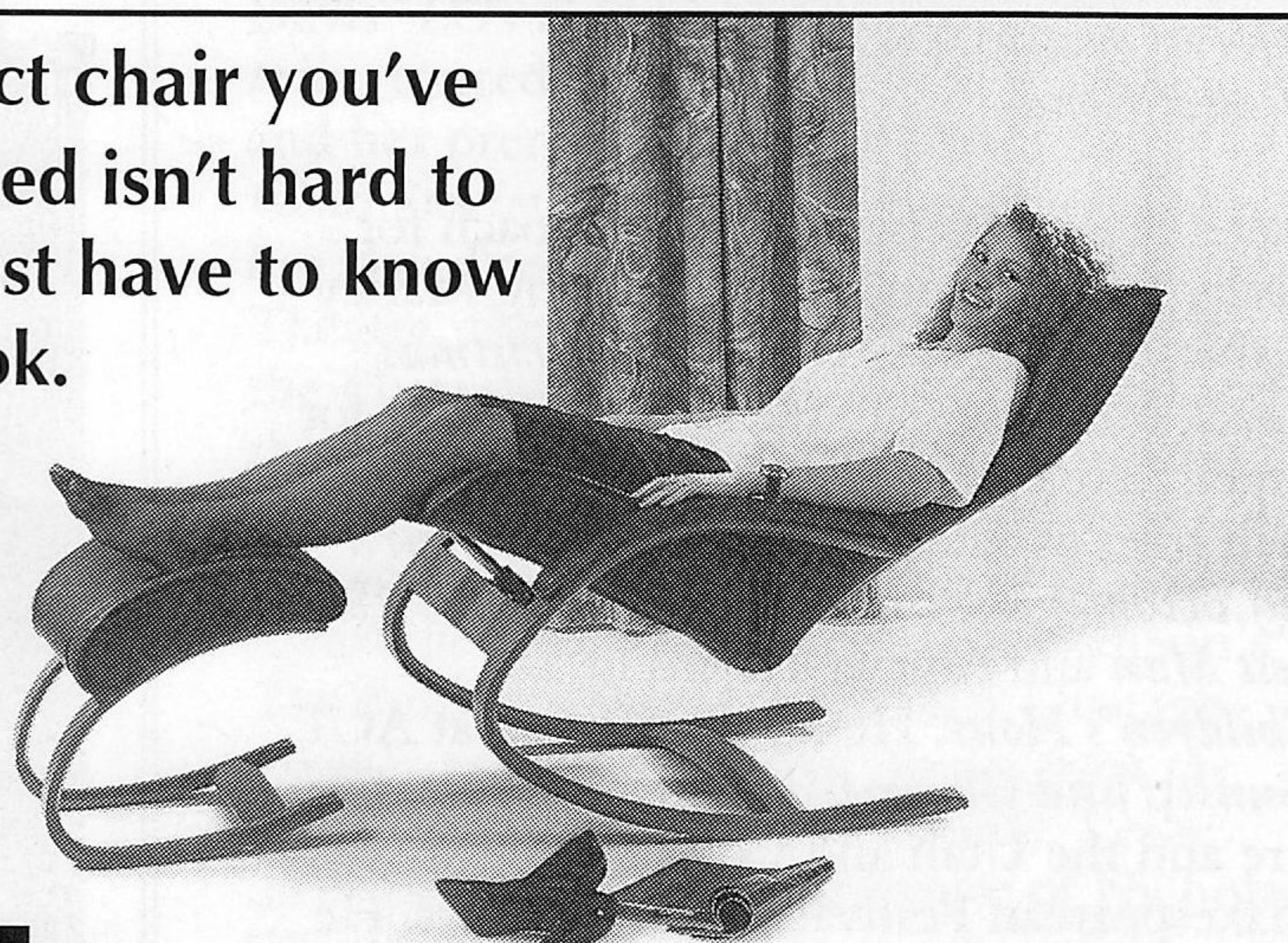
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Civic Light Opera, University of Washington, Encore Playhouse), makeup artist (Seattle Opera, Pacific Northwest Ballet), and fight captain (Utah Shakespearean Festival, University of Washington).

RICK PAULSEN
Lighting Designer

Rick is pleased to be designing his 36th show for ACT. Over the past 13 years, his lighting has been seen in such shows as *Tales From Hollywood*, *Voice of the Prairie*, *Halcyon Days*, *Red Noses*, *Lonely Planet*, *Diary of a Scoundrel*, *Gospel at Colonus*, *Handing Down the Names*, *Hapgood*, *Eleemosynary* and *The Nina Variations*. Rick's work has been seen extensively in Seattle's major theatres and across the country. Some recent work includes *True West* at the Seattle Rep, *The Illusion* at Arizona Theatre Company, *We Are Family* for the Seattle Men's Chorus, Steven Dietz' *Dracula* at the Empty Space and *Miss Julie* at the Portland Center Stage for which he won a Portland Drama Critics Circle award. Rick is the devoted father of five-year-old Paige.

CHRISTINE WILSON
Assistant Director

Christine recently received her MFA in directing from Penn State University, where she directed such mainstage productions as *The Lion in Winter*, *Les Liaisons Dangereuses* and *The Misanthrope*. Prior to graduate school she worked as an assistant director for the New Works Festival at the Mark Taper Forum. Christine is currently an associate director with Broad Horizons Theatre Company in New York. She comes to ACT as a member of the Intiman/ACT/Freehold Journeymanship Program. She will be directing her own adaptation of Strindberg's *Miss Julie* at Freehold Theatre this fall.

Cast members belong to Actors' Equity Association, the union of professional actors and stage managers.

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.

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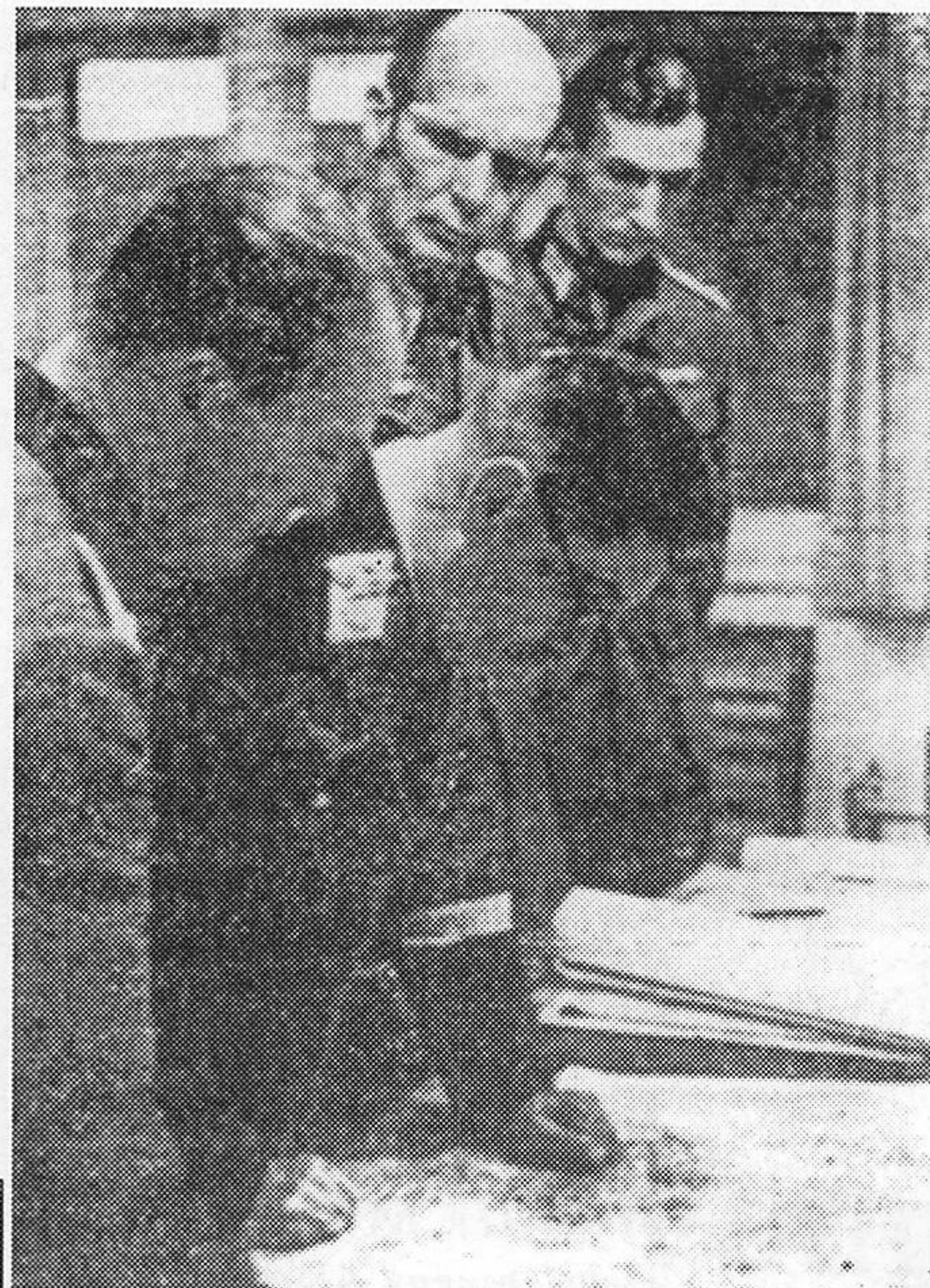
THE WALDHEIM AFFAIR

by Margaret Layne

In 1985, Austrian career diplomat Kurt Waldheim launched his second campaign for the Presidency of Austria after a decade of service as Secretary-General of the United Nations. (An earlier presidential bid, in 1971, had ended in defeat by the Socialist party.)

Shortly after his candidacy was announced, rumors began to circulate in Vienna regarding Waldheim's military service during World War II. Official biographies and interviews stated that, like many Austrians of his generation, Waldheim had been drafted into the Wehrmacht after the *Anschluss* (the Third Reich's "peaceful" annexation of Austria); he had never officially joined the Nazi party or any Nazi organizations, and had been discharged from active service in 1941 after being wounded on the Russian front, spending the remainder of the war studying law in Vienna. The rumors, however, asserted that Waldheim had returned to service after his medical leave and been attached as Intelligence Officer to General Alexander Loehr, the Wehrmacht's commanding officer in the Balkans, executed as a war criminal by Yugoslavia in 1947.

The Viennese news journal *Profil* began a closer investigation of the rumors, and in March 1986 broke the story that whatever his official statements indicated, Waldheim had in fact been a member of several elite Nazi organizations, including the *Sturmabteilung* ("brown shirts"). Waldheim denied the assertions immediately and categorically, but the story was picked up by the *New York Times* and the European media, and the New York-



Top: Wehrmacht Army Group E's Commander in Chief, General Alexander Loehr (condemned to death and hanged in Yugoslavia after the war) studies a map with some of his subordinate officers. Kurt Waldheim, Loehr's Intelligence officer, is at the top of the photo.

Above: Kurt Waldheim celebrates his victory in the 1986 Austrian presidential election.

based World Jewish Congress mobilized its investigative resources as well. Its research in the U.S. Federal Archives revealed that the rumors were true: during the time Waldheim claimed to have been studying law in Vienna, he had in fact been an interpreter and then an intelligence officer attached to Loehr's Group Army E, a unit active in the deportation of Greek Jews to Auschwitz as well as in brutal reprisal campaigns against Balkan partisans.

The WJC subsequently discovered and released an imposing body of evidence concerning Waldheim's Nazi affiliations, some of it acquired from a file in the United Nations War Crimes Commission Archives. Their documentation included intelligence reports regarding the deportation of Salonikan Jews bearing Waldheim's signature, and records

showing that he had served at least twice in actions against partisan groups.

Waldheim simply ignored the evidence of his signature, but his public statements rebutting other accusations were inconsistent and contradictory. Surprisingly, however, the growing furor over his past actually seemed to work *in his favor* with Austrian voters, eliciting a wave of defensive patriotism that spoke volumes about the way Austrian national identity had redefined itself after the war. Rather than healing itself through self-reconciliation and acknowledgement of its complicity with the Reich and Nazi policy, it took refuge instead in an image of itself as a victim nation, helpless before the relentless juggernaut of the Reich — conve-

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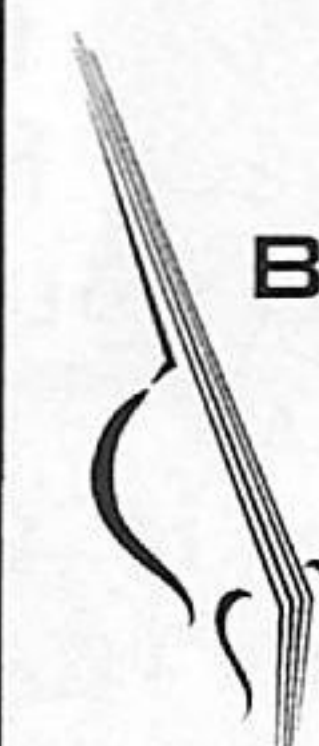
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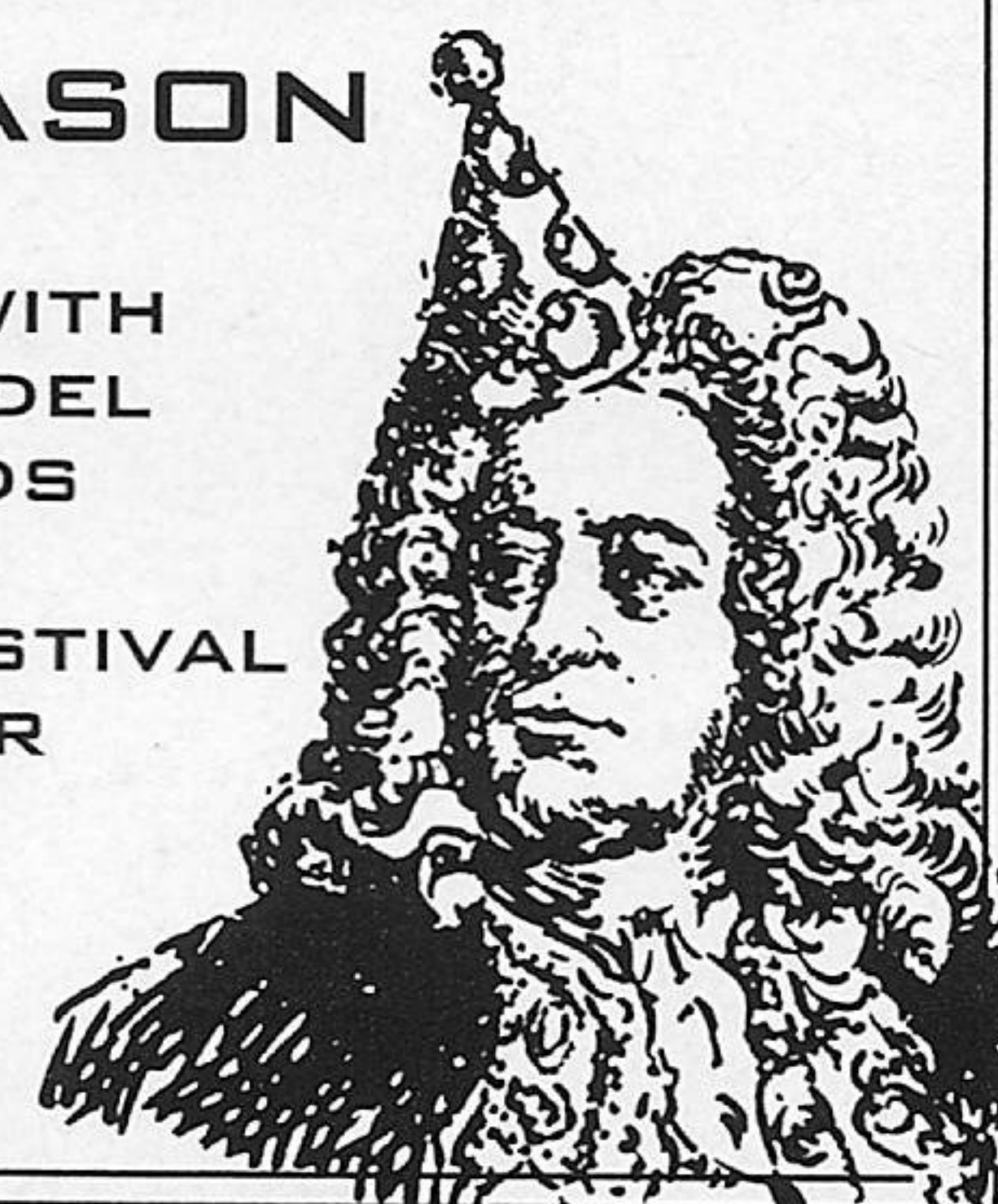
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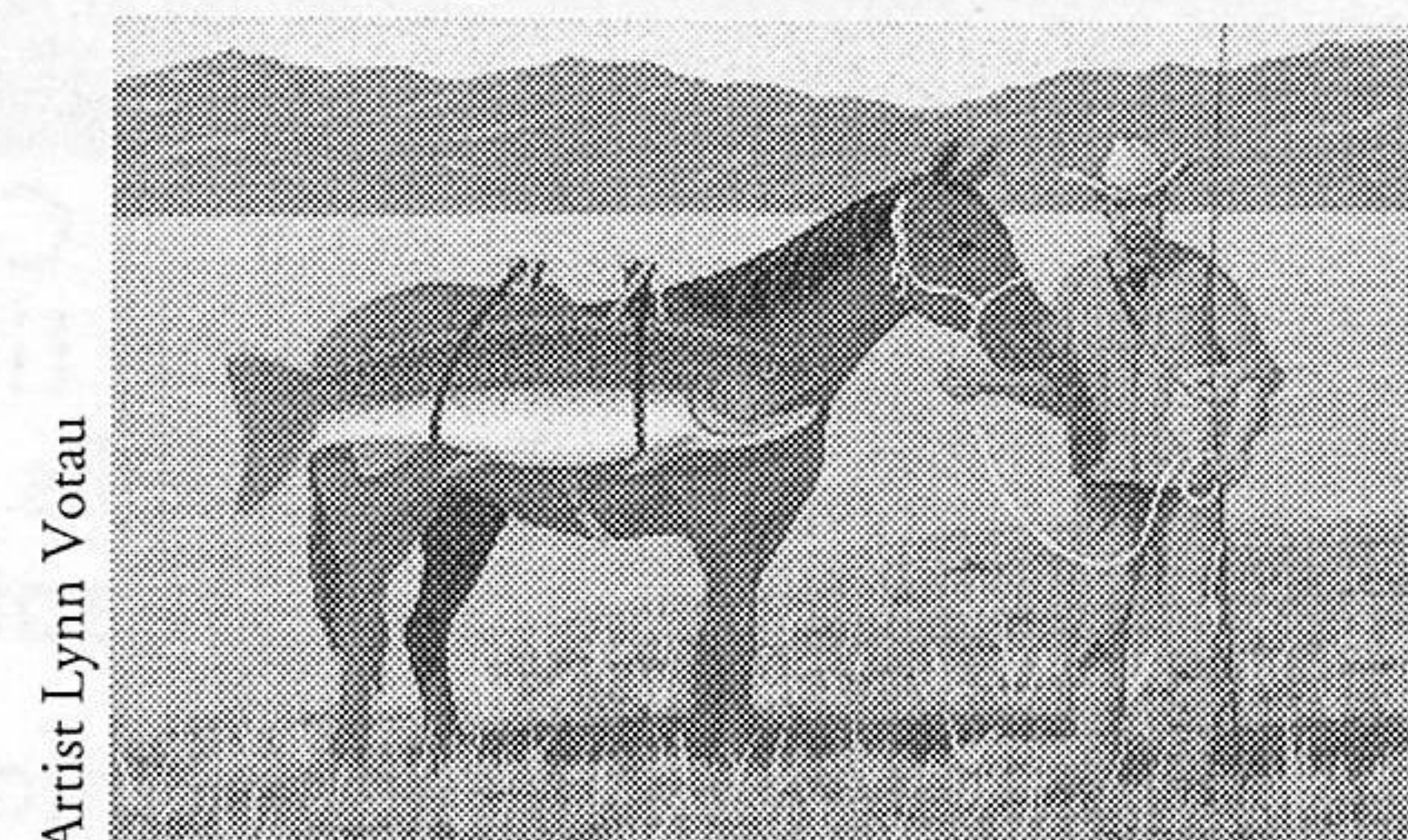
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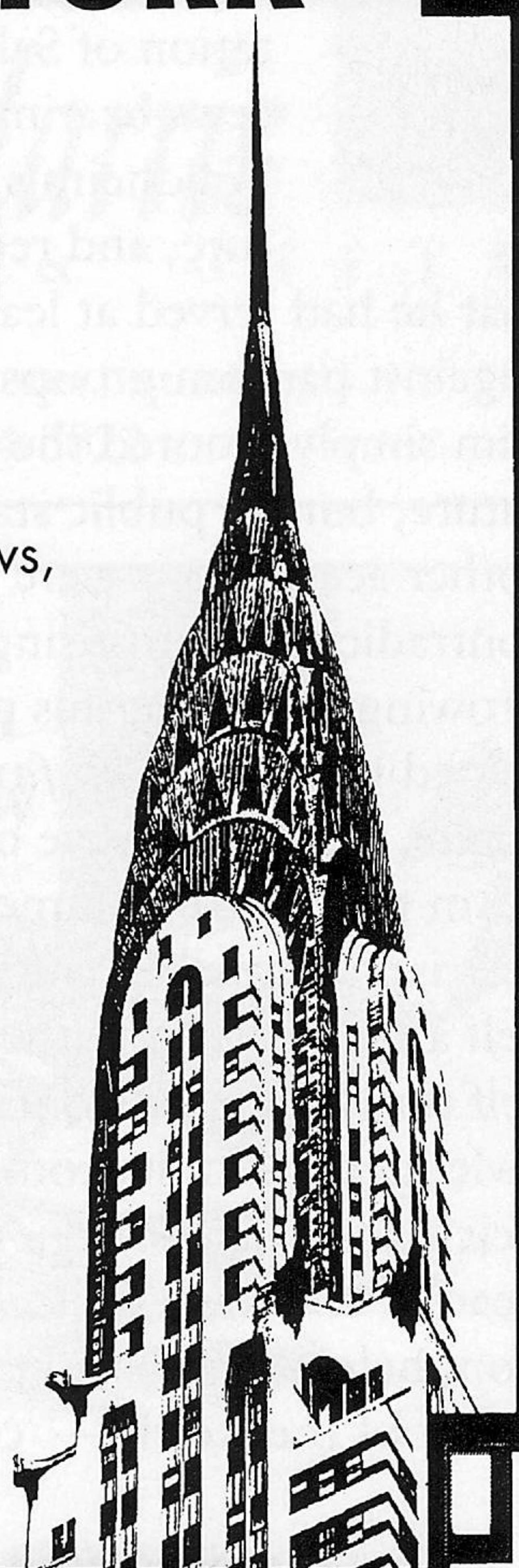
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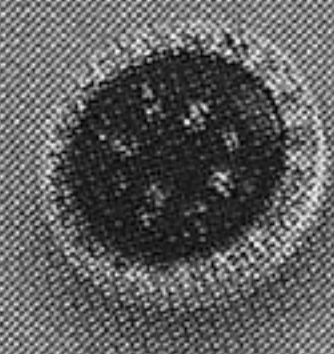
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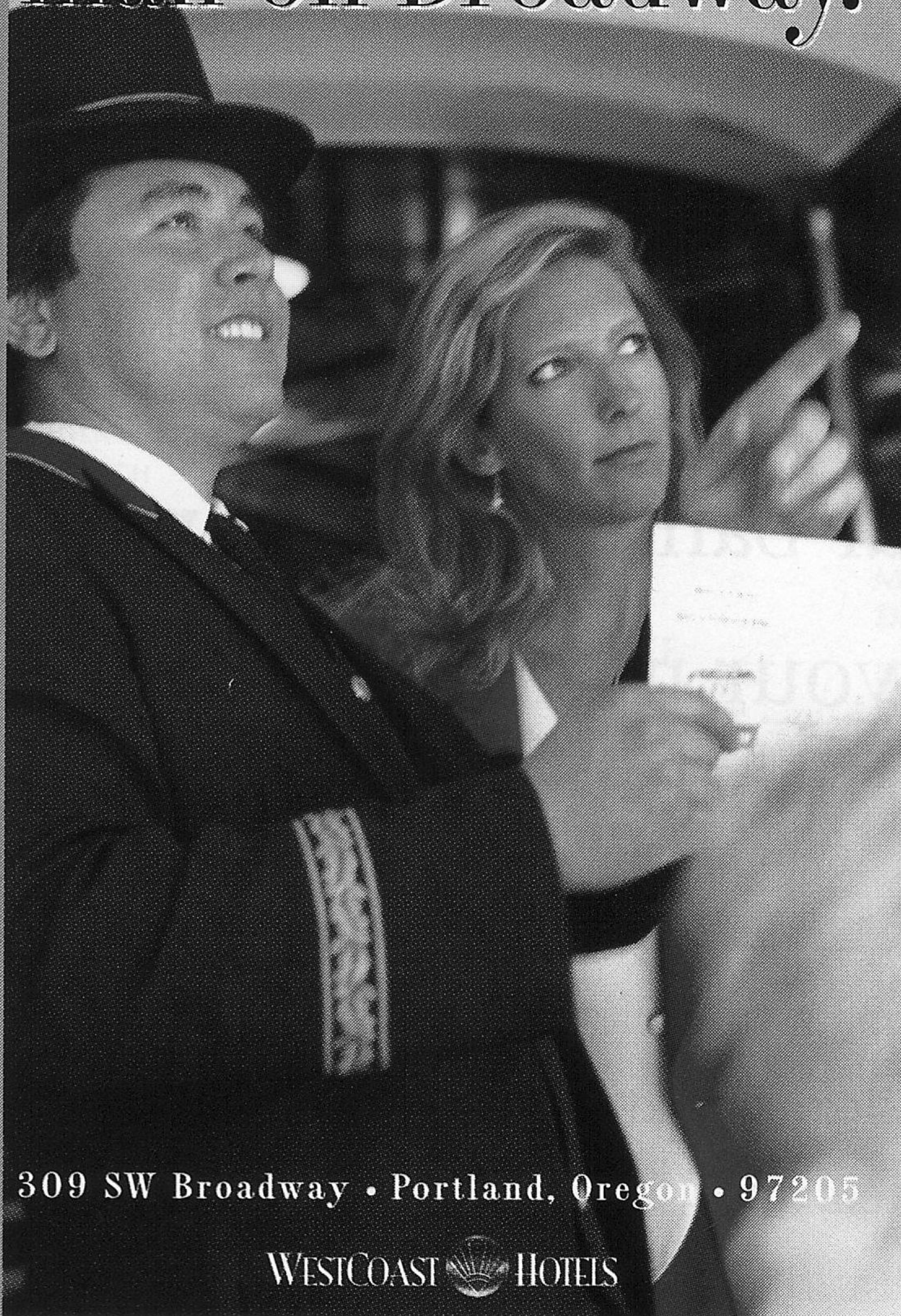


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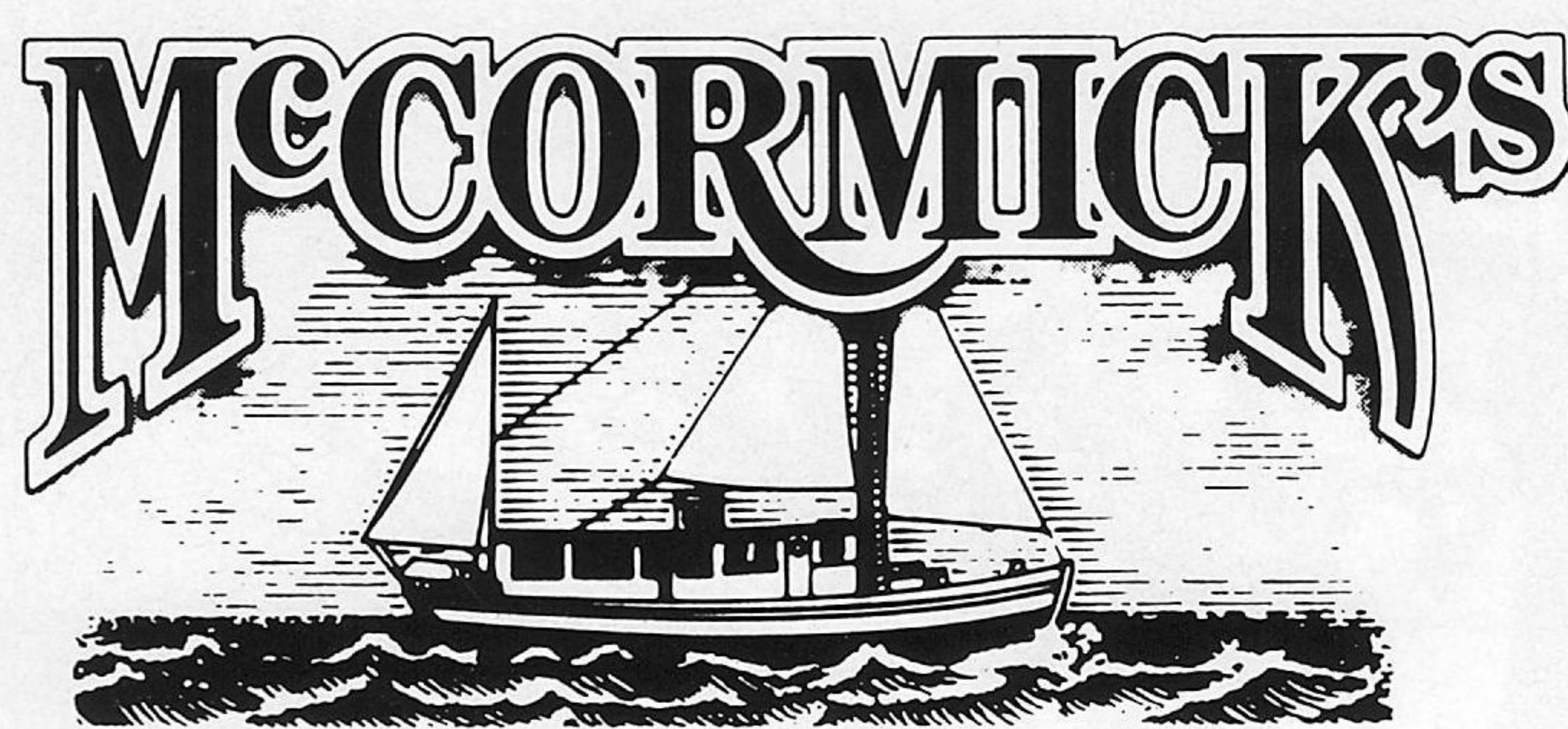
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niently ignoring the fact that in 1938 Austrians had voted overwhelmingly *in favor* of annexation by Hitler's Germany, welcomed the advancing German forces with celebrations in the streets, and served alongside them on virtually every front until the end of the war. It was not just Waldheim being attacked: it was Austria's idea of itself. Even if his guilt might have been more by association and acquiescence than by active participation ("War is war," Waldheim was fond of saying, "I was just doing my duty") to give credence to the allegations against him would mean acknowledging Austria's national complicity with Hitler's Germany and compromising its image of itself as victim. Thus, the harder the foreign press leaned on Waldheim, the more stubborn Austria became in defense of its native son. New posters for the campaign bore the slogan "We Austrians vote for whom we want" (replacing the original motto, "The man the world trusts," which had clearly become problematic).

More disturbingly for Vienna's Jewish community, the old Nazi slogan "Now more than ever" also began to appear in Waldheim's campaign materials, and probably not by coincidence. Pro-Waldheim sentiment was being further fueled by the fact that much of the evidence against him was collected and made public by the World Jewish Congress, and his campaign increasingly implied that he was being made a scapegoat for the Holocaust by the Jewish-dominated media as part of an international Jewish conspiracy of revenge. Anti-Semitism in Austria predated the Nazis by several centuries, and, though less public after the war, still ran sufficiently close to the surface with many people for the suggestion of a Jewish conspiracy to create convincing doubt about the WJC's information.

On the eve of the presidential election, Austrian playwright Peter Handke published an article in *Profil* expressing outrage over Waldheim's candidacy and summing up his view of Waldheim's prin-

ciples, which he suggested were also those of his country: "Let us wash our hands because even if crimes were committed, there is no question of my bearing witness to them, because no rule exists that forces me to remember them."

Waldheim was elected to the Austrian Presidency on June 8, 1986, by more than 53% of the vote.

The writer, Margaret Layne, is ACT's artistic associate and casting director. She holds a BA cum laude in English literature from Yale University.

Suggested sources for further information and commentary on the Waldheim Affair: Waldheim, by Luc Rosenzweig & Bernard Cohen; Waldheim & Austria by Richard Bassett; Countenance of Truth: The United Nations and the Waldheim Case by Shirley Hazzard; Waldheim: The Missing Years by Richard Hertzstein.

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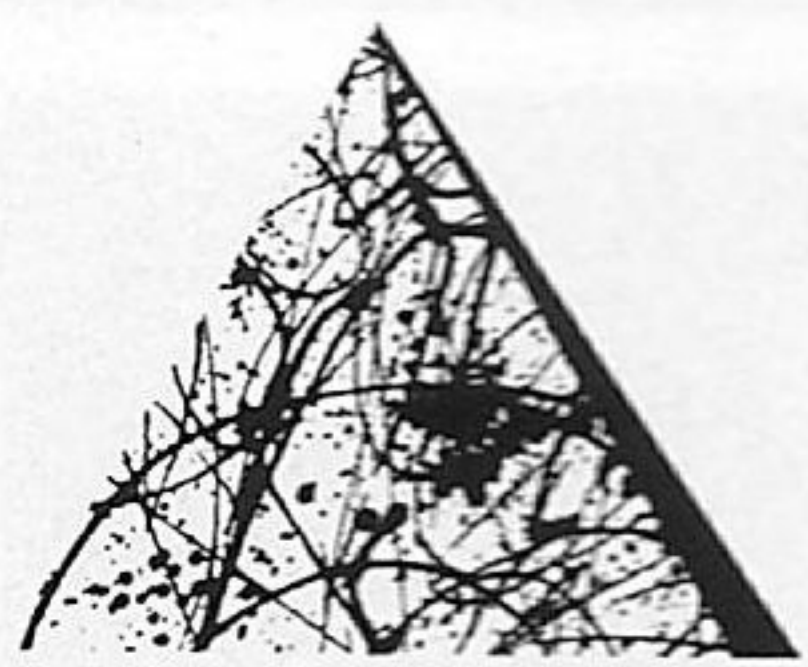
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Employees of Microsoft Corporation
SAFECO Corporation

\$100,000 - \$149,999

PACCAR Foundation
Weyerhaeuser Company
Foundation

\$75,000 - \$99,999

Seafirst Foundation
U S WEST

\$50,000 - \$74,999

U.S. Bank
Washington Mutual Savings
Bank

\$25,000 - \$49,999

The Ackerley Group
AT&T Wireless Services
KeyBank of Washington
PriceCostco
Puget Sound Energy
The Seattle Times
Seattle Post-Intelligencer
Union Pacific Foundation
Wells Fargo Bank

\$15,000 - \$24,999

Airborne Express
The Bon Marche
The Coca-Cola Company
Eddie Bauer, Inc.
Joshua Green Foundation, Inc.
Nordstrom, Inc.
Northern Life Insurance
Company
Penwest, Ltd.

\$10,000 - \$14,999

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Employees of Bogle & Gates P.L.L.C.
Davis Wright Tremaine
Employees of Davis Wright Tremaine
Northwest Airlines
Texaco Refining and Marketing, Inc.
Wall Data, Incorporated
Westin Hotels & Resorts
Wizards of the Coast

\$7,500 - \$9,999

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AON Risk Services, Inc. of
Washington
Employees of AON Risk Services, Inc. of Washington
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Williams P.S.
Employees of Graham & James LLP/Riddell Williams P.S.
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Employees of Immunex Corporation
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ARCO
The Benaroya Company
CH2M Hill
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Employees of The Commerce Bank of Washington
Continental Savings Bank
Farmers New World Life
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Sedgwick and Sedgwick Noble
Lowndes of Washington, Inc.
Simpson Fund
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Howard S. Wright Construction Co.

\$2,500 - \$4,999

ABN AMRO Bank N.V.
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Arthur Andersen / Andersen
Consulting
ATL
Battelle Seattle Research Center
Baugh Enterprises, Inc.
Bureau of Education & Research
Callison Architecture, Inc.
Canon U.S.A., Inc.
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City University
CNA Architecture
Employees of CNA Architecture
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Fisher Properties, Inc.
Flow International Corporation
Focused Change International
Fred Meyer, Inc.
GM Nameplate, Inc.
Goldman, Sachs & Co.
Group Health Cooperative
Harris Group, Inc.
Hugh G. Goldsmith & Associates, Inc.
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Koll Corporate Services
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Lane Powell Spears Lubersky
Loschky, Marquardt, & Nesholm,
Architects
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Sparling Electrical Consultants
UNICO Properties, Inc.
Union Bank of California

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Woods & Associates
Wright Runstad & Company
WRQ

\$1,250 - \$2,499

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AlliedSignal, Commercial
Avionics Systems
American States Foundation, Inc.
Bardsley Associates, Inc.
Ben Bridge Jeweler
Cascade Drilling, Inc.
Christensen, O'Connor, Johnson
& Kindness P.L.L.C.
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Employees of the Collins Group
Dunn Lumber Company, Inc.
Encore Media Group
Ewing & Clark Real Estate, Inc.
Foss Maritime Company
Four Seasons Olympic Hotel -
Seattle
Frederick Group
Garvey, Schubert, & Barer
Gensco, Inc.
Alvin Goldfarb, Jeweler
Graham & Dunn, P.C.
Gull Industries, Inc.
Hatch & Kirk, Inc.
Heart Technology, Inc.
Hillis Clark Martin & Peterson
Home Owners Club
Huck International, Inc.
Jameson Babbitt Stites & Lombard
John Graham & Associates/DCR
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Kerry Investment Company
Laird Norton Trust Company
Employees of Laird Norton Trust Company
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Marsh & McLennan, Incorporated
Martin Smith Real Estate Services
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Western Washington Beverage/
Spirits West
Williams, Kastner & Gibbs LLP
Willis Corroon Corporation of
Seattle
Employees of Willis Corroon Corporation of Seattle
Winsome Trading, Inc.

\$850 - \$1,249

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Alaska National Insurance
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Bardahl Manufacturing Corp.
Boise Cascade Office Products
Corporation
Bristol-Myers Squibb Company
Burnstead Construction Co.
Color Service, Inc.
Compton Lumber Company
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Washington, Inc.

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Matson Navigation Company
MDS Panlabs
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Florist
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Northwest Building Corporation
Oles, Morrison & Rinker
Paine Webber, Incorporated
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Stewart/Hall
Totem Ocean Trailer Express, Inc.

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Allen Nelson & Co.
Arby's Restaurants
Auburn Mechanical, Inc.
Birkeland & Associates
Business Interiors Northwest
The Claremont Hotel
Clark Nuber P.S.
CNA Consulting and Engineering
Employees of CNA Consulting and Engineering
Courtaulds Aerospace
Crosby Window Cleaning, Inc.
Danielson Harrigan & Tollefson
Data Base, Inc.
Dean Witter Reynolds, Inc.
DINOL US, Inc.
DMR TRECOM
D.W. Close Company, Inc.
Environmental Acoustics
Erickson Lux, P.L.L.C., CPA's
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Graphiti Associates, Inc.
ITT Hartford
Kaye Smith Business Graphics
Kidder, Mathews, & Segner, Inc.
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The Lucks Company
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Matsushita Avionics Systems
Corporation
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PACE Theatrical Group, Inc.
Pioneer Masonry Restoration
Precision Aerospace Corporation
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Associates
Rainier Cold Storage & Ice
See's Candies, Inc.
Skyway Luggage Company
Stratos Product Development Group
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Joshua Green
Foundation, Inc.

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\$2,500 - \$4,999

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\$600 - \$849

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The ArtsFund Foundation

D.E. "Ned" Skinner Endowment Fund

Established in 1988 in memory of the noted civic leader and arts patron Ned Skinner. Earnings support small and mid-size arts groups.

The Ackerley Fund for Excellence

In 1997, Barry & Ginger Ackerley established this fund with a personal gift of \$1 million. Earnings from the fund will reward excellence among CCA/ArtsFund beneficiaries in addition to existing operating support.

Classic KING-FM Radio

In 1994, Priscilla Bullitt Collins and Harriet Stimson Bullitt gave CCA/ArtsFund one-third ownership of Classic KING-FM Radio. CCA/ArtsFund distributes its share of dividends to music groups.

Guendolen Carkeek Plestcheeff Fund for Decorative and Design Arts

In 1996, CCA/ArtsFund was named beneficiary of 25% of the Guendolen Carkeek Plestcheeff estate, valued at over \$2 million. Beginning in 1998, CCA/ArtsFund will make grants from this fund in support of programming in the design and decorative arts.

CCA Stabilization Fund

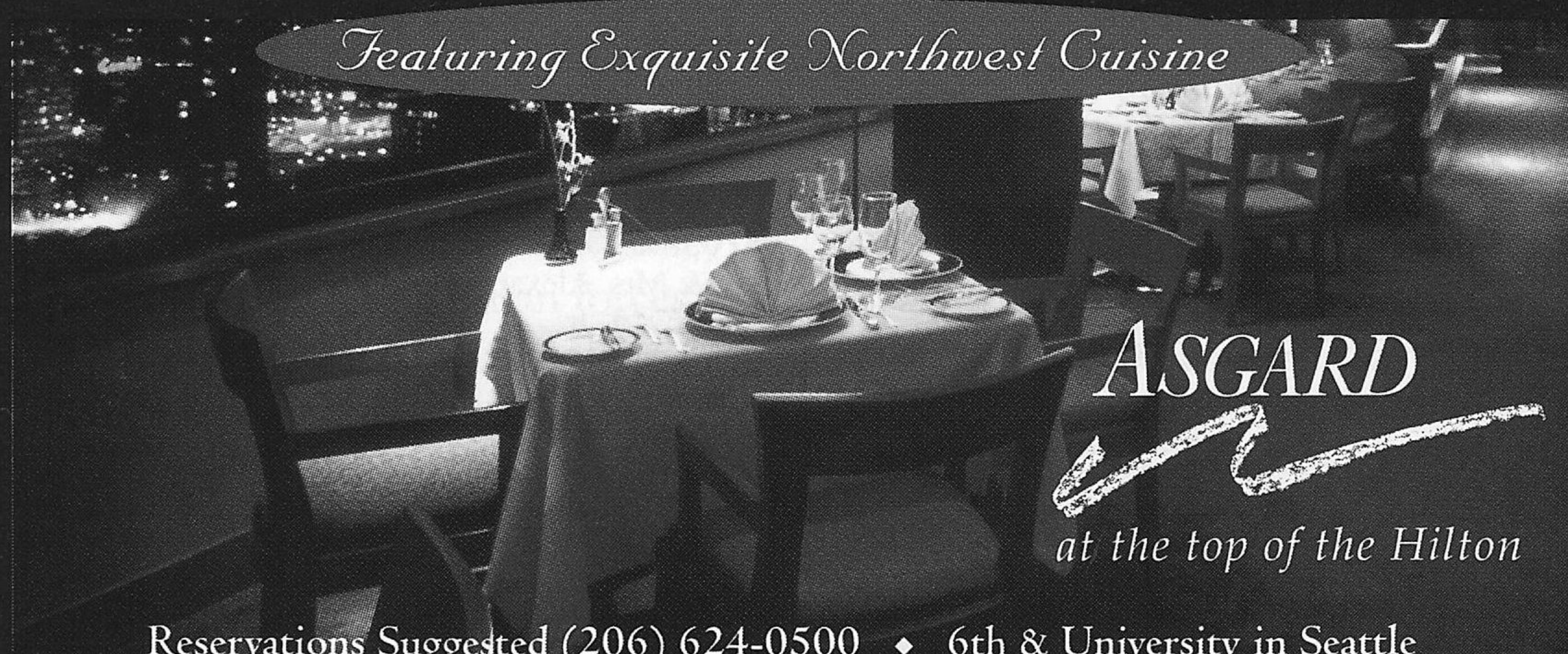
CCA/ArtsFund recently received nearly \$300,000 in surplus funds from Seattle's National Arts Stabilization program to provide on-going stabilization related technical assistance to arts groups in that program.

Another 177 companies supported the King County drive with gifts under \$600 and 88 supported CCA's Pierce County campaign.

Italics denotes employees contributing through workplace giving drives.

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Torrefazione is ACT's official coffee.

Tickets, Please, ACT's program providing complimentary tickets to community service agencies, is funded by the King County Arts Commission.

ACKNOWLEDGMENTS

We gratefully acknowledge the following individuals and organizations for their support on this production:

Daniel Keane, Market Place Salon
Intiman Theatre Company
Seattle Repertory Theatre
Peg Tomblinson
University of Washington
School of Drama

A very special Thank You to
R.O. Ruppin Florist

Many of the music scores come from the working collection of Mary Levine with special thanks to:

Dr. James Savage
Vilem Sokol
Bern Herbolsheimer



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