

THE MOUNTAINEERS' FOREST THEATRE

SINCE 1923

Our 50th Anniversary Program.
See the historical display in Kitsap
Cabin. (Please do not remove this).



BREMERTON, WASHINGTON



The hushed line of people disappearing into the rhododendron blossoms somewhere ahead of me might very well have been filing down into that region of fantasy, where dwarfs and elves and goblins, even hobbits, live. . .

Music from some far-off source enchanted the forest preserve of heroic trees. The pathway twisted downward and all sound was muted by the density of the woodland growth through which it passed. It was so hushed that there was an air of sanctity about the place, and many of the theatre fans spoke only in whispers during the descent.

George Burley
Everett Herald

THE FOREST THEATRE

Hidden In Beautiful Setting

Many small virgin valleys lie folded among the hills and mountains of the Olympic Peninsula. This is the story of one such remote little valley in Washington's forest wonderland that every year, in rhododendron time, becomes vastly important to a great many people. Hidden Valley, it is called, and it holds the Mountaineers' Forest Theatre, which has seen 47 seasons of successful outdoor performances by the Mountaineer Players since 1923.

Its Mountaineering history dates back to the spring of 1909 when a party of 66 Mountaineers, hiking several miles west of Bremerton in search of blossoming rhododendrons, came upon a deep hidden valley in which stood a rustic cabin. The hikers were met and welcomed by its owner, who gave them permission to pause for lunch and was so impressed by the tidiness of the picnic place they left that he invited them to come again. This was the beginning of a lasting friendship between the Mountaineers and the big-hearted rancher and his family, of Hidden Valley.

Edward Paschall, a Pennsylvania newspaper editor, his wife, and two young daughters, Mary and Patience, had traveled west in search of "a stream of water, hills facing west, and deep woods." "Hidden Ranch," in Hidden Valley, was the end of the quest for this family whose move west had been inspired by Kipling's lines:

Something hidden—Go and find it!
Go and look behind the Ranges
Something lost behind the Ranges
Lost and waiting for you. Go!

In the years to come generous hospitality awaited all Mountaineers who came that way, and there were many. For the very nature of Mountaineer outdoor interests drew them to this wilderness so accessible to their home towns where they could find beauty, solitude, and hardships enough to challenge the most rugged.

Weekends a small steamer brought them to the little floating dock port of Chico. From there, with heavy packs on their backs and a light-hearted spirit of anticipation within them, they tramped the two miles to adventure in Hidden Valley.

By 1916, under the spell of this enchanted forest region, the club had bought 74 acres of its hill

land. With conservation a basic principle of Mountaineering, cherishing the natural beauty of the area was an important consideration, and their property became the Kitsap Rhododendron Preserve, dedicated to "preserving a stand of virgin timber and a native growth of rhododendron in their primitive state." Donations and further accessions have enlarged the preserve area to 160 acres.

Rhododendrons in all stages of growth from tiny foot-high bushes to splendid high-branching 20 footers, in bloom or bud; centuries-old, mossy-trunked forest giants straight as match sticks, woods-green shrubs and mosses, appear never to have felt the ravaging touch of man. All this is an achievement in studied naturalness, of course—intelligent grooming has been an essential part of the program.

With the acquiring of their property the Mountaineers inherited some old buildings including an ancient cabin which was the gathering place for their camping parties. The men slept in a nearby barn, the women upstairs in the old house and in three chicken houses. The Paschalls kept their barn door latchstring out, too. Around the big campfires all sorts of dramatic stunts took shape—mock weddings, christenings, gold rushes, kangaroo courts—with costumes and settings contrived from any scanty resources available.

One moonlit Halloween night *The Legend of Sleepy Hollow* was pantomimed. Sheet-shrouded players cavorted on sticks with carved horses' heads. A football serving as the headless horseman's head was, as a climax, tossed into the midst of the enthralled audience who sat around the fire. Again one day the forest below Hidden Ranch witnessed an impromptu re-enactment of the story of Robin Hood; a sword fern duel fought on a fallen log bridge was interrupted when one of the players fell into the creek. During this dramatization the audience followed the players from scene to scene (tree trunk to tree trunk). In 1917 and 1918 special skits were put on to get humorous snapshots to send to Mountaineer servicemen overseas.

Kitsap Cabin, the Mountaineers' clubhouse, was built on a level above Hidden Valley in 1918. Most of the men were involved in World War I but the women lugged stones, split shakes, nailed them on, and otherwise labored to complete the project.

Play acting, a natural expression of the high-spirited Mountaineers' liking for challenges, reached an organized level in the spring of 1923 with their first planned, rehearsed dramatization of *Robin of Sherwood*, a musical interpretation based on a poem by Alfred Noyes. That day a beckoning wood sprite led the audience, 100 Mountaineers strong, grouped on the hilltop to the woodland stage far below where fallen logs served as seats, marsh dampness oozed into their shoes, and lusty mosquito hums swelled the chorus. The play was a success. Encouraged, they engaged Mrs. Robert F. Sandall, who directed nineteen succeeding, successful plays.

By 1926 an ideal theatre site in the valley on Mountaineer property adjacent to Paschall's Hidden Ranch had been located and readied for that spring's play. It was a triumph in planning and cooperation by the Mountaineers, who had ploddingly pushed and pulled the Forest Theatre into being. If Mountaineering enterprises are viewed objectively, one fact stands out above all else: nothing is impossible, or too much effort, anything worthwhile must be labored for.

The Forest Theatre, unique among outdoor theatres everywhere, is all its name implies. Fittingly, its foundation is of the earth; its architecture is of the forest. There have been enlargements and replacements but the stage of today is practically as it was built 47 years ago.

Cedar bark, covered with living moss, forms the wings, earth-covered logs, fern planted, are piled to form the background, forest humus carpets the floor, a row of sword ferns takes the place of footlights. Giant firs, alders, and dogwoods encircle the stage. Here and there a blooming rhododendron grows right on stage. The amphitheatre style auditorium is simply a matter of logs placed on terraced levels that have been carved out of the hillside—all man power construction.

The first pantomimes and plays were done solely for the amusement of the Mountaineers, but as outside interest grew and the cost of costuming and staging more ambitious productions mounted, admission fees helped pay expense. A handfull of Mountaineers and outsiders enjoyed the 1926 production of *Reinald and the Red Wolf*, 1970's production of *The Hobbit* attracted 7,000, some from distant places.

Very few plays meet the unusual requirements—color, action, mass effects—of the Forest Theatre; great care goes into their selection. Mountaineers themselves have written or adapted a few. *The Green Pastures*, produced in

1955, was memorable. "Setting, costuming, reverent acting, the singing—all, we trust, converted those who had said, "The Players should not attempt anything so big."

Many problems enter into production of a forest play. In earlier times even corraling boat or bus to get cast or audience to the right place at the right time caused many a headache. The cast, a large group of busy working people from many walks of life, coming to the theatre for rehearsals several weekends preceding the play, must have meals and be "bedded down." Another headache is transporting awkward properties down the steep, winding theatre trail.

Rain, ever a threat, actually held off for the first 12 years of plays. But in 1935, when *Toad of Toad Hall* was the play, it rained. During the first performance the Toad's mask softened in the dampness until the jaws, reduced to pulp, finally refused to work. The masks of the other players did likewise. But 700 courageous onlookers stayed through to the end.

For the 1956 play *Kismet* the icy spring water pumped into the canvas-plastic pool where the villain was drowned was heated to a pneumonia-proof 70 degrees by an old-fashioned bottled gas-burning side arm hot water heater.

Generally, however, the weather has been kind. The planners do not advocate postponements—often a threatening morning precedes a gorgeous afternoon. Anyone wondering why the plays are not scheduled for a more settled season are informed, of course, that the only time for a Forest Theatre production is rhododendron time.

There have been 47 plays since 1923—*Snow White*, *Alice in Wonderland*, *Rip Van Winkle*, *Sleeping Beauty*, *The Connecticut Yankee*, and other immortals have had their day at the Forest Theatre.

In 1955 Patience Paschall and Mary Paschall Remy, the two little girls grown up who came to Hidden Valley in 1907, member Mountaineers, donated 40 acres to the reserve, to be permanently preserved as a wilderness area, and they said:

"Down the years these forest ways have felt the feet of many lovers of wilderness, artists finding peace and strength of the big trees, botanists searching for fungi or orchids, the lone fisherman splashing softly through the unending loveliness of an April river. There are no words to capture values such as these."

Gladys Shafer
Tacoma News Tribune



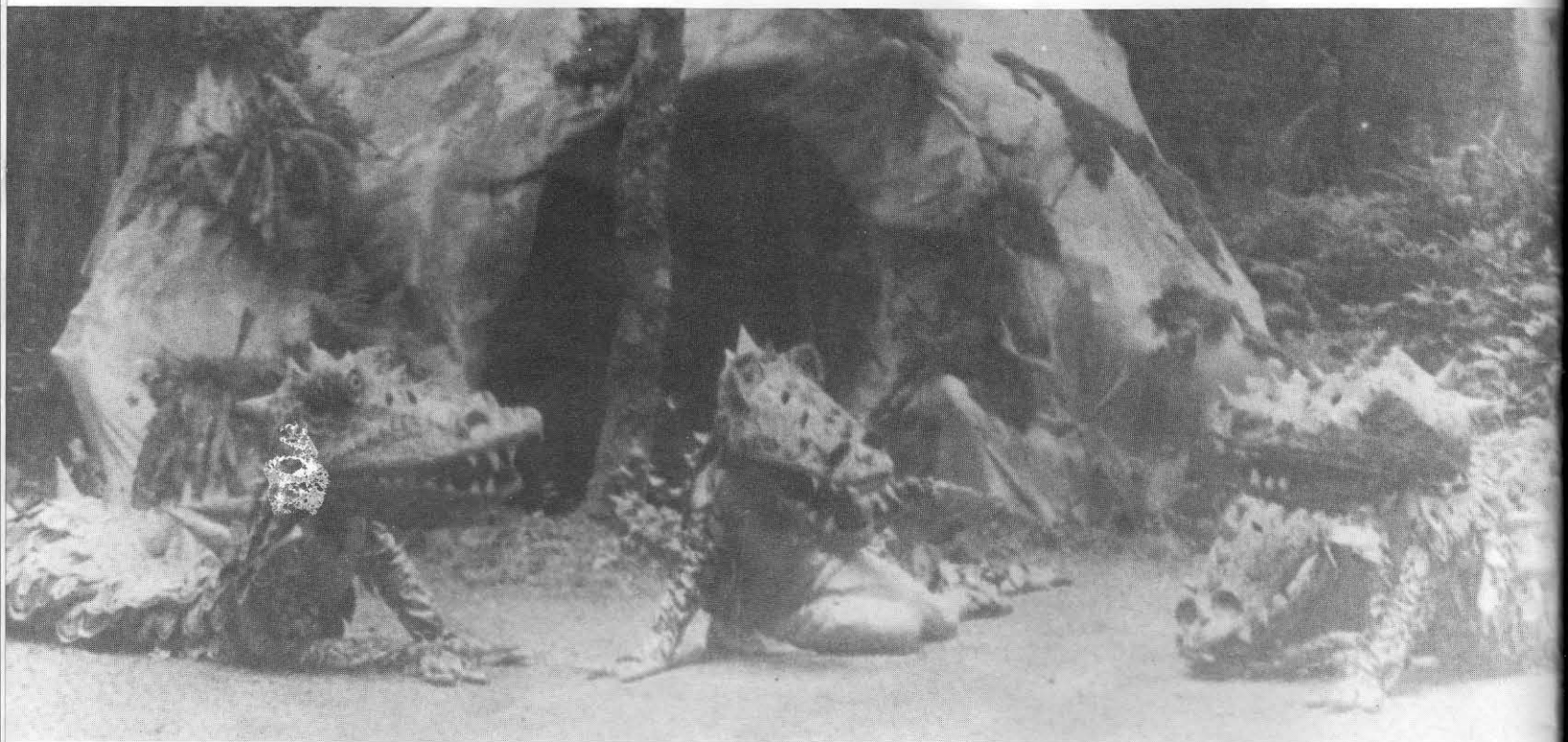
Robin of Sherwood
1923 and 1928



Alice in Wonderland
1927 and 1931



Ali Baba and the Forty Thieves, 1932 and 1940



For twenty years, Forest Theatre fans delighted in the ingenious masks, sets and costumes created by William Darling.

The Reluctant Dragon, 1933



The Rose and the Ring, 1934

Sleeping Beauty of Loreland, 1938 and 1947



The Princess and Mr. Parker, 1942

After twenty successful years, World War II brought an end to the annual Forest Theatre plays. Snow and winter storms brought trees down across the stage, shattering the wings of cedar bark. Ferns, trees, and grass grew on the terraced hillside. The Forest Theatre returned to the wilderness.

Harriet King Walker.



Lois Beil Sandall

Lois Beil Sandall, a graduate in Drama of Emerson College in Boston and the New York Dramatic Academy, was a teacher of drama at Wesleyan University before coming to Seattle in 1917. Here she organized the first church-theatre group in the United States, known as the Pilgrim Community Players.

Later, Mrs. Sandall organized the Players' Art Guild and the Repertory Players, a dramatic group within the Women's University Club. She served as President of the Zeta Phi Eta, national dramatic sorority, and established the Sandall School of Speech and Drama.

Lois Sandall became Drama Director of the Mountaineer Players in 1924. Under her artistic leadership, the Forest Theatre quickly became a Northwest institution. Mrs. Sandall retired in 1950.

Harriet King Walker

Harriet Walker, a graduate of the University of Michigan and of Carnegie Institute of Drama, with B. A. Degrees in Literature and Drama, first appeared on stage at the Forest Theatre in the 1929 Production, *Make Believe*, by A. A. Milne, and was honored at the opening performance of *The Hobbit* in 1970; her 35th appearance in a Forest Theatre play.

An active participant in all phases of play production, and a playwright as well as an actress, Harriet's play, *Under Richard's Banner*, was produced in 1936. *Ali Baba and the Forty Thieves* was produced in 1932 and again in 1940.

The Mountaineer Players are deeply indebted to this energetic and remarkably talented woman.



THE MOUNTAINEER PLAYERS PRESENT

THE MAGIC FOREST

WRITTEN AND DIRECTED
BY EARL KELLY

A RIP VAN WINKLE ODYSSEY



THE FOREST THEATRE
BREMERTON-SEABECK ROAD

2 P. M.
MAY 27-28, 1973
JUNE 2-3, 9-10, 16-17

A FIFTIETH YEAR PRESENTATION

Program

THE MAGIC FOREST

Written and Directed by EARL KELLY

"A Rip Van Winkle Odyssey"

PROLOGUE

The scene is a beautiful but simple forest grove.

Far in the distance we see a Folk Singer walking slowly toward the audience. He could be singing, but we do not hear him.

As he nears the audience he begins to sing "The Ballad of The Forest."

As he nears the end of the song he exits right, still singing.

SINGER	BOB YOUNG		
CHORUS	Melody English	Rhea Natoli	Betty Jensen
	Anne Creamer	Hester Davidson	Carol Guthrie
	Joan French	Connie Benson	Mary Lou Lutz
	Helen Mancao	Dawn Petrich	Virginia Reid
	Arne Moen	Caroline Higbee	

SYNOPSIS OF SCENES

ACT ONE		ACT TWO	
PROLOGUE	The Magic Forest	SCENE ONE	Okinawa 1957
SCENE ONE	Long Ago	SCENE TWO	Dogpatch USA 1961
SCENE TWO	Sherwood Forest 1923	SCENE THREE	Colorado Hills 1963
SCENE THREE	Through the Looking Glass 1927	SCENE FOUR	Munchkinland 1966
SCENE FOUR	Toad Hall 1935	SCENE FIVE	Middle Earth 1970
SCENE FIVE	Forest of the Dwarfs 1937	SCENE SIX	The Magic Forest 1973
SCENE SIX	Athenian Woods 1941		
SCENE SEVEN	London 1949		
SCENE EIGHT	Heaven 1955		

ACT I

SCENE 1 RIP VAN WINKLE

Rip Van Winkle	Lloyd Mason
Gretchen	Mimi Lord

SCENE 2 ROBIN HOOD

Sheriff's Escort	Jon Pollack
Robin Hood	Bob Rosen
Friar Tuck	Ray Puddicombe
Little John	Paul Merry
Will Scarlett	Royce Natoli
Robin Hood's Man	Doug Cottrill
Sheriff of Nottingham	Brian Ayers

SCENE 3 ALICE IN WONDERLAND

White Rabbit	John Seabek
Alice	Evaughn Flaming
Cook	Lynn Moen
Duchess	Nancy Jensen
Two of Spades	Carrie Wallace
Five of Spades	Latrelle Nation
Seven of Spades	Chris Concannon
Two of Hearts	Annette Galvin
Five of Hearts	Jo Anna Dickman
Seven of Hearts	Pam Bradley
Guard	Richard Reid
Knave of Hearts	James M. Ewing
King of Hearts	Don Jirucha
Queen of Hearts	Mimi Lord

SCENE 4 TOAD OF TOAD HALL

Mole	Dayn Cole
Rat	Royce Natoli
Badger	Brian Ayers
Alfred	Doug Cottrill
Toad	Paul Merry

SCENE 5 SNOW WHITE

Snow White	Helen McNabb
Queen	Kerstin Wanerstrand
Guard	Bob Rosen
Crispy	Jody Bartee
Wospy	Carrie Wallace
Joe	John Seabek
Lispy	Evaughn Flaming
Crummy & Dummy	Ray Puddicombe
Schmo	Ernestine Rombauts
Prince	David Heying

SCENE 6 MIDSUMMER NIGHT'S DREAM

Bottom	Nancy Jensen
Quince	Royce Natoli
Snout	Dorothy Ritter
Starveling	Rita Berrian
Puck	Don Jirucha
Flute	Mark Fenton
Snug	Dick Kahler

SCENE 7 PRINCE AND PAUPER

Town Crier	Jody Bartee
Canty	Bob Rosen
Bet	Irma Rodenhouse
Guard	Doug Cottrill
Boy	Michael Graham
Servitor	Helen Mancao
Prince	Jon Pollack
Pauper	John Seabek
Elizabeth	Rita Berrian
Hertford	Brian Ayers
Jester	James Ewing

SCENE 8 GREEN PASTURES

God	Paul Merry
Gabriel	Ray Puddicombe
Archangel	Morris Moen
Lady Angel	Dorothy Ritter
Man Angel	Mark Fenton
Boy Angel I	Brian Naud
Boy Angel II	Mark Jensen
Girl Angel I	Wendy Galvin
Girl Angel II	Martha Moen
Angel I	Arline Bayles
Angel II	Eleanor Lay
Angel III	Edna Mason
Angel IV	Annette Galvin

Angel V	Georgia Graham
Angel VI	Richard Dideon
Angel VII	Melody English
Angel VIII	Anne Creamer
Angel IX	Joan French
Angel X	Caroline Higbee
Angel XI	Rhea Natoli
Angel XII	Hester Davidson
Angel XIII	Connie Benson
Angel XIV	Helen Mancao
Angel XV	Virginia Redi
Angel XVI	Betty Jensen
Angel XVII	Carol Guthrie
Angel XVIII	Arne Moen

INTERMISSION**ACT II****SCENE 1 TEAHOUSE OF THE AUGUST MOON**

Sakin.	John Seabeck
Fisby	Ray Puddicombe
Villager I	Arline Bayles
Villager II	Jody Barte
Villager III	Mimi Lord
Villager IV	Irma Rodenhouse
Villager V	Jo Anna Dickman
Villager VI	Hester Davidson
Villager VII	Kitty Kohlins
Villager VIII	Richard Reid
Villager IX	James M. Ewing
Villager X	Ruby Bayles
Villager XI	Barbara Filley
Villager XII	Lynn Moen
Villager XIII	Melody English
Villager XIV	Latrelle Nation
Villager XV	Marguerite Kvinge
Villager XVI	Mary Lou Lutz
Lotus Blossom	Rita Berrian
Miss Higa Jigi	Georgia Graham
Mr. Sumata	Richard Dideon

Forest Ranger VII	Ray Puddicombe
Forest Ranger VIII	Jon Pollack
Captain Jim	Brian Ayers
Little Mary Sunshine	Helen McNabb
School Girl I	Nancy Miles
School Girl II	Margaret Stockton
School Girl III	Kitty Kohlins
School Girl IV	Pam Bradley
School Girl V	Lorinda McCoy
School Girl VI	Christine Concannon
School Girl VII	Carrie Wallace
School Girl VIII	Jody Barte
Statue of Liberty	Dorothy Ritter

SCENE 2 LIL ABNER

Dogpatcher I	
Dogpatcher II	
Dogpatcher III	Arne Moen
Dogpatcher IV	Carol Guthrie
Dogpatcher V	Betty Jensen
Dogpatcher VI	Virginia Reid
Dogpatcher VII	Helen Mancao
Dogpatcher VIII	Connie Benson
Dogpatcher IX	Rhea Natoli
Dogpatcher X	Caroline Higbee
Dogpatcher XI	Joan French
Dogpatcher XII	Anne Creamer
Scragg I	Jack Kuppich
Scragg II	Orville Sherard
Scragg III	Don Jirucha
Lonesome Polecat	Howard Segal
Hairless Joe	Bob Rosen
Moonbeam McSwine	Annette Galvin
Earthquake McGoon	Dick Kahler
Daisy Mae	Pam Bradley
Pappy Yokum	Royce Natoli
Mammy Yokum	Edna Mason
Lil Abner	Bob Young

SCENE 4 WIZARD OF OZ

Dorothy	Evaughn Flaming
Glynda	Arline Bayles
Munchkin I	Trixie Rombauts
Munchkin II	Wendy Galvin
Munchkin III	Delvin Bradley
Munchkin IV	Brian Naud
Munchkin V	Cristy Jensen
Munchkin VI	John Moen
Munchkin VII	Michael Rosen
Munchkin VIII	Keith Moen
Munchkin IX	Michael Toutonghi
Munchkin X	Will Ayers
Munchkin XI	Annette Toutonghi
Munchkin XII	Eileen Olson
Munchkin XIII	Gwen Lutz
Munchkin XIV	Debbie Naud
Munchkin XV	Aleta Naud
Munchkin XVI	Martha Moen
Munchkin XVII	Jennifer Dickey
Munchkin XVIII	Paul Segal
Munchkin XIX	Ingela Wanerstrand
Munchkin XX	Tommy Wanerstrand
Munchkin XXI	Arne Moen
Lolly Pop Guild I	Michael Graham
Lolly Pop Guild II	Larry Mancao
Lolly Pop Guild III	Mark Jensen
Lullaby League I	Debbie Naud
Lullaby League II	Nancy Gordon
Lullaby League III	Eileen Lutz
Wicked Witch	Harriett Walker
Scarecrow	Eric Helland

SCENE 3 LITTLE MARY SUNSHINE

Chief Brown Bear	Morris Moen
Forest Ranger I	Mark Fenton
Forest Ranger II	Don Jirucha
Forest Ranger III	Doug Cottrill
Forest Ranger IV	David Heying
Forest Ranger V	Paul Merry
Forest Ranger VI	John Seabeck

SCENE 5 HOBBIT

Gollum	Irma Rodenhouse
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SCENE 6 FINALE

Player I	Harriet Walker
Player II	Patience Paschall
Players	David Anderson, Mark Fenton, Joanna Dickman, Richard Dideon, Kitty Kohlins, Helen Mancao



TECHNICAL STAFF

DIRECTOR: EARL KELLY
Assistant Director: Eric Helland

Script: Mimi Lord

MUSICAL DIRECTOR: BOB YOUNG
Musical Accompaniment: Fletcher Anderson

Poster Art: Bob Cram
Program Art: Patricia Woodworth
Design Coordinator: Sally Dickman
Costumes: *Colleen Howard, *Barbara McCoy, Mary Duckering, Valerie Lee, Alyce Longanecker
Makeup: Dorothy Ritter
Printing: Morris Moen, Lynn Moen
Photography: Chuck Tonningsen, Jim Davis
Ron Jensen, Jeri Lord
Props: Peggy Cyra
Publicity: *Don Phillips, Pearl Phillips, Pat Woodworth, Georgia Graham, Audrey Hass, Gale Phillips, Laura and Randy Thomas
Sets: Bob Rosen, Brian Ayers
Sound: Evie MacDonald

House Chairman: *Sharon Gustafson, Ida Kessinger, Helen & Gus Hudson, Irene & Bruce Massey, Ida Prichard, Arden & Louise Gordon, Nedra, Lolita & Mark Gordon, Martha Lillie, Barbra Wynn, Sherry Fike, Arne Svensson, Kathy Reanier, Ethel & Irvin Boyer, Gale Phillips, Carl & Alice Nugent, Nancy, Margory, Jennifer Nugent, John & Helen Stout, Annet Isler, Esther Simons, Gay Scholz, Kay Naud, Mary Toutonghi, Steve & Dorothy Phillip, Ruth Ann Moody, Louise Martin, Shirley Neupert, Jan Allott, Elizabeth Yates, Margaretta Leen, Don & Hazel Anderson, John Bradley, Marion & Dave Castor, Jean & Dick Kahler,

Wilber Wertz, Alexandra Pye, Trudy Brown, Beverly, Carol Anderson, Audrey Hass, Karen Kirshner, Bettie Carlo, Mary Walkins, Pamela & Carolyn Chang, Mildred Richardson, Meridith Wallace, Martha Jacobson, Barbara Allen, Marie Yamamoto, Hedy & Phil Fredrickson, Joan Lundquist, Eric Peterson

Tickets: *Georgia Graham, *Mimi Lord, Martha Schimpff, Marguerite Kvinge

Theatre Maintenance: *Gardner Hicks, Don Anderson, Al Bergman, Jeff Chang, Doug Cotrill, John Davidson, Arden & Mark Gordon, Sid Gould, Georgia Graham, Sharon Gustafson, Ken Hitchings, Jere, Roger & Mimi Lord, Royce & Rhea Natoli, Shirley Neupert, Don Nickerson, Steve & Dorothy Philipp, Ricky Reid, Irma Rodenhouse, Esther Simons, Chuck & Peggy Tonningsen, Wilbur Wertz, Mike & Nona Woodard.

Parking Attendants: *Peter Koch, Christine Koch, Harry Goldback, Richard Howell, Ron Jensen, Michael Kirshner, Jeri Lord, Peter Lubenow, Jeremy Mattox, Robert McFann, Don Nickerson, Stephen Philipp, Wilbur Wertz, Don Wieckowicz.

Concessions: Bob Neupert

Players' Chairman: John Davidson

Vice Chairman: Ray Puddicombe

Secretary: Peggy Tonningsen

Treasurer: Irma Rodenhouse

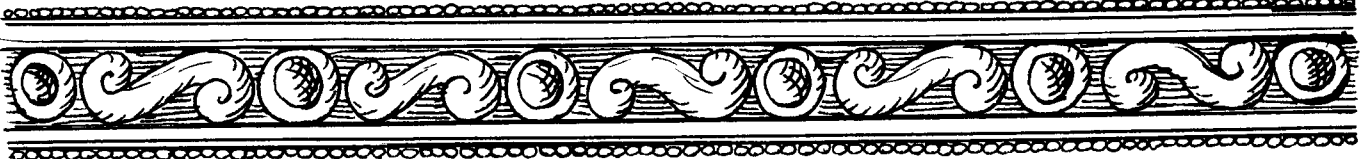
Kitsap Cabin Chairman: Bob Neupert

*Denotes Chairman

THE MAGIC FOREST

by EARL KELLY

(Adapted from works by Eva LeGalliene, Marc Conally, John Patrick, William Shakespeare, Rick Besoyan, L. Frank Baum, Robert Dahdah, A. A. Milne, and Johnny Mercer)



Sleeping Beauty Awakened

On December 3, 1946, the Players met to reorganize, elect a chairman and get the spring play rolling again. A splendid production committee was assembled with ease and Mrs. Lois Sandall was glad to resume direction. Also, it was not too hard to find a play. *The Sleeping Beauty of Loreland*, which we had done in 1938 would not be too difficult to costume and stage, and hence would be ideal.

Tryouts on March 3, the following year, brought forth an excellent array of talent, both old players and new, and we were able to get by. However, the production staff was dogged by illness and it looked as if reconstruction of the stage and the correct terracing of the amphitheatre would never be finished.

Several large cedar snags were felled and good-sized chunks were riven from them. This was heavy, man's work, but the women were able to lug the timbers to the theatre, where heavy labor was required setting them edgewise into the hillside as risers for the steps of the terracing. The valley was scoured for cedar bark and the theatre wings were rebuilt, but time did not allow the rebuilding of the mound, much as it was needed.

Meanwhile, the work in town went forward. Lovely and amusing costumes were created from limited supplies and at a minimum of expense.

Almost every member of the staff found himself pioneering in a new field because of the changes five years had wrought. This was especially true with our publicity. Nevertheless, the staff succeeded in securing excellent notices, and a spread for use in a Sunday paper.

One serious problem was that of locating the Mountaineers' piano, on loan to the USO for the duration of the war. No one could remember which piano was ours, but the USO bade us to come in and take our choice. A portable organ for the play was needed and was located for rent at a generously low rate.

Then came the weekend of June 7 and 8. A furious downpour on Saturday afternoon sent stage workers to crouch under narrow shelter and put an end to an important rehearsal. The next morning the sun did shine, hopefully, at one moment, then a deluge would darken the world the next. What to do? Should we, or shouldn't we? By noon, it became evident that a good-sized audience was arriving on the grounds. Let's go!

Down the hill we trooped, carrying our costumes and properties. An hour later, close to 400 brave souls arranged themselves on the newly terraced hillside. A gong sounded, and music floated through the woodland.

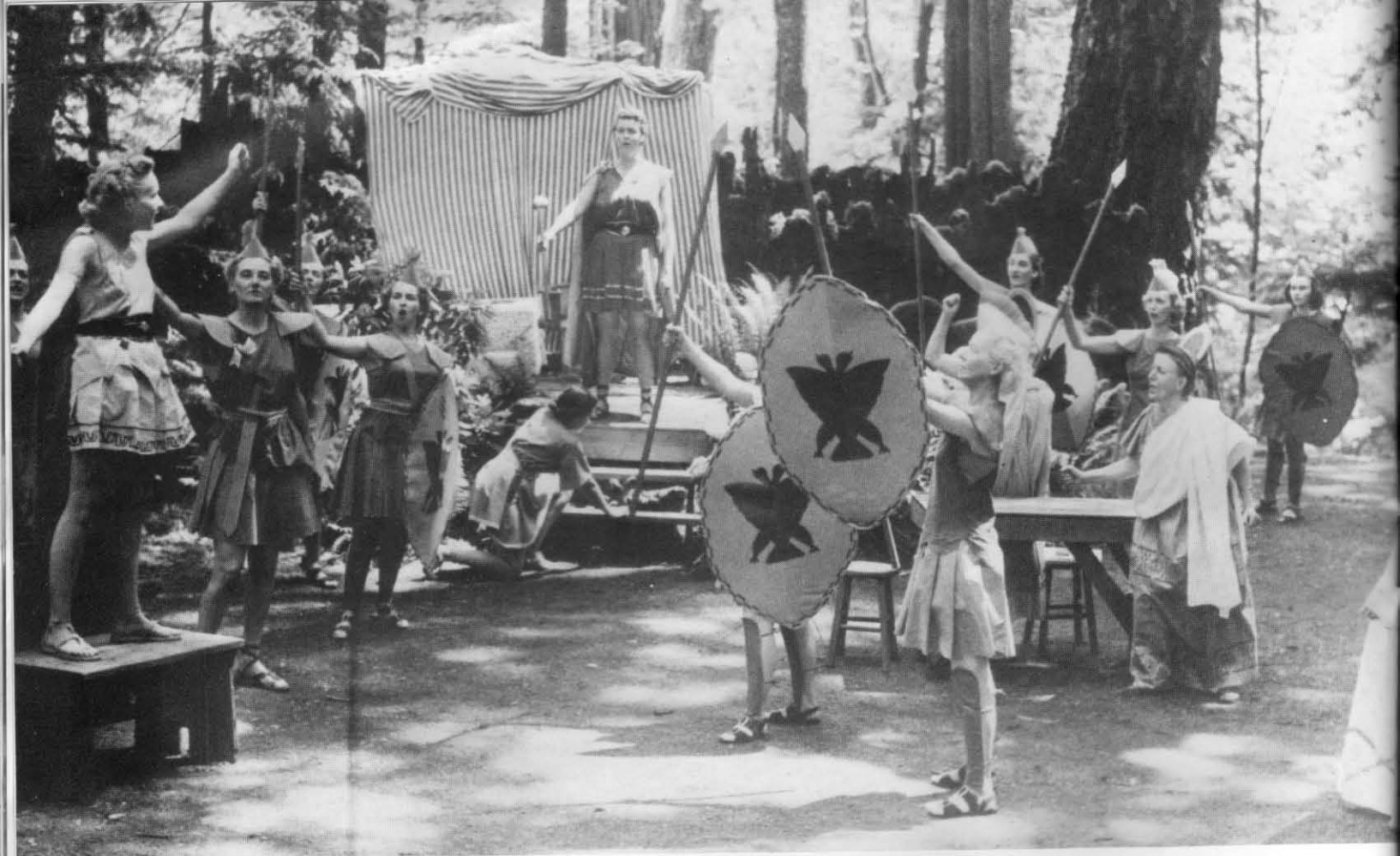
Act I proceeded happily dry, but upon Act II fell the deluge of all deluges, and the lovely princess, her finger pricked, lay down in a pool of water to sleep. The rest of the royal family and their attendants likewise lay down in pools and puddles.

The audience huddled closer under their raincoats and the play proceeded as calmly as on any balmy afternoon.

The second Sunday, June 15, brought back all the warmth and beauty of the forest fairyland with an audience of close to a thousand. Thus, out of our creation of nature and art, the Mountaineers' Forest Theatre was awakened from sleep, to laugh and live again in the wooded valley, and to delight, we hope, for many years to come.

Harriet King Walker





The Warrior's Husband, 1953



*The Teahouse
of the August Moon
1957*



Li'l Abner, 1961

Donegal Fair, 1959





Earl Kelly

Earl Kelly of the Director's Studio, a playwright and certified teacher, is a graduate of the University of Washington and Columbia University, with M.A. degrees in Drama. Mr. Kelly is a former member of the Board of Directors of the American Educational Theater Association; a member of the Washington Association of Theater Artists, winner of John Hay Whitney Foundation Fellowship in Humanities, and has been appointed to the Humanities Conference of the American Council of Learned Societies.

He has been a prominent drama teacher and director in the Northwest for twenty years, serving as drama director in more than 200 productions in educational and community theaters, including The Bellevue Playbarn, The Driftwood Players of Edmonds, The Bremerton Community Theater, The Seattle Junior Programs, and The Piccoli Theater at the Seattle Center.

Mr. Kelly first directed the Mountaineer Players in their 1953 production *The Warrior's Husband*. During his twenty years of highly professional direction, the Forest Theatre has enjoyed a spectacular increase in popular acceptance and artistic achievement.

Bob Young

Musical director Robert Young has been active with the Mountaineer Players since 1961, the year in which he also played the title role in *Li'l Abner*. A native of the Pacific Northwest, Mr. Young studied singing in Europe before returning to this country to assume a prominent role in the field of music education. For KCTS-TV he created the series "Time to Sing," a favorite with children for four years on Channel 9 in Seattle. Besides maintaining teaching studios in both Seattle and Bellingham, he continued studying until this past year with the late prominent concert singer and recording artist Theo Karl and pianist Nora Karl. Mr. Young has appeared in recitals throughout this area—and for a change of pace has become producer and director of the Fairhaven Bandstand Theatre, a summer musical venture in Bellingham.



Forest Theatre Plays And Playwrights

- 1923 *Robin of Sherwood*, Howard Kirk
 1924 *The Shepherd in the Distance*, Holland Hudson
 1925 *The Little Clay Cart*, Ancient Hindu Drama
 1926 *Reinald and the Red Wolf*, Kenneth Sawyer Goodman and Thomas Wood Stevens
 1927 *Alice in Wonderland*, Eva Le Gallienne
 1928 *Robin of Sherwood*, T. J. Crawford
 1929 *Make Believe*, A. A. Milne
 1930 *Snow White and the Seven Dwarfs*, Jessie Braham White
 1931 *Alice Adventuring in Wonderland*, Lois Beil Sandall
 1932 *Ali Baba and the Forty Thieves*, Harriet King Walker
 1933 *The Reluctant Dragon*, Elma Gelders Sterne
 1934 *The Rose and the Ring*, Phyllis Janson Young
 1935 *Toad of Toad Hall*, A. A. Milne
 1936 *Under Richard's Banner*, Harriet King Walker
 1937 *Snow White and the Seven Dwarfs*, Jesse Braham White
 1938 *The Sleeping Beauty of Loreland*, Frances Homer
 1939 *Rip Van Winkle and the Silver Flagon*, Tom Herbert
 1940 *Ali Baba and the Forty Thieves*, Harriet King Walker
 1941 *A Midsummer Night's Dream*, William Shakespeare
 1942 *The Princess and Mr. Parker*, Gwendolen Seiler
 1947 *The Sleeping Beauty of Loreland*, Frances Homer
 1948 *A Thousand Years Ago*, Percy MacKaye
 1949 *The Prince and the Pauper*, Charlotte Chorpensing
 1950 *If I Were King*, Justin Huntley McCarthy
 1951 *A Connecticut Yankee in King Arthur's Court*, John G. Fuller
 1952 *Green Valley*, Frank Watron
 1953 *The Warrior's Husband*, Julian Thompson
 1954 *Androcles and the Lion*, George Bernard Shaw
 1955 *The Green Pastures*, Mark Conally
 1956 *Kismet*, Arthur Knoblauch
 1957 *The Teahouse of the August Moon*, John Patrick
 1958 *Annie Get Your Gun*, Dorothy and Herbert Fields
 1959 *Donegal Fair*, Lady Gregory, William Butler Yeats
 1960 *Sing Out, Sweet Land*, Walter Kerr
 1961 *Li'l Abner*, Norman Panama and Melvin Frank
 1962 *Wildcat*, N. Richard Nash
 1963 *Little Mary Sunshine*, Rick Besoyan
 1964 *Around the World in 80 Days*, Peter Gurney
 1965 *The Mouse That Roared*, Christopher Serger
 1966 *The Wizard of Oz*, L. Frank Baum
 1967 *Paint Your Wagon*, Alan J. Lerner
 1968 *A Connecticut Yankee in King Arthur's Court*, John G. Fuller
 1969 *Calico Cargo*, Albert M. Ottenheimer
 1970 *The Hobbit*, Patricia Gray
 1971 *The Student Gypsy*, Rick Besoyan
 1972 *Alaska or the Secret of Yonder Mountain*, Robert Fulton Kennedy
 1973 *The Magic Forest "A Rip Van Winkle Odyssey"*, Earl Kelly

ACKNOWLEDGEMENTS

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