

BETTY

THE YETI

by Jon Klein



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BETTY THE YETI

by Jon Klein
Directed by Jeff Steitzer
April 23 – May 22, 1994

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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:

Betty the Yeti, May 13

Gray's Anatomy, June 17

Keely and Du, July 22

Man of the Moment, August 26

TBA, 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, NEA, 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.:

Betty the Yeti, May 15

Gray's Anatomy, June 19

Keely and Du, July 24

Man of the Moment, August 28

TBA, 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 gratefully acknowledges the following for their assistance:

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REMINDERS

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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.

PONCHO premiere series

Betty the Yeti is the first in a series of works commissioned by ACT to premiere on our Mainstage in 1994. PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations) has generously chosen to underwrite this group of new plays which also includes *Gray's Anatomy* by Jim Leonard, Jr. and *Voices in the Dark* by John Pielmeier.

It is impossible to overestimate PONCHO's importance to this region's arts community. Not only does PONCHO provide arts organizations with substantial and unencumbered funding each year, but they have so much fun doing it! Throughout the process of putting together their annual auction, PONCHO's presence reminds us all that the arts add joy and sparkle to our lives.

ACT salutes PONCHO for supporting the Theatre's efforts to develop and produce new work for the stage. We hope that you, our audience, will feel enriched by the collaboration.



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World Premiere
GRAY'S ANATOMY
 by Jim Leonard, Jr.

Fate brings a mysterious healer to a small town deep in the heartland at the end of the last century. Told in the homespun tradition of *Our Town*, *Gray's Anatomy* is a warm, humorous and uplifting tale of quiet heroism and simple human kindness.

Praise for Jim Leonard, Jr.'s award-winning play, *The Diviners*: "A splendid drama by a playwright [who] writes with poetic as well as human feeling." — *Variety*

May 28 - June 26

KEELY AND DU
 by Jane Martin

A pregnant woman at an abortion clinic is taken hostage by right-to-life extremists. Choice, chance and the explosive ethics of abortion collide in this powerful, provocative drama that *TIME* Magazine calls "one of the top ten plays of the year."

"Sizzling...provocative...the most important and surely the most harrowing American play produced outside New York City this year." — *TIME* Magazine

July 2 - July 31

MAN OF THE MOMENT
 by Alan Ayckbourn

The British equivalent of *Hard Copy* reunites two men 17 years after a bank robbery that irrevocably changed their lives. This wickedly funny play is a stinging indictment of the public's voracious appetite for scandal and the media frenzy that feeds it.

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

August 6 - September 4

TO BE ANNOUNCED

A search is underway for the perfect play to fill the fifth slot of the season. An announcement will be made shortly. Call the Box Office for updates.

September 10 - October 9

World Premiere
VOICES IN THE DARK
 an ACT commission
 by John Pielmeier

An electrifying new thriller about a radio talk show host whose quiet vacation getaway becomes an inescapable nightmare. From the author of *Willi* and *Agnes of God*.

Praise for John Pielmeier's play *Willi*: "100 nonstop minutes of engrossing entertainment, sparked with flat-out fun but charged with intellectual challenges and resonant with deeply felt emotion." — *Seattle Times*

October 15 - November 13

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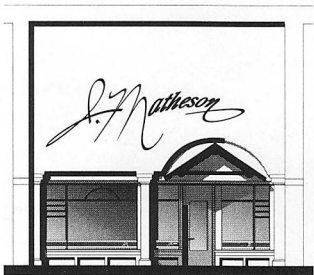
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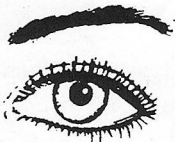
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The Change Point

What is a Yeti?



The mountainous arc from the Himalayas north through China and down to the Pacific Northwest hosts tales of hairy humanoid creatures. The Yeti, Bigfoot, and the Chinese Wildman are all manifestations of some mythical demon or undiscovered animal that still mystifies us. Western skeptics claim native sightings result from a cultural blur between the physical and the "spiritual" world. Yet respected explorers like Sir Edmund Heath, the "Conqueror of Everest," have set off to find evidence of such creatures. Unexplained footprints and photographs challenge the notion of the Yeti or Bigfoot as mere myth. Chinese paleontologists have discovered the remains of giant apes, Gigantopithecus. So what appears to be a tabloid hoax—beast men, the Yeti and Bigfoot—could in fact be our longest-standing unsolved mystery. Whether we create a myth of demons or have been lucky enough to glimpse one of nature's best hid secrets, the story of the Yeti is not fully written.

Compiled by John Stinson from The Encyclopedia of Monsters, by Daniel Cohen

ACT Abroad 1994

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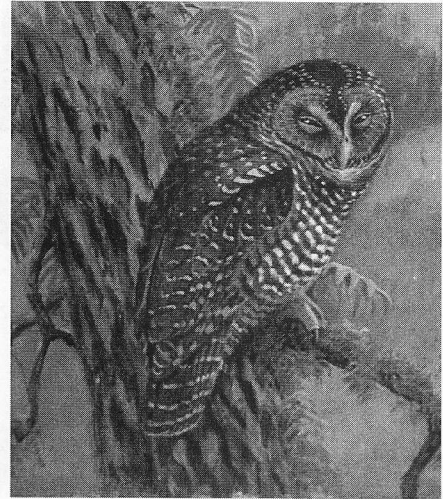
What past travellers have said:

"I've gone on two other theatre tours and ACT's is superior to those!"

"I could not duplicate this experience on my own — especially the speakers!"



THE FIGHT OVER THE FOREST



FACTS

- ✦ Since 1960, worldwide wood consumption has tripled.
- ✦ 5 million acres of U.S. forest are cut annually.
- ✦ Each year, every American consumes 613 pounds of paper, plus the lumber equivalent of a 100-foot tall tree.
- ✦ Ancient forests in the U.S. are between 70% and 80% cut.
- ✦ Between 1979 and 1989, timber employment dropped from 160,000 to 130,000, mostly due to mechanization.
- ✦ More than 100 species of birds, fish, reptiles and mammals seem dependent on old growth forests in the Northwest.
- ✦ The largest timber landowner in the Northwest, ITT-Rayonier, has seen its annual cut plunge from 200 million board feet in the 1970s to 80 million now and perhaps 40 million in a few years.
- ✦ It takes an experienced lumberjack only five minutes to fell a 500-year-old tree.
- ✦ For every recovering endangered species, two more are in decline.

LOGGERS

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—sweatshirt slogan

"It is a bigger sin to waste the
resource than to use it and put some-

"THE
PROBLEM IS
THAT IN
OUR PRESENT
ECONOMIC
SYSTEM,
TREES AS
LIVING
THINGS,
SITTING
ON LAND,
HAVE NO
ECONOMIC
VALUE."

—WILLIAM
DIETRICH,
THE FINAL
FOREST

thing back there, new trees, that will
benefit all of us."

—Dick Mossman, logger/trucker

"Isn't there something wrong with
those who prefer owls over jobs?"

—billboard near Washington highway

"For us to lose everything, that's not
what is really the worst. To have a
whole way of life destroyed, that's the
worst."

—Larry Mason, mill owner

ENVIRONMENTALISTS

"We're going to have to rethink the
whole way we manage timber! It is not
just analogous to raising corn!"

—Ted Dyrness, ecologist

"We've throttled evolution. There
isn't enough genetic material, there isn't
enough habitat, and at the same time
we're changing the climate. Something's
got to give. It's like we're tapping the
brakes when we're headed ninety miles
an hour towards a brick wall."

—Mitch Friedman, Earth First! activist

"The future of the planet is not going
to turn on our ability to produce the
'right solution' as much as upon our
fundamental values towards life."

—Lou Gold, environmentalist

"If we are to save the ancient forest
as a functioning ecosystem, the logging
must stop now."

—National Audubon Society brochure

A Contemporary Theatre

Gregory A. Falls
Founding Director

Steven E. Alter
Acting Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

in association with

The Seattle Arts Commission

presents

BETTY THE YETI by Jon Klein

Director	Jeff Steitzer
Scene Designer	Bill Forrester
Costume Designer	Carolyn Keim
Lighting Designer	M. L. Geiger
Sound Designer	Steven M. Klein
Stage Manager	Jeffrey K. Hanson
Production Dramaturg	Steven E. Alter

The Cast

in order of appearance

Clare Kutz	Dee Maaske
Iko	Kristine Goto
Terra	Sarah Brooke
Trey Hugger	Jeff Cummings
Russ T. Sawyer	Wesley Rice
The Creature	Amy Perry

Place: A grove of old-growth trees in the Willamette National Forest in Oregon, not far from the Santiam River.

Time: Maybe never. Maybe tomorrow.

There will be one intermission.

Betty the Yeti was commissioned by ACT and was first presented at the Humana Festival of New American Plays at Actors Theatre of Louisville, Jon Jory, Artistic Director.

Special thanks go to Jon Jory, Michael Bigelow Dixon and Lois Berman.

This production of *Betty the Yeti* is a PONCHO West Coast premiere.

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.

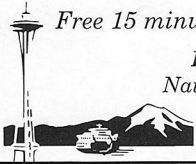
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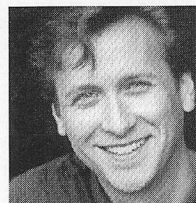
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The Actors



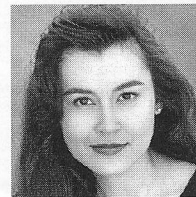
Sarah Brooke Terra

Since moving from New York to Seattle in 1984, Sarah has appeared on many Seattle stages. ACT audiences have seen her in *A Christmas Carol* and *The End of the World*. She played Susan in *The Heidi Chronicles* on Seattle Repertory's mainstage, Janice in *The Understanding* on the Second Stage, and has appeared in several new play workshops including the Reynolds Price trilogy, *New Music*. At the Intiman Theatre, Sarah played Sybil in *Private Lives* and Mrs. Linde in *A Doll's House*. She is a founder of Book-It and has performed many stories over the last few years. Most recently she appeared as Trinculo in Freehold Studio's production of *The Tempest*.



Jeff Cummings Trey Hugger

Jeff is very happy to be working at ACT again after touring *Face 2 Face*, the Young ACT show, this past January and February. Immediately prior to this show, he was in Bigfork, Montana directing *You Can't Take It With You*, and helping to organize the annual Gathering at Bigfork, a playwright's conference where he acted last year. A native of St. Louis, Jeff has worked for the Repertory Theatre of St. Louis, the South Jersey Regional Theatre and the Worcester Foothills Theatre Company, among others. His favorite roles include James Leeds in two productions of *Children of a Lesser God*, Brodin in *Red Noses*, The Man in *On the Verge*, Clarence in *Richard III* and Phil in *Three Guys Naked from the Waist Down*.



Kristine Goto Iko

Kristine is making her debut with A Contemporary Theatre in this production. A native of Phoenix, she has performed under the direction of ACT alumnae David Ira Goldstein and Steven Dietz. Her recent roles include Yvonne in *A Flea in Her Ear*, Rebeka in *One Man's Dance* and Frasquita in *One Crazy Day* or *The Marriage of Figaro*, which had its world premiere at Arizona Theatre Company. Additional theatre credits include Lily in *As Is*, Anna in *Medea's Children*, and ensemble work with ATC's Genesis Project for the

development of new scripts. Kristine was nominated for a Zony award (Best Actress in a Lead Role) by the Arizona Film, Television and Theatre board for her portrayal of Lady Teazle in *The School for Scandal*. Other credits include a principal role in the MTV/Nickelodeon film, *Killing Time*. The recipient of the Kadar Scholarship for Creative Achievement in the Art of Acting, Arizona Critics' Circle honors, and a national Irene Ryan performance nominee, Kristine has a BFA in Acting from Arizona State University.



Dee Maaske Clare Kutz

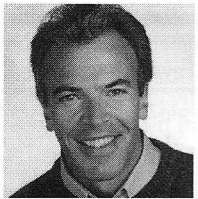
Dee appeared on our stage most recently as Aunt Ola in *The Cover of Life* and Dorothea in *Eleemosynary*. Locally, she has also performed in *The Marriage of Bette and Boo*, *Diary of a Scoundrel*, *A Lie of the Mind*, *A Christmas Carol* and *Brighton Beach Memoirs* at ACT, and in *The Caucasian Chalk Circle* at The Seattle Repertory Theatre. Her credits in the Northwest include her most recent work in *Without Apologies* at the Portland Repertory Theatre as well as roles with The Seattle Repertory Theatre, Intiman Theatre Company, The Empty Space, Tacoma Actors Guild and the Oregon Shakespeare Festival, both in Ashland and Portland. During an extended tour with the Denver Center Theatre Company, Dee appeared in *The American Clock*, *Tartuffe*, *Other People's Money* and *To Kill a Mockingbird*, as well as the world premieres of *Okiboji*, *New Business* and *They Shoot Horses, Don't They?* As a visiting artist for the National Talent Alliance/Arts America, she toured Kuwait, Pakistan, Jordan, Egypt and Morocco. She has made several film and television appearances and now lives on Bainbridge Island with actor/writer Paul Roland.



Amy Perry
The Creature

Amy was last seen by Seattle audiences as Kitty in Alice B.'s production of *Sub Rosa*. She has performed with Intiman Theatre, Theatre Zero at New City, the Seattle Repertory, the Group Theatre, the old Pioneer Square Theatre, and San Jose Repertory among others. She spent five seasons touring local high schools in Intiman's Living History program. Amy received her BFA in 1987 from Cornish.

The Actors



Wesley Rice
Russ T. Sawyer

Wesley has just returned from directing *We Won't Pay, We Won't Pay* at the Sun

Valley Repertory Theatre, where last summer he directed *Laundry and Bourbon* and *Lone Star*, and played the title role in *The Foreigner*. In between, he played a pirate in *Peter Pan* at Intiman and appeared as John in the Tacoma Actors Guild production of *The Cocktail Hour*. Wesley has worked professionally in Minneapolis, Portland, Atlanta and New York, where he was a company member of Joseph Campbell's Theatre of the Open Eye.

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

Steven E. Alter *Acting Artistic Director and Production Dramaturg*

is in his sixth season at ACT after coming to Seattle to work on the world premiere of Steven Dietz's *God's Country* in 1988. At ACT he directed the world premiere of *Agnes Smedley* and the Young ACT touring productions of *Face 2 Face* and *The Falcon*, in addition to co-directing the American premiere of Alan Ayckbourn's *The Revengers' Comedies* and serving as assistant director on over a dozen plays. He has also directed plays for Actors Theatre of Phoenix, Tacoma Actors Guild, Gathering at Bigfork, Annex Theatre, New City Theatre and Ohio University. Steven has served as Production Dramaturg on almost 30 new plays, and is particularly proud of his ongoing relationships with playwrights Doris Baizley, Erik Brogger, Steven Dietz, Jon Klein and Kevin Kling. In addition to his work for ACT, he has been a Guest Dramaturg at the Philadelphia Drama Guild, Arizona Theatre Company, the Group Theatre, Actors Theater of St. Paul, Brass Tacks Theatre, The Playwrights' Center and Quicksilver Stage. Steven was a Literary Intern at Actors Theatre of Louisville during the 1985-86 season where he dramaturged plays in three festivals: Shorts '85, Classics in Context, and the Humana Festival of New Plays. In Minneapolis, he was Marketing Director at the Illusion Theatre and Assistant to the Executive Director at the Playwrights' Center.

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 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.

Jeff Steitzer *Guest Director*

recently returned to Seattle after directing the world premiere of *Betty the Yeti* for the Humana Festival of New American Plays at the Actors Theatre of Louisville. This production marks his fourth collaboration with playwright Jon Klein; previously he directed *Four Our Fathers* and *The Red and the Black* at ACT and, recently, *The Hardy Boys in the Mystery of the Haunted House* for Seattle Children's Theatre. Jeff has directed over a 100 productions since beginning his professional career in Seattle in 1975. His work has been seen at regional theaters across the country. His recent roles as an actor include Rufus, the lovable hunchback in The Empty Space's *Dr. Terror's 3-D House of Theatre* and as Jeremy Pride in *The Revengers' Comedies* and Ebenezer Scrooge in *A Christmas Carol* at ACT. He can be

heard in many local radio commercials and be seen this summer in American Playhouse's *The Beans of Egypt, Maine* with Martha Plimpton and Kelly Lynch. Jeff currently serves as a board member for Theatre Communications Group.

Jon Klein *Playwright*

is a native of Kentucky now living in Seattle, and the author of 13 produced plays. ACT productions include an adaptation of Stendahl's novel *The Red and The Black*, and *Four Our Fathers*. Other Seattle productions include the recent run of *The Hardy Boys in the Mystery of the Haunted House* at Seattle Children's Theatre, *T Bone N Weasel* (winner of an HBO Playwrights USA Award) at the Seattle Group Theatre, and *Peoria* in the Seattle Fringe Festival. *Betty the Yeti* was commissioned by ACT and premiered last month at Humana Festival of New American Plays at Actors Theatre of Louisville. It is currently scheduled for production at Stamford Theatre Works in Connecticut. Jon's other plays include *Life Class — The Final Lesson of Thomas Eakins*, *The Einstein Project* (co-author) and *Losing It* (winner of an FDG/CBS New Play Award). He also wrote the TNT film adaptation of *T Bone N Weasel*, starring Gregory Hines and Christopher Lloyd. His plays have been produced Off-Broadway and at such prominent regional theatres as Center Stage in Baltimore, Alley Theatre in Houston, Alliance Theatre in Atlanta and Actors Theatre of Louisville. *The Hardy Boys* is scheduled for production next season at the Emmy Gifford Children's Theatre in Omaha. And beginning the fall, Jon will begin a playwrighting residency at the B Street Theatre in Sacramento. Four of Jon's plays have been developed at Midwest PlayLabs, and one at Robert Redford's Sundance Institute in Utah. He has also received fellowships from the National Endowment for the Arts and the Bush, McKnight and Jerome Foundations. Jon is an alumnus of the Playwright's Center in Minneapolis and was the playwright-in-residence at the Alliance Theatre in Atlanta. He has taught play-writing for the University of Washington and Cornish College of the Arts.

Bill Forrester *Scene Designer*

first designed at ACT in 1973 with *The Decline and Fall of the Entire World as Seen through the Eyes of Cole Porter*. Since then he has designed a number of ACT productions including *Shadowlands*, *A Walk in the Woods*, *Maydays*, *Woman in Mind*, *An American Comedy* and *The Voice of the Prairie* as well as last year's *A Christmas Carol*. He has also designed for The Empty Space Theatre, Tacoma Actors Guild, Arizona Theatre

Company, Colorado Shakespeare Festival and the Honolulu Theatre for Youth.

Mary Louise Geiger *Lighting Designer*

is very pleased to be designing for the first time at ACT. In Seattle, she has designed lighting for *The Grace of Mary Traverse*, *Macbeth* and *Master Harold and the Boys* at Intiman; and *Mahagonny Songspeil*, *Gianni Schicci* and *A Woman of No Importance* at the University of Washington, where she teaches. Around the country she has worked for Actors Theatre of Louisville, Alley Theatre, Berkeley Repertory Theatre, Pioneer Theatre Company, Philadelphia Drama Guild, New Mexico Repertory Theatre, Virginia Stage Company, Playmakers Repertory Company, Players Theatre Columbus, Peterborough Players and Yale Repertory Theatre. Her New York credits include *One Neck*, *The New Americans*, *Bon Appetit* and *Cabaret Verboten*, *The Learned Ladies*, *The Mud Angel*, *Bovver Boys*, *Heart of a Dog*, *Goose! Beyond the Nursery*, *The Red Sneaks*, *The School of Jolly Dogs* and *Faulkner's Bicycle*.

Jeffrey K. Hanson *Stage Manager*

returns to ACT after stage managing *Dreams from a Summer House*, *Life During Wartime*, *The Cover of Life*, *The Revengers' Comedies* and *Sunsets and Glories*. Previously he managed *Halcyon Days*, *The Illusion*, *Lloyd's Prayer* and, as part of the Goodwill Arts Festival, *The Falcon*. Other local credits include productions with The Bathhouse Theatre, Intiman Theatre Company, The Empty Space and the Seattle Repertory Theatre. Regional credits include the Arizona Theatre Company and two seasons at New Mexico Repertory Theatre. A native of Minnesota, he earned his graduate degree from UCLA while stage managing a Los Angeles dance company.

Carolyn Keim *Costume Designer*

is proud to mark her fourth consecutive season designing new plays at ACT. She is especially pleased to be collaborating with Jeff Steitzer, celebrating a working friendship of 16 years with this production. Last season Carolyn designed Steven Dietz's *Lonely Planet*, a production that was later re-produced with the same team at San Jose Repertory. *Lonely Planet* was her second design project with Dietz, following ACT's 1992 world premiere of his play, *Trust*. Other new play designs include John Pielmeier's *Willi*, an *Evening of Wilderness and Spirit*, both the ACT premiere in 1991 and a 1992 production for Arizona Theatre Company. Carolyn has served as costumer

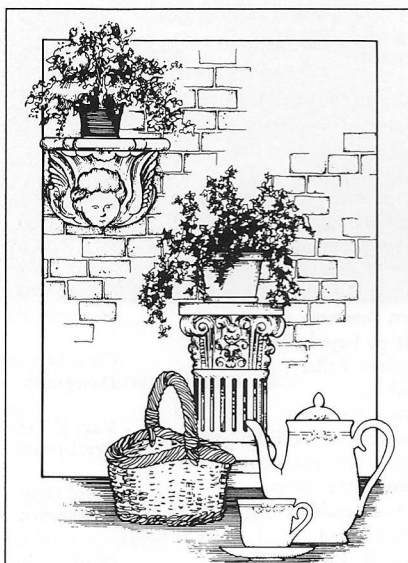
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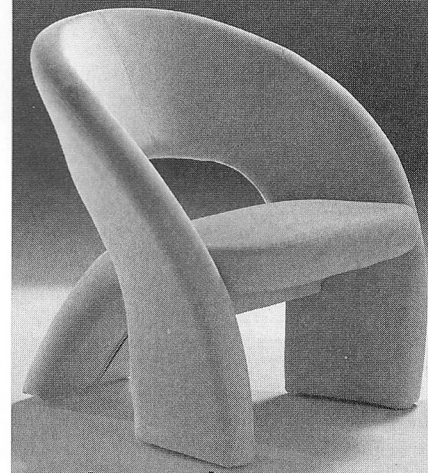
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for the past 10 productions of ACT's *A Christmas Carol* and has also designed several shows for our young audience program, including the '93 and '94 tours of the musical *Face 2 Face* and three productions of *The Falcon*. Active in the Seattle theatre community since 1980 and a costume shop manager at ACT since 1984, Carolyn has worked on every ACT production since *Amadeus*, including as particular favorites *Maydays*, *Tales from Hollywood*, *God's Country* and *Halcyon Days*.

Steven M. Klein Sound Designer

most recently designed *Oleanna* and *Harvey* at the Seattle Repertory, *Kiss of Blood* at the Empty Space and *The Rememberer* at Seattle Children's Theatre. At ACT he designed sound for *Life During Wartime* and *Agnes Smedley: Our American Friend* last season. His previous ACT credits include *Shadowlands*, *The Revengers' Comedies*, *A Christmas Carol*, *Tears of Rage*, *My Children! My Africa!*, *Halcyon Days*, *Four Our Fathers*, *A Normal Life*, *The Jail Diary of Albie Sachs*, *The Downside*, *Breaking the Silence* and *Mrs. California*. Other favorites include *The Miser*, *Much Ado About Nothing*, *Long Day's Journey into Night*, *Measure for Measure*, *Frankie and Johnny in the Clair de Lune*, *That's It Folks!*, *Tartuffe*, *You Can't Take It With You* and *Playboy of the Western World* at the Seattle Repertory Theatre; *The Puppetmaster of Lodz* and *Aunt Dan and Lemon* at the Empty Space Theatre; *The Hunchback of Notre Dame*, *The Hoboken Chicken Emergency* and *Little Lulu* for Seattle Children's Theatre; *In My Father's Bed* and *Governing Bodies* for Alice B. Theater; *The Boys Next Door* and *Yankee Dawg You Die* for the Group Theatre Company; and *Macbeth*, *Aristocrats* and *The Grace of Mary Traverse* for Intiman Theatre Company. Upcoming projects include projects for the Utah Shakespearean Festival, Intiman and ACT.

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THE FIGHT OVER THE FOREST

(continued from page 7)



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—Logging industry slogan
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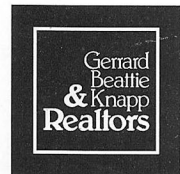
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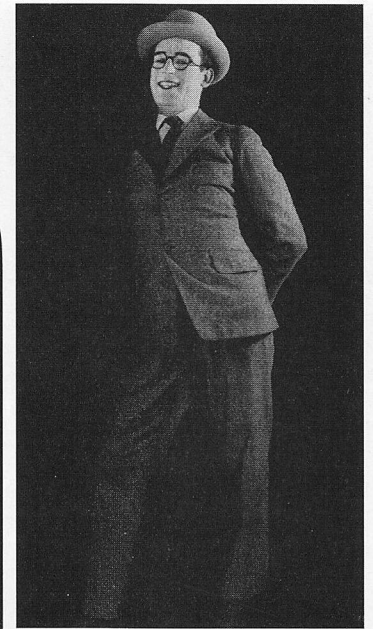
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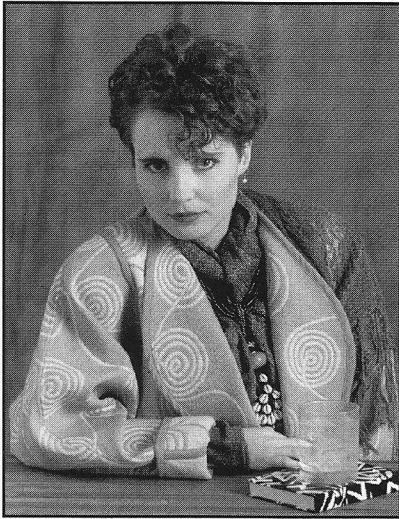
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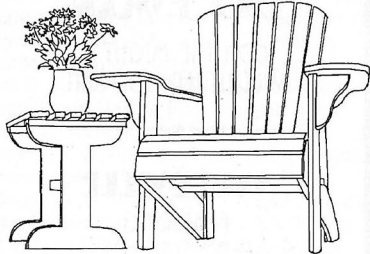
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