

**ROMULUS LINNEY'S  
HOLY GHOSTS  
A CONTEMPORARY THEATRE**



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**ART IN THE LOBBY**

The art exhibited at ACT during the run of **HOLY GHOSTS** is by two local photographers. Paul Harper is a Seattle commercial photographer whose work is primarily on assignment for area architects and interior designers. His photographs have also appeared in magazines and newspapers throughout the area. Jeffry W. Myers of Vashon Island is a professional photographer currently working on projects that include a book on self-actualization of young people and their vitality, a twenty-four foot mural for the newly opened Bellevue Athletic Club, and personal assignments such as the Calgary Stampede and white-water river rafting.

The art exhibited at ACT during the run of **OTHERWISE ENGAGED** is by Seattle artist D.G. Smith. This show, which includes lithographs, etchings and drawings, has been touring museums in Texas for the past year. Mr. Smith will be having a showing of his new work at the Traver Gallery in September. For more information, contact The Traver Gallery, 2219 Fourth Avenue, Seattle, 622-4234.

**ACT WISHES TO THANK**

- SIOBHAN THOMAS
- PET'S AND THINGS
- DONALD L. BARTHOLOMEW
- KATHLEEN PARSONS HAIR DESIGN



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# A CONTEMPORARY THEATRE

Gregory A. Falls  
Artistic Director

Andrew M. Witt  
General Manager

presents  
**Romulus Linney's**

## Holy Ghosts

August 2 - August 25, 1979

Director .....	Clayton Corzatte
Set Designer .....	Carey Wong
Costume Designer .....	Julie James
Lighting Designer .....	Jody Briggs
Technical Director .....	Phil Schermer
Property Designer .....	Shelley Schermer
Production Stage Manager .....	Eileen MacRae Murphy
Assistant Stage Manager .....	Michael Weholt

### THE CAST, IN ORDER OF APPEARANCE

Nancy Shedman .....	Cecelia Riddett
Coleman Shedman .....	Allen Nause
Rogers Canfield .....	Ben Tone
Obediah Buckhorn, Jr. ....	John Procaccino
Virgil Tides .....	Alexis Denisof
Orin Hart .....	Henry K. Bal
Howard Rudd .....	Edward Baran
Lorena Cosburg .....	Elsa Raven
Mrs. Wall .....	Leah Sluis
Muriel Boggs .....	Brenda Hubbard
Billy Boggs .....	Lachlan Macleay
The Rev. Obediah Buckhorn, Sr. ....	Robert Blackburn
Carl Specter .....	J.V. Bradley
Bonnie Bridge .....	Kim Joseph
Cancer Man .....	Lee Corrigan

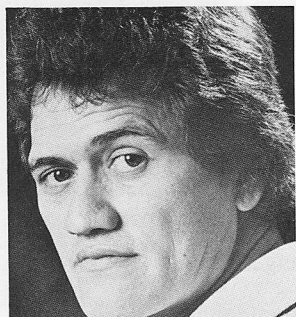
THE PLACE: The rural South

THE TIME: The present; an evening in early summer

**THERE WILL BE ONE 15-MINUTE INTERMISSION**

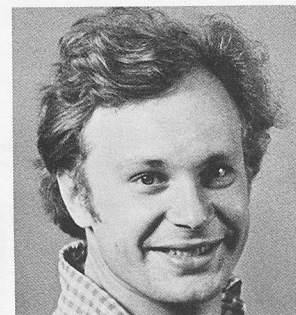
**LIVE SNAKES APPEAR IN THIS PRODUCTION**

# THE COMPANY



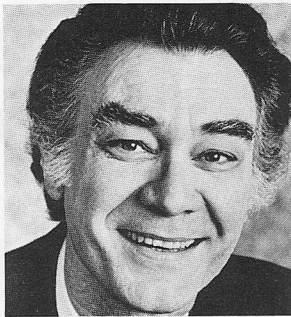
**HENRY K. BAL** (*Orin Hart*) appeared in ACT's *FANSHEN* earlier this season after a six-year absence from our stage. He per-

formed "Bromden" in *ONE FLEW OVER THE CUCKOO'S NEST* here in 1973. A familiar face to many theatre audiences around the country, Henry has recently performed "Iago" in *OTHELLO* with the American Revels Company in Virginia. He has played "Custer" and "Chivington" in *BLACK ELK SPEAKS* for the Folger Theatre Group and the National Touring Company; "Lucky" in *WAITING FOR GODOT* at the Cincinnati Playhouse; and "Gupta" in *THE INDIAN WANTS THE BRONX* for The Long Wharf Theatre. Henry's film credits include the starring role of "Joe Bass" in *THE FAIRPOINT INCIDENT* and "Enrique" in *SLOW DANCING IN THE BIG CITY*; and he has been seen on "Kojak" and "Hawaii Five-O."



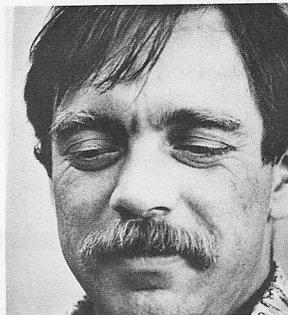
**EDWARD BARAN** (*Howard Rudd*) is familiar to ACT audiences for his performance in *FANSHEN* this year and as "Cor-

poral" last year in *BALLYMURPHY*. He performed as "Peto" and "Douglas" in *HENRY IV, PART I* and as "Jacque de Boys" in *AS YOU LIKE IT*. Among Ed's roles in Seattle are "Carroll" in *HEAT* at The Empty Space Association, "Carl-Magnus" in *A LITTLE NIGHT MUSIC* and "Harry" in *THE SEA HORSE* at the Skid Road Theatre. He played "Dr. Lyman" in *BUS STOP* and "Harpagen" in *THE MISER* for the Eastern Slope Playhouse in New Hampshire. Ed's directing credits include *ENDGAME* at the Skid Road Theatre.



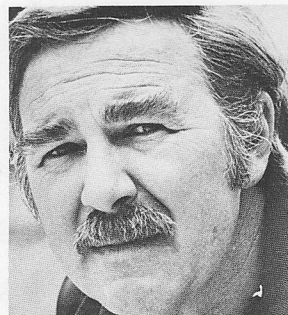
**ROBERT BLACKBURN** (*Rev. O.B. Buckhorn, Sr.*) makes his ACT and Seattle debut this season. He has appeared in Broad-

way productions of Gore Vidal's *AN EVENING WITH RICHARD NIXON* and Orson Welles' *KING LEAR*, and in Off-Broadway productions of *VOLPONE*, *MISANTHROPE*, and *BLACK MONDAY*. His regional theatre credits include acting and directing in Cleveland, Atlanta, Boston, Syracuse, Westchester, Chicago, and Washington, D.C. He has numerous stock and television credits, including "Edge of Night," "Secret Storm," "The Doctors," and "Camera Three."

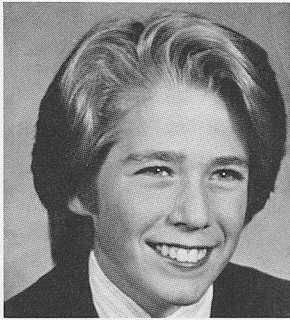


**J.V. BRADLEY** (*Carl Specter*) arrived in Seattle from his native New Jersey in 1968 and has become a familiar face to audiences

at The Empty Space and Intiman theatres. This is his first appearance at ACT. His most notable roles include "Duke Bronkowski" in *YANKS 3 DETROIT 0*, *TOP OF THE 7TH* and "Sir Tristram" in *DANDY DICK*, both at Empty Space; "Theobald Maske" in *THE UNDERPANTS* and "Stomil" in *TANGO*, at Intiman Theatre; and as "Charlie," a mental patient, in the NBC-TV movie "The Other Side of Hell."



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



**ALEXIS DENISOV** (*Virgil Tides*) made his debut at ACT in the 1978 production of A CHRISTMAS CAROL. Prior to that he ap-

peared as "Skipper" in the Screen Actors Workshop film A LIFE IN YOUR HANDS and in PINOCCHIO at the Poncho Theatre in 1978. Alexis was seen in A MIDSUMMER NIGHT'S DREAM earlier this year with the Highline Summer Theatre. His other credits include playing "Sun God" in ARROW TO THE SUN at the Ethnic Cultural Center and "Telegraph Boy" in The Bathhouse Theatre's THE MARRIAGE OF BARRION. Alexis has received private theatrical training from Christiana Taylor, and worked at Poncho Theatre and in several school classes and productions.

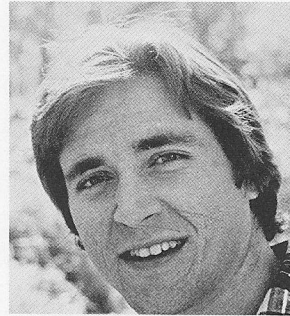


**BRENDA HUBBARD** (*Muriel Boggs*) is a newcomer to the ACT stage but not to local audiences. She was seen in the Seattle Repertory Theatre's production of THE MOUSETRAP as well as in numerous productions at the University of Washington. Her roles include "Elizabeth" in THE CRUCIBLE, "Desdemona" in OTHELLO, "Diana" in ALL'S WELL THAT ENDS WELL, and "Julia" in THE DUCHESS OF MALFI. Brenda has also appeared in Hope Repertory Theatre's DAMES AT SEA as "Mona Kent," and FIDDLER ON THE ROOF as "Tzietel." Her credits also include productions of THE BOYFRIEND, MERRY WIVES OF WINDSOR, and others at Monomoy Theatre and at Mount Gretna Playhouse as "The Girl" in THE SEVEN YEAR ITCH.



**KIM JOSEPH** (*Bonnie Bridge*) was seen on ACT's stage for the first time this season as "Beth" in OTHERWISE ENGAGED. She performed in the West Coast Premiere of ECCENTRICITIES OF A NIGHTINGALE as "Alma," played "Gertrude" in HAMLET for the Inner City Cultural Center in Los Angeles, "Hope" in BENNY AND HOPE for the Los Angeles Actors Theatre; and she appeared in several productions for the Megaw Theatre (L.A.), including Aldous Huxley's THE GIOCONDA SMILE, A DELICATE BALANCE, A TASTE OF HONEY, and SOLITAIRE, DOUBLE SOLITAIRE. With a Ph.D. in theatre history from the

University of Southern California, Kim has also been seen in various offerings at the Caffe Cino and Cafe LaMama in New York.



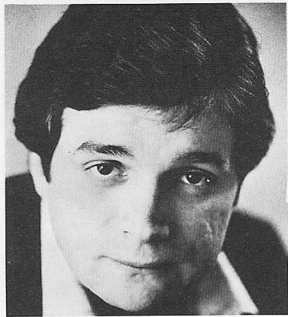
**LACHLAN MACLEAY** (*Billy Boggs*) is another new face on ACT's stage. He is a native of Houston, Texas, and has appeared

throughout the country. Northwest audiences have seen him in the Oregon Shakespearean's productions of TIMON OF ATHENS as "Lucullus" and in RICHARD III as "Catesby." Lachlan has also appeared as "Kurt" in PLAY STRINDBERG, "Matt" in THE FANTASTICKS, "Tandy" in STEAMBATH, "Kress" in THE BASIC TRAINING OF PAVLO HUMMEL, and "Hamlet" in the opening production of the B. Ider Payne Theatre in Austin, Texas.



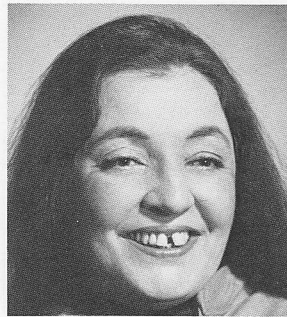
**ALLEN NAUSE** (*Coleman Shedman*) made his ACT debut earlier this season as "John Tanner" in MAN AND SUPERMAN and

he appeared as "Dave" in our most recent production, OTHERWISE ENGAGED. Seattle audiences saw Allen as "George Herringbone" in the Bathhouse Theatre production of HERRINGBONE. A frequent performer at the Empty Space Association, his roles have included "Joshua Creffield" in OREGON GOTHIC, "Wheeler" in ANGEL CITY, "Raulito" in LANDSCAPE OF THE BODY, "Baxter" in GOSSIP and "Jack" in PRAYER FOR MY DAUGHTER. Allen has performed at the Oregon Shakespearean Festival where his roles include "Benedick" in MUCH ADO ABOUT NOTHING, "Edmund" in KING LEAR, and "Bob Acres" in THE RIVALS. He was also a member of the Nancy Spanier Dance Theatre and appears in the Stanley Kramer film THE RUNNER STUMBLES.



**JOHN PROCACCINO** (*Obediah Buckhorn, Jr.*) made his first appearance on our stage in this season's first play, *MAN AND*

*SUPERMAN*. He has appeared at the Empty Space as "Tyrone Power" in *GOSSIP*, as "Durwood Peach" in *LANDSCAPE OF THE BODY*, and as "Robert Putney Drake" in *ILLUMINATUS*. The Oregon Shakespeare Festival has seen John as "Mitch" in *STREETCAR NAMED DESIRE*, and in their productions of *ANTHONY AND CLEOPATRA* and *HENRY VI, PART 3*. A former student at the Juilliard School in New York, John has performed Off-Broadway as well as with regional theatres in the mid-west, and he appears in Stanley Kramer's film *THE RUNNER STUMBLES*.



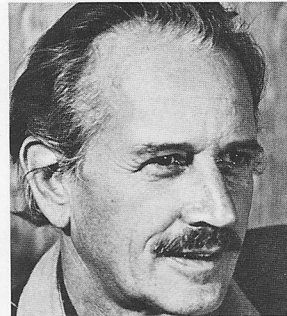
**LEAH SLUIS** (*Mrs. Wall*) is well-known to many Seattle audiences. She was most recently seen in *THE MARRIAGE OF BARIL-*

*LON* at the Bathhouse Theatre and appeared in *THE THREE SISTERS* and in *DANCE OF DEATH*, both at Intiman Theatre. In the Cirque's production of *FIDDLER ON THE ROOF* she appeared as "Yente the Matchmaker." Her credits include performances for the Seattle Repertory Theatre and Skid Road; summer stock in Chicago, Washington, and New York; and she has done area radio and television commercials and appeared in three movies. Leah also played in *THE IMPORTANCE OF BEING EARNEST* in Ireland and the Seattle Opera.



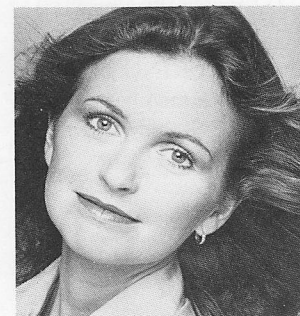
**ELSA RAVEN** (*Lorena Cosburg*) appeared at ACT fifteen years ago in our premiere season. Since then she has performed in several mem-

orable roles on the ACT stage, including "Big Mama" in *CAT ON A HOT TIN ROOF* and "Rose (the wife)" in Pinter's *THE ROOM*. She also appeared in the production that brought Miss Eva Le Gallienne to the Seattle Repertory Theatre in 1977. Elsa's extensive television credits include a recent guest appearance on "Quincy" and she is featured as the real estate agent who sells the infamous house in "The Amityville Horror," a feature film just released this summer.



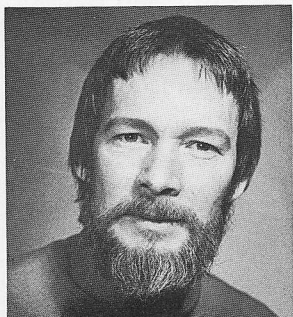
**BEN TONE** (*Roger Canfield*) is a veteran of the ACT stage. He appeared in ACT productions of *ONE FLEW OVER THE*

*CUCKOO'S NEST*, *MOONCHILDREN*, *ECHOES*, *THE TRIAL OF THE CATONSVILLE NINE*, *THE DEPUTY*, *OUT AT SEA*, *THE FANTASTICKS*, and *THE GREAT DIVIDE*. His most recent appearances here were in our 1977 production of *STREAMERS* and in the Seattle Repertory Theatre's *THE NATIONAL HEALTH*. Ben currently teaches acting, mime and creative dramatics at Montana State University and he helped found the Virginia City Players of Montana. His Off-Broadway credits are extensive, including *THIEVES CARNIVAL*, the first successful production in New York of Anouilh; plus many television appearances in the New York area and four Hallmark Hall of Fame shows.



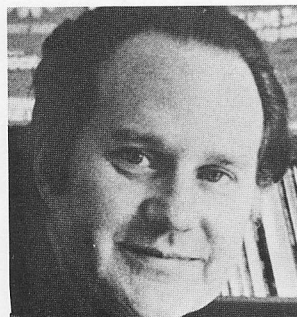
**CECELIA RIDDETT** (*Nancy Shedman*) just finished playing in her debut ACT performance, as "Davina Saunders" in *OTHER-*

*WISE ENGAGED*. Her prior credits include playing "The Yellow Peril" in the World Premiere of *DA* at the Olney Theatre in 1972; "Peggy Jones" in *A CONFLICT OF INTEREST* at the Arena Stage in Washington, D.C.; "Kathy" in *VANITIES* at the Studio Arena in Buffalo; "Isabel" in *RING AROUND THE MOON* at the Wayside Theatre; and "Elma" in *BUS STOP* at St. Clement's. She has appeared on most of the TV soap operas, made dozens of national commercials, and played "Patsy Jefferson" in *THE ADAMS CHRONICLES*.



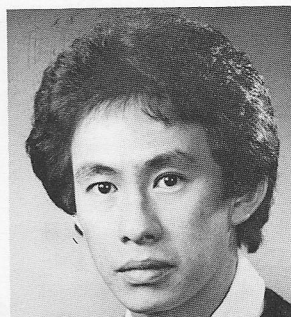
**DIRECTOR CLAYTON CORZATTE** has directed and acted in many productions of ACT, including his roles this season in FAN-

SHEN and as "Stephen Hench" in OTHERWISE ENGAGED. He appeared as "Henry Carr" in TRAVESTIES in 1977. Clayton's seventeen roles at the Seattle Repertory Theatre include "Moricet" in 13 RUE DE L'AMOUR, "Polonius" in HAMLET, "Brian" in JOE EGG, "Mosca" in VALPONE, and the "Chandebise-Poche" double in A FLEA IN HER EAR. He has also directed five SRT productions. He has appeared at Intiman and directed productions of THE IMPORTANCE OF BEING EARNEST there and in Cleveland, and he directed the FOURPOSTER in Anchorage. He recently returned from playing "Sidney Bruhl" in DEATHTRAP for the Alaska Repertory Theatre.



**PLAYWRIGHT ROMULUS LINNEY** was raised in Madison, Tennessee, and has often drawn upon the history and folktales of

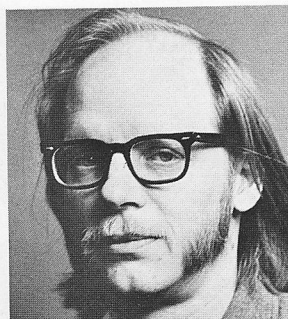
the South in his work, as well as on his personal experiences there. He has written two novels, HEATHEN VALLEY and SLOWLY, BY THY HAND UNFURLED. His plays have been produced on, off, and off-off-Broadway, in repertory theatres of Canada, Great Britain, Austria and Germany, as well as in resident theatres throughout the United States. They include THE SORROWS OF FREDERICK, THE LOVE SUICIDE AT SCHOFIELD BARRACKS, DEMOCRACY, and CHILDE BYRON. Linney has also been a visiting professor at Columbia University, the University of Pennsylvania, Brooklyn College, and Connecticut College. He received two fellowships from the National Endowment for the Arts, serves on its Literary Panel, and in 1978 was a consultant for the New York State CAPS playwright awards. Mr. Linney presently lives and works in New York City.



**SET DESIGNER CAREY WONG** is an honored graduate of Yale University, where he studied stage design with Ming Cho Lee.

He also spent time abroad on a Yale Fellowship researching historical theatre in England. Mr. Wong's extensive professional credits include five seasons as designer and production manager with the Portland Opera, with sets and costumes for DAUGHTER OF THE REGIMENT, LA CENERENTOLA, the American premiere of Krenek's LIFE OF ORESTES, DER FREISCHUTZ, and more. He has also created settings and costumes for Western Opera Theatre, the touring subsidiary of the San Francisco opera; the Kentucky Opera in Louisville; and for Seattle's Intiman Theatre.

**COSTUME DESIGNER JULIE JAMES** received her undergraduate degree in drama from the University of Washington and her MFA in costume design from Stanford University. Before returning to Seattle, Julie taught and designed for Southern Oregon State College in Ashland. In this area her work has been seen with the Cornish Dance Theatre, the Empty Space Assn's productions of ZASTROZZI and BONJOUR LA BONJOUR, CITY SUGAR at The Skid Road Theatre, and CHILDREN'S HOUR at Womyn's Theatre. Julie has been Costumer for ACT since the start of this season, working on MAN AND SUPERMAN, FANSHEN, and OTHERWISE ENGAGED.



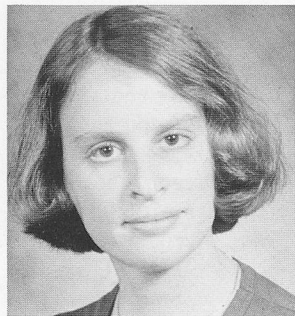
**TECHNICAL DIRECTOR PHIL SCHERMER** received his master's degree from the University of Washington. Phil has been ACT's

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



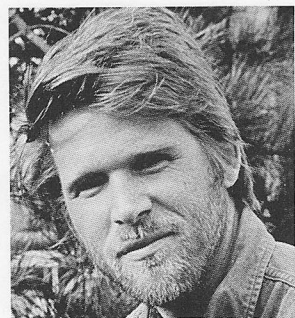
**PROPERTY DESIGNER SHELLEY HENZE SCHERMER** is a graduate of the University of Washington, and has been

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



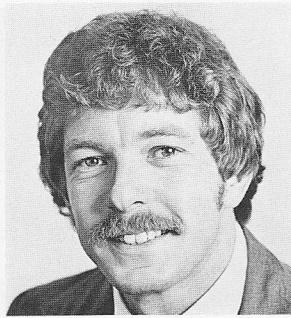
**PRODUCTION STAGE MANAGER EILEEN MACRAE MURPHY** is in her sixth season as production stage manager for

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



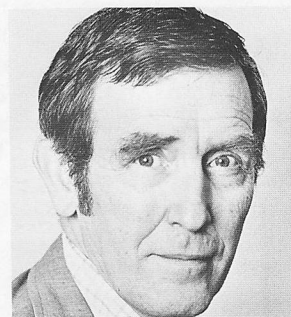
**LIGHTING DESIGNER JODY BRIGGS**, in addition to being the assistant technical director for ACT, has designed the lighting for

*MAN AND SUPERMAN*, *HENRY IV, PART I*, *ABSURD PERSON SINGULAR*, *YOU'RE A GOOD MAN*, *CHARLIE BROWN*, *YOUR OWN THING* and *THE INDIAN EXPERIENCE*. He has also stage managed at both ACT and The Seattle Repertory Theatre. He holds a master's degree from the University of Washington and a BFA from Boston University. He has designed sets and lights for more than 75 theatre productions, musicals and dance performances in stock and regional theatre across the United States and Canada.



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

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



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

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



# BACKSTAGE with Jack Leahy

*Amazing Grace! How sweet the sound  
That saved a wretch like me.  
I once was lost, but now am found,  
Was blind, but now I see.*

Religious sects, such as Reverend Buckhorn's Holiness Church of God, are not unusual in history. In the United States, the Mormons, Seventh-Day Adventists and Jehovah's Witnesses have developed into lasting religious movements. Others, such as Father Divine and his Kingdom of Peace, the Holy Rollers, the Black Muslims, and the Rastafarian Movement of Harlem remain active, although limited in membership.

Messianic cults tend to develop in times of social crisis. During the Black Death of the Middle Ages, and the great dislocations following the Reformation, sects and cults of incredible variety and number seemed to spring forth from the shattered social fabric of Europe. Cultism can also occur when people become uprooted or find themselves without social identity. The breakdown of social values also contributes to the rise of cultism. Under the pressures of colonialism, hundreds of cults developed in Africa and Asia. These include the Taiping Movement in 19th century China, the Kitawali, Kimbaugu and Epikilipikili cults of Africa, and the Cao Dai of Indochina.

Up to now, most of these cults have been relatively simple in structure. A leader (such as the Reverend Buckhorn) tells a troubled group that their suffering is not without meaning. They are, in fact, specially elected to bring redemption to the world. Perhaps they are also chosen to go forth and establish a paradise in the wilderness, or to survive some apocalyptic disaster from which only the group members will be spared.

The nature of technological society, and certainly the impact of technological societies upon less developed cultures, tends to create marginal people. For many, the cults offer a sense of identity and belonging that society no longer provides. These older cults, however, were usually based upon major religions, if often in rather strange and wondrous ways. Among more traditional older Christian sects, Biblical themes such as the search for the promised land, the acceptance of suffering, and purification through ordeal are common aspects of the religious structure.

In many ways these cults reflected the deeper concerns of society, but in any case the sometimes tenuous connection with major religious systems did provide some restraint, dignity, and identification with humanity.

Recently, cults seem to have undergone a change. Old-fashioned cults, like Reverend Buckhorn's snake-handlers, may have an odd, not to mention dangerous method of Church ritual, but they remain within the framework of Christianity. The new cults, however, in a rather frightening way, tend more to resemble the major totalitarian movements of the Twentieth Century. Technology and pseudo-technology, science and science-fiction have replaced the gospel. The apocalyptic vision presents not some futuristic Day of Judgment, but the reign on earth of super-beings within our lifetime. The technological mumbo-jumbo of science fantasy replaced the traditional comfort of the Bible.

The new cultism invokes the images and techniques of totalitarianism: conspiracy, kidnapping, brainwashing, concentration camps, torture. Religion is politicized, secular ardor becomes revolutionary fervor. Unlike Reverend Buckhorn, who knows his limitations, the new Prophets become transformed into gods, and their followers into isolated, paranoid, and sometimes dead victims.



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# THEATRE'S HUMANITY ... 64 DISCUSSIONS

**STAY AROUND AFTER THE SHOW!** Here is your opportunity to share your thoughts and feelings about the plays. After the play — on selected evenings — there will be special humanities discussions with scholars, actors and you.

The project is supported, in part, by the Washington Commission for the Humanities, a state program of the National Endowment for the Humanities, and by the Seattle Arts Commission, through the distribution of a limited number of free tickets for these 64 discussion/performances.

**KRAB RADIO** will also be taping a discussion of each production, and airing it as part of their regular programming. If you can't stay for a discussion, or there isn't one on the night you are attending, why not listen to the discussion on KRAB. Call KRAB, 325-5110, for their free monthly program guide to find out what time the discus-

sions will air. They may have call-in discussions after the show.

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

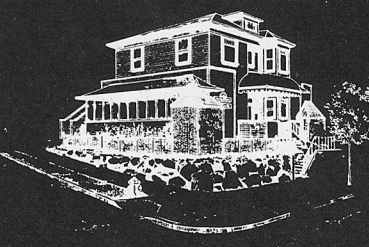
**HUMANITIES DISCUSSION LEADER FOR HOLY GHOSTS** is Jane Raible. She has her doctorate in theology and is the Executive Director of the Northwest Institute of Ethics and the Life Sciences. Dr. Raible is a Unitarian minister and has written extensively and conducted seminars about current medical-legal trends, on issues of living and dying, issues of birth, life and death, and symposia on patient rights.

**DISCUSSION DATES AND PERFORMANCE TIMES** are Saturday, August 4, 2:30 p.m.; Wednesday, August 8, 2:30 p.m.; Saturday, August 18, 8:00 p.m.; Tuesday, August 21, 8:00 p.m.; Wednesday, August 22, 8:00 p.m.; Thursday, August 23, 8:00 p.m.; Friday, August 24, 8:00 p.m.; and Saturday, August 25, 8:00 p.m.

Highlights of these discussions will be broadcast on radio station KRAB-FM (107.7) on Sunday, August 26, at 2:30 p.m.

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