



SEALASKA HERITAGE

in partnership with Perseverance Theatre presents

A TLINGIT OPERA

KUTULAGAAW: The Tlingit-Russian Battles

STORIES FROM THE TLINGIT-RUSSIAN WAR IN ALASKA WAGED IN
1802 AND 1804, AS TOLD FROM THE TLINGIT PERSPECTIVE.

COMPOSER & MUSICAL DIRECTOR
SHAAKINDUSTÓOW
EDWARD LITTLEFIELD

LIBRETTIST
VERA STARBARD

DIRECTOR
MADELINE SAYET

**ORCHESTRATOR
& SOUND DESIGNER**
RORY STITT

**TLINGIT LANGUAGE
& CULTURAL CONSULTANT**
X'UNEI LANCE TWITCHELL

Sept. 11–20, 2026

**Thunder Mountain
Middle School
Auditorium**



PERSEVERANCE THEATRE
— Alaskan Regional Theatre —



SUPPORT FROM: National Endowment for the Arts • First Peoples Fund • National New Play Network • Mellon Foundation

The Battle of Sitka by Louis S. Glanzman courtesy of the National Park Service.

PERSEVERANCE THEATRE LAND and STEWARDSHIP ACKNOWLEDGEMENT

Gunalchéesh [“Thank you” in Tlingit] to the Áak’w Ḵwáan. We respectfully acknowledge the Áak’w Ḵwáan Tlingit people as the original owners and inhabitants of the Juneau area.

Gunalchéesh to the T’aaku Ḵwáan Tlingit people, whose ancestral homeland surrounds the Taku River and the southern area of Douglas Island, which today is part of the City and Borough of Juneau.

We are grateful to be here in your ancestral homeland as we come to you from areas of Alaska and beyond.

Haa toowú sigóo yee aaní káa yéi haa teeyí. Yee léelk’u hás aaní yáa haa lik’éi, ka kusaxán ka tula. aan tin yéi jitooné.

[“We are happy to be on your land. We have admiration for the land of your ancestors, and work with love and kindness upon it. “ in Tlingit]

Gunalchéesh. [“Thank you” in Tlingit]

A NOTE FROM PT'S ARTISTIC DIRECTOR

Welcome To Perseverance Theatre's 48th Season!

**We Proudly Partner With Sealaska Heritage Institute To Present
The World Premiere of *Kutulagaaw: The Tlingit-Russian Battles***

Greetings from Dzantik'ihéeni (stream at the base of flounder [hill]) at Thunder Mountain Middle School where Perseverance Theatre (PT) is thrilled for you, our audience, to experience this historic moment, the first Tlingit opera in this modern period, all in Tlingit language created by an all-Tlingit creative team and for/with an all-Indigenous cast!

The esteemed Dr. Rosita Kaaháni Worl, President of Sealaska Heritage Institute (SHI), uplifted this seminal Tlingit history and deeply felt research and proposed this first modern-day Tlingit opera. Since my first meeting with Dr. Worl, I have so enjoyed learning of her love of opera, symphony music, and how she envisioned this production could powerfully embrace their beloved Tlingit culture, art and language. It took this powerful and insightful visionary to invite this talented creative team, to support intergenerational talent development, knowledge sharing, and the garnering of resources and partnerships to realize this world premiere!

As we recognize the beginnings of this new work, I invite you, now, to join me in taking a moment to honor this Shee At'iká (Sitka) history of 1802-1804 and the courageous Ancestors who fought in the Tlingit-Russian Battles. We also honor the proud descendants of these Ancestors of these battles in Shee At'iká, including those who grace our stage in this production.

My deepest Japanese bow to the workshop artists and cultural specialists and the entire Creative Team, Cast and Crew that

have come together over eight years with deep respect for historical and cultural study, zoom and in-person workshops and rehearsals (even through the covid-pandemic) that have generated numerous new drafts and discoveries into and throughout full production to premiere *Kutulagaaw: The Tlingit-Russian Battles*. This is also a very proud moment: A majority of the cast and crew are making their PT and stage debuts! Congratulations to you ALL!

I also offer my deepest Japanese bow to the Juneau School District and their auditorium management staff, Bo Anderson and Melissa Patterson. We deeply appreciate your hard work.

Also, my deepest Japanese bow to our beloved PT staff, past and present, who have contributed to this major new work. You continue to bring your learnings forward and generously share your gifts so we earn our name every day with dignity.

I am ever grateful to Dr. Rosita Kaaháni Worl, her incredible team, Kari Groven, Lee Kadinger, and the entire SHI Staff: These have been extraordinary years of developing this new work on behalf of ancestral knowledge, current artistic and cultural practices to create this new contemporary aesthetic~the way that Tlingit artists so brilliantly honor their past, present and future simultaneously. PT is deeply appreciative of our ongoing partnership and the extraordinary support you have brought to this production and continue to bring to our greater communities. My deepest Japanese bow to you, Dr. Worl, and all at SHI.

And to you, our audience members, our patrons, donors, community and philanthropic partners and sponsors; our dear believers in live theatre, my deepest Japanese bow for your steadfast support. We appreciate your being with us in

this historical moment and our 2026-2027 season to celebrate and support each other with our strengths and courage as the Tlingit have taught us; Yee gu.aa yáx x'wán.

Next, if you find yourself on Dena'ina Elnena, Anchorage, in November/December, join us at UAA for *Wolf at the Door*, directed by Rio Alberto! We will also look forward to seeing you at our February/March production, *Gaslight*, when we welcome back to the PT stage, Molly Smith, the director and our Founder!

Please keep each other safe and Aatlein Gunalchéesh, Háw'aa, Nt'oyaxsn!



Leslie Ishii
Artistic Director

*Thank you for your
continued support*

Challenging times in Alaska make giving from individuals like you even more vital to our day-to-day operations. THANK YOU for being part of Perseverance Theatre! Please consider becoming a donor today by visiting ptalaska.org/donate

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A NOTE FROM DR. ROSITA WORL

Thank you for joining us as we offer our first opera in the modern period.

The Tlingit traditionally staged operas in natural amphitheaters adjacent to our villages that featured singers and actors dressed in regalia and performing ancient stories. However, after foreigners introduced diseases to which we had no immunity, the afflicted would crawl to these amphitheaters so as not to infect other villagers. Thereafter, the traditional operas were not performed. However, you can see evidence of them in our traditional dance performances with masks such those you see in our biennial Celebrations.

The Tlingit Opera is based on recorded oral history collections held at the Sitka National Historic Park. The oral traditions were told by Elders who grew up hearing the historical accounts from their parents and grandparents who witnessed the Tlingit Russian battles. The Elders recalled they grew up playing Russians and Indians on Sitka beaches.

We also consulted a series of written historical accounts, including the voluminous Sealaska Heritage publication *Anóoshi Lingít Aaní Ká: Russians in Tlingit America* by Richard and Nora Dauenhauer and Lydia Black, who combed Russian archives for accounts relating to the wars.

When the Russians first arrived, the Tlingit and Russians had mutually beneficial trading relations. However, that changed when the Russians began to expropriate Tlingit resources without payment to the Tlingit, who owned Southeast Alaska. Additionally, the Russians also kidnapped and assaulted Tlingit women. These criminal actions led the Tlingit to battle with the Russians.

The Tlingit were successful in winning the 1802 battle with the Russians because the Tlingit clans from throughout the region along with the Haida united to battle and defeat the Russians. History also records that Tlingit warrior K'alyáan of the Kiks.ádi played a valiant role in the battle. This was the first time that the independent, autonomous clans united to fight the outsiders who were appropriating their resources.

Unfortunately, in the 1804 war, the Tlingit clans and the Haidas did not unite in fighting the Russians, and they were not successful.

The idea of creating a Tlingit Opera came to me as I was listening to a recording of Elders talking about the Tlingit-Russian war. I could visualize the Tlingit warriors waiting on the beach for the Russians. As the fog lifted, they saw the Russians approaching with Aleuts held in front of them as if they were shields. The Tlingit warriors began to chant while the women were beating their drums and screeching. In my mind, I could actually hear the chaos of war — drumbeats, yelling, and metal clashing and see the Russians retreating.

I compliment our partner, Perseverance Theatre, the creative artists, and donors who made this first contemporary Tlingit opera possible.

Rosita Kaaháni Worl
President, Sealaska Heritage Institute



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Sealaska Heritage Institute & Perseverance Theatre present

Kutulagaaw: The Tlingit-Russian Battles

Composer & Musical Director

Edward Littlefield / Shaakindustóow

Librettist

Vera Starbard

Director

Madeline Sayet*

Orchestrator & Sound Designer

Rory Stitt

Tlingit Language Translator & Cultural Consultant

X'unei Lance Twitchell

Co-Scenic Designer **Troy Hourie****

Co-Scenic Designer **Aanda (Robert Davis Hoffmann)**

Lighting Designer **Daisy Long****

Costume Designer **Asa Benally**

Co-Choreographer **Hali Duran**

Co-Choreographer **Káak'utxéich Kai Abraham Monture**

Stage Manager **Cordelia Senie**

Producer **Joseph Biagini**

Associate Director

Xáalnook Erin Tripp

Associate Costume Designer

Kate Bergey

Fight Choreographer

Evan Price

1st Assistant Stage Manager

Casey C. Powers

2nd Assistant Stage Manager

Gabriel A. Conesa Caquias

Vocal Coach & Rehearsal Pianist

Nacho Ojeda

Armor & Weapons Consultant & Design

Tommy Joseph

Master Electrician

W. Todd Hunt

House Sound Engineer

Betsy Sims (Studio A)

Technical Director

Erik Chadwell

Production Manager

Noa Carlson

Wardrobe Supervisor

La Creatia Wilson

*The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.
**Member of United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees.

SPECIAL THANKS

Abel Ryan	Koolyéik - Roby Littlefield
Adam Dordea	KTOO
Andrew Tripp	Kyle Worl
Art Rotch	Lee Kadinger
Benjamin Brown	Linda Starbard
Bing Carillo	Lorrie Gax.áan.sán Heagy
Bo Anderson	Marcella Asicksik
Brian Van Kirk	Mark Alton
Charlotte Truitt	Miranda Cook
Crystal Worl	Missouri Smyth
Danielle Jagelski	Mt. Juneau Trading Post
Don Starbard	Nathan Starbard
Drew Sherman	Phil Huebschen
Erin Marie Suscheck	Richard Perry
Flordelino Lagundino	Rick Beasley
Franz Felkl	Robin Merritt
Irene Martinko	Rosita Kaaháni Worl
Jane M. Ginter	Sitka Fine Arts Camp
Jim Simard	Studio A
Julia Keefe	Thunder Mountain Middle School
Juneau School District	Tom Locher
Juneau Symphony	Xeetli.éesh Lyle and
Kari Groven	DáxKílatch Kolene James
Kathleen Harper	

And all of the past and present Sealaska Heritage Institute and Perseverance Theatre staff that made all of this possible.

Gunalcheesh to Editors Nora Marks Dauenhauer, Richard L. Dauenhauer, and Lydia T. Black, and those who contributed to the publication of *Anóoshi Lingít Aaní Ká / Russians in Tlingit America: The Battles of Sitka, 1802 and 1804.*

CAST IN ALPHABETICAL ORDER

Naadaayi Héen Awsikóo.....	K'aalyáan
Sovereign Bill	Shanákw' Sákw / Tlél Kaa Jiyeet Udateeyi Aa
Jessica Casulucan	Russian Soldier 4 / Axáa
Davina Cole	Russian Soldier 2 / Kat'ishaa
Carlyn Costales	Átk'aheen
Kira Apaachuaq Eckenweiler	Haadaadóoshi
Konrad Frank	Niyaháat / Ganyal'óot'
Arnold Haube	Russian Blacksmith / Ji.een / Kadidúk / Kas'úwaa
Allan Diton Hayton	Haat / Sugpiaq Sharpshooter
George Gunanaa Gooch Holly.....	Naa Sháade Háni / Atx'éeshi
Frank Henry Kaash Katasse ...	Íxt' / Yat'éináx / Russian Negotiator/ Language Captain
Madeline Soboleff Levy.....	Tíx'
Jaylynn Martin	Kanat'á
Kenny Ray Ramos.....	Ín / Fight Captain
Kaa Yahaayí Shkalneegi / Muriel Reid	X'áan Koonáayi / Kijook
Bo Shimmin	Xaldleit
Yeeslanáalx Tláa / Kaachgún Rochelle Smallwood	Shéiyi / Nadashée
Carolyn Marie Trebian / Áageitlgé.....	Russian Soldier 3 / Néil'
Sydney Yaandushghéi Truitt	X'aan / Kéit'u / Tláakw / Dance Captain
Valentine Washington.....	Kayaaní

ORCHESTRA

Franz Felkl	Violin 1
Tamika Gorski	Marimba
Lisa Ibias	Violin 2
Meghan Johnson	Cello
Kristin Mabry.....	Percussion 1
Justin Miller	Percussion 2
Sam Roberts	Contrabass
Elizabeth Uzelac	French Horn
Colton Welch	Clarinet

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ADDITIONAL PRODUCTION STAFF

Robert Anderson.....	Auditorium Manager / Light Board Operator
Asa Benally	Costume Overhire
Kate Bergey	Wardrobe Crew
Connor Clark.....	SHI High School Intern*
Tripp Crouse	Props Assistant
Lorrie Gax.áan.sán Heagy	Rehearsal Pianist
Nicholas Hope	Wardrobe Crew / Overhire Stitcher
Troy Hourie.....	Scenic Charge Artist
Aanda (Robert Davis Hoffmann).....	Scenic Painter
Amelia Jenkins	Spotlight Op
Tommy Joseph	Armor & Weapons Construction
Mazelle Joseph	SHI High School Intern*
Hollis Kitchin.....	Props Assistant
Timothy John Lukacik.....	Overhire Carpenter
Emily McGrath	Scenic Assistant
Jill Kaasteen Meserve.....	Assistant Language Coach
Abby Mountcastle.....	Spotlight Op / Overhire Electrician
Yéilyádi Olson	Lead Carpenter / Fly Crew
Terra Parker.....	Overhire Stitcher / Overhire Electrician
Lucy Peckham.....	Audio Engineer
Gush Tlein Levi Rinehart.....	Assistant Language Coach
Virginia Roldan	Props Assistant
Hanna Schempf	Run Crew / Overhire Electrician
Misuri Smyth	Rehearsal Pianist
Xáalnook Erin Tripp.....	Casting Assistant
Michelle Weaver.....	Overhire Stitcher
Cadence Ward	Movement Workshop Performer
Heather West.....	Wardrobe+A2 Crew / Overhire Electrician
S'ákjayéi Yarrow Vaara	Assistant Language Coach

* The High School Internship program is offered by Sealaska Heritage Institute, in partnership with Perseverance Theater and funded by Department of Education Alaska Native Education Program.



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ABOUT THE COMPOSER

Edward Littlefield / Shaakindustóow is a Lingít percussionist, educator, and composer. Originally from Sitka, and of the Kaagwaantaan clan, he has represented the best of Lingít and Jazz music via trips for U.S. embassies in South America, Finland, and India. Now based out of Seattle, Ed is active with such diverse groups as Native Jazz Quartet (jazz), Pamyua (Inuit soul), Julia Keefe Indigenous Big Band (contemporary big band jazz), and Khu.éex' (Indigenous Funk.) Amongst his wide variety of disciplines include sound design for stage productions like *Off the Rails* at the Oregon Shakespeare Festival and *Sovereignty* at Arena Stage, composition and consulting for films like Touchstone/Disney's *The Proposal* and the Emmy-nominated documentary *Exposing Muybridge*. Ed is an active music educator through organizations like Sealaska Heritage Institute and Sitka Fina Arts Camp. His numerous production credits with Perseverance Theatre include *Eurydice*, *Devilfish*, and *They Don't Talk Back*, and even starred as K'alyáan in Perseverance's production of *Battles of Fire and Water*.

ABOUT THE LIBRETTIST

Vera Starbard, T'set Kwei, is Tlingit and Dena'ina, and was appointed to be the Alaska State Writer Laureate in 2024. She is a four-time Emmy-nominee as a writer and story editor for the PBS Kids children's program *Molly of Denali*. Vera was previously Playwright-in-Residence at Perseverance Theatre through the Andrew W. Mellon National Playwright Residency Program, and editor of First Alaskans Magazine for over a decade. In 2022-23 she was staffed as a writer on the ABC show *Alaska Daily*. Her middle-grade novel, *Park Survival: Lost in Alaska* will be published by Scholastic in November 2026.

ABOUT THE ORCHESTRATOR & SOUND DESIGNER

Rory Stitt is active primarily as a composer and sound designer, Rory has also worked extensively as an actor, orchestrator, and music director. He has performed his solo work at the Kennedy Center (D.C.), Joe's Pub at the Public Theatre (NYC) and been represented at the MIDEM music festival in Cannes. Hear his work at www.rorystitt.com

ABOUT THE TLINGIT LANGUAGE & CULTURAL CONSULTANT

X'unei Lance Twitchell (Lingít, Haida, Yup'ik, Sami) is a Professor of Alaska Native Languages at the University of Alaska Southeast. Twitchell is an author of poems, stories, and screenplays, and is a filmmaker, musician, and Northwest Coast Artist. He is an Emmy Award winning screenwriter who wrote on the PBS show *Molly of Denali*. His first book of poetry, *Gagaan X'usyee / Below the Foot of the Sun*, is available from the University of Alaska Press and the University Press of Colorado. Dr. Twitchell holds a bachelor's degree from the University of Minnesota, an MFA from the University of Alaska in Fairbanks, and a doctorate from Ka Haka 'Ula o Ke'elikōlani College of Hawaiian Language at the University of Hawai'i at Hilo.

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PROFILES IN ALPHABETICAL ORDER

Naadaayi Héen Awsikóo (Tlingit & Haida) (K'alyáan) was last seen by Juneau audiences with Theater Alaska as Torvald Helmer in *A Doll's House, Part 2*, and Perseverance Theatre as John in *Where the Summit Meets the Stars*, by Frank Henry Kaash Katasse. Other favorites with Perseverance Theatre: Paul in *They Don't Talk Back*, Eagle in *Spirit of the Valley*, the title role in *Hamlet*, Tom in *The Glass Menagerie*, Raven in *Raven Odyssey*, Starbuck/Queequeg in *Moby Dick*, and the title role in *Macbeth*, which, in partnership with The Kennedy Center and Shakespeare Theatre Company, was translated into Tlingit and performed at The Smithsonian National Museum of the American Indian in Washington, DC. He also originated the role of John Ross / Jim Ross in Mary Katherine Nagle's *Sovereignty* at both Arena Stage and Marin Theatre Company. Other theatres: Fairbanks Shakespeare Theatre, Theatre in the Rough, Shakespeare and Company, History Theatre, Pillsbury House, Working Class Theatre, and Notre Dame Shakespeare Festival. Film: *Cortez*, and *Feels Good*. Training: Cornish College and Freehold Theatre Lab/Studio.

Asa Benally (Costume Designer) *Pure Native* (Geva Theater) Citizen of the Navajo and Cherokee Nations. *The Rez Sisters, 1939* (Stratford Festival); *The Clearing* (The Shaw Festival); *T'ál: The Wild Man of the Woods* (Royal Winnipeg Ballet); *Where We Belong* (Woolly Mammoth Theater, The Goodman, The Public); *Fidelio* (Austin Opera); *Whalesong, Cold Case, Devilfish* (Perseverance Theater); *Blues for an Alabama Sky* (Keen Company, Drama Desk Nomination); *Somewhere Over the Border* (Syracuse Stage); *Too Heavy For Your Pocket* (George Street Playhouse); *Skeleton Crew* (Westport Country Playhouse); *Father Comes Home...* (Juilliard); *Measure for Measure* (The Public Theater Mobile Unit); *Cymbeline* (Yale Repertory Theater); *Coriolanus, The Seagull* (Yale School of Drama); *The Crazy Shepherds of Rebellion, Roberto Zucco* (Yale Cabaret); *The Winter's Tale* (HERE Arts Center). Training: M.F.A Yale School of Drama. B.F.A. Parsons School of Design.

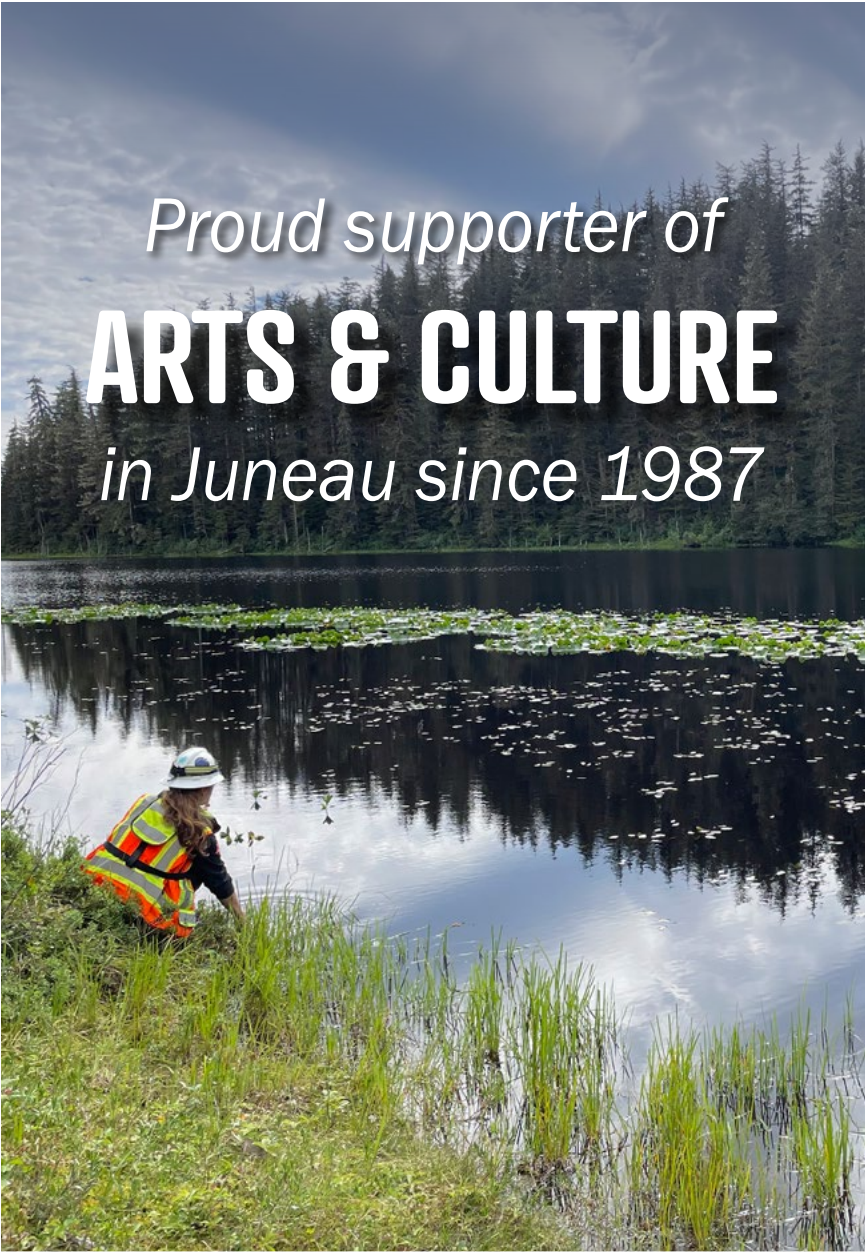
Kate Bergrey [she/they] (Assoc. Costume Designer / Wardrobe Crew) is a Tlingit and Haida artist, born and raised in Alaska. She graduated from Southern Oregon University with a Bachelor of Fine Arts in Theatre Design and Technology, with a specialization in costume design. She loves to work with all the theater artists in town, whether it be Juneau Ghostlight, Theatre in the Rough, or small independent projects! The first play Kate ever saw was here, at Perseverance. She is delighted to be able to continue her theatre journey with the very people who gave her this love.



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Joseph Biagini (Producer) (he/him) is proud to serve as this piece's Producer for SHI and PT. Joseph previously was the Associate Producer for Perseverance Theatre between 2019-24, where he was the lead project manager for their mainstage productions and facilitator in new work development (National New Play Network Producer in Residence), including the commissioning and development of *Kutulagaaw*, and the world premieres of *Devilfish*, *With*, and *Where the Summit Meets the Stars*. Also for Perseverance, Joseph directed the 2023 production of *Hedwig and the Angry Inch*. Before this, he was the Producing & Community Programs Fellow for Baltimore Center Stage in their 2018-19 season. Currently for his fulltime job, Joseph has been the Production Manager at Geva Theatre in Rochester, NY since 2024, where he lives with his spirited dog Rocco. He holds a B.A. in Theatre and Economics from The College of William & Mary. Gunalchéesh for all of the support.

Sovereign Bill, Yèil Shì Gis'òok (Shanákw' Sákw / Tlél Kaa Jiyeet Udateeyi Aa) is a Tlingit (T'akdeintaan) and Muckleshoot actress, voice artist, director, writer and deviser. She is know as the voice of Molly in "Molly of Denali" of PBS Kids. She was born and raised on the Muckleshoot territory of Washington but keeps close cultural ties to both of her cultures; raised in the Black River Canoe Family and Kuteeya dance group, led by Tiny Barril. She is achieving a Bachelor of Fine Arts at Cornish College of the Arts in pursuit of Native story telling and language/cultural revitalization. Her dream is for our native children to grow up seeing themselves represented in our medias as strong, beautiful, capable people. ʔəshəliʔ ti ʔəʕusadadčəʔ gʷəl gʷədʔadadčəʔ.



BRAVO!

As a longtime supporter of the Perseverance Theatre, we extend our thanks to the talented organizers and performers who do so much to enrich the culture of Juneau.

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Gabriel A. Conesa Caquías (2nd Assistant Stage Manager) was, is extremely honored to work in this beautiful production as the Second Assistant Stage Manager. This is their 4th production with Perseverance Theatre. They are so grateful to have such a wonderful family that supports them with no hesitation and all the love.

Noa Carlson (Production Manager / Overhire) serves as the Production Manager for *Kutulagaaw: The Tlingit-Russian Battles* and is deeply grateful for working with such talented, resilient, and mindful artists who brought this production to the stage. Born and raised in St. Paul, MN, she found great interest in all things theatrical. In college, she explored what it takes for land to become home, exploring themes of migration, creation stories, and indigeneity through her one-woman play *A Land Unknown, Remembered*. Post-college, she worked in the Twin Cities on children's Social-Emotional education at CLIMB Theater, and at Penumbra Theatre and Mixed Blood Theatre on projects related to Black racial healing and community artistic work, respectively. "Gunalchéesh" could not feel more true for this production.

Jessica Casulucan (Russian Soldier 4 / Axáa) is a proud Tlingit Filipina woman, born and raised in Juneau, Alaska. She is from the Kaagwaantaan clan and has familial ties to Hoonah and Sitka. Jessica grew up loving all things theatre, singing, and dancing and always dreamed of finding her way onto the main stage. She is thrilled to be part of Perseverance Theatre and Sealaska Heritage Institute's vision of bringing *Kutulagaaw* to life. This is her first full stage performance though she has previously done a staged reading, Yvette Nolan's *The Unplugging*, with Perseverance Theatre. When off-stage, Jessica enjoys spending time with her two children and two cats. You'll often catch her singing karaoke, wandering in the forest, or at home indulging in a nap.

Davina (Cole) Drones (Tlingit) (Russian Soldier 2 / Kat'ishaa) is Yanyedí of the T'aaku Kwáan. An indigenous artist who works with fibers, animal skins, and other regalia to connect with her culture and create beautiful works of art. She works at the University of Alaska Southeast as the Program Coordinator for Northwest Coast Arts, Indigenous Science, and Languages and often serves on Juneau community boards. She is an active member of the multicultural dance group Yées ku.oo that represents many cultures in Alaska. Davina obtained her Occupational Endorsement in Northwest Coast Arts from the University of Alaska Southeast. She has won awards in juried art shows since 2020 and has shown her work in various galleries and exhibits throughout the state and country. Instagram: @davinadrones_artist / Facebook: Davina Drones Artist-Page.



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Carlyn C. Costales (Átk'aheen) is a Kānaka Maoli musician and educator. She is honored to be performing in Perseverance Theatre's production of *Kutulagaaw* after spending the last several years assisting with vocals for this project. She has previously performed with Nā Wai Chamber Choir on their Eo E Lili'uokalani Album and Concord Chorale's performance of Brahms Ein Deutsches Requiem. A music educator at heart, she currently works for Berklee College of Music in Boston, MA, as a Curriculum Manager for their online courses.

Aandaa (Robert Davis Hoffmann) (Co-Scenic Designer) Tlingit artist of the Tsaagweidi clan in Kake. <https://tlingitart.com>

Hali Duran (Co-Choreographer) is a Juneau-based dancer, director, and choreographer trained at the International Ballet School, Ballet Nouveau Colorado, and CU Boulder. Recent highlights include writing, directing, and choreographing Orpheus Project's *Acoustic Turbulence* and directing *La liberazione di Ruggiero*. She has worked extensively with local companies—including Theatre Alaska, Theatre in the Rough, and Juneau Douglas Little Theatre—and holds a long history with Perseverance Theatre as both a performer and choreographer (*Whale Song*, *Guys & Dolls*, *Chicago*, *Fun Home*, to name only a few). She is deeply honored and grateful to be invited to collaborate on this production. Gunalchéesh!

Kira Apaachuaq Eckenweiler (Haadaadóoshi) is an Inupiaq singer and playwright from Unalakleet, Alaska. As a child, she sang constantly, from the bow of her parents' river boat on fishing trips to long snowmachine rides across the tundra. Encouraged by her family, teachers, and community, she earned an MFA in Musical Theater from the Boston Conservatory at Berklee. Kira has performed with Anchorage Opera, Opera Montana, and the Department of the Interior's Native American Heritage Month celebration in Washington, D.C., as well as in productions across Alaska and the United States. Her play *The Bird Blind* premiered at New Native Theatre in 2026, and she is honored to continue sharing Alaska Native stories through music, theater, and this exciting new opera.

Franz Felkl (Violin 1) is a local violinist and teacher. He teaches K-6 music at Kaḡdigoowu Héen Elementary School and leads their K-3 Kúx̱dei yaa nas.áx̱ violin program. This program collaborates with culture bearers, indigenous songwriters, string instrument specialists, and elders to teach the violin through the Lingít language and culture. Franz has been learning Lingít for four years. Franz has held positions in Florida Grand Opera, Palm Beach Symphony, Miami City Ballet, and was Second violinist in the Amernet String Quartet, Quartet-in-Residence at Florida International University. He is currently the Concertmaster of the Juneau Symphony and collaborates with many arts and musical organizations in town. In his spare time, Franz loves to fish, harvest, and being out in Lingít Aaní. He is grateful to be a part of this historic production and would like to thank all those that made it possible. Gunalchéesh!

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Kevin Burns at kburns@ptalaska.org

Shak'shaani Éesh, Konrad Frank (Niyaháat / Ganyal'óot') grew up on his father's land, the land of the L'eineidí, in Xutsnoowú. He is Kaagwaantaan of Ch'áak Kúdi Hít in Sheet'ká (Sitka). He currently resides on the land of his great-grandfather's people, the Áak'w Kwáan (Juneau). Shak'shaani Éesh has had a love for traditional dance since he was a child. His first teacher was Koodeishgé, Deisheetaan of Aangóon. He continued dancing into adulthood, learning from teachers such as Lyle and Kolene James. In 2019, he helped support the choreography for Vera Starbard's play *Devilfish*. He has returned to the stage to help bring traditional dance to the cast of *Kutulagaaw: The Tlingit-Russian Battles*.

Tamika Gorski (Marimba) is a percussionist based in New York City. An avid performer and supporter of contemporary music, she has commissioned and premiered numerous solo and chamber works by composers such as Molly Joyce, Michele Cheng, and Phong Tran. She is a member of the Curiosity Cabinet, a chamber music collective founded by Whitney George, and has made appearances with the International Contemporary Ensemble and Urban Playground Chamber Orchestra, among others. As a soloist, she has performed with The Chelsea Symphony and La Camerata Washington Heights. Tamika holds a bachelor's in percussion performance from the Hartt School and a master's in contemporary percussion performance from the Manhattan School of Music.

Arnold Haube (Russian Blacksmith / Ji.een / Kadidúk / Kas'úwaa) has been traditional dancing all his life. A huge singer in the car, shower and for anyone willing or unwilling to listen. This will be his first opera that he will be apart of. Born and raised in Juneau. He has a beautiful fiancée and an adorable baby. Life's a garden, dig it.

Allan Diton Hayton (Haat / Sugpiaq Sharpshooter) is Gwich'in & Koyukon Athabascan and Scottish/Irish from Arctic Village, Alaska. He is the son of James & Pauline Hayton, and the grandson of Robert and Lena Albert of Fort Yukon, Alaska. Allan began his theatre and film studies with the Thunderbird Theatre at Haskell Indian Jr. College and graduated with a BA in Theatre & Film from the University of Kansas. He later earned an MA in Applied Linguistics from the University of Alaska Fairbanks. He was co-founder of Yeil Sé, an Alaska Native theatre company, and is a company member of Breadcrumbs Theatre. Favorite roles include Roy Peratrovich in *For the Rights of All*; Duncan/Porter/Siward in Perseverance Theatre's Tlingit language *Macbeth*; and the title role in *Lear Khehkwaii* with Fairbanks Shakespeare Theatre.

George Gunanaa Gooch Holly (Naa Sháade Háni / Atx'éeshi) is a Deg Xit'an songster who first came to Perseverance Theatre in the early 90s as an intern. He was a member of the Naa Kahídi Theatre. George is an artist educator and adds his talents for music to support the language movement across the state. He now works at Sít' Eetí Shaanáx and KaXdagoowu Héen Elementaries in Juneau by way of the Juneau Alaska Music Matters program. He was a recipient of the Alaska Governors awards for the arts this year for his work in language revitalization.

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Troy Hourie (Metis) (Co-Scenic Designer) is a scenographer and inter-arts performative installation creator. Scenography: 300+ productions for off-Broadway, regional and opera companies internationally; including Glimmerglass Festival, The New Victory, New York Theatre Workshop, Cherry Lane Theatre, Brooklyn Academy of Music, The Guthrie, Geva, Classical Theatre of Harlem and American Vicarious. Installations: Apparitions Attic, Arteles Finland, Positive | Negative Liberty and Static Apnea, Performance Arcade, NZ, The Wisdom Tree, Glimmerglass Festival and Espreitar Tondela, ARTerra, Portugal. Highlights: Odditorio | A Performative Installation, Ei! Marionetas, Portugal, World Stage Design, and FIAMS. Director/scenographer: Glass' The Fall of the House of Usher, Mannes, NYC and Nanatasis, Musique 3 Femmes @ Festival Casteliers. Recent: Pure Native @ Geva Theatre, NY, Antikoni @ Native Voices, LA and Codex Cornelius @Theatre Tortue Noire, QC. Associate Professor, University of Guelph. www.troyhourie.com

Lisa Ibias (Violin 2) is delighted to return to the Perseverance Theatre stage. A lifelong Juneau musician, she served as Concertmaster of the Juneau Symphony for 11 years before stepping down in 2017 to complete her Bachelor's degree in Violin Performance. Today, she continues performing with the Juneau, Anchorage, and Fairbanks Symphony Orchestras and remains an active freelance violinist throughout Alaska. One of her favorite musical experiences was performing onstage as a member of the band in Perseverance Theatre's production of *Indecent*, where the music became an integral part of the storytelling. Lisa is thrilled to once again combine her love of theater and live performance with the incredible artists at Perseverance.

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Meghan Johnson (Cello) has been involved in Juneau's arts community since 2009, when she joined the Juneau Symphony as principal cellist. Meghan has worked as a JAMM teaching artist since 2011 and was the executive director from 2017 through 2025. In addition to working with elementary string musicians, Meghan teaches orchestra at Thunder Mountain Middle School and offers private cello lessons through Thrush Hill Music Studio.

Tommy Joseph (Naal xák'w) (Armor & Weapons Consultant) is a Tlingit master carver and wood conservator of the Kaagwaantaan clan and Eagle moiety. Born in Ketchikan, Alaska, he started carving at age eight. He resides in Sitka and acts as an interpreter and educator for UAS and SNHP. He has created both original totem poles and replicas, as well as house posts, dugout canoes, bentwood boxes and Tlingit battle dress and weaponry. He has dedicated nearly 30 years of research, traveling, studying, and recreating battle dress and weaponry. He is a recipient of a United States Artist Fellows award and has traveled extensively to museums all over the world. His work led him to a solo show at the Alaska State Museum, titled, "Rainforest Warriors" and a TEDx talk.

Frank Henry Kaash Katasse (Íxt' / Yat'éínáx / Russian Negotiator/ Language Captain) is Tlingit of the Tsaagweidí clan. An actor, director, producer, improviser, educator, author, and playwright. Frank earned his Bachelor's of Arts degree in Theatre from the University of Hawai'i at Mānoa, receiving the Lucie Bentley Award for Acting. A longtime Perseverance Theatre artist, Katasse has worked on numerous world premieres of Alaska Native-themed plays. His play *They Don't Talk Back* premiered in 2017 through Perseverance Theatre, Native Voices at the Autry, and La Jolla Playhouse. As La Jolla's 2018 Playwright in Residence, he wrote *Where the Summit Meets the Stars* and *Spirit of the Valley*, later directing both at Perseverance Theatre. Katasse also contributed writing and stories to *Molly of Denali*, earning Emmy nominations in 2022 and 2023 for his work.

Hollis Kitchen (Props Assistant) is a multidisciplinary artist living in Juneau, Alaska and this is her 3rd production in collaboration with Perseverance Theater. She was Properties Manager for *With* and *Silent Sky* in 2019 and 2020 respectively. When not working on creating artwork and props she owns and operates Bustin' Out Boutique and enjoys looking at fog.



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Madeline Soboleff Levy (Tíx') is Tlingit, Haida and a fair bit Norwegian. Born and raised in Juneau, she is L'eeneidí from the Central House in Angoon and carries the name Shaa X'eidí Tláa. She was adopted into the Haida SGLans clan and carries the name Gaajuuwaay. At home her life is full of song, except at the dinner table, because that is the family rule. She is grateful for this opportunity to share Tlingit history through beautiful music. Her life off stage is shared with a husband, four children who all try to sing at the dinner table, and long walks outside.

Daisy Long (Lighting Designer) is a New York-based lighting designer for theater, opera, concert and dance. She has an affinity for the eclectic, uncanny and unusual. New York credits include: The Shed, The Public, Keen Company, BAM, WP, Colt Coeur, Yangtze Rep, The Barrow Group, PrimaryStages, Abingdon Theater Company, Mason Holdings, HERE Arts Center, LaMaMa, AMERINDA, TADA! Youth Theater. Regional credits include: Hartford Stage, Westport Country Playhouse, Everyman Theatre, Cincinnati Playhouse in the Park, Alliance, Arkansas Repertory Theater, Speakeasy Stage Company. International credits include: Wexford Festival Opera; Lonesome George (Vienna, Austria). Frequent collaborators include The Million Underscores, The Fire Ensemble, Mason Holdings, and Flamenco Vivo Carlota Santana. She is the recipient of an IRNE Award and a National Youth Arts award, and her work on REVIVAL: THIS IS OUR DUTY was selected for the US exhibit at the 2023 Prague Quadrennial. Originally from Massachusetts, she holds a BA from Yale and an MFA from The Lir (Trinity College Dublin). Member of United Scenic Artists, Local 829.



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Kristin Mabry (Percussion 1) jumped into Juneau's vibrant arts community the moment she came to Juneau in 1996. She has played trumpet and French horn in Orpheus Project productions, Taku Winds, Juneau Symphony, and of course the marching band. In recent years she's been playing in the most exciting section of all - percussion! She is deeply appreciative of many talented musicians who have graciously shared their expertise so that she can make music with them... including this amazing production. Her yoga therapy practice is focused on resilience strategies including sound therapy and biofield tuning, where the percussion instruments are more delicate and subtle. She also works as a Human Resources Business Partner (partly to support the habit of buying instruments).

Jaylynn Martin (Xax-Dat-Hoon) (Kanat'á) is a passionate performer from Áak'w Kwáan and a Wooshkeetaan from Xunaa. Jaylynn has loved the stage for as long as she can remember. Whether acting, singing, or playing music, she finds joy in connecting with others through performance and storytelling. When Jaylynn isn't performing, you'll likely find her at rehearsal for her next production, enjoying the outdoors, or crocheting her newest project. She would like to thank her family for all their love and support in everything she does. With gratitude for every opportunity to grow and perform, she looks forward to continuing to learn and share her love of theatre and music. In the wise words of ABBA's iconic song, Thank you for the Music; Gunalchéesh áwé at shí.

Justin Miller (Percussion 2) is a drummer and percussionist from Juneau, Alaska. He currently performs with The Pajama Cat Sharks alongside his partner, Krystal, and has performed with the Juneau Symphony and numerous local bands. He studied audio engineering at the Conservatory of Recording Arts & Sciences in Arizona, developing skills in recording, mixing, and music production. He continues to use that education by recording and producing music with artists across Juneau. Justin is the Production Director/Assistant Operations Manager at Alaska First Media, a Mix 106 host, and co-host of Southeast Sounds, highlighting musicians from across Southeast Alaska. He is proud to be part of Juneau's incredible talent and music community.

Káak'utxéich Kai Abraham Monture (he / they) (Co-Choreographer) is Lingít, Kanien'kehá:ka', and Filipino. He is the grandson of Chuushah Elaine Abraham and Wooshjixoo Éesh George Ramos. He is born into the K'inéix Kwáan (Copper River Clan), and Ts'iskw Hít (Owl House). He is a member of the Yakutat Senior Mount Saint Elias, and Juneau Woosh.ji.een Dance Groups. He is currently working to revitalize traditional Lingít warrior training for the youth.

Nacho Ojeda (Vocal Coach / Rehearsal Pianist) is a musician, pianist and interdisciplinary performer based in New York City and in Spain. Born in Sevilla, Spain in 1995, he earned his Bachelor of Music in piano performance in the Royal Conservatory of Music of Madrid and a Master of Music in classical piano performance in the Sibelius Academy in Helsinki, Finland, as well as a Master's in Contemporary Performance in the Manhattan School of Music in New York City. Nacho is deeply interested in the music of our time and the inventive possibilities New Music provides in terms of performance and collaboration among artists of different disciplines. For him, collaboration with composers, actors, dancers, visual artists and other musicians is paramount to reaching a meaningful channel of expression.

Casey C. Powers (First Assistant Stage Manager) is a stage manager and Juneau transplant, originally from New Jersey. Perseverance Theatre: 2025-2026 Season, STAR Stage Management Instructor, *Full Contact* (NNPN Rolling World Premiere), *Cold Case* (World Premiere), *A Nice Indian Boy*. Other Regional: Chautauqua Theater Company, University of Delaware, Hudson Valley Shakespeare Festival. Off-Broadway: The 10th Annual Lillian Wald Symposium at Abrons Arts Center/Henry Street Settlement, Atlantic Stage II, Workshop and Industry Presentation of *Shanghai Sonatas* at Theater 555. New York: Sketchbook Theatre with Tydeman Farm, Red Monkey Theater Group with Bartow Pell Mansion Museum. She is also on staff at PT as an administrative assistant, the executive assistant at Spice Juneau Indian Cuisine and the Juneau representative for Stand Up Alaska.

Kenny Ray Ramos (Ín / Fight Captain) is grateful to be back in beautiful Áak'w Kwáan, where they previously performed in Perseverance Theatre's productions of Vera Starbard's *Devilfish* and *A Tlingit Christmas Carol*, Frank Katasse's *Where the Summit Meets the Stars*, and Dillon Chitto's *Pueblo Revolt*. Kenny spent 7 years in the Cornerstone Theater Company ensemble, where they worked on Larissa FastHorse's *Native Nation Trilogy*, a series of community-engaged productions performed in collaboration with different tribal communities. Kenny also performed in the National Tour of *Peter Pan*, voiced the quail in *Spirit Rangers* (Netflix), and has worked at Seattle Rep, Center Theatre Group, Arena Stage, Oregon Shakespeare Festival, Native Voices, and The Kennedy Center. Kenny graduated from UCLA with a BA in American Indian Studies and has received fellowships from First Peoples Fund, Theatre Communications Group/Fox Foundation, Yale Center for Race/Mellon Foundation, and the Center for Cultural Innovation. Kenny is from the Barona Band of Mission Indians and is based on the Barona Reservation in Southern California. Gunalchéesh!

Kaa Yahaayí Shkalneegi / Muriel Reid (X'áan Koonáayi / Kijook) Kaa Yahaayí Shkalneegi áyá aḡ saayi. Dleít káa x'éináx Muriel Reid. Kiks.ádi naax xat sitee. Clarice Johnson yoo duwasáakw aḡ tláa. Kushxeet yoo duwasáakw aḡ shátx. X'aaka Hít áyá haa naa kahídi. Polish ka English xat sitee. Amy Johnson yoo dusáagun aḡ léelk'w. Irish yádi. Kaagwaantaan dachxán áyá xát. Watla.aan ka Moses Johnson Sr yoo dusáagun aḡ léelk'w. Sheet'ká Kwáan áwé uháan. Áak'wx' yéi xat yatee. Kutulagaaw shkalneek X'áan Koonáayi ka Kijook yoo xat duwasáakw.



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Sam Roberts (Double Bass) is a musician and educator living in Juneau, Alaska. Originally from the Blue Ridge Mountains of southwest Virginia, Sam has been living, performing, and teaching on Lingít Aaní for five years. He has performed on bass and percussion in a variety of contexts including jazz, classical, punk, Afro-Cuban, Afro-Brazilian, and Javanese gamelan. When not playing music, he is usually wandering around the forest or creating things with his students at Sit' Eetí Shaanáx - Glacier Valley Elementary School.

Madeline Sayet (Director) is a Mohegan director and playwright who currently serves as Clinical Associate Professor at Arizona State University, and previously served 6 years as Executive Director of the Yale Indigenous Performing Arts Program. For her work she has been honored as a MacDowell Fellow, Hermitage Fellow, TED Fellow, NCAIED Native American 40 Under 40, and recipient of The White House Champion of Change Award from President Obama. Directing work includes: Vera Starbard's *Tlingit Christmas Carol* (Perseverance), Cathy Tagnak Rexford's *Whale Song* (Perseverance), Beth Piatote's *Antikoni* (Native Voices), Joy Harjo's *Wings of a Night Sky* (Bard at the Gate), *Henry IV* (CT Rep), *As You Like It* (Delaware Shakes), *The Neverland* (Krannert Center), *Poppea* (Krannert Center), *The Magic Flute* (Glimmerglass), Mary Kathryn Nagle's *Miss Lead* (59e59). www.madelinesayet.com

Cordelia Senie (Stage Manager) spent six years working in theatre and studying art history in Paris, before returning to NYC to pursue stage management full time. She is based in Brooklyn and loves opera of all kinds! She is an alumna of the Juilliard Professional Apprenticeship Program, and a proud AGMA member. She is excited and honoured to be making her Perseverance Theatre debut with such a wonderful community of singers, dancers, and theatre-makers. Favourite past credits: Toledo Opera (*Carmen*, *Elixir of Love*), Palm Beach Opera (*Roméo et Juliette*, *Le Nozze di Figaro*), Tri-Cities Opera (*Il barbiere d Siviglia*, *Le Nozze di Figaro*), The Juilliard School (*The Rake's Progress*, *Later the Same Evening*), and Park Avenue Armory (*Hamlet/Oresteia*). Find her at csenie.wordpress.com

Bo Shimmin (Pueblo of Acoma) (Xaldleit) is a Native lyric tenor, educator, and founder and Artistic Director of NDN Opera, a Native-led initiative bringing opera and classical music to Indigenous communities. As its artistic leader, Bo shapes NDN Opera's vision, develops programming, builds creative partnerships, and creates opportunities for Native artists and youth to experience and engage with classical music. Bo's artistry is highlighted by Indigenous identity, language, culture, and place. He holds a master's degree from the University of Michigan and is a two-time Fulbright grantee to Italy. In 2026, he received a LIFT Award from the Native Arts and Cultures Foundation and is currently recording his debut album, *I Heard the Voice of the Wind*, featuring new works by Indigenous and international composers, for release in spring 2027.

Yeeslanáalx Tláa / Kaachgún Rochelle Smallwood (Shéiyi / Nadashée) is a direct descendant and grandchild of K'alyáan, his presence guides and reminds her of the strength we carry in our marrow. She is Lingít, Raven, Dog Salmon from the Big Dipper House, and the child of the Aztec. She is a multimedia artist and storyteller deeply rooted in her maternal ancestral homeland, Áak'w K'wáan. Born with the

Lingít name Yeesslanáalx Tláa, given by her great-great-grandmother Kaachgún, whose name she now also carries. Honored to be a weft in the basket of tradition by keeping Lingít oral and visual languages alive, and thrilled to be a part of the Lingít Opera, being sung in our mother tongue. She feels our ancestors here today, their spirit in the songs and their heartbeats in the drums.

Carolyn Marie Trebian / Ageitlgé (Russian Soldier 3 / Néil') Wooshkeetaan yadí, reabsorbed into T'akdeintaan, Ageitlgé or "Lyn" is now a graduate student at UAS, pursuing a Masters of Arts in Teaching Indigenous Language, with Lingít being their heritage language and focus within the program. Named after her grandmother Carol (Daatkutees') and late great aunt Marie (Kaayistaan), both language preservation warriors, Lyn is continuing that work and dreaming big: hoping to one day reobtain a piece of Áak'w Kwáan land to build an all-clans healing clan house upon, as well as an adjacent Indigenous language nest, charter school, and a community subsistence permaculture hub. They are honored to be a part of this historic production of Lingít history as told through this likoodzí combination of ancient and modern performance art.

Xáalnook Erin Tripp (Associate Director / Casting Assistant) is a Lingít actor, voiceover artist, and audiobook narrator based in Southeast Alaska. She is passionate about working on projects that uplift Indigenous stories. Erin's theatre credits include the world premiere productions of *Where the Summit Meets the Stars* by Frank Henry Kaash Katasse, *Devilfish* by Vera Starbard, and *Cold Case* by Cathy Tagnak Rexford. She has appeared on ABC's *Alaska Daily* and Fox's *The Great North*. Highlights in audiobooks include *Never Whistle at Night* edited by Shane Hawk and Theodore C Van Alst Jr., *Where They Last Saw Her* by Marcie Rendon, and *Indian Burial Ground* by Nick Medina. Follow Erin on Instagram at @erins_library.

Sydney Yaandushghéi Truitt (Assistant Choreographer / Dance Captain X'aan / Kéit'u / Tláakw / Dance Captain) is a Tlingit artist, born and raised in Juneau, Alaska. Truitt started her dance education with Juneau Dance Theatre at the age of 4. She attended the University of North Carolina School of the Arts contemporary dance program, and received a BFA in contemporary dance in 2022. During her career she has performed pieces by Marissa Truitt, Hali Duran, Tricia Brown, José Limón, Merce Cunningham, Robert Battle, Dayna Fox, Ming Lung-Yang, Yoshio Sakuraba, and George Balanchine. In 2020 she danced in *Gū Nū Kū*, a dance film funded by the Juneau Arts Council and CBJ Juneau CARES Artworks grant, choreographed by her sister, Marissa Truitt. She works for the Alaska State Legislature and is fulfilled artistically by teaching at Juneau Dance Theatre.

Elizabeth Uzelac (French Horn) is a Canadian-American musician who enjoys a varied freelance performing career across the Pacific Northwest. She has performed with the Vancouver Symphony Orchestra, Vancouver Opera, Victoria Symphony, and the Okanagan Symphony Orchestra, in addition to numerous other orchestras and ensembles in British Columbia, Washington, and Oregon. Elizabeth studied music at Northwestern University and also earned graduate degrees in law and library science, working in those fields for a time before returning her focus to performing. Elizabeth lives on the traditional territory of the Lək'wəṇən People, known today as the Songhees and Esquimalt Nations (Victoria, BC). She loves to travel by ferry.

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Valentine Washington (Kayaani) is from the Lummi tribe and Skwah band. He aspires towards a career mixed with singing, fashion, and his love for learning languages. He is based in Vancouver, and is currently studying Voice Performance at University of British Columbia and is studying under Daniel Moody. Valentine wishes to continue living a life that allows him to express himself in all kinds of ways, whether it be through his singing, fashion, or through the moves he lays down on the dance floor. The quote on his mind regularly at the moment is “you can control what you think, you can control how you think, therefore you can control who you are.” -Eileen Gu

Colton Welch / Jígooní (Clarinet) is a Tlingit musician from Juneau, Alaska. He is of the Dakl'aweidí (Eagle/Killerwhale) clan. He has performed regularly as the principal clarinetist of the Juneau Symphony since 2019. In addition, Colton also performs with the Amalga Chamber Orchestra, Juneau Lyric Opera, the Nude and Rude Revue, and other groups across Alaska. In February 2027, Colton will perform in Toronto, ON as a featured member of the Relatives Ensemble, an all-Indigenous new music ensemble performing newly commissioned works by North American Indigenous composers. Colton holds a Bachelor's of Music with an education emphasis from University of Alaska Anchorage where he studied clarinet with Dr. Mark Wolbers. He would like to thank the Aak'w Kwáan for the privilege to live and perform on their land. Gunalcheesh.

La Creatia Wilson (Wardrobe Supervisor) earned a Bachelor of Arts in Technical Theatre and Design from Cal Poly Pomona, where she expanded her passion for musical theatre and the art of costuming. She began her career at the Disneyland Resort before working on productions on the Las Vegas Strip. In 2015, she joined Norwegian Cruise Line Holdings as a Wardrobe Supervisor and later helped launch the Seven Seas Splendor for Regent Seven Seas Cruises. Since making Juneau her home in 2020, she has enjoyed contributing to Alaska's arts community. La Creatia is honored to collaborate with the talented artists of *Kutulagaaw* and is grateful, humbled and honored to help bring this production to life.



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KUTULAGAAW SCENE BY SCENE

Scene 0: Welcome

Here, through the mouths of our grandchildren, they will tell the story of it. It is running through their minds...

Our ancestors welcome guests into our storytelling space with a Lingít song and dance entrance based on Alex Andrews' words. We invite all who come to leave their thoughts and worries of today behind and enter this space to share in our history and our culture.

Scene 1: Prelude

Shaanákw Sákw, descendant of warriors and grandchild of storytellers, invites you to hear the story of our ancestors. Listen.

Woosh x'ayagéidei kdunik nooch haa shagóon. Áyá tléil woosh x'ayáx kadulnik nooch.

People tell of our ancestors in different ways. It's never told the same way.

Scene 2: The First Battle – June 1802

Lingít auntie and niece, Tíx' and Kanat'a, walk the beach around Shee At'iká – colonially known as Sitka. Tíx' teaches her niece about appreciation and respect for the land and gifts of Lingít Aaní. A Russian soldier and a Russian blacksmith approach from the newly established Fort. St. Michael. The Russians -the Anóoshi - have only been allowed on Lingít land for a few years, but their greed, disrespect, and violations of Lingít law has made its way around Lingít Tl'átgi – colonially known as Southeast Alaska – much faster. They approach the women, demanding their valuable sea otter furs, and at first the women try to ignore the Anóoshi – the Russians. But they turn disrespectful, catcalling and insulting the Lingít women. Tíx' is a translator between the Lingít and Anóoshi, and she tries to get the men to leave them alone – *Where are the men of honor?* But the Anóoshi are relentless.

Waiting in the brush, however, are Lingít warriors from all over the region. Without the Russians knowing, nearly all the 50 great Lingít clans, as well as Haida and other allies, have met and strategized how to remove the Anóoshi from all of Lingít Tl'átgi. Nearly simultaneously the Russians will be fought by Lingít clans and allies alike, and here in Shee At'iká, the seat of Russian power in the region, a mighty gathering of allies will drive them away from Kiks.adí land. *Here are the men of honor.*

The great Kiks.adí warrior K'alyáan emerges quietly from the woods to swiftly kill the blacksmith. None of the Anóoshi know what's coming.

With a great cry, the Lingít begin their attack. It is fierce and thorough. With their

fort burning to the ground, the Russian forces are overwhelmed and those who aren't killed flee from Shee At'iká. The Lingít have decisively won this first great battle against the Russians.

Scene 3: They'll Be Back

The allies – Lingít clans and Haida – feast and celebrate their victory with gratitude and relief. Tíx', the translator, brings them news. The coordinated attack was a success across the region, the Russians have all fled to Kodiak where the Russian leader Baranov is. But a great Íxt' – a healer – approaches the celebration with *a strong vision and a warning*. The Anóoshi will be back. They can't know when, but Baranov's anger and Russian greed will bring them back for more land, more furs, more violence.

The vision is taken seriously, and the people of Sheet'ká Kwáan ask for their help. While the allyship remains intact, those *far from our home* must return to their own communities to prepare their own clan.

Scene 4: Fort Building – 1802-1804

The Lingít of Shee At'iká are on their own to defend their land. Ín, a young warrior, has an idea for a way to use young spruce saplings to build a fort to protect them. Using knowledge of forts the Lingít had long used, and ideas drawn from this specific land they knew so well, the people begin to be more inspired on how preparation can be their best defense – *before they arrive, we will defeat them*. Néil', a young weaver, has an idea to use seaweed to fortify the saplings against canon fire. Then Axáa thinks of how the new fort can be positioned to make best use of the land in their defense. Soon all the people of the village are working together on ideas, on construction, on preparing for whenever the Russians might come back.

Tíx' watches the preparations with pride for her people. The fort grows to surround the villagers – *the Lingít people are stronger together*. She teaches her son Ganyal'óot' that each individual must work and be disciplined so the whole clan can be stronger – *one person is like the root of the spruce tree, and if the root is lost, the tree falls*.

With pride, Tíx' sends Ganyal'óot' to K'alyáan, who is training a new generation of warrior to join the fight and defend what is most important. All will stand together in their new fort, Shís'gi Noow, and defend the people.

Scene 5: Russian Return – September 1804

After over two years, the time foretold by the Íxt' is finally here. Scouts run in to the village and tell the leaders – Xaldleit, Kayaaní, Haadaadóoshi, and Átk'aheen – that a Russian ship has been spotted. *Hurry, Lingít men! Our enemies are coming this way!*

As Elders, children, and injured are brought into the Lingít fort, and supplies gathered and dispersed, the scouts come back – the Anóoshi bring a war ship! They are here to fight. *Hurry, Lingít women! The war we have prepared for is coming this way!*

As fast as they can the Lingít Shee At'iká make final preparations for what they know will be coming. The scouts bring more details – the Anóoshi bring 500 Sugpiaq hunters with them to fight their battle for them. The Lingít leaders make final strategies on how to combat this. But they are running out of time – the Russians and Sugpiaq are nearer still. *Hurry yourselves, Lingít men! We can almost see the eyes of our enemy.*

There is still not time for all that needs to be done. The Russians have come with multiple ships, and hundreds of Sugpiaq slaves to try and steal the land. *Hurry yourselves, Lingít women! Our enemy comes to take our children!*

As Ganyal'óot', son of Tíx', prepares for the battle ahead, Tíx' is proud of who he has become. Ganyal'óot' is worked up and ready for a fight, but Tíx' urges him to settle his heart, and remember his training. *My precious son, now is the time for discipline.*

The Russians are here. *Whoever is ready, the time has come.*

Scene 6: Negotiations

The first strategy of the Lingít battle to defend Sheet'ká Kwáan against the invaders is to stall for still more time. After over two years, there is still much to be done to make the strongest defense possible, and so the Lingít leaders enter into negotiations to give the warriors and villagers more time. Tíx' translates for the Anóoshi, who make “friendly” appeals to demand Kiks.ádi land back. They say the whole region belongs to them, and offer false promises. *Come now friends, nobody has to die here today.* The Lingít are not taken in by the Russian offers – *Does a friend steal land? Does a friend harass and kill women?*

But the warriors need more time, so the leaders continue “negotiating.” The Anóoshi offer goods. The Lingít leaders pretend to consider them, but are continually insulted by the Russian lies of peace. *We don't wish for death, but you must tell us how you will do better.*

After numerous requests for more time, finally, the warriors are ready. The Lingít leaders are done with Anóoshi demands. *You refuse to do better. You refuse peace.*

We take up our weapons.

Scene 7: Disaster

While the negotiations drag on for days, three young warriors have grown impatient with talking, and just want to fight. Kadidúk realizes if they can bring back the hidden stores of ammunition the Lingít are hiding for battle, they could defeat the

Russians more quickly. Tláakw excitedly agrees and urge Ganyal'óot' to join them on their mission to get the gun powder and ammunition. But Ganyal'óot' remembers his mother's caution – a calm heart and discipline will win the day. His friends leave him to paddle to the hidden ammunition, and he just can't leave them to do it alone. He joins them for this great adventure.

After the three have loaded the canoe, they realize maybe it was too much for the canoe, but they need to make it back to the fort before daylight. Onward they paddle, through waters that make their heavy canoe almost tip.

Suddenly – a shot rings out. The Russians have spotted them in the dark water, and are shooting at them. The three young warriors desperately paddle to escape the shots in the dark, but Tláakw is hit, and falls to the water. Ganyal'óot' and Kadidúk realize too late that their canoe is a literal bomb and the Anóoshi are aiming right at it. Before they can escape, a shot hits the target, and the canoe explodes. All the ammunition, and the three young warriors, are lost.

Scene 8: Women Know

Tíx' looks to the water where her son was lost. The enormity of her grief is too much to bear. *Our bodies give life to this land. The land takes back the life we give. Women know this pain.*

Aunties, sisters, grandmothers join her. They lift her up in her grief, and their own. *We build and grow and feed the clan. Strangers take and hurt what we nurture. Women know this anger.*

The Lingít women turn their grief from sorrow to anger. From anger to determination. *Even in triumph our son's blood will spill. To save our sons your blood will spill. Women know this battle.*

The women have turned their song of mourning into a battle hymn. They urge the warriors forward.

Running toward death, our pain becomes your end.

Women know.

END OF ACT 1 – INTERMISSION

Scene 9: The Big Battle – October 1, 1804

You will see our justice, Russian men. You will feel our vengeance, Russian men.

With fearless Lingít women drumming them into battle, the warriors, led by K'alyáan, head off an assault by the Russians and Sugpiaq. It is a ferocious and one-sided beach battle in which the Lingít easily outmatch the enemy coming at them.

Most of the Sugpiaq flee. This was never their fight.

Dagger, gun, club, hammer. Spear, bow, arrow, head-club.

Canon bombardment followed by Russian attack is fought ferociously by the Lingít warriors. For days they hold off against Anóoshi onslaught, and the Russians are unable to gain an inch of ground against the Lingít.

When the Russians cannot outmatch the Lingít on the beach, a sudden shot from the trees rings out. A Sugpiaq sharpshooter starts to pick off Lingít warriors from a distance.

Death comes after us from the trees.

After a quick strategy by K'alyáan and other leaders, the sharpshooter is distracted by an approach of warriors from the front while “retreating” warriors surprise him from behind. He is taken. The Lingít leaders demand to know why he fights for the Russians against them. Through Tíx’ translating his words, he says if he doesn’t fight against the Lingít the Anóoshi will kill his family.

The Lingít are not moved. Tíx’ tells him - *They will kill your family anyways.*

The sharpshooter is put to death.

Scene 10: Decisions

Discipline won the battles. The people prepared and they won.

The Russians have far more casualties than the Lingít - but cost of this battle is heavy. The Lingít have no ammunition left, and they don’t know when – or if – allies can make it to them. The only smart strategy is to wait out the Russians. But can they last? The leaders do not want to sacrifice everyone living on this gamble.

Ín is outraged at this. Better to fight to the last man to than cede any ground. *No cost is too high for our land!* Although the leaders try and speak reason to him, his passionate call for justice and vengeance gains more and more agreement from the villagers. *Fight until we are no more!*

The leaders and the warriors debate – *Listen to reason! Listen to vengeance!*

Tíx’ speaks, not as translator, but for herself. *Listen to me.*

She reminds the younger warriors of the death of her brave son because of action taken too quickly. She reminds them of the lives already lost. The young want glory and to fight for pride, the old know the reason for the fight is to save the people.

Listen to one whose heart was broken by a young man’s fight. Listen to those who have earned their wisdom.

The warrior's hearts are calmed by her words. They agree with the leader's plan to stall the Russians, and retreat to safety. The Lingít will listen to wisdom and experience, and save the people.

Scene 11: What the Russians See

More Russians have died than Lingít. These are not good terms for peace... Give us time so we can tell our people what you charge for peace.

The Russians meet with the Lingít leaders to negotiate terms of peace. They demand surrender. The Lingít leaders stall for time as the Elders, the injured, the children begin their secret march. The Lingít leaders tell the Anóoshi they will consider their terms. The Russians are impatient, but agree to wait a few more days.

When they meet again, the Russians do not notice some of the leaders are missing. Through Tíx' the Russians once again demand all the Lingít surrender to them, and to stop insulting them by listening to mere women. *You let your women rule you?*

The Lingít are amused. *We listened to our women and defeated you.*

The Lingít leaders remind them more Russians than Lingít have died. But we will consider your terms... just wait. With frustration the Anóoshi agree to wait.

Days later the Russians begin to suspect the Lingít are stalling – but they don't know why. They continue to demand surrender, and the few Lingít leaders who meet with them say we have almost agreed. Just a little more time.

The Anóoshi put up the flag to signal a meeting time, but the Lingít do not appear. Afraid to approach the fort where so many Russians have been defeated, they wait. And wait. Ravens begin to appear all over the fort. Suspicions mount amongst the Anóoshi. Finally, the Russians decide to enter the fort – it is empty.

Scene 12: Retreating Forward – 1804-Tomorrow

In the mountains, the people are engaged in a strategic retreat. It begins as a march of determination and survival.

Hurry yourselves, Lingít men! Hurry yourselves, Lingít women!

The Russians are angered at learning the Lingít who defeated them escaped Russian punishment.

Our people remain strong

As William Seward illegally buys Alaska from the Russians, the marchers feel the added weight of the future to come. The Lingít decide not to wage war on the United States, but to seek recognition of the ownership of their lands in U.S. courts.

Do not rest in this victory

Gold mining brought Americans to Lingít Tl'átgi, and the marchers feel the punishment of colonial greed once more.

You use tools as weapons against our land and our people

Following American colonization, entire generations of children were stolen from villages and forced to living in boarding schools away from home. The marchers stumble with the grief of this enormous loss.

Women know this anger too much

William Paul, John Borbridge, Richard Stitt, so many Lingít warriors who learned to fight with new tools bring strength to our marchers of the past.

The Lingít people are much stronger together

Elizabeth Peratrovich gave voice to Lingít justice on this stolen land. The marchers are not just marching – they remember they are warriors still.

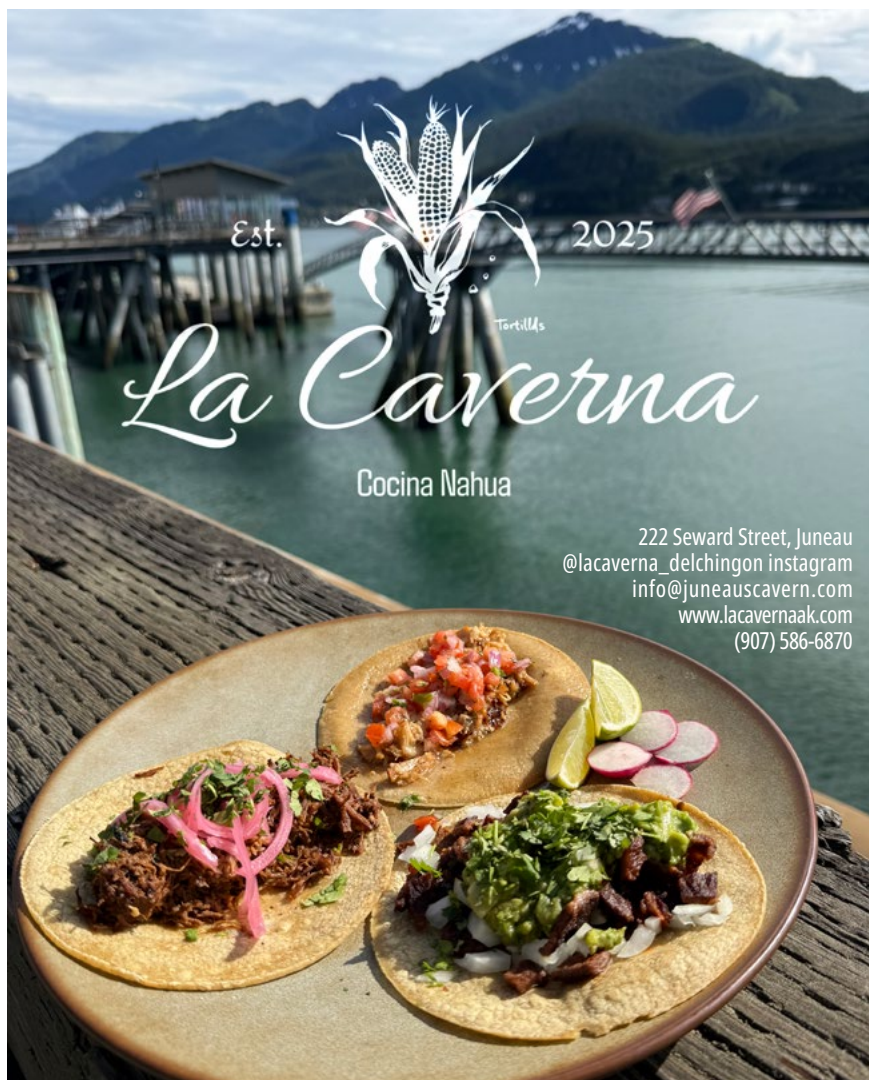
You will feel our justice

Our carvers, our weavers, our singers and dancers, our language warriors, our teachers - so many past and present artist warriors ensure we remember our beautiful and strong culture every day. Our Lingít marchers sense our strength has never left this land. And it never will.

Our way of life was born through this land

This box of wisdom is open for all who honor the past, and march toward the future with all our ancestors beside them.

*The writer has made a decision in the script to refer to the Indigenous hunters brought by the Russians from Kodiak as Sugpiaq in recognition of the name they had for themselves before Russians came to their land. The people of what is now known as Kodiak Island have also historically called themselves/been called Alutiiq and Aleut in post-colonization eras, including today. During the 1802 and 1804 battles, there may also have been Unungan hunters from what is now known as the Aleutian Chain involved, as most Russian accounts do not distinguish between Unungan and Sugpiaq people, but used the term Aleut/Aleuty for both. We wish to respect that these terms belong to those who hold the identities themselves, and chose a single term, working with Sugpiat from the region, to use in the opera that aligned with the era the events took place.



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ABOUT PERSEVERANCE THEATRE

Perseverance Theatre’s mission is to produce professional theatre by and for Alaskans while providing educational opportunities that nurture and serve our communities.

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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Leslie Ishii (Artistic Director) a Yonsei, fourth generation Japanese American, debuted as an actor in Northwest Asian American Theater's Breaking The Silence that raised legal defense funds for, WWII US Concentration Camp Resister, Gordon Hirabayashi and his Supreme Court Case. This standing room-only event featured the first play to publicly share the history and stories of Japanese American Concentration Camp survivors, resisters, and their descendants. Since then, Leslie has felt called to support storytelling that is the healing justice of Black/Indigenous/ People of Color (BIPOC) artists and the collective liberation of all.

As a director, community builder, and activist, Leslie is grateful to have worked with legacy BIPOC theatres; El Teatro Campesino, East West Players, Penumbra Theatre, Theatre Mu, and Native Voices. These artistic opportunities have informed her advocating in every initiative, space and creative process with which she engages and curates.

(Service) Consortium of Asian American Theaters & Artists; National New Play Network; Juneau Arts and Humanities Council, E/D/I/A Committee; Anchorage Arts Alliance; Professional Non-Profit Theater Coalition; National Theatre Conference Member; artEquity; Tsuru For Solidarity.

(Awards) Actors Equity Foundation Paul Robeson Award, 2025; SDCF Zelda Fichandler Director Award, 2024; United States Artist Fellowship, 2023; SDC Zelda Fichandler Director Award Finalist 2022; Teachers Making A Difference; New England Foundation for the Arts, Capacity Building Grant; Doris Duke Foundation National Theatre Grant; James P. Shannon Leadership Institute; Los Angeles Women's Theatre Festival Integrity Award; SDC 2016, 2017 National Standout Recognition for championing equity/inclusion.

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Leslie Ishii

Erin Tripp & Boston Christopher

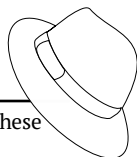
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ORCHESTRATOR & SOUND DESIGNER: RORY STITT
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X'UNEI LANCE TWITCHELL
SEPTEMBER 11 - 20, 2026
JDHS YADAA AT KALÉ AUDITORIUM

GASLIGHT

BY STEVEN DIETZ - BASED ON THE ORIGINAL PLAY
BY PATRICK HAMILTON - DIRECTED BY MOLLY SMITH
FEBRUARY 27 - MARCH 14, 2027
PERSEVERANCE THEATRE MAINSTAGE

SCAN FOR
TICKETS:



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Producers \$25,000+

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Leslie & Wes's Angels
Susan Oshida
Judy Rasmuson

Directors \$5,000+

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Robert & Chris Urata

Playwrights \$1,000+

Jesse Alleva
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Designers \$500+

Kristine Benson
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Jane Ginter
Hugh & Shari Grant
Kathleen Harper
Kriss Hart
Jeffrey Herrmann & Sara Waisanen
Bev Ingram in Loving Memory of Steve Wolf
Tina Kobayashi & Richard Monkman
Tom & Sue Koester
Eric A. Kueffner
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Anthony & Amanda Mallott
Robin Merritt
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Sometimes we make mistakes. If your name is missing, misspelled, or misplaced, please let us know. Contact Josh Lowman
joshua@ptalaska.org

Ensemble \$250+

Amanda Arra
Carolyn Brown in Memory of Dr. George W.
Brown
Eric Caldwell
Megan Carlson
Norman Cohen
Ruth & George Danner
Bruce & Sharon Denton
Aurora Ford
Keith Giles
Jane Ginter & Bob Coghill
Bruce & Judy Hutchison
Bronze Ickes & Martin Phelan
Emily Kane
Kevin Keith
Chris Kennedy & Lynne Gallant
Christopher Kennedy
William C. Leighty
Jan & Keith Levy
Sarah Lewis
Stephen McKeever
Marcia & Craig Mckenzie
Travis Miller
Karen Olanna
Lucy Peckham
James Powell & April Hoffman
Sharon Pusich Gill & Kenneth John Gill
Virginia Ragle
Dennis Redmond
Marianne Robinson
Jeff & Susan Sloss
Sally Smith
Sarah Smith
Michael & MJ Stark Grande
Theresa Tavel
Salissa & Jeffrey Thole
Jan & Jeri Van Den Top
Monika Walker
Peggy & Alex Wertheimer

Musicians Up to \$249

Deanne Adams & Tony Sisto
Kami Aikens
Dick & Rosemarie Alexander-Isett
Carole Anderson
Jayne Andreen
Anonymous
William Arnold
Indra Arriaga

Kat Bachman
Mary Banaszak
Milt Barker
Vicki Basset
Julie Bates
Nels Becker
Julia Bedell
Steven R. Behnke & Larri Irene Spengler
Scott Bell
Isaac Benson
Scott Billingsley
Devry Birdsell
Emily Blahous
Colby Bleicher & Jackson McKinney
Joyanne Bloom
Grace Bolling
Elissa Borges
Mary Borthwick
Bruce & Lupita Botelho
Jeffery Brady
Betsy Brennenman & Reed Stoops
David Bridgman-Packer
Rebekah Briscoe
Cora Brunette
Marsha Buck
Greg Burger & Mary DeSmet
Jean Butler
Shawna Calt
Dan Cannon
Janet Capito
Michael & Maggie Carey
Emmanuel Castro
Tresvant Causey
Judith Cavanaugh
Duane & Ed Christian
Sandra Christopherson
Christopher Clark
Bruce Conant
Tom Cosgrove
Carolyn & Bob Covington
Margaret Cowan
Susan Cox & Tom Nave
Cristian Crabtree
Harold Curran
Linda Dalton
Bailey Davenport
Ms. Shirley Dean
Nicholas Dehart
Naomi Demmert
Karen & Paul Dillon

Kelly Dincau	Jenny & Sean Huntley
Sheryl Douglas	Ric Iannolino
Cynthia Drinkwater	Cheryl Ikemiya
Laurie Dworian	Judith Ireton
Ms. Ginny Eckert	Sarah Isto
Cecile Elliott	Bonnie Jack
Susan Elliott	Jill Jaeckel in Honor of Justic Humphrey
Kira Enari	Kathleen Jensen
Mrs. Laurel Epps	Sue Johnson
Susan Erben	Martha Jokela
Anita Evans	Nancy Jones
Helena Fagan	Carmen Katasse
Peg Faithful	Alison Kelley
Robin Fast	John Kelly
Susan Feder	Terry Kelly
Anthony Fields	Kenney Kesteron
Jeanne Fischer	Judy Kidd
Lisa L Fisher	Doris Kirchhofer
Laura Forbes	John Kirk
James Foster	Thomas Kloc
Gary S. Fournier & Kathleen D. Rhea	Donna Knight-Staton
Courtney Franklin	Karla Kolash & Harold Curran
Chelsea Gagnon	Susie Kollar
Janette Gagnon	Lisa Kramer
Sharon Gaipman in Memoriam for Peter Freer	Teresa Kriletich Bruce
Michael Galginaitis	Kim Kruse
Susan Georgette	Martina Kurzer
Robert F. Gerlach	Lynda Ladd
Joan & Steve Gilbertson	Anne Landrum
Myra Gilliam	Tom Lane & Sondra Stanway
Bill Glude	Joe & Ginny Lawton
William & Katherine Goodell	Karen & Louis Levasseur
Carolyn Gould	COL (Ret.) Audrey Lewis
David Charles Goyette	Olivia Lihou
Madeleine Grant	Jane Lindsey
Anjuli Grantham	Suzanne Little
Melissa Griffiths	Josh Lowman
Jenna Guenther	Linda Lucky
David & Maggie Hall	Judith Mack
Susan Hargis	Reid Magdanz
Ken Harper	Toni Mallott
Patricia Harris	Deborah Marshall
Susan Haymes & MK Macnaughton	Richard & Eve Martinko in Honor of Irene
Beverly C Haywood	Martinko
Chris Heidemann	Marie Matsuno Nash
Marilyn Heiman	Miki Mckay
Ryan Hicks	Gerianne Mcleod
Brenda Holdener	Sean McPhilamy
Frank Homan	Luann McVey
William Todd Hunt & Kristen Mabry	Malcolm & Elaine Menzies

Mr. Joshua Midgett
Pj Monroe
Franz Mueter
Thomas Nave
Bonita Nelson
James Nelson
Constance Nicolls
Bonnie Noble
Margaret O'Neal
Mary Ann O'Rourke
Ashe Olson
Supanika Ordonez
James Peralta
Adele Person
Mike Peterson
Barbara Potter
Cynthia Pring-Ham
Maggie Rabb
Linda Rabideau
Kenneth Ramos
Pat Redmond
Deb Reifenstein
Victoria Rexford
Amy Rhyneer
Brita Rice
Leslie Ridle
Brian Riker
Katy Ritter
Monica Rivas
Birgitt Robar
Margaret Robinson
Martha Robinson
Emma Rockell
Erin Roorda
Beth Rose
Natalee Rothaus
Celia Rozen
Phyllis Rude
Sally & Frank Rue
Millie Ryan
Kyle Savikko
Nycki Saxton
Demian Schane & Emily Ferry
Mary Pat Schilly
Hannah Schlosstein
Caroline Schultz
Carol Shearer
Barbara Sheinberg
Gina Shirey & Mateo Britez
Paul Skan

Maria Skuratovskaya
Bridget Smith & Jim Asper
Michelle Snyder
Natalie Snyder
Mary Lou Spartz
John Staub & Stephanie Hoag
Richard A. Steele
Josephine Stiles
Jas Stokes
Trevor Storrs
Donna Strait
Kathleen Strasbaugh
Ariel Svetlik
Saralyn Tabachnick
Alice Taff
Brenda Taylor
David & DJ Thomson
Amy Thorne
Kelly & Mary Tonsmeire
Kevin Tripp
Eileen Tull
Asia Ver
Jamee Wallis
Dawn Walsh
Tristan Walsh
Betsy Ward
Charles & Anne Ward
Tom & Sharon Warren in Memory of Robert D.
Fleek
Christie Watson
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Jetta Whittaker & Rob Steedle
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Jackie Yamada

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**Use your ticket
for 10% off
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Look over our new wine list, enjoy a cold beverage from our full-service bar (10 beers on tap), while you enjoy the fabulous view from the top floor of the former Mike's Place.

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