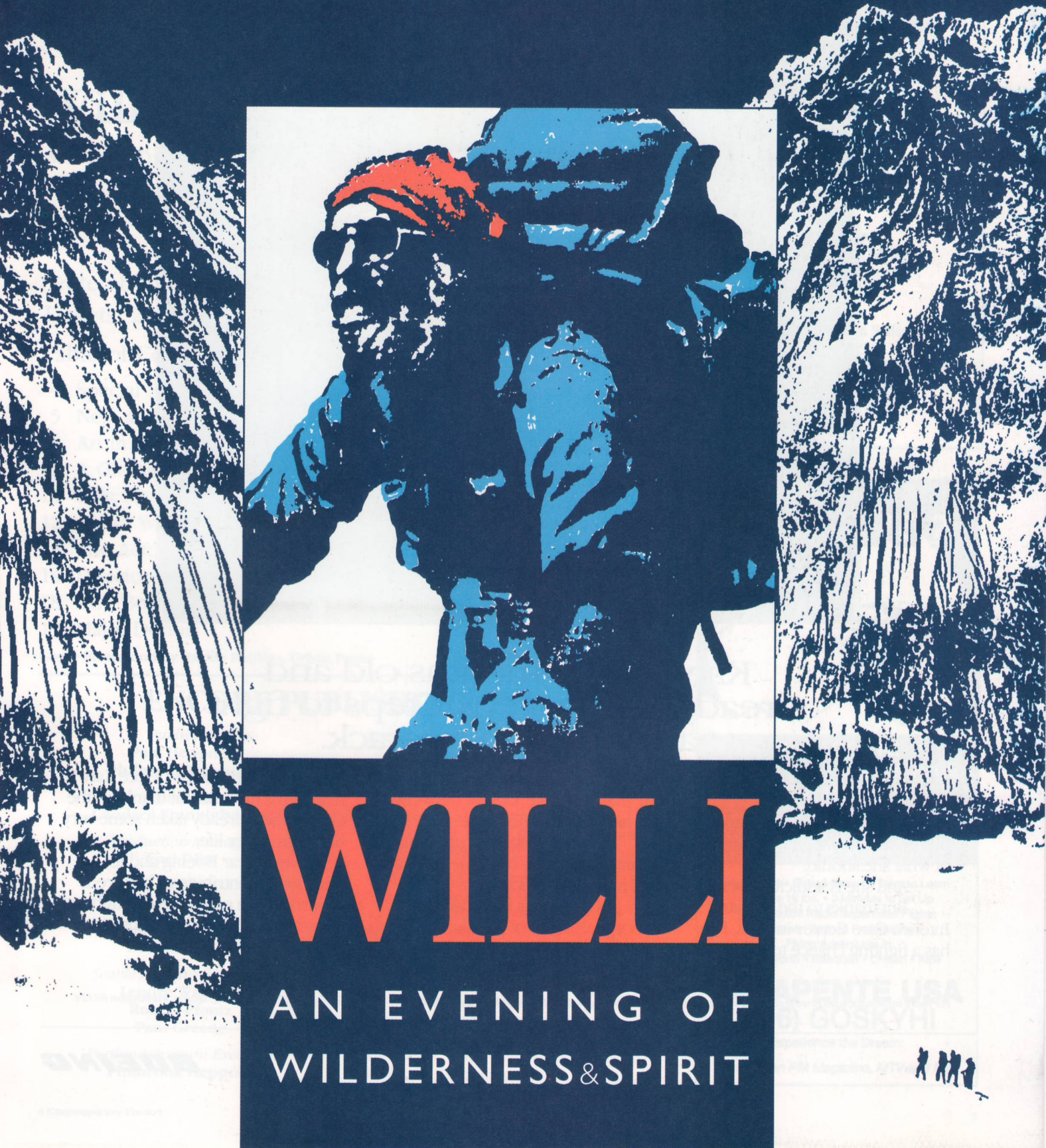


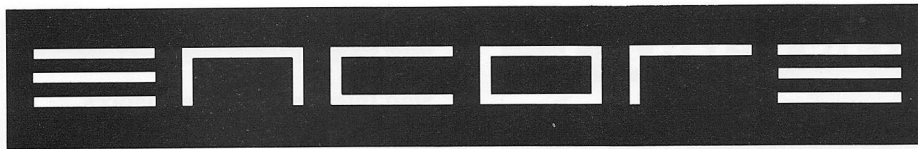
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WILLI

AN EVENING OF
WILDERNESS & SPIRIT





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Volume 4, No. 5
27th Mainstage Season
1991

Willi

An Evening of Wilderness and Spirit
Based on the speeches of Willi Unsoeld
written and performed by John Pielmeier

September 19 – October 13, 1991

Tickets: 285-5110

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OLD WORLD/NEW WORLD

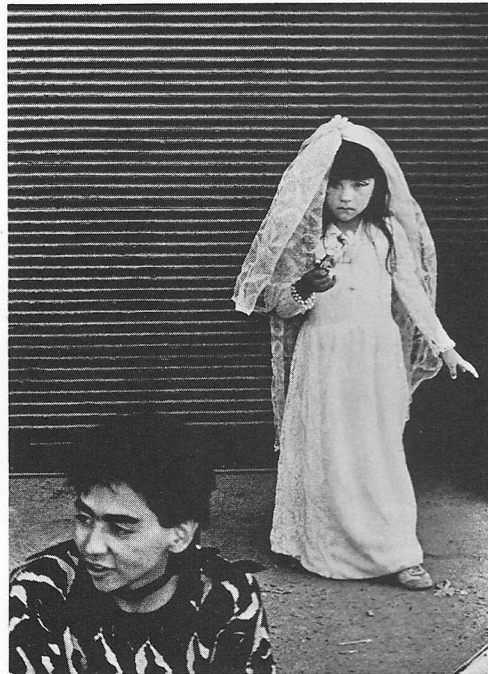
Three Hispanic Photographers

Aug. 8-Nov. 3, 1991
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This exhibition was made possible by generous grants from the ARCO Foundation, the National Endowment for the Arts, and the King County Arts Commission, with additional support for educational programming provided by the Washington Commission for the Humanities.

Paz Errazuriz, *Child in Ceremonial Dress*, 1985

SeattleArtMuseum



Special Services

Sign Interpreted Performances

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

Willi - Friday, October 4 at 8:00 p.m.

Halcyon Days - Friday, November 8 at 8:00 p.m.

A Christmas Carol - Friday December 6 at 7:00 p.m.

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). Please see the House Manager before a performance to check one out. Contact the Box Office at 285-5110 for more information. Scripts and pen lights are available upon request.

GET INVOLVED!

The ACT **Stage Hands** are volunteers working behind-the-scenes in a variety of supporting roles. If you are interested in hosting out of town actors, fundraising, giving opening night parties, running ACT's gift center, ushering, helping in the office, or whatever your time allows, call us at 285-3220. There's an opportunity for you at ACT.

Special thanks to the **Stage Hands** Volunteers who have given 50 hours or more in service to the theatre:

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Art in the Lobby

Since 1978 ACT has donated space in its upper lobby to display the works of over 300 artists. We feel this gives our audience a chance to view new works by emerging talents and enhance their theatre experience. It is also 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 works by **Lynn Ferguson** and **Leon White** during the run of *Willi*.

Lynn Ferguson was five years old and living in a small town in Montana when he announced to his mother that he was the best artist in his kindergarten class. Later that week at a school open-house, she didn't see any of his work on display. "I thought you said you were the best artist," she said. "I am the best artist," replied Lynn, "they just don't know it yet."

It didn't take long for his talent to be recognized, however, and after graduating from high school in Great Falls he moved immediately to Seattle and enrolled in the Cornish Art School. "As a young art student I was convinced my paintings had to make profound statements, uncover hidden truths and be presented in AH-HA fashion. I struggled along attempting to be profound for a few years, but my work was met with great indifference."

Six years later he took a class in advertising art direction. The inspiration he received from this class prompted him, along with his wife, to start their own ad agency. Together they built the business into one of the top ten grossing ad agencies in Seattle.

"What I enjoyed most about creative advertising was that people responded to it. It got a reaction. That was refreshing after the indifference to my attempts at creating profound art."

As the business grew more and more successful, and expanded with offices in New York, Palo Alto, Miami and Toronto, Ferguson felt that the work was less and less fun. "I was spending more time in the air than on the ground," he said, "and I was making more money than I had ever dreamed of, but it was no longer meaningful to me. On May 21, 1988 I was at the end of my rope, so I let it go and walked away from it all. After leaving the agency, I began to paint again for the first time in 12 years. Today I'm not interested in making a profound statement with my art. I only wish to fulfill my life's purpose that I

realized at age five. It is my hope that people who have one of my paintings use it as an affirmation of the importance of finding and doing what you love, and giving it back to the universe."

Leon White was born in Washington State in 1953 and has studied the arts his entire life. Tony Van Hasselt and Zoltan Szabo are just two of the many instructors Leon has studied with in classes and workshops. His paintings are included in private, public and corporate collections in the United States and Canada. He studied art and music at Yakima Valley College in Yakima, and studied art, music and drama at Central Washington University in Ellensburg. Leon dedicated his first New York City exhibit to a mentor and friend, the late actor/artist Henry Fonda. From that show came an invitation to exhibit at the International Center of Contemporary Art in Paris. In addition, Leon is the only artist to have two of his paintings selected for the Long Beach Museum of Art juried competition in New York.

Leon credits his appreciation of dilapidated barns, open skies, oceans of grain fields, and other familiar features of rural life to his upbringing on a Yakima farm. He continues to paint landscapes, a favorite subject for many years, and has recently expanded to impressionistic watercolors with Native American themes, tapped from his own spiritual connection with his Native American heritage.

"The beauty of life and nature is so precious and plentiful, one should tap all of their God-given talents, pursue them to the best of their ability, and share with others everything they have to offer."

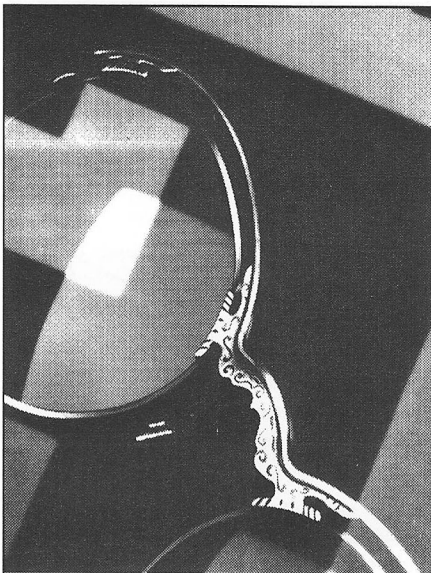
If you are interested in purchasing any of the works on display here, or if you have any questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT administrative office at 285-3220. Sales of Art in the Lobby directly benefit the theatre.

"Tickets, Please,"

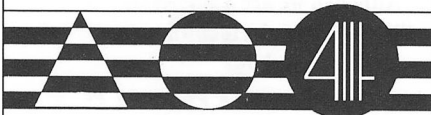
a program through which ACT offers complimentary tickets to regional community groups and social service agencies, has been partially underwritten for this production by the generosity of

ACT's Playwrights Circle

A Glossary of Mountaineering Terms



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KEEGS

belay The protection one climber can afford another using a rope system.

bivouac A planned or unplanned night out on a mountain with minimal equipment.

col A high snowy pass between two peaks.

chimney A steep narrow cleft in a wall or rock of ice.

crampons Steel spikes strapped onto climbing boots to grip into snow and ice.

crevasse A crack in the surface of a glacier.

cwm A Welsh term meaning glaciated valley; pronounced "coom."

fixed rope Rope anchored in place on a climbing route.

glacier A river of ice.

icefall That part of a glacier that falls down steep underlying terrain forming a mass of broken ice blocks.

jumar To climb a fixed rope using a spring-loaded handle, also called a jumar. The device slides up, but holds under tension.

moraine Rock and debris carried down by a glacier.

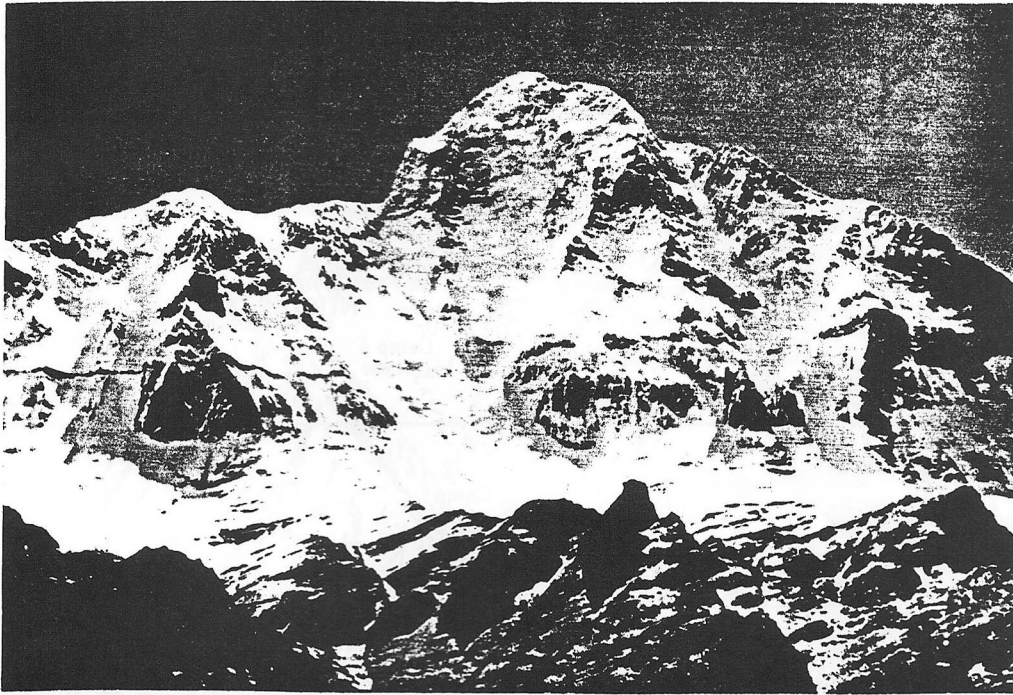
pitch The section of climbing between two belay anchors: normally about the length of a single climbing rope, 150 feet.

piton A metal spike designed to give support in steep climbing; some are designed for use on ice, some for driving into cracks in rocks.

rappel Descent along a rope.

serac A wall or tower of ice.

Sherpas The mountain people living in northeastern Nepal, they are famed as porters and climbing partners on expeditions.



Nanda Devi, India
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"The relationship of height to spirituality is not merely metaphorical, it is physical reality. The most spiritual people of this planet live in the highest places. So do the most spiritual flowers...I call the high and light aspects of my being spirit and the dark and heavy aspect soul. Soul is at home in the deep, shadowed valleys. Spirit is a land of high, white peaks and glittering jewel-like lakes and flowers...People need to climb the mountain not simply because it is there but because the soulful divinity needs to be mated with the spirit."

—The 14th Dalai Lama of Tibet

Next at ACT

Halcyon Days

A World Premiere

by **Steven Dietz**

Directed by Jeff Steitzer

October 24 - November 17

Previews October 19, 20, 22 & 23

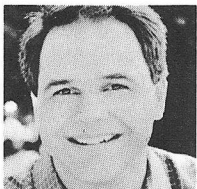
The strategically vital Nutmeg Capital of the World is under construction — by the Cubans. Democracy is in danger! Worse yet, the President's popularity is plummeting in the polls. Something must be done! A presidential adviser sees an opportunity to act. And operation "Urgent Fury" is set into motion.

This scathingly funny new play crosses *Doonesbury* with *Dr. Strangelove* for an hilarious look at politics in the media age. Loosely based on the strange but true tales of the U.S. invasion of Grenada, *Halcyon Days* takes a look back to that golden moment when America got "back in the saddle"— and almost fell off the horse.

"Mr. Dietz is a genuine find, a writer with a distinct comic voice."

—*The Washington Times*

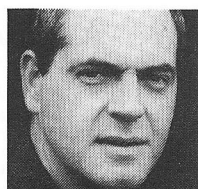
Halcyon Days will feature Laurence Ballard, Linda Emond and Michael Winters.



Laurence Ballard



Linda Emond



Michael Winters

Acknowledgements

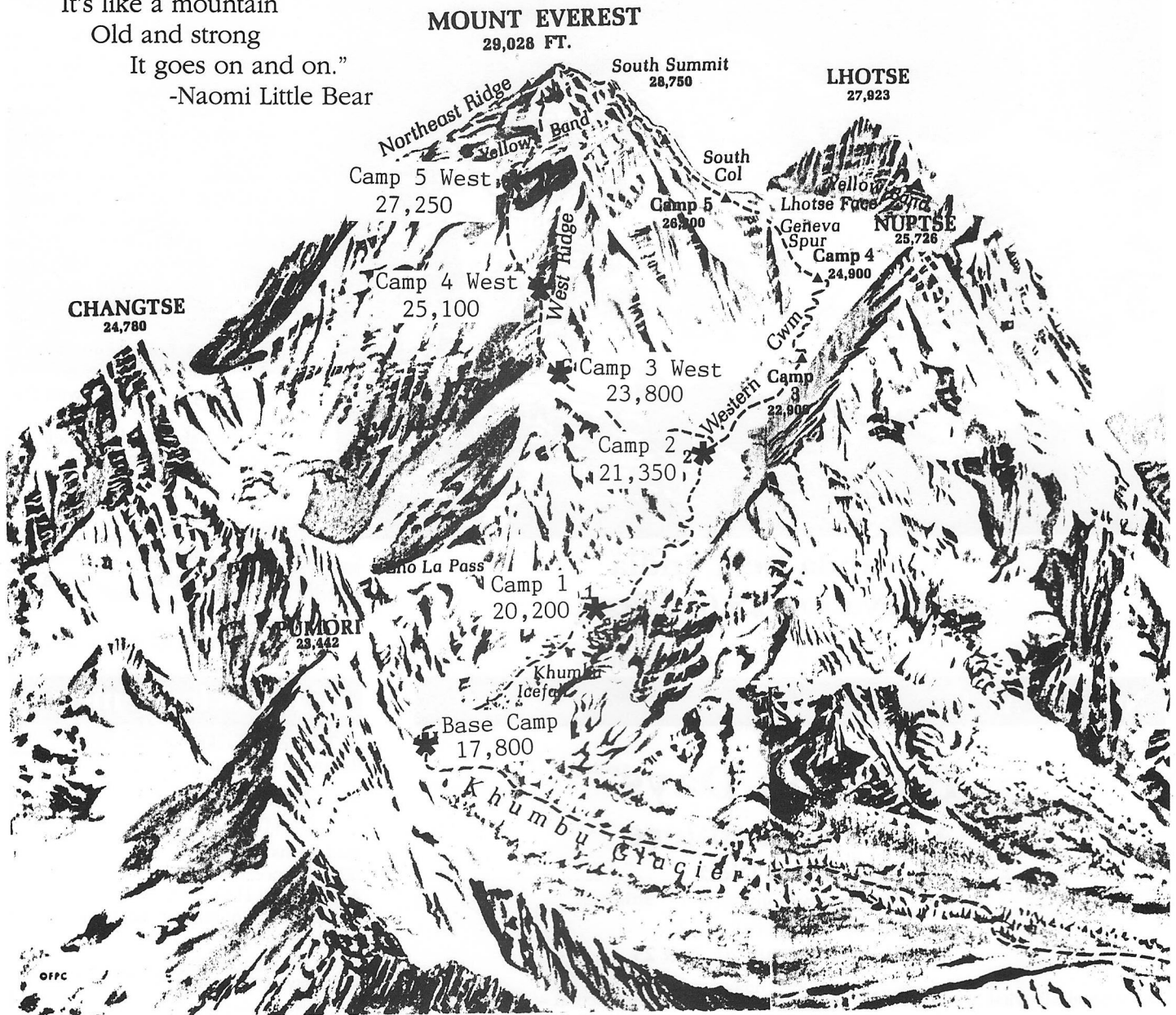
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“You can’t kill the spirit
 It’s like a mountain
 Old and strong
 It goes on and on.”
 -Naomi Little Bear



Willi Unsoeld: “The final word for me came from a grand old lady in Olympia who wrote in consolation these words: ‘Death is not too high a price to pay for a life fully lived.’ I’ll live to that.”

“I guess all I can hark back to is the sheer visceral enjoyment of the world in which we live — the deep down inside joy of being sculptured by the terrain which one is traversing — closeness with the ice, brotherhood with the rock. This is the kind of living which strikes joy into the very basis of your heart. And if you respond to an earth such as this, with the kind of ecstasy which we have all experienced in the mountains, then let us not leave out any aspect of this world.”

“...And so what is the final test of the efficacy of this wilderness experience we’ve just been through together? Because having been there in the mountains, alone, in the midst of solitude, and this feeling, this mystical feeling if you will, of the ultimacy and joy and whatever there is, the question is ‘Why not stay out there in the wilderness the rest of your days and just live in the lap of satori or whatever you want to call it?’ And the answer, my answer, to that is, ‘Because that’s not where men are.’”

A Contemporary Theatre

Gregory A. Falls
Founding Director

Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

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and with added support from
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presents

Willi

An Evening of Wilderness and Spirit

Based on the speeches of Willi Unsoeld

written and performed by

John Pielmeier

Director	David Ira Goldstein
Set Designer	Scott Weldin
Lighting Designer	Rick Paulsen
Costume Designer	Carolyn Keim
Dramaturg	Steven E. Alter
Stage Manager	Craig Weindling

The play runs without an intermission

The author wishes to thank Jolene, Regon, Krag and Terres Unsoeld
and Andrew Harvard for their support and cooperation.

Willi was first workshopped at The Gathering at Big Fork in Big Fork, Montana.

Understudies do not substitute for listed players unless a specific announcement is made.
The understudy for this production is: **Robert Nadir**

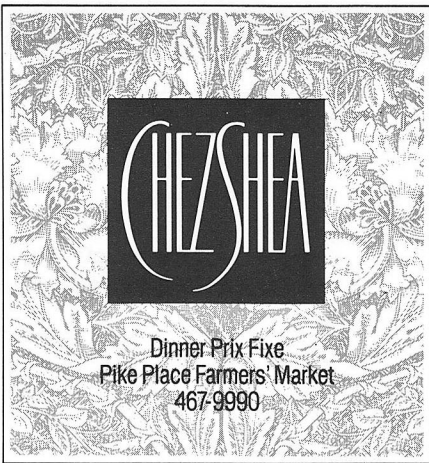
Security Pacific Bank has generously underwritten the student matinee performance on October 2.

A Contemporary Theatre is a member of the League of Resident Theatres, 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.

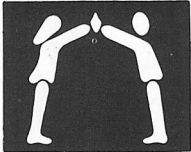
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About Willi Unsoeld

A philosopher, teacher, theologian, public speaker and mountaineer, Willi Unsoeld was born October 5, 1926 in Arcata, California.

In 1963, Willi garnered national attention as part of the first American expedition to climb Mount Everest. Along with Tom Hornbein, he reached the summit by the previously untried, precarious West Ridge — making the first successful traverse of any Himalayan peak, and setting an altitude record for survival following a forced bivouac at the 28,000-foot level of the 29,028-foot mountain — a physical challenge no climber had ever before survived.

In the Himalaya, the wind picks up at nightfall, and you cannot survive the bitter cold without a tent. For some reason, that night — and only that night of the entire year — the wind stopped blowing. Willi survived, and gained the reputation as a world class climber with his own unique brand of humor, mysticism and deliciously contagious hunger for life.

Willi loved the mountains. He announced his engagement to his wife, Jolene, on the top of Mount St. Helens. Their four children — Regon, Devi, Krag, and Terres — were born every other May so that the family could spend summers in the Wyoming Tetons where Willi worked many summers as a guide. He climbed extensively overseas in the Swiss Alps and the Himalaya. In 1960, he was part of the first successful ascent of Masherbrum, a 25,660-foot mountain in the Western Himalaya. He also climbed in the Washington and Oregon Cascades, Yosemite Valley, and the Canadian Selkirks.

His life was an ongoing quest for a kind of spiritual communion with Nature, a journey he began by hitchhiking around the world as a young man. If you could

be in the mountains, Willi felt that you could discover your potential as a human being and find that which is truly "Holy".

"There is a mystical feeling you get," Willi once said, "of ultimate joy in the wilderness. You go to Nature for your metaphysical fix — your reassurance that life makes sense. Then you can cope more effectively with the problems of mankind when you come back down to the city."

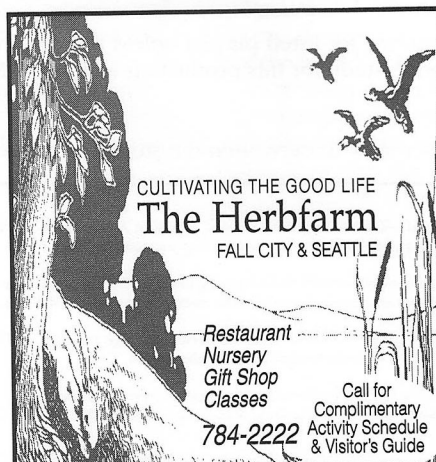
Willi was fully committed to helping other people cope, too. At one point, he planned on becoming a minister, but could not decide what denomination to follow. He felt that God was universal and was best felt in Nature. He began to evolve his own faith based on the Spiritual Values of the Wilderness, and passionately preached his philosophy wherever and whenever he could.

He held a bachelor of science degree in physics from Oregon State College, a bachelor's degree in theology from the Pacific School of Religion in Berkeley, California, and a doctorate in philosophy and comparative religion from the University of Washington. In 1962, Willi was named Deputy Director of the Nepal Peace Corps Project. In 1965, he switched over to the U.S. Agency of International Development in Nepal, serving as a government advisor for rural institutions and family planning. This allowed him to stay in Nepal for two more years.

In 1967, he moved his family to Andover, Massachusetts, where he served as an Executive Vice President of Outward Bound. He remained in that position until 1970, when he joined the planning faculty of The Evergreen State College, in Olympia, Washington.

In 1976, Willi and his daughter Devi helped form an Indian/American expedition to climb Nanda Devi, the Himalayan peak for which his daughter was named.

After the expedition, Willi remained on TESC's faculty until his death in an avalanche on March 4, 1979, while leading a group of students up Mt. Rainier.

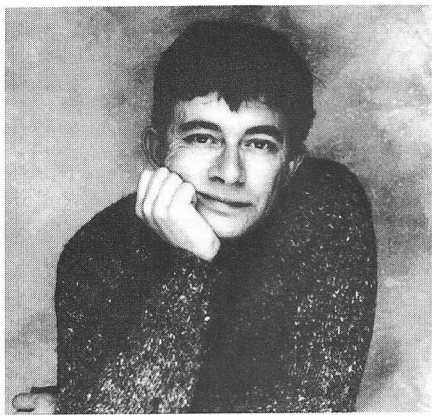


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John Pielmeier



John Pielmeier began his career as an actor, working at many regional theatres including the Guthrie Theater and the O'Neill National Playwright's Conference, where his play *Agnes of God* was first staged. A co-winner of the 1979 Great American Play Contest, *Agnes of God* premiered in March, 1980 at Actors Theatre of Louisville, followed by a seventeen-month run on Broadway. Other plays include *Haunted Lives*, a collection of one-acts published by Dramatists Play Service; *Courage*, a one-man show about J.M. Barrie that premiered in Louisville, opened the new theatre at the Lamb's Club in New York City, and has been filmed by Kentucky Educational Television (winning him a best performance citation from the Southern Educational Television Association); *The Boys of Winter*, produced on Broadway during the 1985-86 season; *Jazz*, presented in the summer of 1985 at the O'Neill Playwrights Conference; *Impassioned Embraces*, a collection of short plays and monologues (also published by Dramatists Play Service); and his most recent pieces, a comedy titled *The Classics Professor* presented at the 1991 Gathering at Big Fork and a musical called *Steeplechase* (with music and lyrics by Matthew Selman), to be workshopped in Los Angeles during the coming year.

For *Choices of the Heart*, a television movie he wrote about the slain American missionaries in El Salvador, he received a Christopher Award, the Humanitas Award, and an Honorary Doctorate of Humane Letters from St. Edward's University in Austin, Texas. Other television movies include *The Stranger Within*, *The Last P.O.W.—The Bobby Garwood Story*, and an adaptation of Dominick Dunne's *An Inconvenient Woman*, which aired on ABC last May. He wrote the screenplay for *Agnes of God*, is an alumni member of New Dramatists, and is a past recipient of an NEA grant and a Shubert fellowship. He is married to poet-calligrapher Irene O'Brien.

IT WAS LOVE AT FIRST SIGHT. MOUNTAINS!

— Willi Unsoeld —

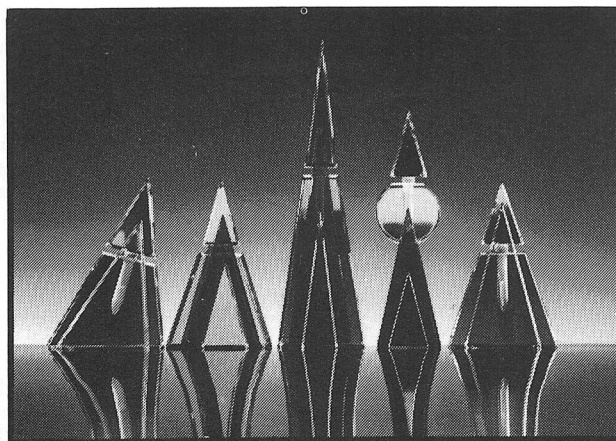
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Directors and Production Staff

Gregory A. Falls, Founding Director

is the founder of ACT and the Young ACT Company. He has directed over 70 productions and adapted ACT's version of *A Christmas Carol* in 1976. He 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 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 a resident director, and was appointed Artistic Director in 1988. He has directed over 20 productions at ACT. Later this season he will direct the world premiere production of *Halcyon Days*. Locally, he has directed extensively at The Empty Space Theatre (where he began his career as an actor and director), Seattle Children's Theatre, The Bathhouse Theatre, and Village Theatre in Issaquah. In 1981 he was an NEA Directing Fellow at The Guthrie Theater in Minneapolis and in 1982 he served as an NEA Artistic Associate to Actors Theatre of St. Paul. Jeff has also been an on-site evaluator for the NEA theatre program and was recently elected to serve as a board member for Theatre Communications Group. Recent projects have included *Inherit the Wind* (Milwaukee Repertory Theater), *Baker Street* (Civic Light Opera), *Some Americans Abroad* (Oregon Shakespeare Festival), and *The Caucasian Chalk Circle* (Chicago's Court Theatre). He is the obsessively proud father of 8 1/2 year old Caitlin (who made her professional debut last December in *A Christmas Carol*) and 6 1/2 year old Ben.

Phil Schermer, Producing Director

has been working in professional theatre for over 25 years. He began his career at the Seattle Repertory Theatre as a painter and then scenic carpenter. He has also designed lighting for the Seattle Rep and its Second Stage, The Bathhouse Theatre, The Empty Space Theatre, The Seattle Group Theatre, Tacoma Actors Guild and Montana Repertory Theatre as well as numerous productions at ACT, including this season's *My Children! My Africa!*. He served as Production Manager and Producing Manager at ACT before being named Producing Director in 1989. For the past three years, he has been actively involved in the design process for ACT's new facility. Phil received a B.A. in Literature/History from Reed College in Portland and an M.A. in Lighting Design/Technical Production from the University of Washington.

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. She has served as a UNESCO bilingual aide in Paris and has held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. She holds a BA in French from the University of North Carolina, attended the University of Lyons in France, and has done graduate work in dance education at George Washington University. Susan is a member and past president of the Washington State Arts Alliance and was recently appointed to the King County Arts Commission.

David Ira Goldstein, Associate Artistic Director and director of Will!

has directed *The Illusion*, *Hapgood*, *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 Theatre. 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*, *I'm not Rappaport* and *Other People's Money*), Alaska Repertory Theatre (*Steel Magnolias*), Mixed Blood Theatre (*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 Actor's Guild and Portland Repertory Theatre. 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* and *Lyle the Crocodile*) and was a co-founder of Minnesota Young Playwrights. This past winter, David directed *The Voyage Inheritance* for the University of Washington Professional Actor Training Program. He has also served as an on-site reporter for the National Endowment for the Arts for the past six years.

Scott Weldin, Set Designer

has designed many productions at ACT, including *Hapgood*, *Red Noses*, *The Downside*, *Mrs. California*, *Merrily We Roll Along*, *The 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 Theatre Company. Scott's designs for The Empty Space Theatre include *5th of July*,



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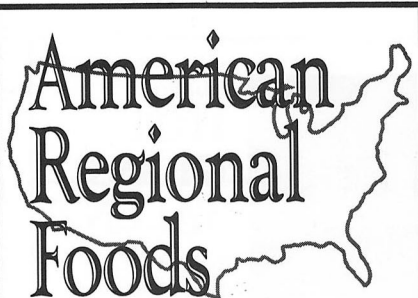
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Rick Paulsen, Lighting Designer

is pleased to return to ACT for his eighth season. He recently designed this season's productions of *The Illusion* and *Tears of Rage*, and in previous seasons he has designed the lighting for 18 productions, including last year's *Hapgood, Four Our Fathers*, and *An American Comedy*. A Seattle resident for over a decade, Rick's lighting has been seen extensively at Seattle-area theatres, including the Empty Space Theatre, The Seattle Repertory Theatre, Intiman Theatre Company, Seattle Opera, and Seattle Children's Theatre. Nationally, he has designed lighting for the Goodman Theatre in Chicago, the Milwaukee Repertory Theater, Denver Center Theatre, the Oregon Shakespeare Festival, Oregon Contemporary Theatre, and Portland Center Stage. Recent work of note includes *Reckless* at the Empty Space, *Die Fledermaus* at Tacoma Opera and *A Streetcar Named Desire* at Intiman. In addition to his lighting designs, Rick also teaches lighting for the University of Washington School of Drama.

Carolyn Keim, Costume Designer

has been working in the Seattle theatre community since 1980. During that time she has worked at most of the major theatres including the Seattle Repertory Theatre, The Empty Space Theatre, Intiman Theatre Company, Tacoma Actors Guild and the Skid Road Theatre. Carolyn began as a costume shop manager at ACT in 1984 and has worked on every production since then, including her particular favorites *Maydays, Hapgood* and *God's Country*. In addition, Carolyn has served as costume coordinator/designer for ACT's previous seven productions of *A Christmas Carol* as well as the resident and touring versions of *The Falcon*. Other local work includes assisting on projects ranging from a music video for the Steve Miller Band to productions of *A Midsummer Night's Dream* at both Seattle University and Lakeside School.

Steven E. Alter, Literary Manager and Production Dramaturg

is now in his third year as ACT's Literary Manager/Dramaturg, after coming to Seattle to (Continued next page.)



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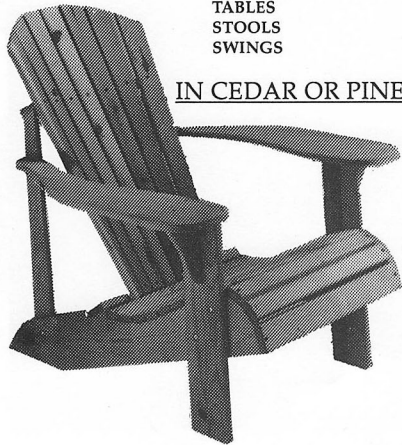
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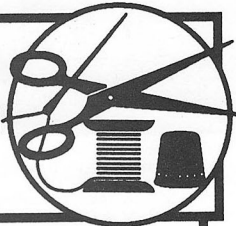
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work on the world premiere of Steven Dietz's *God's Country* in 1988. He recently served as Guest Dramaturg for the East Coast premiere of *A Normal Life* by Erik Brogger at the Philadelphia Drama Guild. He has served as Production Dramaturg on over twenty new plays, and is particularly proud of his ongoing relationships with playwrights Erik Brogger, Kevin Kling (*21A, Lloyd's Prayer*), Jon Klein (*Four Our Fathers, The Red and the Black*), Doris Baizley (*Tears of Rage, Glass Mountain*), and Steven Dietz (*Foolin' Around With Infinity, Ten November, God's Country, Happenstance, Halcyon Days*). Steven was a Literary Intern at Actors Theatre of Louisville during the 1985/86 season, where he dramaturged three festivals: Shorts '85, Classics in Context and the Humana Festival of New American Plays. In Minneapolis, he was Marketing Director at Illusion Theatre and assistant to the Executive Director at the Playwrights' Center. Locally, he has directed plays by Don Futterman and Bryan Willis. He holds a B.F.A. in acting from Ohio University.

Craig Weindling, Stage Manager

Craig returns to ACT after stage managing for the 15th annual Humana Festival of New American Plays at Actors Theatre of Louisville, where he worked with Anne Bogart and Paul Walker. He has staged managed ACT's productions of *A Walk in the Woods, God's Country, Happenstance* and *The Voice of the Prairie* and has worked locally with Intiman Theatre Company and Pacific Northwest Theatre Associates (PNTA). Craig has stage managed tours to Bulgaria, the Dublin International Theatre Festival, Spoleto USA, British Columbia and the Kennedy Center and has worked with the Arizona Theatre Company, StageWest, North Carolina Shakespeare Festival and the New Globe Theatre. He also served as Technical Director/Lighting Designer for the White Barn Theatre in Westport, Connecticut and has done national and regional tours with CAJY and CAYJR. He is currently in training with MUCYR for an upcoming tour to Alaska.

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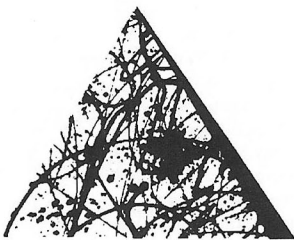
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