Leslee Caul - Dept Theatre Art
Central Washington University
400 East 8th Avenue
Ellensburg WA 98926 US

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April 23, 2003
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We have received your recent inquiry regarding performance rights to one of our plays. Based upon the production information you provided in your request, should you decide to perform, we will be happy to issue a production license with the following terms:

*Bird Woman: The Story*

**Playbooks:**
Rights to perform cannot be granted unless the sufficient number of playbooks required to perform the Play, equal to the cast quantity specified in our current catalog, have been purchased. Photocopying, scanning, or reproduction, of the Play, by any other means known now or yet to be invented, is strictly prohibited.

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If you are inquiring about a show with rental materials, it is important that you read through the attached Rental Information Rider which includes all of the conditions that anyone renting materials is expected to follow. If you have any questions, please contact our office and one of our representatives will be happy to answer your questions.

All special requests are subject to publisher approval and may result in additional fees. Because permission cannot always be obtained, please submit your request at least 4-6 weeks prior to your deadline. Special requests may include, but are not limited to, permission to alter the script; permission to reprint portions or all of the text; permission to videotape, audio tape or broadcast a performance; and adding rental materials or extending rental periods.

This quote will expire within 90 days from the date of this letter unless the necessary scripts are purchased.

Please feel welcome to contact our office if you have any questions. If you choose to produce this play, you can place your order by telephone (800/448-7469) with any of our customer service representatives; by fax (800/334-5302); or on our website (www.dramaticpublishing.com). Please reference this quote at the time of your order.

Sincerely,

Donna Vincenzo
Amateur Leasing


Founded by Charles Sergel in 1885 . . . Incorporated in 1887.
Trisha, I want to first thank you and your students for the wonderful opportunity to discuss the spirituality of the Sacajawea Production and to say that the production was awesome!!!

Please thank the students and tell them I was so impressed with the deepness of their spiritual questions and their straightforwardness. It is impressive to see such respect for the Native American culture not only in their questions, but it was evident in the acting of the production. It has been a real pleasure! Thanks, Franki Storlie

Bird Woman Cast.

PLEASE READ!
The play

*Bird Woman: The Story of Sacagawea* was written by Ric Averill.

It is produced by special arrangement with The Dramatic Publishing Company of Woodstock, Illinois.

This play was first performed as a touring production by the Seem-To-Be Players in 1998 and was directed by the playwright.

*Bird Woman* takes place in the Northwestern United States in the time from 1802 to 1805. The play follows Sacagawea as she is captured as a young woman, traded to Toussaint Charbonneau as a wife, and ultimately becomes a guide and translator for The Corps of Discovery.

*Bird Woman: The Story of Sacagawea* is a biographical story that contains information about Sacagawea, her people; the Lemhi Shoshone, and the Corps of Discovery led by Meriwether Lewis and William Clark. The play also explores themes of coming of age, self-respect and respect for others, and the rights and freedoms of individuals. The theme of respect for, and understanding of all peoples is also strong in the play. The play script, and this production are good supplements to a study of Sacagawea individually, or as part of the Lewis and Clark expedition.

The play begins when Sacagawea is a young girl, shortly before her capture by Hidatsa warriors. It ends at the point of the Lewis and Clark expeditions' vote on winter quarters. The play synthesizes the events and time in which Sacagawea was with the Corps of Discovery. Little is known of her life prior to the expedition, and the time following is also cloudy in detail. The play focuses on those events documented in the published journals of the expedition.

*SACAGAWEA* can be translated as "Bird Woman" or as "Boat Launcher", depending on pronunciation. Both seem to fit the character as she appears in the play.

The production

This production of *Bird Woman: The Story of Sacagawea* is presented by The Central Theatre Ensemble of Central Washington University. It is directed by Guest Artist Trisha Dee Bellah, with scenic and costume design by Professor Scott Robinson. Other members of the design and management team are CWU theatre majors Carl Hoggins, lighting designer; Scott Fulp, sound designer; and Stephanie King, stage manager. Cast and crew members are students at CWU.

We are fortunate to have the assistance of members of the Native American community as consultants. We are also pleased to be working in conjunction with the Clymer Museum of Art.

Inside this study guide:

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Did you know,...

- Sacagawea was a member of the Lemhi Shoshone tribe?
- No one knows the exact dates of Sacagawea's birth or death?
- Sacagawea has more memorials in her honor than any other woman in U.S. history?
- The baby, Pomp, was really named Jean Baptiste Charbonneau?
Who’s Who: The characters

SACAGAWEA was a member of the Lemhi Shoshone tribe born around 1789, captured by a raiding party as a young girl. She was married to Charbonneau at a young age and was pregnant when employed by the Lewis and Clark expedition as an interpreter.

Sacagawea proved invaluable to the expedition, serving as a translator, a diplomat, and a finder of food. Her presence, along with the baby on her back, assured the Native peoples along the expedition route that the party was peaceful.

Neither her birth date, nor the exact date of her death are known. There is record of her death at Fort Manuel in 1812, but oral tradition states that she left Charbonneau and traveled among her people, living to old age and passing away in 1884.

JEAN BAPTISTE CHARBONNEAU is better known as Pomp, “the baby on her back.” He was the infant son of Sacagawea and Toussaint Charbonneau. He became a favorite of the men on the expedition, especially of Clark. Clark became Pomp’s legal guardian in 1812. He raised and educated Pomp as his own son. Pomp eventually returned to the West as a guide, scout and diplomat. The date of his death is contested, as is his mothers, and the exact date of his passing away is not known.

LEWIS and CLARK were the commanding officers of what would be called The Corps of Discovery: an expeditionary force charged by President Jefferson to discover a water route over the western mountains. Although Meriwether Lewis and William Clark failed to find the fabled Northwest Passage, they opened the West for future settlers, reported on new species of flora and fauna, and began dialogue with the Native Americans they encountered.

TOUSSAINT CHARBONNEAU was a fur trapper and trader of French-Canadian descent. He either purchased or won Sacagawea from the Hidatsa tribe with whom she was living. He made her one of his wives. It was not uncommon for these mountain men to keep several women as wives. Charbonneau was employed as an interpreter by the Corps of Discovery. He, his young wife, and their almost two-month-old child accompanied the Corps as they set out to meet the Pacific Ocean. By all accounts, Sacagawea was the more valuable member of the party. Charbonneau was lazy, feared water, and chafed under authority. He was, however, reckoned to be a fine cook, which may have made his presence more tolerable.

YORK was the black slave of William Clark and he accompanied Clark on the expedition. His first name is not known. Little is known of him, other than that he was a valuable member of the party and was considered a great curiosity among the Native American people. They referred to him as “the black white man.”

GEORGE DROUILLARD was a member of the expedition adept at Native sign language. He was also an interpreter and was known to be the best hunter in the Corps.

MOONGIRL was a friend to Sacagawea, and some research would say, her cousin. Although there are no specific records, spoken history and notes in expedition journals state that this dear friend became the wife of Sacagawea’s brother, Cameahwait and the reunion of all three people was an emotional and touching event of the journey.

CAMEAHWAIT was Sacagawea’s older brother. She believed that he had been killed during the raid in which she was captured. When the Corps of Discovery reunited her with her people, she was delighted to find him not only alive, but chief of the village.

OTHER CHARACTERS IN THE PLAY: There are many other characters in the play. They will be portrayed by actors “doubling” in roles. This means that they will portray more than one character. Other characters that will be seen in the play include: Minataree (Hidatsa) Warriors, members of several Native American tribes, and other members of the expedition.

ARE ALL THE CHARACTERS REAL PEOPLE?

Yes. While some of the characters in the play are not true representations of actual people, they are based on real individuals. For example, historians do not really know the exact names or facts about the warriors that captured Sacagawea, but they know about the tribe from which they came, and the playwright is able to base his written portrayal on that information.

Other characters are true historical figures. Sacagawea, Pomp, Charbonneau, York, and Lewis and Clark were all real people. Their portrayal in the play is based on research done by the playwright, the director, actors, and designers.

If you wish to know more about any of these people, refer to the resource list included in this study guide.
The Use of Sign Language

Sacagawea and her husband, Charbonneau, were employed as translators. They were of importance in opening and maintaining good relations with the Native American people met on the expedition of the Corps of Discovery.

The reality of the expedition was that a native speaker would talk to Charbonneau, who would translate to French for another member of the company, usually Drouillard, who would translate to English for the rest of the company. When Sacagawea joined the party and translated those languages that Charbonneau did not know, the speaker would talk to her, she would speak to Charbonneau, he spoke to Drouillard and he would finally translate.

Sign language was also often used along with translation among whites and natives. Rather than show all of this translation, which would make this a very long play indeed, the author employs a convention of allowing the translator to speak quietly along with the person whose words or signs they are translating. This convention allows the audience to understand that the speakers’ words are being conveyed, and sometimes interpreted differently, by another person.

Sign language, or the use of gestures for communication purposes, reached its highest use among Native American people of the Plains. A system of intertribal gestural communication was noted by explorers as early as 1535. Utilized by every Plains Indian tribe from the Saskatchewan River to Mexico, sign language was not as fully developed in non-Plains regions. Historians believe that sign language was popular on the Plains because most of the people were nomadic and many traveled great distances on horseback, interacting with many other groups. A universal gestural language was a means of communication among people without a shared spoken language.

There is an example sheet of some of the common signs attached to this education guide. Please see the resource list for more information about Indian Sign Language.

Native American Sign Language is different than the sign language used by hearing impaired people, but both share some similar gestures/images.

John Ford Clymer: Artist and Inspiration

The scenic and costume design for Bird Woman: The Story of Sacagawea takes its inspiration from the color palette and style of artist, John Ford Clymer (1907-1989). Designer Scott Robinson and director, Trish Bellah were both impressed and inspired by Clymer’s paintings depicting events that occurred during the expedition of the Corps of Discovery, in particular Sacajawea by the Big Water (1974). This painting is reproduced on the posters for the production.

John Ford Clymer was determined to create accurate depictions of frontier life. He was assisted in his work by his wife, Doris, a dedicated historian.

The Clymer Museum of Art is in Ellensburg, Washington. The museum will host a special event in the Spring of 2004 titled “Sacagawea Speaks,” celebrating the life of Sacagawea and her contributions in Western Art. The museum is open to groups and welcomes reservations. Please call (509) 962-6415. Admission is free, but donations are happily accepted.

This touring production is fortunate to be able to bring several Clymer prints with us, graciously on loan from the Clymer Museum of Art. The prints that are touring are:

- Hasty Retreat
- Up The Jefferson
- Lewis and Clark in the Bitterroots

John Ford Clymer painted covers for many magazines, including Field and Stream, and eighty (80!) covers for The Saturday Evening Post.

Hunting and Gathering

During the play, Sacagawea becomes ill and gathers roots to prepare a medicine. It is true that she was able to help the expedition with medicinal roots and herbs. She also helped to find food sources when supplies were low.

Sacagawea was raised among nomadic people who knew how to find food wherever they went. When buffalo were plentiful, they would kill them. The Shoshone people were also adept at gathering foods; berries, roots and vegetables growing wild. These skills, which Sacagawea would have learned as a child, proved a great blessing to the Corps of Discovery.

All of the members of the expedition turned to cooking. Charbonneau, while not much use at other tasks, proved to be a good cook. His recipe for sausage made of buffalo meat was very popular.

All of the members of the Corps contributed in some way. Some, like Drouillard, hunted with rifles. Sacagawea used her eyes, hands and instinct.
RECIPIES: The following are contemporary recipes using ingredients that would have been available to Sacagawea

WAS-NAH CORN AND CHERRY SNACK

2 cups cornmeal
1 cup seeded Bing cherries, fresh, frozen, or canned (Sacagawea would have used any available berries)
1/2 lb soft butter (Sacagawea would have used buffalo fat!)
2 cups brown sugar

*Place the cornmeal in a cookie sheet and place in a 325 degree oven until it begins to brown. This will not take long.

*Drain the cherries well and chop coarsely.

*Mix all the ingredients together well and chill in the refrigerator.

*To serve: Dish out by the spoonful and eat like candy!

This recipe from:
The Frugal Gourmet Cooks American
By Jeff Smith
Avon Books 1987

The following recipes are from:
The Sacagawea Cookbook
Whisper'n Waters 2001

By Teri Evenson, Lauren Lesmeister, and Jeff Evenson

TREE STICK JERKY

3 lb venison cut in thin strips (substitute lean beef, buffalo, or elk)
2 T liquid smoke
1/4 cup soy sauce
Several dashes pepper sauce
1 T Worcestershire sauce

3 T maple syrup
1 T prepared mustard
1 T black pepper
1 T seafood seasoning
1 t minced garlic

*Combine all ingredients in a sealable plastic bag and refrigerate overnight.

*Spread strips on a dehydrator rack or in 200 degree oven and dry to desired consistency.

*Sahcargame ne geothera a quantit of the roots of a species of fennel which we found very agreeable food...”
Mariwether Lewis

Charbonneau’s Specialty (and Lewis’ favorite)

FRENCH CANADIAN BUFFALO SAUSAGE

1/2 lb Canadian bacon
2 T dried raspberries
1 lb ground buffalo
2 T safflower oil
1 T lime juice
1 T packed brown sugar

1 t black pepper
1/4 t ground cayenne pepper
1/2 t hot pepper sauce
1/4 t ground nutmeg
1 t minced roasted garlic
1/2 t kosher salt

*Process bacon and raspberries in blender until finely ground. Combine with rest of ingredients.

*Cover and refrigerate overnight.

*Divide into six patties. Fry over medium low heat until done.
Suggested Activities Prior To Seeing The Play

1. **Bird Woman: The Story of Sacagawea** is a live theatrical production. Discuss the ways in which theatre differs from television and film. How will the company create the different settings and characters? How do you think they will achieve the effects of different seasons and locations?

2. If necessary, discuss the practice of proper theatre etiquette.

3. Research the Corps of Discovery and try to create a timeline for the major events of the expedition.

4. Discuss and research how the land explored by the expedition looked then, and now. The Sierra Club website has a great tool for this!

5. Explore Native American sign language.

6. Research the role of women in the different tribes of the Plains and Northwest. How was Sacagewea’s life different in the expedition, as opposed to her life in her tribe or with her captors?

7. It can be difficult to understand historical events when viewed with contemporary perspective. What things about Sacagawea’s story are difficult for us to view with historical perspective? (Examples: the fact that she was not paid, that she was sold as a wife, the issue of Slavery for Sacagawea and York)

8. John Ford Clymer’s art serves as inspiration for this production. Research Clymer or other Western artists. Visit the Clymer Museum of Art! How do you think his work will be apparent as an inspiration?

9. Why is the fact that Sacagawea and York are allowed to vote so significant? Prior discussion of the rights of women and slaves at this time will allow a greater understanding of this event in the play and in history.

10. Sacagawea has more monuments in her honor than any woman in U.S. history. Can you locate them all?

11. Visit the U.S. Mint website for information about the Sacagawea coin!

12. Try the attached word search.

13. Prepare the included recipes or find others that represent the time period and conditions.

Suggested Activities for After Seeing The Play

1. Discuss what you experienced. Were your expectations fulfilled or challenged? Did the play happen in the way that you thought it would?

2. Unlike Lewis, Clark, and other members of the expedition, Sacagawea did not keep a written journal. Imagine that she did. Create journal entries for the day of her capture, the birth of Pomp, her setting out with the expedition and other major events.

3. What would it be like to meet a completely different culture, one with whom you could not talk? Enact a meeting between groups without a shared language. Experiment with means of communication.

4. Essay: Would you be able to survive such an expedition? What qualities would you need?

5. Essay: The American West was a vast unexplored frontier. What frontiers remain unexplored today?

6. Discussion: What were Sacagawea’s major contributions? What would the expedition have been like without her?

7. When writing a play about an epic adventure, history, or long journey, the playwright must choose which scenes to include and those that might be left out. What scenes might have also been part of this story? Create scenes or short plays about what you did NOT see. These could include:
   - Sacagawea and Charbonneau discuss sending Pomp to Clark
   - Sacagawea tells her friend and brother about her life with the expedition. Do they ask her to stay with them?
   - Sacagawea says goodbye to York, Clark and the others.

8. Research what happened to the characters in the story. Did they fulfill their dreams?

9. Essay: Why was the vote taken at the coast so important?

10. Press Conference: Test your knowledge of the characters by acting as if you are one of them answering questions at a contemporary style press conference.

11. Write a letter to your favorite actor or designer from the production.

12. Map out the journey of the Corps of Discovery. Research the different tribes that the explorers met. How did they differ from one another?

13. Campfire. Imagine that you are the members of the expedition gathered around the fire after a long day of travel. There’s no television, no video games. How do you pass the time?
Suggested Resources: Books

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<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Lewis and Clark: the Journey of the Corps of Discovery, an illustrated history</td>
<td>Dayton Duncan, Knopf 1997 (companion book to the PBS video)</td>
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<tr>
<td>Sacajawea</td>
<td>Anna Lee Waldo, Avon 1978</td>
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<tr>
<td>In the Footsteps of Lewis and Clark</td>
<td>Gerald S. Snyder, National Geographic Society 1970</td>
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<tr>
<td>Sacajawea</td>
<td>Harold P. Howard, University of Oklahoma Press 1971</td>
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<tr>
<td>Sacajawea Speaks: Beyond the Shining Mountains with Lewis &amp; Clark</td>
<td>Joyce Badgley Hunsaker, TwoDot 2001</td>
<td></td>
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<tr>
<td>Streams to the River, River to the Sea: a novel of Sacagawea</td>
<td>Scott O’Dell, 1986</td>
<td></td>
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<tr>
<td>The Truth About Sacajawea</td>
<td>Kenneth Thomasma, Grandview Pub. 1997</td>
<td></td>
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<tr>
<td>Undaunted Courage</td>
<td>Stephen E. Ambrose, Touchstone 1996</td>
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Suggested Resources: Websites

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<tr>
<td><a href="http://www.experiencewashington.com/LewisAndClark/The">www.experiencewashington.com/LewisAndClark/The</a> Washington state tourism site</td>
<td></td>
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<tr>
<td><a href="http://www.lewis-clark.org">www.lewis-clark.org</a></td>
<td>A huge and helpful site,</td>
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<td><a href="http://www.pbs.org/lewisandclark/inside/saca.html">www.pbs.org/lewisandclark/inside/saca.html</a></td>
<td>Companion site to the video, has lesson plans.</td>
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<td><a href="http://www.sierraclub.org/lewisandclark/">www.sierraclub.org/lewisandclark/</a></td>
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<td><a href="http://www.nps.gov/jeff/LewisClark2/">www.nps.gov/jeff/LewisClark2/</a> HomePage</td>
<td>The National Parks site, great for maps.</td>
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<tr>
<td><a href="http://www.inquiry.net/outdoor/native/sign">www.inquiry.net/outdoor/native/sign</a></td>
<td>A web search for &quot;Sacagawea&quot; or &quot;Lewis and Clark&quot; will list thousands of entries. These are some that are particularly useful.</td>
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<tr>
<td>On-line dictionary for Native American sign language</td>
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<tr>
<td><a href="http://www.lewisandclark.com">www.lewisandclark.com</a></td>
<td>Another huge site with many links.</td>
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Suggested Resources: Miscellaneous

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<tr>
<td>Maryhill Museum</td>
<td>35 Maryhill Museum Dr. Goldendale, WA (509) 773-3733 <a href="http://www.maryhillmuseum.org">www.maryhillmuseum.org</a></td>
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<tr>
<td>Lewis and Clark Interpretive Center</td>
<td>Fort Canby State Park, WA (360) 642-3078</td>
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<tr>
<td>Clymer Museum of Art</td>
<td>416 N. Pearl St. Ellensburg, WA 98926 (509) 962-6415 <a href="http://www.clymermuseum.com">www.clymermuseum.com</a></td>
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<tr>
<td>Sacajawea Interpretive Center</td>
<td>Sacajawea State Park, WA (509) 545-2361</td>
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This educational guide is offered to educators and chaperones attending or sponsoring a production of *Bird Woman: The Story of Sacagawea*, presented by the Central Theatre Ensemble of Central Washington University’s Department of Theatre Arts. This guide is intended to help prepare students to see the play, and to enhance their experience during and afterward. It is intended to promote the experience of theatre-going as positive, fun, and educational.

Central Theatre Ensemble welcomes and appreciates letters from young people that have seen the production! We also wish to thank the staff of the Ellensburg Public Library for assistance in the preparation of this material.

**Directors’ Note**

Sacagawea, Bird Woman, has more memorials in her honor than any other woman in American History. She is said to have led Lewis and Clark through the most treacherous part of their westward journey and saved the Corp of Discovery from peril on many occasions. She was given a vote in deciding the fate of the expedition, over a century before any other woman could vote in the United States. No small feat for a teenager: one that could neither read nor write, had been abducted as a child, lived as a slave, and has no recorded physical description. She is a combination of history, myth, legend and romantic ideal.

The truth is a mystery. The only real records of Sacagawea are those entries in the journals of the expedition itself, sparse and varied, and a contested record of her death in 1812 at Fort Manuel saying, “She was a good and best woman in the Fort.” Most of what we know of her is conjecture and guess, based on knowledge of her people, the Lemhi Shoshone, and of the events of the Corp of Discovery Expedition.

There is no doubt that Sacagawea was instrumental to the success of the Corp of Discovery. But her contributions were based less in heroics than in her practical nature, knowledge of the land, and her training as a young woman. She found food when the men were at a loss. It was exactly what she had been taught to do as a child. She identified landmarks that led the party to the Shoshone and aided in the acquiring of horses, a necessity in crossing the mountains. She kept her head in emergencies and acted with poise when others panicked. Her presence, along with her son in her arms, was a sign of peace and smoothed difficult meetings. It is doubtful that Sacagawea acted in any way for glory, gain or recognition, and that is perhaps why she is so remarkable. She did what needed doing and performed admirably in any task given her with no regard for what history books might later say about her. Indeed, she wouldn’t have known what a history book was. Her knowledge of the past, and of her own heroic figures, would come from the telling of stories, one generation to the next. It is only fitting that Sacagawea’s story be told on the stage: vital and in the moment, as she lived. We hope you enjoy that story.

Trisha Dee Bellah
BIRD WOMAN
WORD SEARCH

Find the following words, listed vertically, horizontally or diagonally:

Sacagawea  Lewis  Mountain  Rain
Ocean       River   Charbonneau
Shoshone    Pomp    Vote     Trade
Elk         Pacific Translation Expedition
Bird Woman  Janey   York     Cameahwait
Droulliard  Baby    Clark    Jefferson
BIRD WOMAN
WORD SEARCH

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Find the following words, listed vertically, horizontally or diagonally:

- Sacagawea
- Lewis
- Mountain
- Rain
- Ocean
- River
- Charbonneau
- Shoshone
- Pomp
- Vote
- Trade
- Elk
- Pacific
- Translation
- Expedition
- Bird Woman
- Janey
- York
- Cameahwait
- Droulliard
- Baby
- Clark
- Jefferson
The play

_Bird Woman: The Story of Sacagawea_ was written by Ric Averill.

It is produced by special arrangement with The Dramatic Publishing Company of Woodstock, Illinois.

This play was first performed as a touring production by the Seem-To-Be Players in 1998 and was directed by the playwright.

_Bird Woman_ takes place in the Northwestern United States in the time from 1802 to 1805. The play follows Sacagawea as she is captured as a young woman, traded to Toussaint Charbonneau as a wife, and ultimately becomes a guide and translator for The Corps of Discovery.

_Bird Woman: The Story of Sacagawea_ is a biographical story that contains information about Sacagawea, her people; the Lemhi Shoshone, and the Corps of Discovery led by Meriwether Lewis and William Clark. The play also explores themes of coming of age, self-respect and respect for others, and the rights and freedoms of individuals. The theme of respect for, and understanding of all peoples is also strong in the play. The play script, and this production are good supplements to a study of Sacagawea individually, or as part of the Lewis and Clark expedition.

The play begins when Sacagawea is a young girl, shortly before her capture by Hidatsa warriors. It ends at the point of the Lewis and Clark expeditions' vote on winter quarters. The play synthesizes the events and time in which Sacagawea was with the Corps of Discovery. Little is known of her life prior to the expedition, and the time following is also cloudy in detail. The play focuses on those events documented in the published journals of the expedition.

SACAGAWEA can be translated as "Bird Woman" or as "Boat Launcher", depending on pronunciation. Both seem to fit the character as she appears in the play.

The production

This production of _Bird Woman: The Story of Sacagawea_ is presented by The Central Theatre Ensemble of Central Washington University. It is directed by Guest Artist Trisha Dee Bellah, with scenic and costume design is by Professor Scott Robinson. Other members of the design and management team are CWU theatre majors Carl Hoggins, lighting designer; Scott Fulp, sound designer; and Stephanie King, stage manager. Cast and crew members are students at CWU.

We are fortunate to have the assistance of members of the Native American community as consultants. We are also pleased to be working in conjunction with the Clymer Museum of Art.

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**Did you know,...**

- Sacagawea was a member of the Lemhi Shoshone tribe?
- No one knows the exact dates of Sacagawea's birth or death?
- Sacagawea has more memorials in her honor than any other woman in U.S. history?
- The baby, Pomp, was really named Jean Baptiste Charbonneau?
WHO'S WHO: THE CHARACTERS

SACAGAWEA was a member of the Lemhi Shoshone tribe born around 1789, captured by a raiding party as a young girl. She was married to Charbonneau at a young age and was pregnant when employed by the Lewis and Clark expedition as an interpreter.

Sacagawea proved invaluable to the expedition, serving as a translator, a diplomat, and a finder of food. Her presence, along with the baby on her back, assured the Native peoples along the expedition route that the party was peaceful.

Neither her birth date, nor the exact date of her death are known. There is record of her death at Fort Manuel in 1812, but oral tradition states that she left Charbonneau and traveled among her people, living to old age and passing away in 1884.

LEWIS and CLARK were the commanding officers of what would be called The Corps of Discovery: an expeditionary force charged by President Jefferson to discover a water route over the western mountains. Although Meriwether Lewis and William Clark failed to find the fabled Northwest Passage, they opened the West for future settlers, reported on new species of flora and fauna, and began dialogue with the Native Americans they encountered.

TOUSSAINT CHARBONNEAU was a fur trapper and trader of French-Canadian descent. He either purchased or won Sacagawea from the Hidatsa tribe with whom she was living. He made her one of his wives. It was not uncommon for these mountain men to keep several women as wives. Charbonneau was employed as an interpreter by the Corps of Discovery. He, his young wife, and their almost two-month-old child accompanied the Corps as they set out to meet the Pacific Ocean. By all accounts, Sacagawea was the more valuable member of the party. Charbonneau was lazy, feared water, and chafed under authority. He was, however, reckoned to be a fine cook, which may have made his presence more tolerable.

JEAN BAPTISE CHARBONNEAU is better known as Pomp, "the baby on her back." He was the infant son of Sacagawea and Toussaint Charbonneau. He became a favorite of the men on the expedition, especially of Clark. Clark became Pomp's legal guardian in 1812. He raised and educated Pomp as his own son. Pomp eventually returned to the West as a guide, scout and diplomat. The date of his death is contested, as is his mothers, and the exact date of his passing away is not known.

YORK was the black slave of William Clark and he accompanied Clark on the expedition. His first name is not known. Little is known of him, other than that he was a valuable member of the party and was considered a great curiosity among the Native American people. They referred to him as "the black white man."

GEORGE DROUILARD was a member of the expedition adept at Native sign language. He was also an interpreter and was known to be the best hunter in the Corps.

MOONGIRL was a friend to Sacagawea, and some research would say, her cousin. Although there are no specific records, spoken history and notes in expedition journals state that this dear friend became the wife of Sacagawea's brother, Cameahwait and the reunion of all three people was an emotional and touching event of the journey.

CAMEAHWAIT was Sacagawea's older brother. She believed that he had been killed during the raid in which she was captured. When the Corps of Discovery reunited her with her people, she was delighted to find him not only alive, but chief of the village.

OTHER CHARACTERS IN THE PLAY: There are many other characters in the play. They will be portrayed by actors "doubling" in roles. This means that they will portray more than one character. Other characters that will be seen in the play include: Minataree (Hidatsa Warriors, members of several Native American tribes, and other members of the expedition.

ARE ALL THE CHARACTERS REAL PEOPLE?

Yes. While some of the characters in the play are not true representations of actual people, they are based on real individuals. For example, historians do not really know the exact names or facts about the warriors that captured Sacagawea, but they know about the tribe from which they came, and the playwright is able to base his written portrayal on that information.

Other characters are true historical figures. Sacagawea, Pomp, Charbonneau, York, and Lewis and Clark were all real people. Their portrayal in the play is based on research done by the playwright, the director, actors, and designers.

If you wish to know more about any of these people, refer to the resource list included in this study guide.
The Use of Sign Language

Sacagawea and her husband, Charbonneau, were employed as translators. They were of importance in opening and maintaining good relations with the Native American people met on the expedition of the Corps of Discovery.

The reality of the expedition was that a native speaker would talk to Charbonneau, who would translate to French for another member of the company, usually Drouilliat, who would translate to English for the rest of the company. When Sacagawea joined the party and translated those languages that Charbonneau did not know, the speaker would talk to her, she would speak to Charbonneau, he spoke to Drouilliat and he would finally translate.

Sign language was also often used along with translation among whites and natives. Rather than show all of this translation, which would make this a very long play indeed, the author employs a convention of allowing the translator to speak quietly along with the person whose words or signs they are translating. This convention allows the audience to understand that the speakers' words are being conveyed, and sometimes interpreted differently, by another person.

Sign language, or the use of gestures for communication purposes, reached its highest use among native American people of the Plains. A system of intertribal gestural communication was noted by explorers as early as 1535. Utilized by every Plains Indian tribe from the Saskatchewan River to Mexico, sign language was not as fully developed in non-Plains regions. Historians believe that sign language was popular on the Plains because most of the people were nomadic, and many traveled great distances on horseback, interacting with many other groups. A universal gestural language was a means of communication among people without a shared spoken language.

There is an example sheet of some of the common signs attached to this education guide. Please see the resource list for more information about Indian Sign Language.

Native American Sign Language is different than the sign language used by hearing impaired people, but does share some similar gestures/images.

John Ford Clymer: Artist and Inspiration

The scenic and costume design for Bird Woman: The Story of Sacagawea takes its inspiration from the color palette and style of artist, John Ford Clymer (1907-1989). Designer Scott Robinson and director, Trish Bellah were both impressed and inspired by Clymer's paintings depicting events that occurred during the expedition of the Corps of Discovery, in particular Sacajawea by the Big Water (1974). This painting is reproduced on the posters for the production.

John Ford Clymer was determined to create accurate depictions of frontier life. He was assisted in his work by his wife, Doris, a dedicated historian.

The Clymer Museum of Art is in Ellensburg.

Salt Makers
The Lewis Crossing
Sacajawea by the Big Water
Captain Clark-Buffalo Gangue

These prints can be viewed on the museum's website: www.clymermuseum.com

John Ford Clymer painted covers for many magazines, including Field and Stream, and eighty (80) covers for The Saturday Evening Post.

Hunting and Gathering

During the play, Sacagawea becomes ill and gathers roots to prepare a medicine. It is true that she was able to help the expedition with medicinal roots and herbs. She also helped to find food sources when supplies were low.

Sacagawea was raised among nomadic people who knew how to find food wherever they went. When buffalo were plentiful, they would kill them. The Shoshone people were also adept at gathering foods; berries, roots and vegetables growing wild. These skills, which Sacagawea would have learned as a child, proved a great blessing to the Corps of Discovery.

All of the members of the expedition took turns cooking. Charbonneau, while not much use at other tasks, proved to be a good cook. His recipe for sausage made of buffalo meat was very popular.

All of the members of the Corps contributed in some way. Some, like Drouilliat, hunted with rifles. Sacagawea used her eyes, hands and instinct.

Plants and roots were a source of food.
RECIPES: The following are contemporary recipes using ingredients that would have been available to Sacagawea

**WAS-NAH CORN AND CHERRY SNACK**

2 cups cornmeal
1 cup seeded Bing cherries, fresh, frozen, or canned (Sacagawea would have used any available berries)
1/2 lb soft butter (Sacagawea would have used buffalo fat!)
2 cups brown sugar

*Place the cornmeal in a cookie sheet and place in a 325 degree oven until it begins to brown. This will not take long.*

*Drain the cherries well and chop coarsely.

*Mix all the ingredients together well and chill in the refrigerator.*

*To serve: Dish out by the spoonful and eat like candy!*

*This recipe from:*

*The Frugal Gourmet Cooks American*

*By Jeff Smith*

*Avon Books 1987*

The following recipes are from:

**The Sacagawea Cookbook**

**Whisper’n Waters 2001**

**TREE STICK JERKY**

3 lb venison cut in thin strips (substitute lean beef, buffalo, or elk)
2 T liquid smoke
1/4 cup soy sauce
Several dashes pepper sauce
1 T Worcestershire sauce

3 T maple syrup
1 T prepared mustard
1 T black pepper
1 T seafood seasoning
1 t minced garlic

*Combine all ingredients in a sealable plastic bag and refrigerate overnight.*

*Spread strips on a dehydrator rack or in 200 degree oven and dry to desired consistency.*

*Sahcargermehm gathered a quantity of the roots of a species of fennel which we found very agreeable food...* - Meriwether Lewis

**Charbonneau’s Specialty (and Lewis’ favorite)**

**FRENCH CANADIAN BUFFALO SAUSAGE**

1/2 lb Canadian bacon
2 T dried raspberries
1 lb ground buffalo
2 T safflower oil
1 T lime juice
1 T packed brown sugar

1 t black pepper
1/4 t ground cayenne pepper
1/2 t hot pepper sauce
1/4 t ground nutmeg
1 t minced roasted garlic
1/2 t kosher salt

*Process bacon and raspberries in blender until finely ground. Combine with rest of ingredients.*

*Cover and refrigerate overnight.*

*Divide into six patties. Fry over medium low heat until done.*
Suggested Activities Prior To Seeing The Play

1. Bird Woman: The Story of Sacagawea is a live theatrical production. Discuss the ways in which theatre differs from television and film. How will the company create the different settings and characters? How do you think they will achieve the effects of different seasons and locations?

2. If necessary, discuss the practice of proper theatre etiquette.

3. Research the Corps of Discovery and try to create a timeline for the major events of the expedition.

4. Discuss and research how the land explored by the expedition looked then, and now. The Sierra Club website has a great tool for this!

5. Explore Native American sign language.

6. Research the role of women in the different tribes of the Plains and Northwest. How was Sacagawea’s life different in the expedition, as opposed to life in her tribe or with her captors?

7. It can be difficult to understand historical events when viewed with contemporary perspective. What things about Sacagawea’s story are difficult for us to view with historical perspective? (Examples: the fact that she was not paid, that she was sold as a wife, the issue of Slavery for Sacagawea and York)

8. John Ford Clymer’s art serves as inspiration for this production. Research Clymer or other Western artists. Visit the Clymer Museum of Art! How do you think his work will be apparent as an inspiration?

9. Why is the fact that Sacagawea and York are allowed to vote so significant? Prior discussion of the rights of women and slaves at this time will allow a greater understanding of this event in the play and in history.

10. Sacagawea has more monuments in her honor than any woman in U.S. history. Can you locate them all?

11. Visit the U.S. Mint website for information about the Sacagawea coin!

12. Try the attached word search.

13. Prepare the included recipes or find others that represent the time period and conditions.

Suggested Activities for After Seeing The Play

1. Discuss what you experienced. Were your expectations fulfilled or challenged? Did the play happen in the way that you thought it would?

2. Unlike Lewis, Clark, and other members of the expedition, Sacagawea did not keep a written journal. Imagine that she did. Create journal entries for the day of her capture, the birth of Pomp, her setting out with the expedition and other major events.

3. What would it be like to meet a completely different culture, one with whom you could not talk? Enact a meeting between groups without a shared language. Experiment with means of communication.

4. Essay: Would you be able to survive such an expedition? What qualities would you need?

5. Essay: The American West was a vast unexplored frontier. What frontiers remain unexplored today?

6. Discussion: What were Sacagawea’s major contributions? What would the expedition have been like without her?

7. When writing a play about an epic adventure, history, or long journey, the playwright must choose which scenes to include and those that might be left out. What scenes might have also been part of this story? Create scenes or short plays about what you did NOT see. These could include:

   Sacagawea and Charbonneau discuss sending Pomp to Clark
   Sacagawea tells her friend and brother about her life with the expedition. Do they ask her to stay with them?
   Sacagawea says goodbye to York, Clark and the others.

8. What ever happened to...

    Research what happened to the characters in the story. Did they fulfill their dreams?

9. Essay: Why was the vote taken at the coast so important?

10. Press Conference: Test your knowledge of the characters by acting as if you are one of them answering questions at a contemporary style press conference.

11. Write a letter to your favorite actor or designer from the production.

12. Map out the journey of the Corps of Discovery. Research the different tribes that the explorers met. How did they differ from one another?

13. Campfire. Imagine that you are the members of the expedition gathered around the fire after a long day of travel. There’s no television, no video games. How do you pass the time?
Suggested Resources:
Books

Bird Woman: The Story of Sacagawea
Ric Averill, Dramatic Publishing Co.
2001

Lewis and Clark: the Journey of the
Corps of Discovery, an illustrated history
Dayton Duncan, Knopf 1997
(companion book to the PBS video)

Streams to the River, River to the Sea: a
novel of Sacagawea
Scott O’Dell, 1986

Indian Talk, Hand Signals of the American Indians
Iron Eyes Cody, Naturegraph 1970

Sacajawea
Anna Lee Waldo, Avon 1978

The Truth About Sacajawea
Kenneth Thomasma, Grandview Pub.,
1997

In the Footsteps of Lewis and Clark
Gerald S. Snyder, National Geographic Society 1970

Sacajawea
Harold P. Howard, University of Oklahoma Press 1971

Undaunted Courage
Stephen E. Ambrose, Touchstone 1996

The Journals of Lewis and Clark
John Bakeless, ed., Signet 2002

Sacagawea Speaks: Beyond the Shining Mountains with Lewis & Clark
Joyce Badgley Hunsaker, TwoDot 2001

Suggested Resources: Websites

www.experiencewashington.com/LewisAndClark/The Washington state tourism site
and now comparisons.

www.lewis-clark.org
A huge and helpful site.

www.seattletimes.com/lewisclark Offers many helpful links.

www.pbs.org/lewisandclark/inside/saca.html Companion site to the video, has lesson plans.

www.nps.gov/jeff/LewisClark2/HomePage The National Parks site, great for maps.

www.sierraclub.org/lewisandclark/ Great then

www.inquiry.net/outdoor/native/sign A web search for “Sacagawea”
or “Lewis and Clark” will list thousands of entries. These are some that are particularly useful.

Suggested Resources: Miscellaneous

Film:
Lewis and Clark: The Journey of the Corps of Discovery
Ken Burns, PBS Video

Maryhill Museum
35 Maryhill Museum Dr. Goldendale,
WA (509) 773-3733
www.maryhillmuseum.org

Lewis and Clark Interpretive Center
Fort Canby State Park, WA
(360) 642-3078

Museums:
Clymer Museum of Art
416 N. Pearl St. Ellensburg, WA 98926
(509) 962-6415
www.clymermuseum.com

Fort Clatsop National Memorial
92343 Ft. Clatsop Rd. Astoria, OR
(503) 861-2471
www.nps.gov/faci.

Sacajawea Interpretive Center
Sacajawea State Park, WA
(509) 545-2361
This educational guide is offered to educators and chaperones attending or sponsoring a production of *Bird Woman: The Story of Sacagawea*, presented by the Central Theatre Ensemble of Central Washington University’s Department of Theatre Arts. This guide is intended to help prepare students to see the play, and to enhance their experience during and afterward. It is intended to promote the experience of theatre-going as positive, fun, and educational.

Central Theatre Ensemble welcomes and appreciates letters from young people that have seen the production! We also wish to thank the staff of the Ellensburg Public Library for assistance in the preparation of this material.

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**Directors’ Note**

Sacagawea, Bird Woman, has more memorials in her honor than any other woman in American History. She is said to have led Lewis and Clark through the most treacherous part of their westward journey and saved the Corp of Discovery from peril on many occasions. She was given a vote in deciding the fate of the expedition, over a century before any other woman could vote in the United States. No small feat for a teenager: one that could neither read nor write, had been abducted as a child, lived as a slave, and has no recorded physical description. She is a combination of history, myth, legend and romantic ideals.

The truth is a mystery. The only real records of Sacagawea are those entries in the journals of the expedition itself, sparse and varied, and a contested record of her death in 1812 at Fort Manuel saying, “She was a good and best woman in the Fort.” Most of what we know of her is conjecture and guess, based on knowledge of her people, the Lemu Shoshone, and of the events of the Corp of Discovery Expedition.

There is no doubt that Sacagawea was instrumental to the success of the Corp of Discovery. But her contributions were based less in heroics than in her practical nature, knowledge of the land, and her training as a young woman. She found food when the men were at a loss. It was exactly what she had been taught to do as a child. She identified landmarks that led the party to the Shoshone and aided in the acquiring of horses, a necessity in crossing the mountains. She kept her head in emergencies and acted with poise when others panicked. Her presence, along with her son in her arms, was a sign of peace and smoothed difficult meetings. It is doubtful that Sacagawea acted in any way for glory, gain or recognition, and that is perhaps why she is so remarkable. She did what needed doing and performed admirably in any task given her with no regard for what history books might later say about her. Indeed, she wouldn’t have known what a history book was. Her knowledge of the past, and of her own heroic figures, would come from the telling of stories, one generation to the next. It is only fitting that Sacagawea’s story be told on the stage: vital and in the moment, as she lived. We hope you enjoy that story.

Trisha Dee Bellah
Find the following words, listed vertically, horizontally or diagonally:

Sacagawea  Lewis  Mountain  Rain
Ocean      River   Charbonneau
Shoshone   Pomp    Vote    Trade
Elk        Pacific Translation Expedition
Bird Woman Janey   York    Cameahwait
Droulliard Baby    Clark  Jefferson
Find the following words, listed vertically, horizontally or diagonally:

Sacagawea  Lewis  Mountain  Rain
Ocean  River  Charbonneau
Shoshone  Pomp  Vote  Trade
Elk  Pacific  Translation  Expedition
Bird Woman  Janey  York  Cameahwait
Droulliard  Baby  Clark  Jefferson
Bird Woman: The Story of Sacagawea

About the Play

Bird Woman: The Story of Sacagawea is a play based on the life of Sacagawea, the Shoshone guide who accompanied the Lewis and Clark Expedition. The play is about the bicentennial of Lewis and Clark's Corps of Discovery. As the nation celebrates this historic event, the story of Sacagawea and her journey becomes a symbol of American diversity and resilience.

Along the journey, you will meet Meriwether Lewis and William Clark and the men of the Corps, including York, Sacagawea's slave, whose role in the Corps was just as groundbreaking as that of Sacagawea. The play is an interesting journey for the audience and the characters alike, as both strive to learn that while our differences may seem insurmountable, our similarities are greater.

About the Playwright

Ric Averill has been the Artistic Director and principal playwright for the Seem-To-Be Players professional children's theatre company since he and his wife, Jeanne, founded the company in 1973.

He writes both plays and music, with a B.F.A. in music composition and an M.A. in children's theatre, both from the University of Kansas. Averill is a Kansas Playwriting Fellow and he and his company are recipients of the Kansas Governor's Arts Award, and numerous touring and operational grants from the Kansas Arts Commission, Heartland Arts Fund, the National Endowment for the Arts, and Hallmark Cards.

Averill's plays are published by Dramatic Publishing, and he also contributed a chapter on playwriting for Basic Drama Projects, a national high school textbook by Dr. Fran Tanner. Averill has had two plays selected for the Kennedy Center's New Visions/New Voices Play Development Symposium, and two plays selected for the IUPUI/Binderman Youth Theatre playwriting symposium in Indianapolis. He has also attended both events as an actor and director. He is a three-time finalist in the American Alliance for Theatre and Education's Unpublished Play Reading Project.

Included among Averill's many commissions are Alice in Wonderland for the John F. Kennedy Center for the Performing Arts in Washington, D.C., The Little Drummer Boy for First Stage Milwaukee, and most recently a world premiere of an opera for children based on The Emperor's New Clothes, again for the Kennedy Center.

Averill also writes screenplays, directs, teaches, acts, plays banjo, and writes like a duck. When not working, he enjoys military history and his frog pond.
KNOWLEDGE
BASE

THEMES
TO LOOK FOR:

Sacagawea was very courageous. How did different situations cause her to use her courage in different ways? How did Sacagawea turn her misfortune into opportunity? How does the respect and friendship between Sacagawea and William Clark change the attitudes of others in the Corps if Discovery?

THINGS TO LOOK FOR:

How is the changing of time in years and seasons portrayed? How are the vastly different locations—mountains, rivers, plains—shown on stage? Some of the actors in Bird Woman will play several different roles, each. What do they do to change their bodies and voices from one character to another?

HISTORICAL BACKGROUND

(c. 1790-1812 or 1844)

Sacagawea was captured from her native tribe of Shoshone in the region we now know as Idaho by the Hidatasa Indians, who carried her back to their lands in the area of present-day North Dakota. She was given by the Hidatass to Toussaint Charbonneau, a French Canadian trader, as a second wife for his son. Charbonneau was a rough man whose limited knowledge of the Native American languages secured him a job as translator for the Corps of Discovery. Sacagawea’s place with the Corps was secured because of her knowledge of tribes and lands that lay further west. Charbonneau and Sacagawea were hired as a translating team in the winter of 1804. They disembarked from Fort Mandan - north of present day Bismarck, North Dakota in April of 1805.

Sacagawea served as translator and guide to the Corps. She was very helpful in finding edible roots and plants for the group. Her greatest contribution, however, was as a symbol. Before leaving the winter camp in 1805, Sacagawea gave birth to a son, Jean Baptiste, or “Pompy” as Clark called him. The sight of an Indian woman with her papoose was a signal to other tribes the Corps encountered, that they were a peaceful party.

Along the route west (see map at www.stageone.org), both Sacagawea and York were full, participating members of the Corps, including being allowed to vote on critical issues. The Corps journeyed west to the Pacific Ocean in present-day Oregon and back to St. Louis over a two and a half year period. They had been assumed dead, so their return in the fall of 1806 to St. Louis was truly triumphant.

After the Corps returned from the west, Charbonneau and Sacagawea returned to their Hidatasa home. Despite Sacagawea’s brief reunion with her tribe whereupon she learned that her brother, Cameahwait had succeeded their father as chief. Many accounts document her death from a fever or illness in 1812, but others accounts claim that she eventually returned to the Shoshone on the Wind River Reservation in Wyoming, passing away in 1884. She also had a daughter, Lisette, who is believed not to have survived infancy. Jean Baptiste did not live to produce children.

Meriwether Lewis committed suicide in 1809 while traveling along the Natchez Trace in Tennessee. He was 35. William Clark married and lived to be governor of the Missouri Territory several times, before dying in his home in the fall of 1838.

The voyage across the continent began three years before the Corps set out in the spring of 1804 from St. Louis. As his personal secretary, Meriwether Lewis, advised President Jefferson on exploration westward. It was believed that a northwest passage through a series of rivers existed and would allow for more direct commerce.

The United States acquired the Louisiana Purchase from France in April 1803. Jefferson did not announce the treaty securing the new lands until July of that year, by which time Congress had approved the funding of the expedition. The amount approved by Congress was $2500. The actual cost was $38,722.

Jefferson was able to acquire the land of the Louisiana Purchase for three cents per acre from Napoleon because the French leader was preparing for another war with England and knew that a faraway land was indefensible. Instead of losing the land in defeat, Napoleon sold the land and gained an ally in the United States.

LESSON
PLAN:

PLAYWRITING
HISTORY
GRDES 4-12

CONCEPTS/OBJECTIVES

• Students create a script based on a journey story
• Students analyze choices made by the playwright of Bird Woman after seeing the show
• Students recognize how presentation of historical fact and context of that presentation can influence opinions of history

ESSENTIAL QUESTIONS

• All events of a journey cannot be included in its retelling on stage. How does a playwright edit the actual events to create the plot of the play?
• How is the same event portrayed by different viewpoints?
• What production elements become important - absolutely essential - in the telling of a story?

INSTRUCTIONAL STRATEGIES
AND ACTIVITIES

1. Bird Woman follows Sacagawea on her journey with Lewis and Clark’s Corps of Discovery from the Dakotas to the Pacific Ocean. This presents a problem to a playwright: how does one portray a group of people crossing half a continent over the course of several years on one stage during an hour long show? It can be tricky for the playwright, the director, the designers, and the actors.

2. Brainstorm a journey story with which everyone in the class is familiar (some examples include The Ugly Duckling, Alice in Wonderland, or Joseph Andrews). A journey the students have taken, such as a recent field trip, can also be used for this activity. As a class, outline the story’s main points and important events.
PERFORMANCE ASSESSMENT
1. In small groups, have the students create a script which tells the story of the selected journey. Ask the groups to consider important production elements in the telling of the story (e.g. the sound of a roller coaster in the background or a prop that is imperative in the storytelling).
2. Compare the scripts by reading or performing them for each other.

OPEN RESPONSE
You prepared a script for a journey story. You viewed the play Bird Woman, based upon the journey of Sacagawea with Lewis and Clark.

Discuss the choices playwright Ric Averill made to tell the story of Sacagawea. Choose one event that was in the play and one event that was not in the play. Explain why he may have chosen one event over another.

WRITING TO LEARN
Did different people select different events to highlight in their script? Did each script represent events in the same way? Discuss the differences and similarities.

INSTRUCTIONAL STRATEGIES AND ACTIVITIES
1. Often a timeline begins at one end of a horizontal line and travels chronologically across the line to the end date.
2. Create a vertical timeline of other events happening during the Corps of Discovery’s journey across the Louisiana Purchase. Using the years of the journey, 1804-1806, research other important events happening in the nation and the world. Select an area of the world, specific time frame, or specific area of the United States and assign each group an area/time frame. Note: this activity can be molded to your current curriculum by selecting the nation or state studied during the academic year.

PERFORMANCE ASSESSMENT
1. Individually or in small groups, students should research their assigned area/time frame and report back with one to three important events or persons of significance. (Some examples: Napoleon Bonaparte, Thomas Jefferson, the Romantic period in literature)
2. Once the students have selected one to three items found during their research, they should create a display of their items. See a template online at www.stageone.org
3. Once the items are all assembled on the template, display the vertical timeline in the hallway or cafeteria.

WRITING PORTFOLIO
As a class, select an item from current news about which you will compose an editorial piece. Write an editorial entry that explains your opinion with facts and examples. Consider how the outcome of this item will influence the future.

OPEN RESPONSE
The world in which we live—events, important political figures, prominent entertainers, personalities—influence our perceptions and attitudes of significant events in our lives. Select a historically important event that happened during your lifetime.

Choose three aspects to discuss how the world in which you live and your own personal attitudes are affected by the event you select.
One Time Reproduction Agreement

Name: George Bellah  
Organization: Central Washington University, Department of Theatre Arts  
Address: 400 East 8th Avenue  Ellensburg, WA 98926  
Phone: (509) 963-3410  E-mail: bellahg@cwu.edu

Purpose: To reproduce the image listed below for use in promotional materials for a theatrical performance to include programs, postcards, posters, and advertising materials. In April 2004, Central Washington University’s Theatre Arts Department will be presenting the play “Bird Woman - A Story of Sacagawea” by Rick Averill. This play will highlight the journey and life of Sacajawea. The promotional materials would include the following John F. Clymer image:

1. “Sacajawea at the Big Water”

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2. Central Washington University, Department of Theatre Arts, George Bellah, agrees to indemnify and hold Mrs. John F. Clymer and the Clymer Museum of Art harmless from any and all claims on behalf of any person as a result of the reproduction of this work provided herewith.

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“The Spirit of America on Canvas”
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Please Sign and return this form to the Clymer Museum of Art.

Sincerely,

David J. Clymer (P.O.A.)
For Mrs. John F. Clymer

Diana J. Tasker
Executive Director Clymer Museum of Art

I have agreed to the above conditions.

Central Washington University, Department of Theatre Arts, George Bellah
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Diana J. Tasker
Executive Director Clymer Museum of Art

I have agreed to the above conditions.

signed ___________________________ date ___________________________

Central Washington University, Department of Theatre Arts, George Bellah
“Bird Woman”
Revenue and Attendance Report

April 21, 2004 – 10am (General Admission: $3)
General Admission: 151
Revenue Total: $453.00

April 22, 2004 – 10am (General Admission: $3)
General Admission: 32
Revenue Total: $96.00

April 23, 2004 – 10am
Bought out house
Revenue Total: $500.00

April 23, 2004 - 7pm (General Admission: $5)
General Admission: 114
Comps: 16
House: 130
Revenue Total: $570.00

April 24, 2004 – 1pm (General Admission: $5)
General Admission: 65
Comps: 6
House: 71
Revenue Total: $325.00

April 24, 2004 – 7pm (General Admission: $5)
General Admission: 113
Comps: 8
House: 121
Revenue Total: $565.00

April 25, 2004 – 1pm (General Admission: $5)
General Admission: 91
Comps: 17
House: 108
Revenue Total: $455.00

Total Revenue for “Bird Woman”: $2964.00
Bird Woman:
The Story of Sacagawea

With optional songs. By Ric Averill

4w, 13 either gender, extras as desired. With
as few as 2-3m., 2w, 1 either gender. This play
explores the adventures of the Shoshone girl who was
sent by her people only to become the best-
known American woman of all time. Sacaga-
wea's experiences as a girl, her knowledge of
languages and her knowledge of the high-
peak Rocky Mountains made her an indispensa-
table figure in the Lewis and Clark expedition. The play ex-
plains her early childhood vision and naming, her mar-
riage to Charbonneau, their joining the Corps
de la Fery's epic voyage west and finally the com-
motion on where to establish a winter camp. Both
York and Clark's slave, became so impor-
tant in their company that they were allowed to vote in
the election—the first recorded vote of a woman, a Na-
ti
can and a Black man in American history.

The play of friendship and enfranchisement works not
well as a large school project or a professional
piece. Songs in the style of Native American
can be used to enrich the piece and create
vignettes as the scene moves from the Great Plains to
the Columbia and Snake rivers. Flexible set.
Donors

Business
City Limits - Terry Fesner
Garguile's Red Apple Market
Grocery Outlet
Kitsap Bank
Metropolis the Gallery
One World Bagel - Denise Farkas
Simon August Fine Catering
The SUN and the sunlink.com
Washington Mutual
West Sound Bank

Organizations
General Federated Women of Kitsap County
West Sound Arts Council

Individuals
Dede Beckley+
Laura Boyle+
Susan E. Byrne+
Elea Carey+
Ron & Jocelyn Bright+
Jane Christensen
Rebecca Cooper
Dan DeMoy
Rob & Michele Dudley+
Richard Eskridge
Deryl and Janet George+
Mary Hamlin+
Stanley W. Hess+
Lynn Horton
Denis & Debbie Housen+
Nancy Larson+
John Lyle
Marcia J. Parker+
Roland Smith
Aurora Valentinetti
Rob Woutat  
+ ECT Board Member

EVERGREEN CHILDREN'S THEATRE
presents:
Bird Woman
(Story of Sacagawea)

This production was staged in celebration of the Lewis and Clark Expedition bicentennial.
Performed by Central Washington University, Ellensburg, WA. Also an art exhibit or works depicting the Expedition will be shown.

2:00PM Saturday, May 1, 2004

Sponsored by Washington Mutual

Member F.D.I.C
Birdwoman

Two hundred years ago this year, a Lemhi Shoshone woman named Sacagawea joined the Corps of Discovery to assist Merriweather Lewis and William Clark in their exploration of the western territories.

There are many mysteries surrounding Sacagawea and the events of her life. To begin with, the pronunciation of her name has been under debate. In this version of her story, written by Ric Averill, "sa-ka-ka-Way-a" is kidnapped and taken to a neighboring Hidatsa tribe where she is forced to marry French trader Toussaint Charbonneau.

When Lewis and Clark arrived at that village looking for a translator, they found Charbonneau and his new wife. During her time with the Corps of Discovery, she became an invaluable asset as guide, translator and friend. Her story teaches important lessons about the Native American experience, particularly as it relates to the Pacific Northwest.

CTE's production is collaboration between the university's theatre arts department and the Clymer Museum of Art, named for artist, and Ellensburg native, John Ford Clymer. In addition to the performance, audiences throughout the Northwest will enjoy a series of Clymer's paintings which depict the Corps of Discovery journey, including the painting "Sacagawea on the Big Water," which is the image being used by CTE for posters and other printed materials.

Cast

Will Alvin       Cameahwait, Broken Tooth, the puppet Drouillard, & Bright Salmon
Alex Garnett     Merriweather Lewis
Jeremy Goeks     William Clark
Phil Hamlin      Toussaint Charbonneau
Andrew Kunellis  Red Horse & the puppets Grandfather & York
Tina Perna       Moongirl & the puppets White Hair & Bird
Hannah Schnabel  Otter Woman, Cloud Woman, & the puppets Fast Arrow & Old Badger
Christina Simmons Sacagawea

Crew

American Sign Language (ASL) Interpreter
Sponsored by Bremerton Central Lions

Stephanie King Stage Manager
Albie Clementi Assistant Stage Manager
Trish Bellah    Director

Upcoming
Evergreen Children's Theatre
Performances

2004 - 2005 Season
Fall, 2004
"Goldilocks and the Three Bears"
(modern version with 1950's style bears)
Thistle Theatre Presentation
ROXY Theatre

Winter, 2004
Holiday exhibit (specifics to be announced)

Jan. 24-29, 2005
"Jungle Book"
Missoula Children's Theatre
Bremerton High School

March 19, 2005
"Coyote Tales"
Tears of Joy Puppet Theatre
ROXY Theatre

May, 2005
"Charlotte's Web"
Central Washington University
ROXY Theatre

The Aurora Valentinetti
Puppet Museum

Enjoy a visit to the Aurora Valentinetti Puppet Museum at 257 4th St. in downtown Bremerton. You will find a collection of puppet styles and cultures from the Pacific Northwest and around the world, hands-on children's activities, and a unique gift shop.
Admission is free, though donations are welcomed

The Evergreen Children's Theatre is a 501(c) 3 non-profit organization. Your contributions are tax deductible.
Evergreen Children's Theatre
257 Fourth Street
Bremerton, WA 98337
360-373-2992
CENTRAL THEATRE ENSEMBLE PRESENTS

BIRD WOMAN:
THE STORY OF SACAGAWEA

BY RIC AVERILL
DIRECTED BY TRISHA D. BELLAH
APRIL 23 AND 24 AT 7 P.M.
APRIL 24 AND 25 AT 1 P.M.
TICKETS: 963-1774
CENTRAL THEATRE ENSEMBLE PRESENTS

BIRD WOMAN:
THE STORY OF SACAGAWEA

BY RIC AVERILL
DIRECTED BY TRISHA D. BELLAH
APRIL 23 AND 24 AT 7 P.M.
APRIL 25 AND 25 AT 1 P.M.
Bird Woman: The Story of Sacagawea, directed by guest artist Trisha D. Bellah, recounts the bravery and contribution of an amazing woman who was instrumental in leading Lewis and Clark's Corps of Discovery to their final destination in the Pacific Northwest. This year, Central Theatre Ensemble is working cooperatively with the Clymer Museum and will be touring with a series of Clymer prints depicting the journey of the Corps of Discovery. Matinees for local school groups are available in Ellensburg, April 21-23. For information on local matinees and tour availability, contact Leslee Caul, tour coordinator, at (509) 963-1760. After performances in Ellensburg, the play will tour to locations throughout the Northwest. "Bird Woman: The Story of Sacagawea" is recommended for grades 4 and up.

McConnell Auditorium 2004
Box Office: 509-963-1774

Persons of disability may make arrangements for reasonable accommodations and printed material in alternative format by calling (509) 963-1769 or by mailing a message to: TDD (509) 963-2144. CWU is an AA/EEO/Title IX Institution.
Stephen S.  (Thank you so much)

Morgan L.

Kyle D.

KD

ALAN K.

Gabriel F.

You guys rock!!!

Lily B. C.

Kevin A.
Thank you.
I had a blast!!!

Emily C.


The kids & I really enjoyed
the rehearsal prelims.
Thanks! Lynn B.

To the cast and director of Sacagawea

We had a really good
time watching your rehearsal.

Thank you very much for
having us. We're excited to see the play!
Thank you so much, my favorite game was brerish.
Morgan Lowery

Thanks for your time, we had fun learning more about drama.
Alan

Thanks for giving us the workshop! (:)
Emilly Cartwright

Thank you for spending time with us.
Gabriel

Thank you for the wonderful things you taught us! Syrum Bates
We had a really good
time watching your rehearsal!
Thank you very much for
having us. We're excited to
see the play!
Cameahwait (scene 1)

BIRD WOMAN
Broken Tooth

BIRD WOMAN
Red Horse

Bird Woman
Moongirl (scene 1)

BIRD WOMAN

(signed)
Dorothy
3/13/2020
Moongirl (scene 1)
Sacagawea (scene 3)

Bird Woman

(Tied with other fur)
Sacagawea (scene 1)
(hat w/badger head) **Old Badger**

**BIRD WOMAN**

bone
nose
ring
Charbonneau

'Head gear'

BIRD WOMAN
Bright Salmon

Bird Woman
her women

will have a hat

(Braids wrapped in fur)
Sacagawea (scene 7)

Jewelry (end from young girl)

BIRD WOMAN
York
White Hair

BIRD WOMAN
BIRD WOMAN
Cloud Woman

(earrings)

(Jewelry +/ or fringe @ end)

BIRD WOMAN
Drouilliarde

(fur hat)

BIRD WOMAN
Buckskin, Suede, Fake Suede, Fake Buckskin

Moccasins (P)

Maybe Canvas, "Carharts"
BEAR SKIN, FAKE FUR

Broken Tooth
REMINDER OF THERE WORLD

LEWIS

KNEE HIGHS
Bucksins

ALEX
200 YEARS AGO
LEWIS & CLARK DISCOVERED THE WEST.

THAT IS IF YOU DON'T COUNT THE
2 MILLION PEOPLE WHO DISCOVERED IT FIRST.

A funny thing happened to Lewis & Clark on
their way to finding an all-water route to the
Paciﬁc: The farther they got from so-called
civilization, the more civilizations they
encountered. Rich and diverse cultures
like the Moundville Indians, Anasazi,
Lakota Lakota, Nez Percé and
Chinook. In all, more than
100 nations thrived from
the Great Plains to the Paciﬁc
Coast for thousands of years and,
despite everything, are still here.
The story of their relationship with
the American Indians and the
Lewis & Clark expedition is largely
one of tolerance, peace,
trust and good will. The story of what
learn from a 200-year-old story? Visit
happened over the ensuing 200 years is not
Lewis&Clark200org and see what
which is why, as we commemorate the
Lewis & Clark Bicentennial, we encourage

WALK WITH THEM AND SEE WHAT YOU DISCOVER.
WWW.LEWISANDCLARK200.ORG

Missouri
Historical
Society

Ad
Council
In May 1804, Capts. Meriwether Lewis and William Clark set off from winter camp near St. Louis with their party of men—dubbed the Corps of Discovery by President Thomas Jefferson—on an epic journey to the Pacific Ocean. The expedition's mission was to follow the Missouri River to its source and explore the interior of the rapidly growing nation, which a year earlier had doubled in size with the purchase of the Louisiana Territory.

My family and I climbed with difficulty more than 800 feet up a short stretch of Lolo Trail along the Idaho-Montana border, eagle-eyed the steep drop-off through the forest to our left as we imagined the hungry and exhausted Corps of Discovery struggling through snow at the same spot. A slight misstep could—and did—send their horses tumbling into a ravine, a thought that crossed our minds even in the July sunshine. As we reached a clearing, a spectacular vista of the Bitterroot Range opened before our eyes, stunning even my talkative young son into silence.

Meriwether Lewis and William Clark walked this path to the Pacific Ocean.

That knowledge was as breathtaking as the view—still so like the untouched wilderness that Lewis and Clark witnessed two centuries earlier. "Finally, we understand a little bit of what they faced," I said to my husband, Chris, son Colin and daughter Hannah.

West to the Pacific

For 200 years, the heroic journey of Lewis and Clark through an unknown wilderness has captured the imagination of Americans. Generations admired their heroism, stubborn determination, and incredible luck, all diligently recorded in journals detailing the dangers and discoveries of the more than 8,000-mile roundtrip journey across the continent.

"You cannot get a true sense of what the wilderness of the Northern Rockies was like—what it must have been like to be out here with no modern conveniences, no information, no communication with anyone from back East—without making the journey," says Tom Griffith of Boiling Springs, N.C. Last year, he and his wife, Sarah, set out on April 15 in their RV and arrived at Fort Clatsop Memorial in Oregon in July.

"When we got to Fort Carby I [sic], I could see the ocean," he says. "I had such a sense of accomplishment, such a sense that we were doing something. We had gotten here."

In his journal, Clark expressed excitement Nov. 7, 1805: "Great joy in camp. We have seen the ocean, this great Pacific Ocean which we have been anxious to see . . ."

As the Corps of Discovery's bicentennial 2004, my family retraced
Fifteen years ago Amy Mossett began a personal quest to discover the truth in the conflicting historical accounts of Sacagawea, the young American Indian woman who served as an interpreter in 1805 for Meriwether Lewis and William Clark on their epic journey to the Pacific Ocean.

"In grade school, our non-Indian teachers couldn't teach us that Sacagawea grew up at one of our Hidatsa villages one hour away from our school," explains Mossett of New Town, N.D. (pop. 1,367). "They didn't know enough about our culture or our local history to supplement what they were teaching us out of the written social studies books. I wanted to know more."

Mossett delved into both oral and written histories of tribes that claim Sacagawea as a member. Now, with the bicentennial of the Lewis and Clark Expedition being observed, and renewed interest in Sacagawea, Mossett finds herself "on a journey" of her own.

Dressed in deerskin leather and mocassins adorned with porcupine quills, Mossett travels the country sharing her knowledge of Sacagawea's life. "There is such fascination with Sacagawea that she is today a living history," says Mossett. "She is the only American Indian woman, who has become the most celebrated woman in history."

Still, it's the broader message about her American Indian lifestyle that holds its own Мосетт most values. "This is the first time we've been able to show our point of view to an international audience from our perspective," she declares. "I hope that what we are doing will break down some barriers between cultures."

People often are surprised to learn that the Mandan, Hidatsa, and Arikara people, that Sacagawea lived among, are the only native American tribe that lived in a large, organized village along the Missouri River. The Mandan, Hidatsa, and Arikara people were known as the "boat bunchers." "I want my daughters to develop an appreciation for the Earth and living things.

In 1999, Mossett, a former marketing instructor at the Community College of New Town, was appointed to the National Council of the Lewis and Clark Bicentennial Project, which is employed as the council's tribal involvement coordinator. working with 35 tribal delega-tes who represent most of the tribes that Lewis and Clark encountered. Mossett works from her home on the Fort Berthold Indian Reservation, where the Three Affiliated Tribes (Mandan, Hidatsa, and Arikara) are headquartered. She also has a project with links to history and heritage. She is researching President Thomas Jefferson's 250-word "letter to" the Mandan, Hidatsa, and Arikara languages.

Mossett's knowledge of Sacagawea has opened doors for audiences from coast to coast about her heritage. But her most valuable lesson she teaches are the ones she learns and is passing down to her teen-age daughters."

Candi Helseth is a freelance writer in Minot, N.D.
much of the two-year, four-month, and nine-day trek through the present-day states of Idaho, Illinois, Iowa, Kansas, Missouri, Montana, Nebraska, North Dakota, Oregon, South Dakota, and Washington. We added Wyoming on our return trip, because John Colter, a member of the expedition, left the Corps on its return trip to explore what is now Yellowstone National Park.

We hoped to recapture a sense of their adventure with our own 28-day odyssey (one day for every month they were gone). Like other "Lewis and Clarkers" we met, we were fascinated with their determination in the face of adversity and the amazingly peaceful nature of the military expedition—just one member of the Corps and at least one Blackfeet Indian died.

"We beheld a most beautiful landscape."
—William Clark, Aug. 25, 1804

Our reward was discovering the country from St. Louis, Mo., to Fort Clatsop, near present-day Astoria, Ore. We saw bison, pronghorn, and prairie dogs; hiked through grasslands and old growth forest, climbed into replicas of the expedition's keelboat and pirogues (flat-bottom canoes), swam in a crystal clear river in the Columbia River Gorge, and waded in the Missouri at the Headwaters State Park in Montana. Finally, like Clark, we thrilled to the sight of the Pacific Ocean.

The explorers made fine companions. Their journals bracketed our experiences with such gems as Lewis' poetic description of the Great Falls of the Missouri and Clark's steady refrain of "We proceeded on," no matter the hardship. Scientific discoveries and heroic feats aside, the members of the expedition loved the wilderness and reveled in the joy of hiking the
banks of the Missouri River and the wonder of bison. "Having for many days confined myself to the boat, I am determined to devote this day to amusing myself on shore with my gun," Lewis wrote in his Sept. 17, 1804 entry.

Those who tread their path will find rivers have been dammed and towns built over many campsites. But the anniversary has inspired the rescue or restoration of many sites along the trail—a restored grassland around the Spirit Mound at Vermillion, S.D., is one—as well as generating a host of grassroots events. Bicentennial events include historic re-enactments, one major traveling exhibition of expedition artifacts, and a series of marvelous interpretive centers that recount the epic journey.

For more information, call the National Council of the Lewis & Clark Bicentennial at (888) 999-1803 or log onto www.lewisandclark200.org.

"We will call these people Sacagawea (pronounced and spelled different ways depending on which Indian tribe you ask), a Shoshone woman captured by the Hidatsa in a raid. The Corps hired her husband, Toussaint Charbonneau, as an interpreter. But it was her services as an interpreter and sometime-guide that were crucial to the success of the journey. Times many times over, most notably when the Corps, in desperate need of horses to cross the Rockies, finally found the Shoshone. In an unbelievable coincidence, she recognized the chief, Cameahwait, as her brother, ensuring they would get the vital horses.

A modern traveler armed with a guidebook, imagination, and the journals can recapture the sense of adventure whether traveling by bike, river, highway, or on foot. Transportation shapes the trip, because much of the wild and scenic Upper Missouri is inaccessible by automobile, but even where the landscape has changed, nearby parks or wildlife areas offer glimpses of what members of the expedition saw.

And like the Indians they met, the people who live along the trail are a discovery, too.

"I've learned how incredibly diverse our country is," John Stephenson says. The 65-year-old from Carbondale, Colo., was biking the trail from Missouri to Oregon. "There are some awfully nice people in America. They've fed me, welcomed me, invited me to spend the night. I've been with a lot of them.

Re-enactments such as the Lewis and Clark who have portrayed the Corps for 150 years their audience back in time, too. Wailing with the Mandans who passed the time by playing drums at sunset, or talking with the Shoshone who sold them horses, tells us who convinced tribe members not to kill the odd group who had stumbled onto their tribe. Without the Indians, the Corps never would have made it.

"Native cultures have been trying to help," says Matt Scharandorthe, a tribe member and an interpreter at Fort Abraham Lincoln. "Visitors can step inside earth lodges.

If America has an Odyssey, it is this one," says Robert Archibald, a historian with the Lewis & Clark Bicentennial Council.

"It's the quintessential American moving out, seeing what's around the road or river."

"I have been astounded at the number of people who are following Lewis and Clark's path," David Borlaug says. Some 35 million people are expected to travel part of the route during the bicentennial.

Borlaug, president of the North Dakota Lewis and Clark Foundation, works at the Lewis & Clark Interpretive Center in Washburn, N.D. Nearby, Fort Mandan boasts an excellent reconstruction of the winter quarters near the Knife River Indian Villages. Here, they met Sacagawea.
"We all walked away with a tremendous respect for Sacajawea and her culture. I hope kids will take away that same lesson."

—Trish Bell, CWU director
Fly Far Away

By Melodie Weight | Sun Staff

Through Native American sign language, dance and body puppets, Central Washington University will present "Bird Woman: The Story of Sacajawea" at the Evergreen Children's Theatre for one showing May 1.

Taken from the Shoshone meaning of the name, Sacajawea, "Bird Woman" is a timely retelling of the saga of the 16-year-old woman who was an unofficial member of Lewis and Clark's Corps of Discovery.

Mary Hamlin, selection committee member of Evergreen and a descendant of Corps of Discovery member Sgt. Patrick Gass, was delighted with the script by Ric Avellar.

"The most exciting thing about Bird Woman is it does deal with the Lewis and Clark expedition, which is now celebrating its bicentennial," Hamlin said, adding that she was impressed by CWU's past performances of Pinocchio and Jungle Book at Evergreen. "The script is a good representation of things I've read in the past about Sacajawea.

The eight-member expedition, which lasted from 1805 to 1808, picked up the French trapper Charbonneau and his pregnant wife in the Dakotas on their way west. Sacajawea — pronounced sa-ka-ja-wea — was described in the men's diaries as being a cheerful character in hard times and an invaluable asset.

These qualities appeal to CWU director Trish Bellah. "Bird Woman" has been listed for production at the Ellensburg university for two years.

"It's part of Washington state history and one of the few history plays out there that's about a woman, or about Native American culture," Bellah said.

Bellah's eight cast members are all students at CWU. Three of them were in charge of creating the full-sized body puppets, the costumes and wigs used in the production. Both sets and Sacajawea's buckskin costume drew inspiration from the John Clymer painting, "Sacajawea by the Big Water," which is one of seven prints touring with the production.

"We want to be as authentic as we can based on the limited information that we have," said Leslie Caud, director of marketing and development for CWU's theater department.

To that end, the cast took lessons in Native American sign language, which is used on stage whenever a Native American character speaks to someone of a different language. Bellah said researching this pictorial language was a challenge, as was learning two traditional dances. Audience members will get a chance to learn the Circle dance after the show.

Show comes to life through sign language

As an American Sign Language interpreter in the arts, Kevin Gallagher is a one-woman show for "Birdwoman: The Story of Sacajawea."

It is his job to translate the script as well as the sound of the music and cultural reference points within each production.

Gallagher will be providing ASL for the Central Washington University production of "Bird Woman" at the Evergreen Children's Theatre May 1.

Since 1978, Gallagher has signed for both theater and the Seattle Men's Chorus, an experience he called "constantly evolving and very live."

"The musical component is different because it's not just about the words, it's about the full body expression," Gallagher said. "The facial expression is the color of someone's voice. It should match the signer's singing, as well as reference the original speaker."

Gallagher's hands indicate the character's personality. His signing might change from small gestures for a timid character to broad movements for an exuberant character. He tries to become one with the cast, even including misses actors might make.

"No matter how much one rehearses, the idea is it should be a live experience," he said.

— Melodie Weight
BIRDMAN

THE HEROIC STORY OF SACAJAWEA COMES TO LIFE AT EVERGREEN CHILDREN'S THEATRE
Central Theatre Ensemble:

Today, April 22
- Central Washington University Career Quest job and internship fair, 11 a.m. to 3 p.m., SUB
- Central Association for Lifetime Learning, Allen Larsen on bike ride from San Diego to Atlantic City, 11:30 a.m., Ellensburg Inn
- Damman Elementary School students plant salmon in Wilson Creek at McElroy Park, 2 p.m., Brook Lane, Ellensburg
- Child fingerprinting, 3 to 5 p.m., Sheriff's Office

Friday, April 23
- State high school solo and ensemble music competition, all day, Hertz Hall, through Saturday
- Central Washington University play, "Bird Woman, The Story of Sacagawea," 7 p.m., McConnell Auditorium

Saturday, April 24
- "Get Down and Dirty at the Pond" Earth Day event, 10 a.m. to 2 p.m., Irene Rinehart Riverfront Park
- Rally to support troops in Iraq, Afghanistan and other overseas duty, 1-3 p.m., city pocket park, southeast corner of Mountain View Avenue and Main Street
- Central Washington University play, "Bird Woman, The Story of Sacagawea," 1 p.m. and 7 p.m., McConnell Auditorium
Local authors publish variety of subjects

**Local authors produce book on church corruption**

Ellensburg Authors Albert Albert and Alme Anderson have published their fourth book on corruption in the church, "White Collar Crime in the Church," says a news release from the Andersons, exposes corruption within church organizations regardless of denomination.

"Some ministers/churches have a history of embezzlement and fraud that reach as far as the FBI, IRS and Justice Department," the news release charges. The Andersons have been in the ministry for 50 years. Albert Anderson led Assemblies of God congregations until he retired as pastor of First Assembly of God in Ellensburg in 1994.

Other books they have co-authored are "Sunshine Through Clouds," "Whited Sepulchres" and "A Generation of Vipers." Albert Anderson also has authored the book "Broken, Yet Triumphant."

Their books can be found at local bookstores or by calling Bookmark Marketing at (800) 342-6068. Online, the books can be available at www.bookmarkmarketing.com or www.authorhouse.com.

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**Cle Elum author writes of failure, lessons**

Cle Elum author tells tale of Sacagawea's strengths

Cle Elum author writes of failure, lessons

Keith Mark Johnson's newly self-published book titled "Crossing Zion...All the lonely people" is available in local stores. This is the book's second publishing.

Johnson claims that anyone who has suffered can identify with the book. "Crossing Zion" focuses on the joys and perils of dangerous adult activities; namely climbing, divorce and extra-marital affairs. It's a circus for the damned...a delightful island in the middle of a storm...

"Crossing Zion" is a tale of how a woman who missed the bus to Joy-Ville." Johnson, a teacher and former minister, is currently a resident of Cle Elum. He is currently substitute teaching and working on a second book, a love story, in considering writing a book on public education. He is also working on an upcoming radio promotion for "Crossing Zion." The book is available at Bookmark Publishing, Ltd., costing $20 and can be found at Booked Records and Peace Cafe in Ellensburg, Pink Roost in Cle Elum, Lost in Roslyn and Roslyn's Chez Books and Inklings in Yakima.

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**Swinging lessons at YMCA**

On Saturday, Barry Donald will be teaching his annual YMCA macrame workshop. The workshop, located at the Ellensburg YMCA, is the only one of its kind in the entire state. The workshop will be for intermediate and advanced levels. Barry Donald has been teaching macrame workshops since the 1970s. He will be teaching from 9 a.m. to 12 noon and from 1 p.m. to 4 p.m. The cost is $25 per day and $50 for both days.

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**Presenting 'Birdwoman'**

Dick Elkins, artist and storyteller, is presenting "Birdwoman" at the Central Washington Art and Science Center in the auditorium at 9:30 p.m. on Saturday, May 1. Elkins will be presenting his latest piece of art, "Birdwoman," which is a study of the power and beauty of the female form. Elkins uses his unique style of painting to create a sense of movement and energy in his work. His art has been featured in numerous exhibitions and galleries across the country. He is well-known for his use of vibrant colors and dynamic compositions. This event will be free to the public and is sponsored by the Central Washington Art and Science Center.

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**Fiddle Days tomorrow**

Fiddle Days will be held at the Moses Lake Community Center this Thursday and Friday. The event features a variety of music, including fiddle competitions, workshops, and concerts. Fiddle Days is a celebration of the art of fiddling, with performances by some of the best fiddlers in the area. The event is free to the public and open to all ages.

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**Local artists win**

Out of 888 exhibitors selected from around the nation to participate in the Lasell College's 52nd annual photo exhibition, 11 came from Ellensburg. Artists exhibiting works from Ellensburg are: Justin Beckman, Lisa Buckley, Stephen Chalmers, Doug Clark, Christopher Gianantuono, John Holmgren, Lucas Martin, Tighe McGillivray, Julie Prather, Jim Reiman and Betty Severin.

Prather won the $250 Georgia Moore McKay award to the influence of women photographers and photo journalists. Chalmers won the $500 Robert G. Hill Memorial IPA award and Beckman won the $100 Washington Clinician Clinic Award for Excellence. Honorable mention went to McGillivray and Reiman.

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**Youth Under Fire**

The Ellensburg Community Band will perform a free concert for middle school and high school bands on May 2 at 7 p.m. The concert will be held at the Ellensburg High School auditorium. Tickets are available at the door for $5.

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The Story of Sacagawea

Actors practice for the upcoming production of Bird Woman.

Q: Why do you pronounce Sacagawea’s name Sa-ka-gah-WAY-uh?
A: This is a grand debate that continues even at the bicentennial of the Lewis and Clark Expedition. We use this pronunciation because our playwright, Ric Averill, says to Sacagawea with the hard “g” sound means “The Bird Woman.” When Lewis and Clark in their travels named a tributary “The Bird Woman River” they said it was after their native interpreter. So actually the United States Geographic Board recognizes Sacagawea with a hard “g” as the true pronunciation. Her name has historically been translated as “The Boat Launcher” which could have been one of her work-related duties. “The Boat Launcher” is pronounced Sacagawea with a soft “g” sound. In any case, Sacagawea was her Hidatsa name. It is probable that she had other names in her lifetime. She certainly would have had a child name prior to Sacagawea.

Q: I’ve heard that there are some puppet used in this production. What are their roles?
A: Several characters are portrayed by human-sized body puppets. This is partly because we have eight actors who have to portray over 20 characters. But the puppets also help us from an authenticity standpoint; we are able to sculpt the Native American features of some puppets instead of trying to alter Anglo-features with makeup. This helps us facilitate quick character changes as well. In the end we decide the use of both actors and puppets was the best way to blend aesthetic values while solving logistics problems.

Q: Is there anything else you’d like to discuss about Sacagawea that we haven’t covered yet?
A: One of our main focuses is authenticity. We’ve really worked hard to have authentic costumes. The Clymer Museum of Elmsburg has licensed Sacagawea artwork [some of which is featured in the show’s promotional material] for the production, and the museum is sending prints of it on tour with us. We’re currently learning the Native American Universal Sign Language that dates back to the 16th century. We’re also learning authentic dances.

Sacagawea over the years has achieved an almost mythical status. In our production we’re trying to humanize her. She’s just coming out of childhood, which is evidenced in our production by the characters of her brother and her childhood friend. She’s a new mom having to make choices to benefit herself and her baby.
woman' tells tale of Sacagawea's strengths

On the Aisle

properly portrayed as "a-way-a," according to Averill's "A-plain-talk."

But those visions that led her to the stars was initially something than looking at the stars. As her creators are the truth," said Christa Belcher, "Birdwoman."

As "Birdwoman," this combination of myth, legend, and tales are often used in plays, legends, and novels, of which is adapted to the stage. The script is written, and

screen in silhouette.

Christina Simmons gives an appropriately spirited performance as Sacagawea, who, at an early age, is abducted by a rival Indian tribe. Along with her friend Moongirl (Tina Perna), Moongirl escapes but, acutely aware that her destiny lies outside her home, Sacagawea elects to stay behind. At first, this looks to be a mistake, as she is soon sold as a "second wife" to brutish Charboneau (Phil Hamlin). Attitudes toward resourceful, strong women such as Sacagawea were distressingly, piggishly chauvinistic during 1802-1805. Liberation, of a sort, is offered by Lewis and Clark (Alex Garnett and Jeremy Goecks) who immediately employ her as an indispensable interpreter, tour guide, and navigator during their trek across the northwestern United States. No sooner does she complete one adventure than she wants to begin a new one. "You are many journeys away from home," an old woman tells her. "No," Sacagawea serenely responds, "just one long journey."

"Birdwoman" celebrates Sacagawea as a symbol of what we can achieve if we let our spirits guide us. Her contributions, Bellah writes, "were based less in heroics than in her practical nature...She kept her head in emergencies and acted with poise when others panicked. Her presence was a sign of peace. She did what needed to be done."

The play is recommended for children in grades 4 and up. They will undoubtedly enjoy the more surface thrills, such as a few trips through dangerously deadly rivers, but there are also interesting subtexts to ponder, such as the ways in which seemingly contradictory notions of freedom and oppression nevertheless thrive and co-exist. Clark champions Sacagawea as a leader on their journeys, yet she acknowledges she is often treated like a plowhorse. Small wonder, then, that she feels a solid kinship with hardworking York, (Andrew Kunellis) another valuable person who is treated like a second-class citizen. But her unbreakable spirit easily transcended one-dimensional, mental and emotional boundaries such as chauvinism and prejudice. Bellah describes Sacagawea as "vital and in the moment." By being and doing exactly that, she made a difference.

"Birdwoman: The Story of Sacagawea" plays in McConnell Auditorium Fri. and Sat. at 7 p.m. and Sun. at 1 p.m. Performance running time: approximately one hour.
A peek at ‘Bird Woman’ at Clymer Museum

Alvin, theatre arts major and costume designer; Tina Perna, theatre arts major and wig and makeup designer; and Kim Bersteller, theatre arts major and puppet designer, who also serve as cast members.

The Clymer preview will feature another star of the 2004 Youth Tour: the paintings of John Clymer.

Ellensburg performances of "Bird Woman: The Story of Sacagawea" are scheduled for April 23 at 7 p.m., April 24 at 1 p.m. and 7 p.m., and April 25 at 1 p.m. All shows will be held in McConnell Auditorium. Tickets are $5 and will go on sale April 12.

In addition, presentations will be made by Scott Robinson, set designer, and CWU students Will Alvin, theatre arts major and costume designer; Tina Perna, theatre arts major and wig and makeup designer; and Kim Bersteller, theatre arts major and puppet designer, who also serve as cast members.

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The troupe also will be presenting a Creative Dramatics workshop free to audience members. Ticket holders are welcome to view a seven-piece exhibit by renowned Northwest artist John Ford Clymer. The collection, on loan from the Clymer Museum of Art in Ellensburg, features seven poster-style prints, including “Sacajawea at the Big Water,” the inspiration for costuming and set design in “Bird Woman.”

The prints will be on display at the Aurora Valentinetti Puppet Museum at 257 Fourth Street, across from the Roxy Theatre.

“We’ve learned so much about Sacajawea, not because she acted heroically but because those things she learned as a child really saved the Corps,” Bellah said. “We all walk away with a tremendous respect for her and her culture. I hope kids will take away that same lesson.”
"BIRD WOMAN" PREMIERE —
Before the Central Theatre Ensemble takes its touring production of "Bird Woman: The Story of Sacagawea" on the road, the Central Washington University acting troupe will present four public performances this weekend.

The play depicts Sacagawea's travels with Lewis and Clark on the explorers' Corps of Discovery.

A story with distinct Northwest ties, "Bird Woman" is brought even closer to home by using the paintings of the late Ellensburg artist John Ford Clymer as the backdrop for the journey.

The production's guest director Trish Bellah, and scenic and costume designer Scott Robinson, used Clymer's paintings of the Corps of Discovery as the inspiration for the play's costume design and color palette.

Performances are at 7 tonight and Saturday and at 1 p.m. Saturday and Sunday in CWU's McConnell Auditorium, off East University Way in Ellensburg.

General admission is $5. Tickets are available by calling the Central Theatre Ensemble box office at 963-1774.

Also, to view Clymer's paintings, visit the Clymer Museum of Art, 416 N. Pearl St. in Ellensburg. The museum is open from 10 a.m.-5 p.m. Mondays-Saturdays and noon-5 p.m. Sundays. Call 962-6416.