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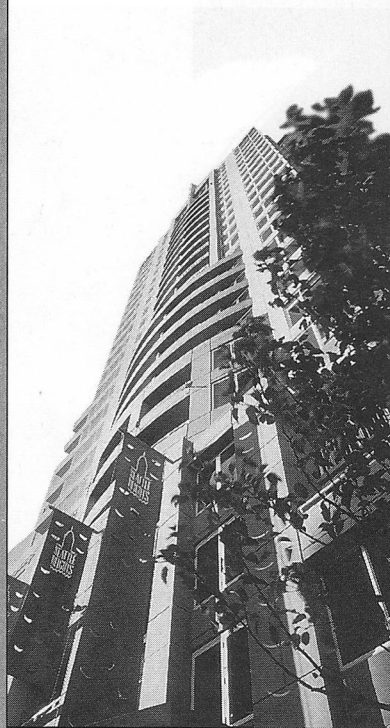
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KEELY AND DU

BY JANE MARTIN

July 2 – 31, 1994



From *Oh, Dad, Poor Dad* to *Keely and Du*



Who is Accountable?



Title Page



The Actors



Directors and Production Staff



Contributors: 1993-94 Annual Fund



General Information



Acknowledgements



Next at ACT



Wish List



Act Board and Staff

A Contemporary Theatre • 100 W. Roy Street • Seattle, WA 98119
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General Information

ACCESS

A Contemporary Theatre is pleased to offer these services. The building itself is accessible for the physically challenged.

We invite you to attend **sign-interpreted performances** at 8:00 p.m. on the third Friday of each play:

Keely and Du, July 22
Man of the Moment, August 26
Fish Head Soup, September 30
Voices in the Dark, November 4

Audio-described performances are provided by AVIA (Arts and Visually Impaired Audiences), funded in part by the Seattle Arts Commission, King County Arts Commission, Washington State Arts Commission, National Endowment for the Arts, The Boeing Company, Airborne Express, and Nesholm Family Foundation. These are scheduled for the third Sunday of each play's run at 7 p.m.:

Keely and Du, July 24
Man of the Moment, August 28
Fish Head Soup, October 2
Voices in the Dark, November 6

Assistive listening devices are available at no charge for all performances (except those which are audio-described). They are provided by Ackerley Communications, Inc. Please see the House Manager for them.

Large print programs are available upon request.

ACKNOWLEDGMENTS

ACT acknowledges the following for their donations to the Opening Night party for *Keely and Du*:

A La Francaise
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REMINDERS

Share your appreciation of live theatre by telling friends about this performance. Subscribers, remember to give friends the **\$2 voucher** in your subscription packet!

If you are not keeping your program, please give it to an usher or place it in the marked containers near the exit so that we can **re-use** or **recycle** it. ACT also recycles cans and bottles from our concessions and we appreciate your cooperation.

TICKETS, PLEASE

is a program developed by ACT and Leadership Tomorrow that offers complimentary tickets to community groups and social service agencies. To become a private or corporate sponsor of this program, please contact the Development Office at 285-3220.

Art in the Lobby

Since 1978, ACT has donated space to display the works of more than 300 visual artists. During *Keely and Du* we are pleased to exhibit the work of Gloria Pacis. A Seattle native and graduate of the University of Washington, she is presenting acrylic works on canvas with oil stick.

If you are interested in purchasing the work on display or have questions about the Art in the Lobby program, please see the House Manager or call the ACT administrative office at 285-3220. All sales directly benefit ACT.

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Next at ACT

Tickets are on sale now for

MAN OF THE MOMENT

by Alan Ayckbourn
Directed by Jeff Steitzer

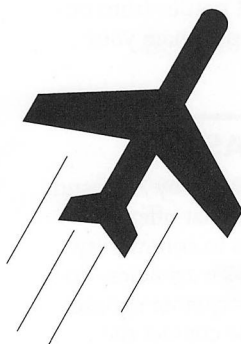
Previews August 6 - 10
August 11 - September 4

A wickedly funny indictment of the public's voracious appetite for scandal and the media frenzy that feeds it. Ayckbourn's latest play takes off with a bang when a British tabloid TV show reunites two men 17 years after a foiled bank robbery. One man had become an instant hero, then faded into obscurity. The other served time, exploited his celebrity and became a fabulously rich television personality. Now at the ex-con's luxurious Mediterranean villa the producer of *Their Paths Crossed* is desperately trying to incite a confrontation between the two for a show that could make or break her career. Will she succeed? Will the famous felon get his just desserts? Enquiring minds want to know!

"One of the best things Ayckbourn has ever done...a masterpiece!" — Guardian, London

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For more information: Judy O'Brien at 649-9349.

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From Oh, Dad, Poor Dad to Keely and Du

In ACT's very first season in 1965, founding director Gregory A. Falls raised more than a few eyebrows when he selected the premiere production for his new theatre company—an avant-garde comedy called *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad*, by a then 22-year-old Harvard graduate named Arthur Kopit.

Since then, ACT has produced numerous plays that were controversial to some audiences, in either their subject matter or the style of their production. Plays like *Waiting for Godot*, *Marat/Sade*, *In White America* and *The Boys in the Band*. By playwrights like Albee, Pinter, Ionesco, Shepard and Stoppard. From Bertolt Brecht to Athol Fugard, challenging writers have found a home on our stage.

Over the years, ACT has addressed thorny political and ethical issues, including civil disobedience in *The Trial of the Catonsville Nine* by Daniel Berrigan, the U.S. invasion of Grenada in *Halcyon Days* by Steven Dietz, cutthroat salesmanship in *Glengarry Glen Ross* by David Mamet and the Vietnam War in *Tears of Rage* by Doris Baizley. Numerous plays on ACT's stage have dealt with race relations, among them *No Place to be Somebody* by Charles Cordone, *Streamers* by David Rabe, *Sizwe Bansi is Dead* by Athol Fugard, *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* by Ntozake Shange and *My Children! My Africa!* by Athol Fugard. ACT has also previously addressed the role of religion in *Sunsets and Glories* and *Red Noses* by Peter Barnes, *Four Our Fathers* by Jon Klein

and the world premiere of *Catholics* by Brian Moore. Other productions that have stirred up audiences include two by Steven Dietz: *God's Country*, an award-winning depiction of the white supremacist movement, and *Lonely Planet*, last season's production about friendship and the AIDS crisis, which recently won the Pen West literary award for drama. This season, *Betty the Yeti* by Jon Klein elicited strong reactions from loggers, environmentalists and the timber industry.

On the ACT mainstage alone, there have been 17 world premieres, five American premieres and more than 30 West Coast premieres. Many plays produced at ACT have earned Pulitzer Prizes, Obie Awards and Tony Awards, as well as a variety of other awards and honors.

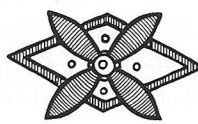
ACT's mission has virtually remained the same since its beginning: to produce the important plays of our time and to insure that ACT has the artistic freedom to be a truly contemporary theatre, with all of the opportunities and risks that implies. This artistic freedom means that ACT can program not only the best, most widely acclaimed contemporary plays, but also those provocative and risky newer plays. It means that ACT has the option of producing plays which seriously examine or question our social values and mores.

Of course, this stage has also presented a wide range of light-hearted comedies and thoughtful dramas, and will continue to provide a variety of programming in each season. But as ACT's founder said, "ACT was established to present current, important plays to Seattle audiences, plays they would otherwise not get a chance to see. And if we have a function it's to live dangerously."

Comments from the audience about *Keely and Du* are welcome.

"ACT is committed to producing or presenting theatre that addresses issues of pertinence to our audience; that provides a forum for engaging, provocative and entertaining theatrical experiences... The theatre should be a center for the community to gather and engage in formal and informal artistic examinations of the world in which we live..."

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The Change Point



Who is Accountable?



“For your lifeblood I will surely demand an accounting. I will demand an accounting from every animal. And from each man, too...”

Pro-life. Pro-choice. Who is accountable, God or man? What man or woman can be accountable for a human life? What is the extent of individual freedom? What is a rape victim's right? What is a Christian's duty? These are among the infinitely troubling questions provoked by Jane Martin's drama *Keely and Du*.

The issue is abortion. But this is no schematized political view. Martin insistently works from the gut. Her characters confront the physical, emotional and spiritual realities of procreation.

It is, in some ways, a strange and boisterously wonderful time to be an American. For the first time in its history America has begun to take halting steps toward respecting and understanding its pluralism rather than dumping everyone into a simmering melting pot intending to boil us all down to a common essence. It is both tragic and paradoxical that now, just as the nation is beginning to invite people into the public square for the different points of view that they have to offer, people whose contribution to the nation's diversity comes from their religious traditions are not valued unless their voices are somehow esoteric. What is going on here in America, where religion was once thought to be so important that the Constitution was amended to protect its free exercise? What has

happened can be captured in one word: abortion. . . To be sure, there are deeply religious people on the left and there are hypocrites and atheists on the right. But the seeming instinctive mistrust of God-talk by contemporary liberals, and its ready embrace by conservatives, has badly damaged the public image of American religion — and provides strong, sad evidence of the way in which the abortion issue has so distorted our political dialogue that the

public square, which once welcomed explicit religious witness, now views with suspicion people who talk about God in public.

Stephen L. Carter in
The Culture of Disbelief
(Basic Books, 1973)

Crucial to the dilemma of *Keely and Du* is the fact that when a child is born, a family is created. Not every mother has the resources to nurture. Not every father deserves his traditional authority. A child's existence cannot be completely separable from the lives of his/her parents. Martin rings fascinating changes on the definition of mother and father, resonating through the structures of family, church and society.

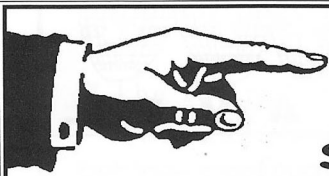
While *Keely and Du* is a mind-probing “issue” play, it has a human face. The four characters' stories are deeply passionate. Like many of Martin's creations, they exist on the extreme edge of everyday reality.

Today, the traditional family faces radical redefinition. The issues of *Keely and Du* touch us all. No matter what our beliefs, Martin's questions deserve our attention.

Marcia Dixcy
Literary Associate
Actors Theatre of Louisville

Keely and Du travel through a nightmare of the soul before they are ready to listen to each other. Jane Martin has created a perilous journey for these women, and only out of the ashes and their shared pain do they begin to hear each other in the last two lines of the text. The author seems to believe that only the end of the play is the real beginning of understanding, and the understanding begins with a questions — not a statement.

Jon Jory
Artistic Director
Actors Theatre of Louisville



“It is only one
step from toleration
to forgiveness.”

— Sir Arthur Wing Pinero

Our thanks to Actors Theatre of Louisville for permission to reprint these notes from the 1993 Humana Festival of New American Plays.



Discussions are scheduled after the following performances:

Tuesday, July 12, 7:30 pm show
Thursday, July 14, 7:30 pm show
Sunday, July 17, 2 pm show
Wednesday, July 20, 7:30 pm show
Friday, July 22, 8 pm show
Sunday, July 24, 7 pm show

It is not necessary to attend on the above dates in order to participate.

A Contemporary Theatre

Gregory A. Falls
Founding Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

KEELY AND DU

BY JANE MARTIN

Director	Andrew J. Traister
Scene Designer	Charlene Hall
Costume Designer	Frances Kenny
Lighting Designer	Rick Paulsen
Stage Manager	Mary H. Corrales-Diaz

The Cast

in order of appearance

Du	Gloria Dorson
Walter	Kurt Beattie
Keely	Liz McCarthy
Cole	Paul Mitri
Orderlies, Guard	Colin Kratz, Christopher E. Shanahan and Sue Shannon

Place: Working-class neighborhood, Providence, R.I.

Time: The present

Catherine Ketrick - Alexander Technique Coach

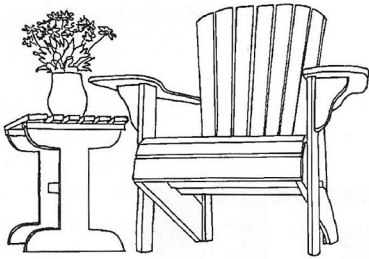
This production is made possible in part by a generous grant from
The Allen Charitable Foundation for the Arts.

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

This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.

PLAN FOR SUMMER...



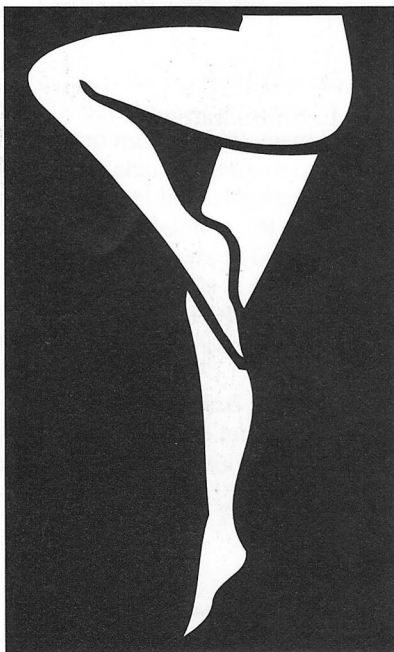
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The Actors



Kurt Beattie
Walter

Currently Artistic Associate and Literary Manager for the Seattle Repertory Theatre, Kurt most recently appeared at ACT as Orsini in *Sunsets and Glories*. Among his favorite roles at ACT over the years have been Givola in *The Resistible Rise of Arturo Ui* and Lermontov in *May Days*. As an actor he has appeared for over 20 years in a wide variety of roles in Seattle at The Empty Space, ACT, Intiman Theatre Company and Seattle Rep as well as with other regional theatres and in New York. Also a playwright, Kurt adapted *The Odyssey* with Greg Falls for the Young ACT Company in 1985. *TIME* magazine named *The Odyssey* one of the best plays of that year, and it has been produced by numerous regional theaters. Kurt's directing credits include the world premiere of the Eric Overmyer's *Dark Rapture* at The Empty Space.



Gloria Dorson
Du

Gloria's first Equity shows were *Room Service* and *See How They Run* in 1949 in Michigan. Her talents then spread to seven other states as well as Cambridge, England and Tokyo. Her early plays were balanced by heavier fare and classics like *Duchess of Malfi*, *Twelfth Night*, *Henry IV*, *Waltz of the Toreadors*, *Diary of Anne Frank*, *Our Town* and *She Stoops to Conquer*. Now a resident of L.A., she last appeared there with Judd Hirsch in *Conversations With My Father*, directed by Dan Sullivan. Gloria is happy to be reunited with Andrew Traister, who was Artistic Director of Alaska Repertory, where she played Ouiser in *Steel Magnolias*.

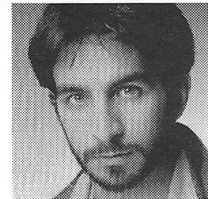
Colin Kratz
Orderly

A Penn State graduate, Colin is currently enjoying a stage management internship here at ACT. In Seattle he has also worked on several shows at The Group. Last year he stage managed *Androcles and the Lion* for Pennsylvania Centre Stage and a variety of shows for the University Resident Theatre Company at Penn State, including *Merrily We Roll Along*.



Liz McCarthy
Keely

Liz appeared in two ACT plays last season, as Tood in *The Cover of Life* and as Mel in *Dreams from a Summer House*. She went on to perform the role of Mel for the Arizona Theatre Company in Tucson and Phoenix. Most recently she performed at the Seattle Repertory Theatre in a workshop production entitled *Seattle Experiments*, directed by Bill Irwin. Her other local credits include the roles of Zara in *Invisible Friends* at Seattle Children's Theatre and Jean in *Brigadoon* at the 5th Avenue. Movie-goers may remember her as The Giggling Secretary in *Twin Peaks: Fire Walk With Me*. A Seattle native, Liz lives here with her husband, John Martin, and Trixie the Cat.



Paul T. Mitri
Cole

Paul last appeared at ACT in the Young ACT company's *Theseus and the Minotaur*. He is a co-founder and co-artistic director of the Seattle Shakespeare Festival. For the Festival he has performed the title roles in *Richard III*, Iago in *Othello*, and both Claudios in *Much Ado About Nothing* and *Measure for Measure*. He recently appeared as Zach in *A Chorus Line* at Tacoma Actors Guild, and has also performed at the Seattle Repertory Theatre, Portland Repertory, the 5th Avenue and Seattle Children's Theatre. Paul is also a fight choreographer, writer and director. He is presently directing *Taming of the Shrew* for this summer's Seattle Shakespeare Festival.



Christopher E. Shanahan
Orderly

Christopher received a BFA in acting from Boston University's School for the Arts in his home state of Massachusetts. Locally, for the past three seasons, he has appeared with the Seattle Shakespeare Festival. Christopher has also been seen at the Empty Space Theatre in *Dr. Terror's 3-D House of Theatre*, Eric Overmyer's *Dark Rapture* and, most recently, in this season's Late Night series.



Sue Shannon
Guard

After a two-year hiatus from theatre, Sue is happy to return to ACT, where she spent the 1991-92 season as a production intern. She has also worked backstage at The Empty Space, Intiman Theatre Company and The Group Theatre. Sue would like to thank ACT for this opportunity and Kevin for his love and support.

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. In 1992 he received a community service award from the Corporate Council for the Arts in recognition of his leadership in regional theatre.

Susan Trapnell Moritz *Managing Director* 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 Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. She is a member and past president of the Washington State Arts

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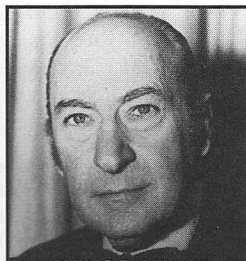
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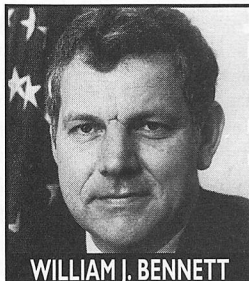
IRVING R. LEVINE

"An Economic Outlook"
November 8, 1994



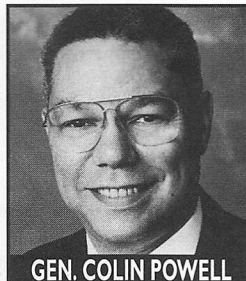
LIV ULLMANN

"An Evening with Liv Ullmann"
December 7, 1994



WILLIAM J. BENNETT

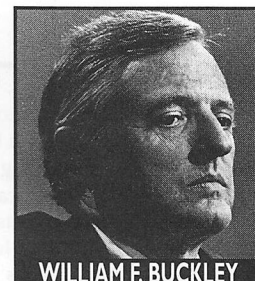
"Our Children and Our Country"
January 11, 1995



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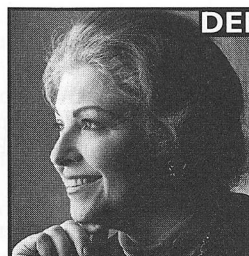
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WILLIAM F. BUCKLEY

"Reflections on Current Contentions"
April 6, 1995



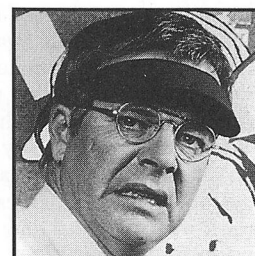
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Directors and Production Staff

Alliance, a member of the King County Arts Commission, and a member of the Leadership Tomorrow class of 1992. Susan is a native of Arlington, VA.

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. He served as Technical Director and Production Manager at ACT before being named Producing Director in 1989. For the past five 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.

Jane Martin *Playwright*

is the pseudonym of a writer whose identity remains a mystery. She has been honored with four of her plays premiering at the Humana Festival of New American Plays, hosted by Actors Theatre of Louisville. She first garnered national attention for *Talking With*, a collection of monologues that premiered in 1981 and went on to win Best Foreign Play of the Year award from Germany's *Theatre Heute* magazine. Her other plays include *Cementville*, which premiered at the 1991 Humana Festival and was later produced at Australia's Festivals of Adelaide and Perth, and *Vital Signs*, a series of shorter monologues first produced in 1990. Since its debut last year at the Humana Festival, *Keely and Du* has been named Best New Play of 1993 by the American Theatre Critics' Association and one of the top ten plays of the year by *TIME* Magazine. It was nominated for a Pulitzer Prize this spring.

Andrew J. Traister *Director*

marks his directing debut at ACT with this production. This spring he directed *Lips Together, Teeth Apart* for the Arizona Theatre Company, where he had directed *Minor Demons*, and won the 1992 Zony Award for Best Director. Andrew recently directed *Miss Evers' Boys* at Tacoma Actors Guild; *Dirt* with James Whitmore at the Old Globe Theatre, and *Macbeth* at SUNY Binghamton. Other Old Globe credits include *Burning Hope, Light Sensitive, A Shakespeare Mosaic*, the West Coast premieres of *Sorrows of Stephen* and *Rememberence, Angels Fall*,

Talley's Folly, Foxfire and *Waiting for Godot*. His distinguished career includes directorial stints at the Oregon Repertory Theatre, Intiman Theatre Company, San Diego Repertory, Louisiana Shakespeare Festival and Oregon Shakespeare Festival. He was Artistic Director from 1987 to 1988 and Producing Artistic Director from 1988 to 1989 at Alaska Repertory Theatre. The recipient of an NEA Directing Fellowship, Andrew has also received three Dramalogue Awards, the first for Best Director for *The Death of Humpty Dumpty*, followed by two for Best Ensemble Performance for *Strange Snow* and *Sorrows of Stephen*.

Mary H. Corrales-Diaz *Stage Manager*

was stage manager last year for *Agnes Smedley: Our American Friend* and previously for *A Christmas Carol*. For the past four years, she has stage managed the Young ACT, touring shows throughout Washington state. Locally she stage manages for Spectrum Dance Theatre. Mary has worked for Intiman Theatre, Empty Space Theatre, Pioneer Square Theatre and the Village Theatre as well as Bumbershoot. Previously, she stage managed at the Colorado Shakespeare Festival, where some of her favorite shows were *Titus Andronicus, Taming of the Shrew* and *Henry IV, Part I*. Mary also was the stage manager and road manager for *Cinders*. A graduate of the U.W., she is certified as an actor/combatant by the Society of American Fight Directors.

Charlene Hall *Scene Designer*

is glad to be back at ACT once again. Her last design work here was for *Sunsets and Glories* in 1992. Her other local design credits include *Oh, Mr. Faulkner, Do You Write?, Kiss of Blood, Hell on Wheels* and *Dr. Terror's 3-D House of Theatre* for The Empty Space. Last season she designed *The Hardy Boys* at Seattle Children's Theatre and the *Sticks and Stones* exhibit for Seattle Children's Museum. For the past four months Charlene has been painting some good-sized backdrops for the Pacific Northwest Ballet's production of *Cinderella*.

Frances Kenny *Costume Designer*

is pleased to be designing at ACT again and to be collaborating with Andrew Traister, the first theatre director she ever worked with, on *The Importance of Being Earnest*. Her previous shows at ACT were *Happenstance* and *God's Country*. Other theatre credits include a dozen productions at Intiman Theatre Company, *The Kentucky Cycle* both on Broadway and at Intiman Theatre Company, and productions at New City, The Group and Tacoma Actors Guild. Around the country Frances has worked for

Actors Theatre of Louisville, Alaska Repertory Theater, Arizona Theatre Company, Berkeley Shakespeare Festival, Denver Center Theater, Mark Taper Forum, Oregon Shakespeare Festival and San Jose Repertory. When not working in theatre, Frances works on videos, commercials, films and her new garden.

Rick Paulsen *Lighting Designer*

is pleased to return to ACT for his 11th season. In the past, his lighting has been seen in over 25 productions including *Tales from Hollywood, Voice of the Prairie, Diary of a Scoundrel, Hapgood, Red Noses, Eleemosynary, Trust, Halcyon Days* and last season's *Dreams from a Summer House* and *Lonely Planet*. Rick's work has been seen extensively and nationally at the Goodman Theatre, Milwaukee Repertory Theater, San Jose Repertory, Denver Center Theatre, the Oregon Shakespeare Festival, Portland Center Stage and the Arizona Theatre Company. Recent work includes *Miss Evers' Boys* at Tacoma Actors Guild and *Kiss of Blood* at the Empty Space. Rick is the devoted father of two-year-old Paige.

Wish List

The production crew uses a great variety of materials to create the magic of theatre. Please keep ACT in mind when you are cleaning the garage or upgrading your own equipment. Here are just some of the items we'll need this season:

ironing board (full size)
electric range (apartment size, with cooktop and oven)
bench vise for carpenters
hand tools (files, hammers, screwdrivers)
power tools (drills, saws, etc.)
compound miter saw
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bench grinder
lathe tools
file cabinets
color copy machine
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stereo or boom box
phones of all kinds (working or not)
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bar and pipe clamps
21-inch band saw
small truck or van
shop vacuum
heavy-duty casters
heavy-duty exhaust fans
heavy-duty extension cords
new lumber
CD ROM drive
Hudson pump sprayer
pneumatic hose
Macintosh computer 68040 or PPC for CADD work
plotter
taxidermied animals
bearskin rug

The bearskin rug and stuffed animals are meant for *Voices in the Dark*, which takes place in a cabin in the woods. Other items on our wish list are for design, construction or use as props. While we can use paint brushes, we regret that we cannot accept donations of opened paint. Anyone interested in donating costumes should call first about our inventory. Donations are tax-deductible.

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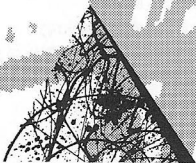
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ACT commissions local playwrights

As part of its mission to cultivate and produce new plays, ACT recently commissioned eight local playwrights for new works.

ACT received more than 150 submissions for the commissions, yielding a group of very talented writers with a wide range of experience. Four \$1,000 commissions have been awarded to Peter Buchman, Ki Gottberg, Anthony Lee and Suzanne Maynard to write new, full-length plays. Four \$500 commissions have been given to John Baca, Kristin Newbom, Nancy Rawles and Vivian Umino for new, one-act plays.

The awards have been made possible by a generous grant from the Nesholm Family Foundation. They are administered through First ACT, a program designed to identify and nurture emerging playwrighting talent in the Puget Sound area.

The writers have until December to deliver their first drafts. Each play will receive a workshop with a company of professional actors, a dramaturg and professional director in February of 1995, culminating in public readings. Throughout ACT's mainstage season, First ACT playwrights are being encouraged to meet and discuss ideas with directors, playwrights-in-residence, production staff and administrative staff to enhance their experience.

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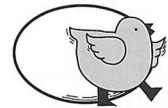
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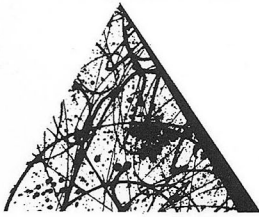
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Graham & Dunn - Seattle
Groff & Murphy
GTS Drywall Supply Co.
Gull Industries, Inc.
Harmon Contract WSA, Inc.
HDR Engineering, Inc.
Hermanson Corporation
Hewlett-Packard Company
Hillis, Clark, Martin & Peterson
The Home Insurance Companies
Hos Bros. Construction, Inc.
Howard Johnson & Company
Howard S. Wright Foundation
Hurlen Construction Company
IBM Corporation
INTERMEC Corporation
J.M. RILEY COMPANY
Johnson & Higgins of Washington, Inc.
The Joyce Institute
Kueckelhan Crutcher & Company
Kulchin Condon & Associates, Inc.
Landau Associates, Inc.
Larry's Markets, Inc.
Lease Crutcher Lewis
Leisure Care, Inc.
Littler, Inc.
Livingston & Co.
The Lucks Company
M. C. Pietromonaco, Inc.
MacDonald - Miller Co.
Magnolia Hi-Fi & Video
Mamco Manufacturing Inc.
Marsh & McLennan, Incorporated
Matson Navigation Company
Mehrer Drywall, Inc.
*Metro Employees Combined Charities
Campaign*
Music-Vend Distributing Company
National Frozen Foods Corporation
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Nowogroski Insurance Associates
Nuprecon, Inc.
Olsten Staffing Services
Olympic Capital Management
Overall Laundry Services, Inc.
Pacific Construction Systems, Inc.
Pepsi-Cola West
Pioneer Broadcasting MNC Enterprises
Port Blakely Tree Farms
Price Waterhouse
PSF Industries, Inc.
QFC/Quality Food Centers, Inc.
The R.D. Merrill Foundation
RA Bench Inc.
Rainier Cold Storage & Ice
The Richmond Co. Inc.
The Rockey Company
Rowley Enterprises, Inc.

Safety National Casualty Corporation
Samuel Strout Enterprises
Scougal Rubber Company
SDL Corporation
Seattle Mortgage Company
Settle Steam Company
Sellen Construction Co., Inc.
Shorette & Riely
Siemens Power Corporation
SJW STUDIOS
Skyway Luggage Company
Smith Smart Hancock Tabler & Schwensen
Stanislaw, Ashbaugh, Riper, Peters & Beal
Sterling Realty Organization Co.
Sunstrand Data Control
Sunset Foundry
Sweeney Conrad
Team Design
Totem Ocean Trailer Express, Inc.
TRA Architects/Engineers
United Ironworks, Inc.
United Warehouse Co. Inc.
University Mechanical Contractors, Inc.
University Swaging Corp.
Vaupell Industrial Plastics, Inc.
Veca Electric
W.A. Botting Company
Washington Dental Service
Weisman, Richard and Vivien
Wetherholt & Associates, P.S.
Whalen & Firestone
Wildner Construction Company
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Direct Services Incorporated
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Seattle V.I.P. Services

*Includes \$50,000 for Economic Impact Study of the Arts in King County.

*Italics indicate participation in the Council's
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