

Alaska Airlines presents



PERSEVERANCE THEATRE
— Alaskan Regional Theatre —



UAA College of
Arts and Sciences
UNIVERSITY OF ALASKA ANCHORAGE

INDECENT

Written by

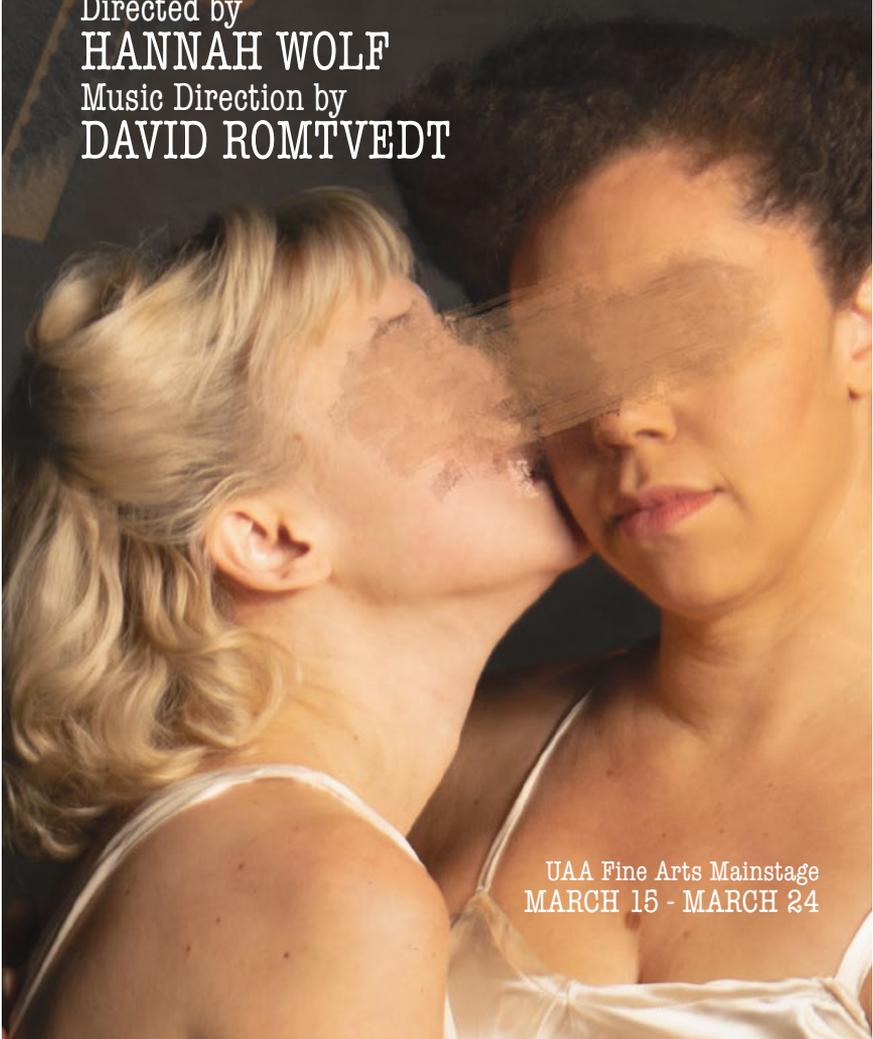
PAULA VOGEL

Directed by

HANNAH WOLF

Music Direction by

DAVID ROMTVEDT

A photograph of two women in a close embrace. The woman on the left has blonde hair and is wearing a white top. The woman on the right has dark hair and is also wearing a white top. They are both looking towards the camera with neutral expressions. The background is dark and out of focus.

UAA Fine Arts Mainstage
MARCH 15 - MARCH 24

PERSEVERANCE THEATRE LAND and STEWARDSHIP ACKNOWLEDGEMENT

First, we acknowledge that Perseverance Theatre is on the sacred homelands of the Áak'w Kwán and T'aaku Kwáan, adjacent, on Lingít Aaní, also colonially known as Douglas-Juneau. We also acknowledge that Lingít Peoples have been stewards of this land since time immemorial and we are grateful for that stewardship and incredible care.

We recognize the series of unjust actions that attempted to remove the Lingít from their land, which includes forced relocations and the burning of villages. We honor the relationships that exist between Lingít Peoples; their lands, their ancestors, descendants, and future generations. We aspire to work toward healing and liberation, recognizing our paths are intertwined in the complex histories of colonization in Alaska.

We also honor and express deep gratitude to the Dena'ina of southcentral Alaska where we also conduct our work in what is colonially known as Anchorage, Alaska.

An acknowledgment is only the beginning– we must include an acknowledgment of ongoing colonial violence against Indigenous peoples everywhere. Perseverance is taking on the responsibility to learn about settler colonialism to forward decolonizing and re-indigenizing processes to be in right-relations and alignment with Alaska Native and all Native/Indigenous Ancestors, Elders and Descendants past and present to support and advocate for their sovereignty now and well into our future. We work to encourage our neighbors and friends to join us in the continued re-Indigenization of the field of theatre, as we decolonize, work towards our collective liberation, and become good stewards of our relationships, community, land, air and sea.

We know the brilliance; the vibrant languages, cultures, traditions, ways of life and relationships with all aspects of Alaska Native worlds bring knowledges and understandings we cannot know or access without their consent or partnership. We seek to build a right relationship with the Native peoples of Alaska and all Native/Indigenous because it will make our work better (it already has) and because it is the right thing to do.

We acknowledge that we arrived here by listening to the leaders/peoples/elders and their lessons from the past and these stories carry us as we weave a healthier world for future generations.

We are grateful to the Lingít, Dena'ina and all Alaska Native and Native/Indigenous Peoples for our ever-growing relations and collaborations with their leaders, elders, descendants, and organizations that bless us to continue our work and stewardship of Perseverance on Lingít Aaní.

Gunalchéesh, Háw'aa, Nt'oyaxsn, Chin'an!

A NOTE FROM THE DEAN

Welcome to the Mainstage Theater and the UAA campus. We are excited to continue our partnership with Perseverance Theatre and to bring you this performance of *Indecent*.

There are many exciting things going on in the Arts at UAA – from new certificates in graphic design and event management, to the new Seawolf Pep Band presented by MODA, to partnerships with organizations like Perseverance Theater. These new opportunities support and augment our existing degree programs (we offer majors, minors and certificates in many areas), and our long-standing events, like the delightful Symphony of Sounds concert and the ever-popular Clay-Body Ceramics sale.

This year, we have been focused on highlighting the importance of the Arts, not just in our curriculum but in our community and in our lives. I believe that a strong Arts program at UAA means a strong Arts community for Anchorage and Alaska. We invest in the arts in order to invest in our future. The Arts engage our minds and speak to our souls, the Arts have the power to change the world. I encourage you to think about why the arts are important to you as you take in this performance today.

We have performances, art exhibits and gallery openings, and lectures going on throughout the Spring Semester. We are pleased to announce that parking will be free for all Fine Arts Building patrons after 5:00 PM in the East Lot this spring, as we want to make sure there are no barriers to attending Arts events on campus. I hope we see you at more of our events in the near future.

I hope you enjoy our space and enjoy the program.

Dean Jenny McNulty
College of Arts and Sciences

A NOTE FROM PT'S ARTISTIC DIRECTOR

Welcome To Perseverance Theatre's 45th Season!

"The main thing...is to remember our small struggles...and enjoy the small struggles and the tiny little fights...but most of all if we can remember the joy and the comedy and the celebration...we can survive." -Paula Vogel

In preparation for this production, I had the great honor and pleasure of connecting with Paula Vogel on Zoom with Hannah Wolf. I wanted to share Paula's gratitude, and important insights and questions that we might ponder:

"...I couldn't get arrested in the American Theatre, nobody was producing my plays—they were telling me how weird I was. [In Juneau] nobody was an outsider... finally over the years, Perseverance put in a grant proposal for me to take some time off of my 80 hour/week job... and I got to spend real time there and that's where I wrote 'How I

Learned To Drive' in two weeks! Literally, because of my experience and learning in Juneau, it changed my life. It made me an artist...and I feel profoundly grateful to the community of Juneau and Perseverance."

Team Perseverance continues to be of service by learning what issues are at the forefront of community dialogue. Paula shares how she discovers where the important explorations and conversations are located:

"I'm always interested in moments of history where our paradigm shifts...for example, in this play, I'm trying to remember what was the world like before we discovered the monumental genocide that was going to happen to Jewish people? Can you get back to the way that we thought together as a community before we ever thought that going back to Europe meant we would be on a transport train?"

Paula also speaks to what has ensued and this being a moment in time where we are realizing the damage done by assimilation, forced assimilation as many refer to it now. Paula reminds us:

"...this isn't exclusive to Jewish People...we are all in a legacy from our Ancestors. How do we make sure that our Ancestors are not erased? The Germans almost succeeded in completely eradicating Yiddish for example...but this is a moment in time where I think so many Tribes are realizing the damage that's been done by assimilation... how do we keep our Ancestral languages alive?"

My Elders teach me, to heal our historical and contemporary traumas, we must tell our stories in brave spaces with each other to ensure our Ancestors are not forgotten, their wisdoms are brought forward, and stories not erased. My deepest gratitude to Paula Vogel for reminding us that experiencing our stories/histories with each other affirms our humanity and when we do this in-community, in the theatre, we do our part to ensure these atrocities never happen again.

My deepest Japanese bow to UAA's Dean Jenny McNulty, Managing Director, Dan Anteau and the UAA Team, and our storytellers—the brilliant loving and caring cast and crew, and our creative team! I must also offer my deepest Japanese bow to our Perseverance staff, who work tirelessly all season long. Their dedication is a testament to their belief in how these stories change hearts and minds and contribute to creating a resilient, mutually benefitting, and thriving community.

My deepest Japanese bow to you, our patrons, for joining us this season. Together we create brave spaces that strengthen a healthy ecology where we are all treated as fully human and honor the gifts we each bring to our beloved communities on these sacred homelands, Dena'ina Ełnena.

Chin'an, Quyanaq, Adank and we look forward to your joining us for our upcoming 2024-2025 Season!



Leslie Ishii
Artistic Director, Perseverance Theatre



PERSEVERANCE THEATRE

— Alaskan Regional Theatre —

Leslie Ishii • Artistic Director
Frank Delaney • Managing Director
Joe Bedard • Board President

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UAA College of Arts and Sciences

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Jenny McNulty • Dean of UAA College of Arts and Sciences

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Alaska Airlines presents
Perseverance Theatre and UAA Dept of Arts and Science's production of

INDECENT

Written by **Paula Vogel**

Original Broadway Production Conceived and Directed by **Rebecca Taichman**

Score and Original Music by **Lisa Gutkin and Aaron Halva**

Directed by **Hannah Wolf**

Music Direction by **David Romtvedt**

Scenic Designer **Iman Corbani**

Lighting Designer **C. Archer Touchet**

Costume Designer **Peggy McKowen**

Sound Designer **Lucy Peckham**

Projection Designer **Josh Lowman**

Choreographer **Tatiana Pandiani**

Intimacy Choreographer **Hali Duran**

Stage Manager **Emily Todt**

Props Master

Tripp J Crouse

Assistant Director/Casting Director

Kylie Ferguson

Assistant Stage Manager

Noa Carlson

Co-Master Electrician

Kathryn Easley

House Sound Engineer

Lucy Peckham

Juneau Run

February 16 - March 3, 2024

Technical Director

Erik Chadwell

Yiddish Language Consultant

Rob Cohen

Accent Consultant

Leslie Ishii

Co-Master Electrician

Nick Lynch

Producer

Joseph Biagini

Anchorage Run

March 15 - March 24, 2024



Supported, in part, by a grant from the Alaska State Council on the Arts and the National Endowment for the Arts

NOTE TO AUDIENCE: THE VIDEOTAPING OR AUDIO AND/OR VISUAL RECORDING OF THIS PRODUCTION IS A VIOLATION OF UNITED STATES COPYRIGHT LAW AND AN ACTIONABLE FEDERAL OFFENSE.

“Oklahoma”

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

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“Wiegala”

by Ilse Weber

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“Bei Mir Bist Du Schon”

Words by Sammy Cahn, Saul Chaplin and Jacob Jacobs

Music by Sholom Secunda

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“Ich hab noch einen Koffer in Berlin”

(Theme from “I Am a Camera”)

German Text by Aldo Von Pinelli, Music by Erich M. Siegel

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“Ain’t We Got Fun”

Music by Richard A. Whiting

Lyrics by Raymond B. Egan and Gus Kahn

Original publication 1921, now in the public domain

Original Broadway Production produced by
Daryl Roth, Elizabeth I. McCann, and Cody Lassen

INDECENT was produced by the Vineyard Theatre (Douglas Aibel and Sarah Stern,
Artistic Directors; Jennifer Garvey-Blackwell, Executive Director)
New York City, Spring, 2016

INDECENT was commissioned by Yale Repertory Theatre, New Haven, Connecticut
(James Bundy, Artistic Director; Victoria Nolan, Managing Director),
and
Oregon Shakespeare Festival, Ashland, Oregon
(Bill Rauch, Artistic Director, Paul Nicholson, Executive Director)

Originally produced by Yale Repertory Theatre, New Haven, Connecticut
(James Bundy, Artistic Director; Victoria Nolan, Managing Director)
and

La Jolla Playhouse, La Jolla, California
(Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director)

INDECENT under the then title of “*The Vengeance Project*” was developed, in part,
at the 2013 Sundance Institute Theatre Lab at the Sundance Resort

Inspired by *The People vs. The God of Vengeance*,
Conceived by Rebecca Rugg and Rebecca Taichman

SPRING 2024

UAA ARTS SCHEDULE

MUSIC EVENTS

All performances in the UAA Recital Hall

Sat, Apr. 6: Aurora Guitar Trio Romantic Reverie - 7:30 PM

Sat, Apr. 13: Voices of Jazz - 7:30 PM

Sun, Apr. 14: John Lutterman & Timothy Smith Recital - 4:00 PM

Fri, Apr. 19: Candide (Opera Production) - 7:30 PM

Sat, Apr. 20: Candide (Opera Production) - 4:00 PM

Sat, Apr. 20: Candide (Opera Production) - 7:30 PM

Sun, Apr. 21: Candide (Opera Production) - 4:00 PM

Fri, Apr. 26: University Guitar Ensemble in Concert - 7:30 PM

Sat, Apr. 27: University Jazz Ensemble in Concert - 7:30 PM

Tickets for music events available at [CenterTix.com](https://www.CenterTix.com)

ART EXHIBITIONS AND EVENTS

Kimura Gallery

Feb. 23 – Apr. 5: June Pardue, Solo Exhibition

Apr. 22 – May 3: BFA Thesis Exhibitions

Arc Gallery

Feb. 23 – Apr. 19: Alaska Native Arts Students Exhibition

Apr. 29 – May 8: Herminia Din Exhibition

Receptions and Artist Talks

Apr. 22, 5 PM: Opening Reception for BFA Thesis Exhibitions

May 3, 5 PM: Reception for Herminia Din's Exhibition

DANCE EVENTS

All performances in the UAA Mainstage Theater

Apr. 12 - 14: Momentum Dance Collective Spring Concert

Apr. 19 - 20: Pulse Dance Company: Bloom

CAST IN ALPHABETICAL ORDER

Ayla Rose Barreau.....	Halina Cygansky
Enrique Bravo.....	Mendel Schultz
Roblin Gray Davis.....	Otto Godowsky
Jessica Faust.....	Chana Mandelbaum
Jack Scholz.....	Avram Zederbaum
Carin Silkaitis.....	Vera Parnicki
Chris Stahl.....	Lemml

BAND

Lisa Ibias.....	Nelly Friedman / Violin
Beth Leibowitz.....	Mayer Balsam / Clarinet
David Romtvedt.....	Moriz Godowsky / Accordion

ADDITIONAL PRODUCTION STAFF

Liz Dean.....	Wardrobe Crew
Isaac Dodge.....	Electrics
Earnest Eckerson.....	Carpenter
Austin Hardy.....	Electrics
Sammy Laufer.....	Electrics
Nathaniel Leguizamo.....	Spotlight Operator
Brian MacMillan.....	Rigger
Kirsten Olson.....	Electrics
Marisa Puller.....	Electrics
Lauren Stanford.....	Scenic Painter
Carolyn Trebian.....	Scenic Charge Artist
Lydia Whitlock.....	Costume Supervisor

SPECIAL THANKS

Dr. Amy Dressel, Aaron Elmore and Katie Jensen, Theatre in the Rough, Gigi Monroe, A Little Bazaar, Temple Sukkot Shalom, Gary Busby, Vallerie Lindegaard, Adara Allen, Kayla Epstein, and Gordon Glaser.

UAA COLLEGE OF ARTS AND SCIENCES STAFF & FACULTY

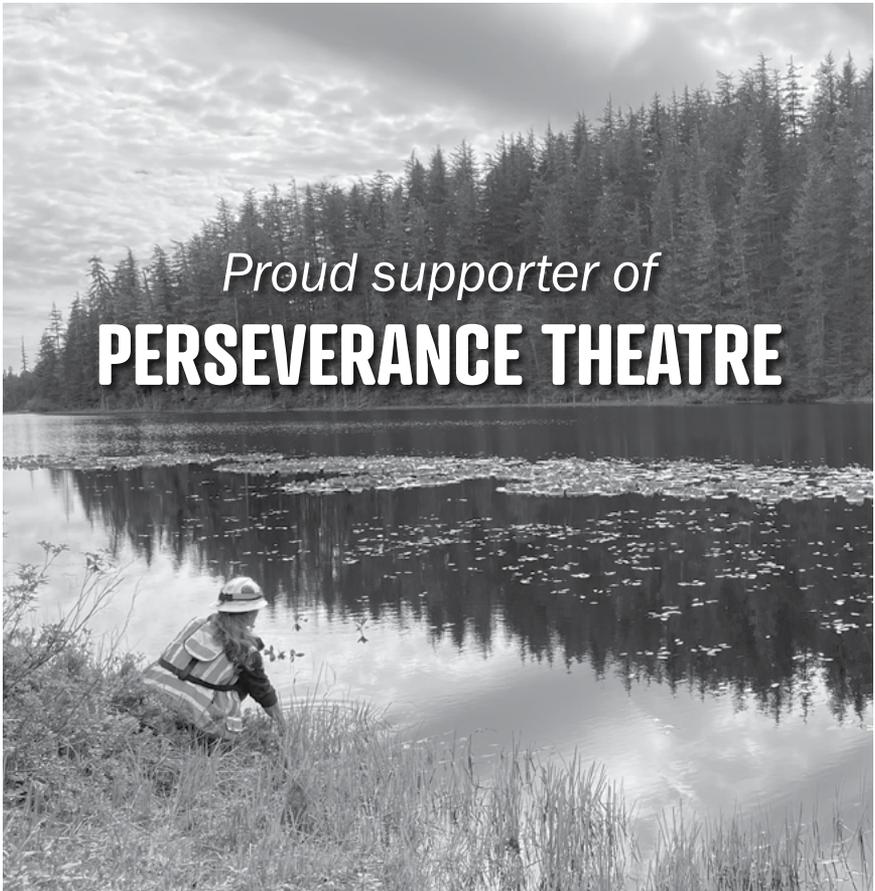
Jenny McNulty.....	Dean
Meghan Owens.....	Student, Academic & Divisional Support for the Fine Arts
Daniel J. Anteau.....	Professor / Fine Arts Building Managing Director
David Fink.....	Event Support Technician



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A NOTE FROM THE DIRECTOR

A few years ago I mentioned *Indecent* as a possibility to Leslie and the Perseverance team, never imagining that they'd go for it. It's a bit of an impossible play: an ensemble playing multiple roles, singing (in Yiddish and German), dancing, comedy, tragedy, speaking Yiddish, projections, a hefty technical lift, a band onstage, etc...We found a massive team of mostly Juneau based consultants and artists, who were willing to share their history and secret talents to bring this show to life. To the team that put this show together, in between the bouts of snow shoveling, I'm in deep gratitude and awe.

Indecent is a Jewish story, but it's also a story about queer and theatre history. It's about fear and hatred of immigrants, the loss of a language, censorship, and who determines what is "indecent." This piece demands that we reflect on the people, near and far, recent and historical, their stories and art that's lost in assimilation and genocide.

Inspired by true events around Sholem Asch's play, *The God of Vengeance*, *Indecent* is not a documentary, but the story it tells is true. When *The God of Vengeance* opened on Broadway in 1923, some saw it as a seminal act of Jewish culture, while many others considered it traitorous libel. They feared that depicting Jews as prostitutes and pimps would only encourage hateful actions and lawmaking against Jewish immigrants. This specific story sheds light on our current concerns about identity, sexuality, immigration, fear of the other, artistic freedom, and censorship. History is an embodied transaction, it is now, and it repeats itself. This troupe of actors are ghosts in our attics, waiting to be remembered. Their story is always there and it's on us to examine it, teach it, and take action to disrupt the cycle of history. *Indecent* asks all of us to bear witness and say "Never again."

Indecent is also a love story, love between people, love to theatre making, and the power that art has to expose truths. The stories, songs, and dances are a joyful form of survival and it reminds me that culture must be protected. *Indecent* teaches me that theatre can be a space of historical redemption and that in asking the audience to bear witness, we're able to build new narratives, together.

Hannah Wolf
(she/her/hers)

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ABOUT THE PLAYWRIGHT

PAULA VOGEL is a Pulitzer Prize-winning playwright whose plays include *Indecent* (Tony Award for Best Play), *How I Learned To Drive* (Broadway production set for spring 2020; Pulitzer Prize for Drama, the Lortel Prize, OBIE Award, Drama Desk Award, Outer Critics Circle and New York Drama Critics Awards for Best Play), *The Long Christmas Ride Home*, *The Mineola Twins*, *The Baltimore Waltz*, *Hot'n'thrbbing*, *Desdemona*, *And Baby Makes Seven*, *The Oldest Profession* and *A Civil War Christmas*.

Her plays have been produced by Second Stage, New York Theatre Workshop, the Vineyard Theatre, Roundabout, and Circle Repertory Company, Center Stage, Intiman, Trinity Repertory, Woolly Mammoth, Huntington Theatre, Magic Theatre, The Goodman Theatre, American Repertory Theatre, Dallas Theatre Berkeley Repertory, and Alley Theatres to name a few. Harrogate Theatre and the Donmar Theatre have produced her work in England.

Internationally, her plays have been produced in English in Canada, Great Britain, Ireland, Australia and New Zealand and in translation in Italy, Germany, Taiwan, South Africa, Australia, Romania, Croatia, the Czech Republic, Poland, Slovenia, Canada, Portugal, France, Greece, Japanese, Norway, Finland, Iceland, Peru, Argentina, Chile, Mexico, Brazil and many other countries.

John Simon once remarked that Paula Vogel had more awards than a “black sofa collects lint.” Honors include induction in the American Theatre Hall of Fame, the Dramatists Guild Lifetime Achievement Award, the Lily Award, the Thornton Wilder Prize, the Obie Award for Lifetime Achievement, the New York Drama Critics Circle Award, the William Inge Award, the Elliott Norton Award, a Susan Smith Blackburn Award, the PEN/Laura Pels Award, a TCG Residency Award, a Guggenheim, a Pew Charitable Trust Award, and fellowships and residencies at Sundance Theatre Lab, Hedgebrook, The Rockefeller Center’s Bellagio Center, Yaddo, MacDowell Colony, and the Bunting.

She is particularly proud of her Thirtini Award from 13P, and honored by three Awards in her name: the Paula Vogel Award for playwrights given by The Vineyard Theatre, the Paula Vogel Award from the American College Theatre Festival, and the Paula Vogel mentorship program, curated by Quiara Hudes and Young Playwrights of Philadelphia.

Paula was playwright in residence at The Signature Theatre (2004-05 season), and Theatre Communications Group publishes six volumes of her work. Paula continues her playwriting intensives with community organizations, students, theater companies, subscribers and writers across the globe. She is the 2019 inaugural UCLA School of Theater, Film and Television Hearst Theater Lab Initiative Distinguished Playwright-in-Residence and has recently taught at Sewanee, Shanghai Theatre Academy and Nanjing University, University of Texas at Austin, and the Playwrights Center in Minneapolis. From 1984 to 2008, Paula Vogel founded and ran the playwriting program at Brown University; during that time she started a theatre workshop for women in Maximum Security at the Adults Correction Institute in Cranston, Rhode Island. It continues to this day, sponsored by the Pembroke Center for Women at Brown University. From 2008-2012, she was the O’Neill Chair at Yale School of Drama.



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Block Foundation



Anchorage Opera (AO) receives operating support from the Atwood Foundation, the Richard L and Diane M Block Foundation, the Kumin Foundation, the Rasmussen Foundation, the Carr Foundation, The Aaron Copland Fund for Music, and the Municipality of Anchorage. AO is supported in part by grants from the Alaska State Council on the Arts, and the National Endowment for the Arts. Official Videographer is Talking Circle Media. Guest Artists' Sponsors are Alaska Airlines, EasyPark, and The Alaska Club. Anchorage Opera is a member of OPERA America.

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PROFILES IN ALPHABETICAL ORDER

Ayla Rose Barreau (Halina Cygansky) has been performing on stage in both classical and contemporary productions since before she could walk. She moved to Los Angeles in 2006 from New England. Notable TV credits include roles in Fox's *Glee* and NBC's *Heroes*. Her recent stage roles include Tanya in the original ensemble play, *A Funny Thing Happened on the Way to Divorce* and Shana in *Truly Outrageous*, a *Jem & the Holograms Parody* musical, nominated for best musical at the Hollywood Fringe Festival. Ayla is part of the artistic committee for the SkyPilot Theatre Company, voices roles on the Opendoor Playhouse Podcast, and volunteers with Young Storytellers in Los Angeles. She's excited to be a part of her first production with Perseverance Theatre. aylarose.com | @aylarosesays

Enrique Bravo (Mendel Schultz) (he/him) is a founding member of Theater Alaska and has worked with Perseverance Theatre in numerous productions since 2006. Enrique served as the Actor-In-Residence at Perseverance Theatre from 2013-2019. Some of his favorite productions include, *Tommy*, *Cat on a Hot Tin Roof*, *Chicago*, *Seminar*, *The Elaborate Entrance of Chad Deity*, *Oklahoma* and *Fun Home*. Regionally he has worked at Seattle Repertory, Harlequin Theatre, New York Theatre Festival, ENACT Theatre, Colonial Theatre, Bridgework Theatre, Mcleod Summer Playhouse, Austin Shakespeare, Blue Theatre, and FronteraFest. He received his BFA in Regional Theatre from Webster Conservatory in St. Louis, MO and his MFA in Fine Arts from the University of Texas in Austin. Enrique would like to thank Koko, Aida, and Nikki for all of their support, it has meant so so much.

Iman Corbani (Scenic Designer) is an international multidisciplinary artist, scenographer, storyteller, and idea generator. Her practice ranges from solo gallery installation to collaborations in film, television, opera, theatre, dance, and experimental live performance. Whether she is creating large kinetic sculptures for the stage or historically realistic settings for film, her goal is to give voice to important stories and leave an audience deeply engaged. Iman's recent research has been in sustainable design and construction methods toward a goal of zero waste. Her most recent work includes the Yellowstone prequels '1923' & '1883'. She holds an MFA in Design and Technology from The University of Texas at Austin.

Tripp J Crouse (Props Master) is a poet, writer, spoken word artist and event producer/coordinator. In their day job, they work for Spruce Root as a communications specialist. Having previously produced burlesque shows with the Capital City Kitties burlesque troupe, as well as working with The Nude & Rude Revue and Juneau Vaudeville, tripp developed many key skills that translate well into theater craft. Most recently they stage managed for Theatre in the Rough's production of *Cabaret*. This is their first time working with Perseverance Theatre, but have been a fan of their productions in the past.

CYRANO'S THEATRE COMPANY PRESENTS

BLACK WHEN I WAS A BOY... THE JOURNEY CONTINUES

BLACKOUT

*Navigating Shadows, Breaking Stereotypes,
and Triumphant in the Spotlight*



MARCH 29 - APRIL 14, 2024

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AWARD-WINNING PLAYWRIGHT

COOPER BATES



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THIS PLAY IS APPROPRIATE FOR AUDIENCES 14+
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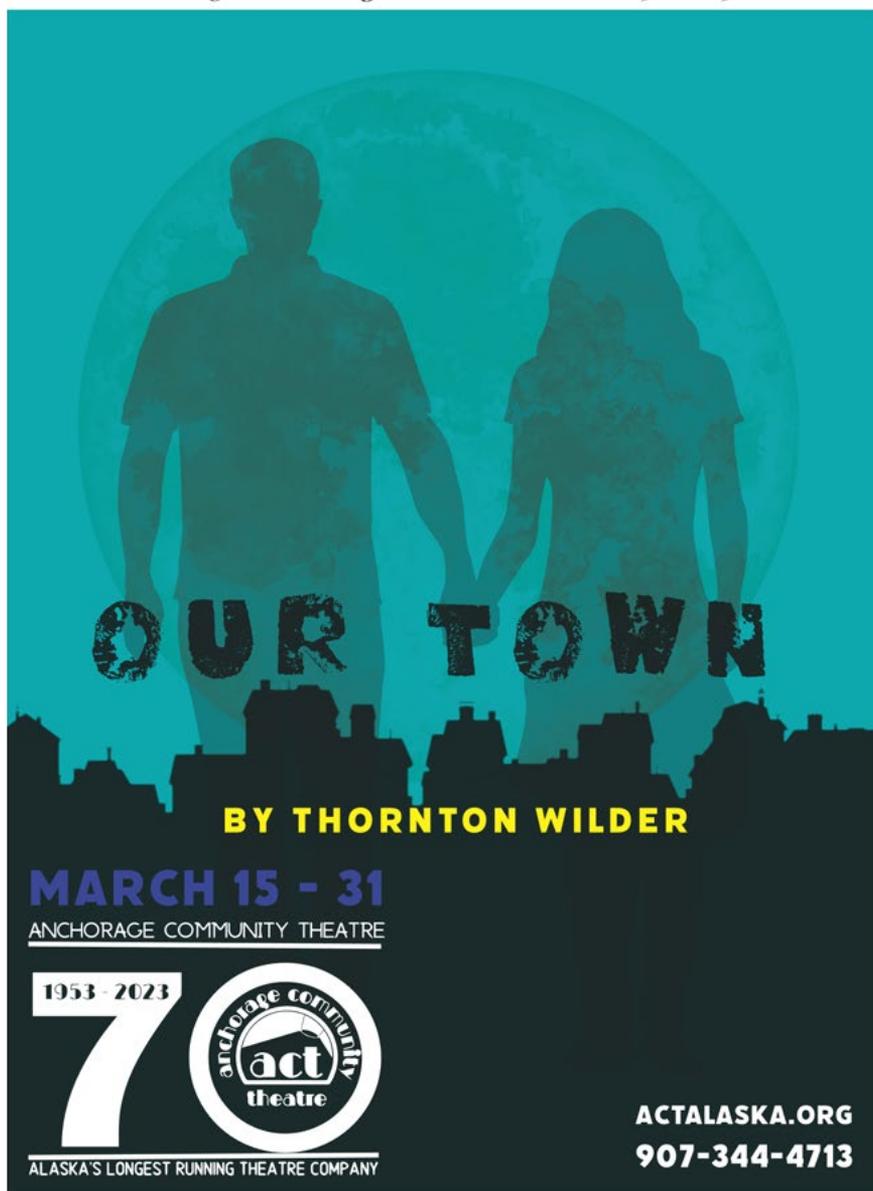
Roblin Gray Davis (Otto Godowsky) is a performer, director, and teacher of theatre based in Juneau. Past Perseverance Theatre performances include the Alaska tour of *How I Learned to Drive*, *The 39 Steps*, *Battles of Fire and Water*, *Wittenberg*, *The King Stag*, and *Of Mice and Men*. Additional credits include Macduff in Theatre Alaska's *Macbeth* and directing *Blue Ticket*, by Maureen Longworth. Roblin was a founding member of Strange Attractor and holds an M.F.A. in Actor Created Theatre from Naropa University & the London International School of Performing Arts, a certificate from the Dell'Arte International School of Physical Theatre, and a B.A. from Fairhaven College. Other studies include professional development with Giovanni Fusetti, Aitor Basauri, Phillipe Gaulier, Ronlin Foreman, Thomas Prattki, Amy Russell, and Sue Morrison.

Jessica Faust (Chana Mandelbaum) is an artist hailing from Anchorage, Alaska. Her roots in the Anchorage theatre community have deeply influenced her artistic journey and she is delighted to mark her Perseverance debut with this production of *Indecent*. Noteworthy performances include Lorna in *Radio Ghosts* by Greg Romero (TBA Theatre, 2023), Alicia in *Small Mouth Sounds* by Bess Wohl (Blue Chair Productions, 2019), Lisa in *Hearts Like Fists* by Adam Szymkowicz (Cyrano's Theatre Company, 2019) and Ophelia in William Shakespeare's *Hamlet* (TBA Theatre, 2017). In addition to performing, Faust spends much of her time working in the visual arts, having authored, illustrated, and published two graphic novels: *Some Body* (2022) and *Come into the Water* (2021).

Lisa Ibias (Nelly Friedman/Violin) began her musical journey at 8 in Bend, Oregon under Wilma Hens. She continued her education in Juneau with Linda Rosenthal and later pursued a degree in Violin Performance at the University of North Texas. In 2019, she earned her Bachelor of Music from the University of Alaska Fairbanks under Dr. Bryan Emmon Hall. Since 1983, Lisa has been an integral part of the Juneau Symphony, performing in over 80 concerts, assuming roles such as Principal 2nd and soloist, and serving as concertmaster for eleven years. She has also played with various orchestras, including the Anchorage Symphony and the Fairbanks Symphony. Lisa values family time with her husband Arnold, two daughters, and two grandchildren.

Beth Leibowitz (Mayer Balsam / Clarinet) began music with classical piano training, but later developed a taste for penny whistle and Irish music, and then recorders, followed by clarinets in various sizes. She plays in multiple dance bands (English country, contra dance, polka), and usually appears on stage at the Alaska Folk Festival, often as part of the klezmer ensemble *Escape from Brooklyn*. She is a member of the Juneau Composers Consortium, with whom she has presented the *Quarantine Trios* (2021), and *Lost Ice*, a composition written for the 2022 collaboration between Juneau composers and University of Alaska climate scientists. In the matter of music, she would like to thank her clarinet instructors, Todd Hunt and Sharon Hatch, as well as Juneau Brass and Winds. In both life and music, she acknowledges and thanks her partner, Steve Winker.

Commemorating our 1964 Great Alaska Earthquake production



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Josh Lowman (Projections Designer) is a writer, director, actor, photographer, filmmaker, projection designer, and occasional manager. Perseverance Theatre credits include Co-Directing *This Wonderful Life* with Leslie Ishii; Projection Design for *Rush at Everlasting, Treadwell Gold*, and *The Elaborate Entrance of Chad Deity*; as well as video capture and editing of several Perseverance Productions over the last three years. Acting credits include Gordon/Dwight in Cyrano's production of *Dead Man's Cell Phone*, Reggie Massy in *The Beekeepers*, various indie short films, and over 30 TV commercials over 30 years. Writing and directing credits include several plays for the One-Minute Play Festival and his short film *Standards of Karen*. Prior to joining Perseverance Theatre he also had brief stints as a birthday clown, Branch Manager for Wells Fargo and National Bank Alaska, and board member for AIGA Alaska, Alaska Dance Theatre, and the Alaska chapter of the American Diabetes Association.

Peggy McKowen (Costume Designer) is the Artistic Director for the Contemporary American Theater Festival. She has designed several world premieres at CATF including: *Antonio's Song: I Was Dreaming of a Son* and *Gideon's Knot*. In NYC she was the resident designer for the Obie-award-winning Jean Coteau Repertory. Regional theater includes Barrington Stage, Goodman Theatre, Milwaukee Repertory, Texas Shakespeare Festival, and Perseverance Theater. International theater work includes: B.A.T. Studio Theatre (Berlin, Germany); Teatro Alfa Real (Sao Paulo, Brazil); and the Mandarin translation of *How to Succeed in Business Without Really Trying* in Beijing, China. Peggy's work was the centerpiece for the traveling museum exhibition, High Drama: Costumes from CATF. She is member of USA 829 and a recipient of the West Virginia Artist of the Year award.

Tatiana Pandiani (Choreographer) is a director-choreographer who works in English and Spanish. Originally from Argentina, she grew up around milongas, antique stores and dance studios. Tatiana created the bilingual musical *AZUL* (54 Below, Joe's Pub). Recent: *Torera* (Alley Theatre), *Our Town* (Dallas Theatre Center), *Blood Wedding* (Yale). Upcoming: *Someone Spectacular* (Signature Theatre, NYC), *Dial M For Murder* (Alley Theatre & Cincinnati Playhouse) & *Mother* (Park, London). Tatiana is co-creator of the immersive experience *Museum Plays* for the Rubell Museum premiering in Miami this February. She's previously developed projects at the Lucille Lortel, Folger, Long Wharf, Cleveland Playhouse and has been on faculty at Yale, NYU, New School, & Royal Conservatoire of Scotland. Tatiana is the New Works Director at Miami New Drama. SDC Member. MFA: Columbia. REPS: UTA & Brillstein.
www.tatianapandiani.com

Lucy Peckham (Sound Designer) is a musician, live sound engineer, field recordist, and sound effects creator, and is so happy to be part of this wonderful team at Perseverance! Lucy's particular creative happy place is at the intersection where theatre and music meet. Recent credits with Perseverance Theatre include *Little Women* and *With*. Regional: TBA Theatre in Anchorage, Ping Chong & Co. New York, and Thalia's Umbrella, Seattle. International: One World Theatre, Kathmandu, Nepal.

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David Romtvedt (Music Director / Moriz Godowsky Accordion) is from Buffalo, Wyoming. The recipient of National Endowment for the Arts fellowships in poetry and music, he served as the Wyoming poet laureate and received that state's Governor's Arts Award. With the Fireants, Romtvedt performs dance music of the Americas and has released three recordings, *Bury my Clothes*, *Ants on Ice*, and *It's Hot* (about three weeks a year). With Ospa, he has recorded *Hori da* (That's It!), Basque music from Buffalo, Wyoming. His recent books are *No Way: an American Tao Te Ching* and *Gernikako arbola/The Tree of Gernika*, translations of the Basque troubadour Joxe Mari Iparragirre. An earlier book, *A Flower Whose Name I Do Not Know*, was selected for the National Poetry Series.

Jack Scholz (Avram Zederbaum) is an actor and writer who has made Juneau his home for the past fourteen years. This is Jack's third production with Perseverance Theatre (previously Keshav Kurundkar, *A Nice Indian Boy*, and Theodore "Laurie" Laurence, *Little Women*). Other favorite roles include Gerald in *An Inspector Calls* (Theatre in the Rough), Tommy in *Blue Ticket* (Juneau Community Foundation), and Wren in *Five Lesbians Eating a Quiche* (Juneau Ghost Light Theatre). He credits UAS drama classes with whipping him into shape, as well as learning from Leslie Ishii and Leon Ingulsrud in the Alaska Summer Theatre Intensive. Aside from acting, Jack has also played percussion for musicals such as *The 25th Annual Putnam County Spelling Bee* and *Next to Normal*, and sings in the occasional cabaret. When he's not on or around a stage, you can find him on a paddle board, pouring beer at Devil's Club Brewery, or clacking away at a keyboard working on his book.

Carin Silkaitis (Vera Parnicki) (They/Them) is the Dean of the School of Arts and Sciences at the University of Alaska Southeast and a Professor of Humanities. After graduating from the School at Steppenwolf, Carin spent years as a working actor in Chicago, with many of those years represented by the wonderful folks at Gray Talent Group. Carin's notable TV/Film credits include co-starring roles on *Empire* (FOX), *Chicago Fire* (NBC) & *The Red Line* (CBS), the nurse in the SAG Feature *Unexpected* (currently on Amazon Prime Video), and Joy in the award-winning short *Being Here* (winner - Best Supporting Performer, Berkshire Short Film Fest). Carin has also appeared in many commercials and industrials, and they have lent their talents to numerous theatrical productions - including Izzy in *Rabbit Hole* at the Goodman, Mama in *A Shayna Maidel* at Timeline, and the Mother in *Machinal* at The Greenhouse which was nominated for 7 Joseph Jefferson awards, more than any other production that season in Chicago. Carin has also directed and produced dozens of productions in and around Chicago. They received their M.F.A in Acting from the Theatre Conservatory at Roosevelt University.

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Chris Stahl (Lemml) (he/him/they/them) is an actor who resides in New York City. As an actor, he's worked in theatre across the country and abroad, such as the Williamstown Theatre Festival (Non-Eq Company), Interlochen Shakespeare Festival, MXAT Moscow Art Theatre, The Flea Theatre, Edinburgh Fringe Festival, Theatre Alaska, to name a few. He has also participated in workshops/readings at Lincoln Center, Playwrights Horizons, and Theatre for a New Audience. MFA: Brown/Trinity, BA: Fordham at Lincoln Center. He's thrilled to be telling this story, with this incredible group of artists, in this beautiful community, and thanks you for attending. Un Mir Zaynen Ale Brider. Much love to Michael.

Emily Todt (Stage Manager) (she/her) is a native Missouri theatrical artist and manager that focuses on work that allows her to both celebrate her passion for music and collaborate with other artists to create work that instills awe and inspires deep emotion. She holds an MFA in Stage Management and a BFA in Design & Technical Theatre and is thrilled to be revisiting *Indecent* with this wonderful cast and the artists at Perseverance Theatre! Outside of the theatre you can find her searching for the world's best mac and cheese. Thanks and love to the Fam, Ryan, and JEEES.

C. Archer Touchet (Lighting Designer) (they/them) is currently based in Houston, TX where they serve as an Electrics Supervisor at The Alley Theatre. Prior to that they held the position of Instructor of Entertainment Lighting and Media Production and Design at Louisiana State University. Design credits include: *Operating Systems*, *Airline Highway*, *Small Mouth Sounds*, *The Curious Incident of The Dog in The Night-Time* with Swine Palace Theatre. Assistant Projection Designer on *The Laramie Project* at Ford's Theatre. Festival Lighting Designer for two seasons at the Texas Shakespeare Festival. Production Electrician credits include: *Little Comedies*, and *Pictures from Home* at The Alley Theatre. They have had the pleasure of working with Utah Opera and Musical Theatre and the Texas Shakespeare Festival as a production electrician. They are honored to be joining Perseverance Theatre on this production.

Hannah Wolf (Director) (she/her/hers) is an LA-based theatre director. She has 20+ years of history with Perseverance, from the STAR program to most recently directing *FUN HOME*. Hannah has directed at the Geffen Playhouse, La Jolla's WOW Festival, The Playwright's Center, IAMA Theater Company, The Vineyard Theatre, among others. Recent productions include *Last Summer At Bluefish Cove* by Jane Chambers, *Fixing King John* by Kirk Lynn, and *Airness* by Chelsea Marcantel. Hannah is a professor and guest artist at universities across the country. Hannah is the Senior Artistic Producer at the Ojai Playwright's Conference. She's a National Directors Fellow, a Fulbright Research Fellow (Bucharest Romania) and a member of the Lincoln Center Directors Lab. M.F.A: University of Texas at Austin, B.A: Western Washington University. SDC member. <https://www.hannahjwolf.com>



PERSEVERANCE THEATRE

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The 40th Travel Raffle drawing will be held Wednesday the 17th of April 2024 in Douglas, Alaska. One need not be present to win. Chances of winning a prize are approximately 1:2500 per ticket purchased based on the sale of a maximum of 2500 tickets

ABOUT PERSEVERANCE THEATRE

The mission of Perseverance Theatre is to create professional theatre by and for Alaskans.

Perseverance values community engagement, cross-cultural and cross-racial collaboration, professional rigor, and regional voice. Alaska is full of stories and characters that aren't found anywhere else in the world. Perseverance is committed to creating theatre that represents all that is great about Alaska, and to bringing great live theatre to our Alaskan audiences.

Perseverance Theatre believes theatre-going creates shared experiences for our communities, which foster empathy, build relationships, and cultivate communication skills, and in the process better equip us all to solve problems together and create more vital and just communities.

In 1979, Molly Smith founded Perseverance Theatre, following her dream of starting a professional theatre company in her hometown. Over forty years, Perseverance has grown to serve 20,000 audience members, in both Juneau and in Anchorage, employ over 400 artists, and engage 300 volunteers annually to produce a season of classical, contemporary, and world premiere productions on our stages.

Perseverance believes that professional theatres play a vital role in training and cultivating the next generation of artists and audiences. The theatre's education department produces extensive education and training programs, including Summer Theatre Arts Rendezvous (STAR), mainstage student matinees, and season-long internships.

Perseverance has premiered more than 70 new plays by Alaskan and national playwrights. Perseverance has a national profile, known for its commitment to developing artists and engaging programming reflective of the highly diverse communities of Alaska, to deliver the finest professional theatre anywhere to our loyal and local audiences.



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PERSEVERANCE THEATRE LEADERSHIP

Frank Delaney (Managing Director) After completing his MFA in acting Frank worked as a fight choreographer and actor throughout the Midwest. He returned to Alaska to work on *Othello* at Perseverance. Born and bred in Anchorage, Frank is excited to have the opportunity to help lead Perseverance into it's next chapter. He has more than twenty years of experience in the IT world as a manager, technician, and project manager. That work took him to every corner of the state. As an actor and choreographer some of the companies Frank has worked with in addition to Perseverance Theatre include Cincinnati Shakespeare Company, Shawnee Summer Theatre, Midnight Summit Ensemble, the Know Theatre, Cyrano's Theatre Company, and Anchorage Opera.

Leslie Ishii (Artistic Director) has directed at PT and throughout the US at regional and university theatres; at Oregon Shakespeare Festival (OSF): API 2x2 Lab New Works Residency, Founder/Co-Producer, Dramaturgy, FAIR Assistant Director Program Recipient and co-facilitation of OSF's E/D/I/A Initiative with artEquity; Native Voices at the Autry in Dramaturgy and many more. As an actor, Leslie has worked throughout the regional theatre and with legacy theatres of color, on Broadway, and in Film/Tv. (National Service) Professional Non-Profit Theatre Coalition (PNTC): Coalition Subcommittee Co-Chair, advocating for Federal Funding; Consortium of Asian American Theatres & Artists (CAATA): Board President and CAATA hosts the National BIPOC Theatre Networks Coalition/Commons (Co-Founder); National New Play Network: Board Member, Strategic Planning Co-Chair; artEquity, original core-faculty working throughout the US to support anti-racism/anti-bias/JEDIA training to transform arts and culture organizations; New England Foundation for the Arts: Theatre Capacity Building Grant Recipient for the Sunrise Prayer Project; Tsuru For Solidarity: Art Action Co-Chair, Workgroup/Child and Family Detention Campaign. (Affiliations & Awards) United States Artist Fellow, 2022-23; SDCF Zelda Fichandler Directors Award Finalist, 2021; Los Angeles Women's Theatre Integrity Award; NEA Grant Panelist; National Theatre Conference Member; Stage Directors and Choreographers' Union E/D/I Standout Moments, 2016, 2017; Doris Duke Charitable Foundation National Theatre Grant Recipient; James P. Shannon Leadership Institute; Los Angeles County Teachers Making A Difference Award; Union membership: SDC, AEA, SAG-AFTRA

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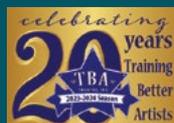
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Perseverance Theatre's visiting artists have a place to call home thanks to these people, who have so generously donated housing since July 1, 2023:

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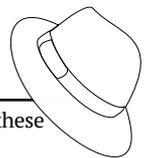
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