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PRESENTS PERSEVERANCE THEATRE'S PRODUCTION OF:

**THE TRAGEDY OF**

**OTHELLO**



PERSEVERANCE THEATRE  
— Alaskan Regional Theatre —

**SEPT 11 - OCT 4**

WRITTEN BY

**WILLIAM SHAKESPEARE**

DIRECTED BY **TOM ROBENOLT**

JUNEAU EMPIRE

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## FROM THE ARTISTIC DIRECTOR

It's nearly autumn, which means a new season at Perseverance Theatre. Welcome!

In Juneau, it's our thirty-seventh, and in Anchorage, it is our fifth year offering subscription seasons. As Perseverance looks forward to the 40th anniversary season we can see how far the theatre has come, thanks to you who keep the seats full, purchase subscriptions, and make donations.

Last season, Perseverance offered the theatre and theatre lovers throughout the state much to celebrate. Perseverance Theatre achieved a goal of 24,000 audience members statewide, and met the theatre's million-dollar Fourth Decade Challenge on time. You, our subscribers, donors, and audience members, are the reason we are able to grow as we have. Thank you!

This year, we have exciting new challenges and opportunities. Perseverance is producing six plays on the mainstage, including *Othello*, and five of them will play in both Juneau and Anchorage. The theatre is continuing its process of investing more in Alaskan actors and artists: We now have two actors-in-residence and a full-time production stage manager on our staff. One of the other changes we are happy to announce is a shift in our arrangement with Actor's Equity Association. This year, Perseverance begins a trial transition to the "Small Professional Theatre" agreement with Actor's Equity, which allows the theatre to issue union contracts more easily and give Alaskan actors a way into union membership via their work with Perseverance Theatre.

Of course, we are just as excited about the work we are presenting as we are about the process of creating it. This season is full of drama, literature, comedy, and delight with *Othello*; *Sweeney Todd*; *Our Voices Will be Heard*; *In the Next Room, or the vibrator play*; and *Annapurna*. We are also in different stages of development of some groundbreaking new works. You may have had the opportunity to attend readings of *Into the Wild*, or *House of Dreams* this summer. We have more new Alaskan plays in the pipeline than ever. Subscribing is the best way to know what's happening first and have the opportunity to see more amazing theatre by and for Alaskans.

Enjoy *Othello*, and see you in the lobby!



Art Rotch  
Executive Artistic Director

*"...we are just as excited about the work we are presenting as we are about the process of creating it."*



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The Juneau Empire presents  
Perseverance Theatre's production of

THE TRAGEDY OF



Written by  
**William Shakespeare**

Directed by  
**Tom Robenolt**

with **Jamil Mangan, Kat Wodtke, & Brandon Demery**

Scenic Designer **Akiko Nishijima Rotch**

Lighting Designer **Raquel Davis**

Costume Designer **Christopher Metzger**

Composer/Sound Designer **Lucy Peckham**

Fight Choreographer/Captain **Frank Delaney**

Stage Manager **Amanda Filori**

Props Master/ Production Manager

**Kathleen Harper**

Technical Director

**Earnest Eckerson**

Scenic Artist

**Akiko Nishijima Rotch**

Development Director

**Maggie Rabb**

Master Electrician

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## CAST

Jamil A. C. Mangan*	Othello
Brandon Demery*	Iago
Kat Wodtke	Desdemona
Danielle Rabinovitch	Emilia/Messenger of the Duke
Levi Rion Ben-Israel*	Michael Cassio
James Sullivan	Roderigo
Hadassah R. Nelson	Bianca/Senator
Frank Delaney	Brabantio/Gratiano
Eric Vang	Duke of Venice/Montano
Bryan Crowder	Lodovico/Soldier 1
Chris Talley	Soldier 2
Marley Horner	Soldier 3

\*Members of Actors Equity Association, the Union of Professional Actors and Stage Managers



## ADDITIONAL PRODUCTION STAFF

Kordel Thompson	Assistant Technical Director
Susan Oshida	Costume Shop Assistant
Yngvil vatn Guttu	Harmonic Flute
Bill Neumeister	Drums
Beth Leibowitz	Clarinet
Cherri Bell	Doumbek
Steve Winker	Djembe
Bennett Hilsen & Mike Sakarias	Recording Engineers
Elizabeth Buchanan	Run Crew
Sarah Everett	Run Crew
James Hoagland	Wig Designer

## SETTING

Late sixteenth century, during the wars between Venice and Turkey.

Act 1 - Venice

Act 2- Island of Cypress

## PROFILES

**Jamil A. C. Mangan** (Othello) is pleased to return to Perseverance Theatre, last seen as Asagai in *A Raisin in the Sun*. Other credits include *North Of The Boulevard* (CATF), *Master Harold and the boys* (Luna Stage), *The Mountaintop* (Theaterworks Hartford), *Merry Wives of Windsor* (Orlando Shakespeare Company), *RUINED* (Philadelphia Theatre Company) *Lost Boy Found In Whole Foods* (Premiere Stages / Playwrights Theatre), Audelco Award for Best Supporting Actor in *What Would Jesus Do?* (Billie Holiday Theatre), *August Wilson's Woman* (Audelco Award for 'Outstanding Ensemble'), *Romeo & Juliet* (Connecticut Free Shakespeare), *Martin Luther King Jr. in My Soul Is A Witness* (National Tour), *The Greeks* (Manhattan Ensemble Theatre), *My Lord What A Morning* (Arden Theatre), *Boy Willie in Piano Lesson* (Arts Bank), *Camp Logan* (Kimble Theatre), *The Engagement* (Wings Theatre), *To Kill A Mockingbird* (Orlando Shakes). Mangan has been feature on film and television such as *THE FOLLOWING*, *The Dave Chappelle Show*, *The Discovery Channel*, *A DANGEROUS PLACE*, *HEAD TRAUMA*, *THE GROUND ON WHICH I STAND: AUGUST WILSON*.

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## PROFILES

**Brandon Demery** (Iago) is a director, actor, and teacher of theatre. Most recently Brandon directed *Boeing Boeing* for Perseverance Theatre and the opera *Bennu*, composed by Rory Merritt Stitt, for Opera To Go. Notable productions in Juneau include *Noises Off*, *The Who's Tommy*, *Equus*, *Much Ado About Nothing*, *Wittenberg*, *Boom!* and *God of Carnage*. He has worked at The Long Wharf Theater, The Kennedy Center, The Philadelphia Theater Company, Hartford Stage, The Shakespeare Theater, and in NYC at Red Bull Theater, Manhattan Ensemble Theater, and The Variety Arts Theater. He received a Barrymore nomination for Outstanding Lead Actor in a Play, in Jeffrey Hatcher's *Compleat Female Stage Beauty* directed by Walter Bobbie. He has also directed *Leading Ladies*, *Circle Mirror Transformation*, *A Question of Mercy*, and the Young Company's *The General Dilemma*, which he also wrote, for Perseverance Theatre. He is a graduate of The Juilliard School.

**Kat Wodtke** (Desdemona) is honored to be making her Perseverance Theatre debut in the company of so many wonderful artists. Kat hails from Wisconsin but is no stranger to Alaska. She has performed with Fairbanks Shakespeare Theatre in *As You Like It* and *Othello*, as well as FST's Alaska school tours of *Twelfth Night* and *A Midsummer Night's Dream* (directed by Tom Robenolt and presented in English, Gwich'in, Tlingit, and Yupik). Kat has taught theatre in Fairbanks and led free drama workshops for students across Alaska. An aspiring Renaissance woman, Kat works as an actor, educator, stagehand, musician, and naturalist in her hometown of Milwaukee.

**Danielle Rabinovitch** (Emilia/Senator) is thrilled to return to Perseverance Theatre, last seen as the Ghost of Christmas Past in *A Christmas Carol*. Selected recent credits include: Arlitia Jones' *Come to Me*, *Leopards*, (Cyrano's Theatre Company); *A Gulag Mouse* (TossPot Productions); Catherine in *Pippin*, the Baker's Wife in *Into the Woods*, Maureen in *RENT* (Theatre Artists United); *Macbeth*, *La Boheme* (Anchorage Opera); Van's Sister in *Dog Sees God: Confessions of a Teenage Blockhead* (Out North Contemporary Art House); Lina Lamont in *Singin' in the Rain* (UAA); Paper Bag Princess, and Audrey II in *Little Shop of Horrors* (UHM). Film/TV credits include: *Witewold*, *Standards of Karen*, *Truth or Homecoming*, and ABC's *LOST*. She also directed Arlene Hutton's *Last Train to Nibroc*, and has performed in concert with the Anchorage Symphony in *One Vision; the Music of Queen*, *Step! Afrika*, and *Champagne Pops*.

**Levi Rion Ben-Israel** (Michael Cassio) is honored to be a member of this fantastic cast and crew. Other Shakespeare work includes, *A Midsummer's Night's Dream*, *Macbeth*, *Taming of the Shrew*, *Much Ado About Nothing*, *Henry V*, *Pericles*, *Antony and Cleopatra*, *Love's Labour's Lost*, *Henry IV - Part I*, *Romeo and Juliet*, *As You Like It*, *The Two Gentlemen of Verona*. He holds an MFA in Acting from Brandeis University. Levi is a proud member of Actors' Equity. He would like to thank Tom Robenolt for bringing him here. Also, Bruce Rogers, whose legacy endlessly inspires. He dedicates his performance to his beautiful, supportive wife Karen and his little fire, Aidan. Thank you!

**James Sullivan** (Roderigo) See Building A Company, pg 23.

**Hadassah R. Nelson** (Bianca/Senator) was last seen as King Henry V in Theatre in the Rough's (T.R.) production of *The Life of King Henry V*. Other Juneau theatre credits include *The Winter's Tale* (T.R.), *The Rivals* (T.R.), *Equivocation* (T.R.), and *Boundary* (Perseverance Second Stage). This is her first time on Perseverance Theatre's main stage and she is thrilled to be a part of this production. She would like to thank Tom, her friends, Loren for being on book... again, TKA, U.A.F., S.D.A., F.S.T., P.T., T.R., Aaron, Katie, and her most wonderful family.

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## PROFILES

**Frank Delaney** (Brabanzio/Graziano/Fight Choreography/Captain) is excited to be making his Perseverance debut. Originally from Anchorage, Frank has been working throughout the Midwest for the last several years. Most recently he toured with the Cincinnati Shakespeare Co. He received his B.A. in theatre from UAA, and earned an MFA in Acting from Western Illinois University. Favorite roles he's played include Oberon in *A Midsummer Nights Dream*, MacDuff in *Macbeth*, Mr. Lockhart in *The Seafarer*, and Aunt Carol in *Little Women*. He would like to thank his friends and family for their incredible support.

**Eric Vang** (Duke of Venice/Montano) This is Eric's fifth stage appearance with Perseverance Theatre. He previously appeared in *Treasure Island*, *A Christmas Carol* and *Oklahoma!*. Eric feels privileged to be involved with the fantastic Perseverance community and to live in a town that makes it all possible.

**Bryan Crowder** (Lodovico/Soldier 1) is currently attending the University of Alaska Southeast, where he is studying theatre and english. He is the founder of the UAS Drama Club, S.C.R.I.P.T. (Students for the Creation, Reading, Interpretation and Production of Theatre), where he and other students from UAS produce contemporary plays for the students of the university and the community at large. Bryan has appeared in a number of shows at the University, as well as being in Perseverance Theatre's production of *Of Mice and Men* and *Seven Homeless Mammoths Wander New England*. He would like to thank his friends, family and Perseverance for all of their support.

**Chris Talley** (Soldier 2) last appeared on the Perseverance stage as Travis in *A Raisin in the Sun*. He is a senior at Juneau Douglas High School, and is looking forward to his graduation and having more time to explore performance opportunities. He hopes you enjoy the show.

**Marley Horner** (Soldier 3) has been both on and behind the stage his entire life in Alaska, between Haines, Sitka, Fairbanks and now Juneau. Having just finished his BA in theatre at UAF, he is excited to be part of the Perseverance team as this year's technical intern, as well as getting the chance to keep performing. His most recent productions have been as Amir in *The Ash Girl*, and his thesis role as Inspector Goole in *An Inspector Calls*. When he's not acting, building sets or designing sound, you'd find him brewing beer, rafting rivers, or trying to find a way to do all of it at the same time.

**Tom Robenolt** (Director) is the Marketing and Box Office Manager at Perseverance Theatre in Juneau. Tom has directed and acted for Perseverance Theatre, Fairbanks Shakespeare Theatre and The Shakespeare Theatre of New Jersey among other companies since 2000. He'd like to thank Perseverance for the opportunity to direct Shakespeare on the Mainstage.

**Akiko Nishijima Rotch** (Set Designer) Set Designs: *Top Girls* and *Tartuffe* directed by Chris Petit. *Floyd Collins* directed by Michael Walling. (Harper Joy Theatre) *The Mountaintop* directed by Lydia Fort, *Cat on a Hot Tin Roof* directed by Robert Barry Fleming, *A Christmas Carol* directed by Ryan Conarro. *Blue Bear* directed by Leon Ingulsrud, *Battles of Fire and Water* directed by Laurie McCants (Perseverance Theatre). Assistant set designer of David Gallo Broadway *Memphis*. MFA in Set Design from Tisch, NYU. MA in Architecture & Interior Lighting Design from Parsons. [www.akikonr.squarespace.com](http://www.akikonr.squarespace.com)

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# PROFILES

**Christopher Metzger** (Costume Designer) is a Brooklyn based designer working in theatre, dance, and opera. Recent design credits: *Schooled* (dir. James Kautz, Fringe), *Three Sisters* (dir. Mark Wing-Davey, NYU), *Over There* (dir. Christopher Murrh, HERE). In his third season with CLD & Company woks include: *Ru* (featured in the September 2014 issue of *Dance Teacher Magazine*), *Treize en Jeu*, *Herra's Wrath* (commissioned for Intermezzo Dance Company), and *Nadéje*. As an assistant, Christopher has worked with Susan Hilferty, Moria Clinton, The Glimmerglass Opera Festival, The Public Theatre, Williamstown Theatre Festival, The Juilliard School, and Oregon Shakespeare Festival. MFA, NYU. [www.christophermetzgerdesign.com](http://www.christophermetzgerdesign.com)

**Raquel Davis** (Lighting Designer) is thrilled to return to Perseverance Theatre where she last designed for *Boom!* Regional designs include *Steel Magnolias*, *Merry Wives*, *The Foreigner* and *Noises Off* (Idaho Shakespeare Festival); *The Vinegar Works* (Trey McIntyre Project); and *Fata Morgana*, *Narwhal!*, *The Uncanny Valley*, *RED*, *The Nighttime Survival Guide*, *Graphic Depictions*, *Tigers Be Still*, *Groesome Playground Injuries*, *A Permanent Image*, *Re-refraction*, *Norway* and *Namaste Man!* (Boise Contemporary Theater). Raquel is the resident lighting designer for the National Playwrights Conference at the O'Neill Theater Center and Assistant Professor of Design for BSU's Theatre Arts Department. BA Middlebury College, MFA NYU's Tisch School of the Arts.

**Lucy Peckham** (Composer/Sound Designer) is reveling in the chance to return to Perseverance Theatre for this timely, provocative *Othello*. Recent designs for PT include *Boeing Boeing*, *Rush at Everlasting*, *Warriors*, and *Vanya and Sonia and Masha and Spike*. Recent music compositions and arrangements include *The Blue Bear*, *An Iliad*, *A Christmas Carol*, and soon, *Annapurna*. Regional theatres include Thalia's Umbrella, Seattle Shakespeare, Intiman, the Old Globe. Recent documentary work includes *Alaska's Marine Highway* airing on public television nationally. Lucy is a recipient of an L.A. Critics Circle Dramalogue Award for sound design. She is also a cellist, a live music engineer for events like the Alaska Folk Festival, and collects and creates custom sound effects. [www.both-ears.com](http://www.both-ears.com)

**Amanda Filori** (Stage Manager) was bit by the theatre bug at a young age and has been involved with every aspect of theatre for over 17 years. Her most recent theatre project was stage managing and lighting design for Juneau Lyric Opera's production of *I love You, You're Perfect, Now Change*. She has spent the last year working closely with local and traveling musicians, booking, coordinating and setting up performances around the downtown Juneau scene and producing multiple art shows. Amanda is excited to return to Perseverance, last seen as stage crew, lighting tech and stage manager for *Hedwig and the Angry Inch*, *Beyond Heritage*, and *Columbinus*.

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## LEADERSHIP

**Art Rotch** (Executive Artistic Director) has worked in Alaskan theatre since 1988, and is in his eighth season as artistic director at Perseverance Theatre. He holds a BA in history from Harvard and a MFA in theatre from NYU's Tisch School of the Arts. His home is in Juneau with his wife, Akiko Nishijima, who is theatre designer, professor and scenic artist. As Artistic Director at Perseverance, Art has commissioned half a dozen plays, and produced the premieres of *Battles of Fire and Water* (performed in Russian, English and Tlingit) and *Warriors* by Dave Hunsaker, *The Blue Bear* by Luan Schooler and Leon Ingulsrud and *Rush at Everlasting* by Arlitia Jones. A set and lighting designer, Art has designed dozens of productions for Perseverance, Anchorage Opera and many more Alaskan producers; for regional theatres, including the People's Light and Theatre Company, Sacramento Theatre Company, Aspen Opera Center; and, in New York City, Juilliard, The Manhattan School of Music. Art is a member of the National Theatre Conference ([nationaltheatreconference.org](http://nationaltheatreconference.org)), and is a graduate of the Foraker Group's Catalyst for Non Profit Excellence program. Art was selected as one of 50 arts leaders from around the world by National Arts Strategies to participate in their Chief Executive Program and completed the Foraker Group's Catalyst for Non Profit Excellence program. Thank you for supporting Alaskan theatre.

## DRAMATURGY

### Othello the Moor

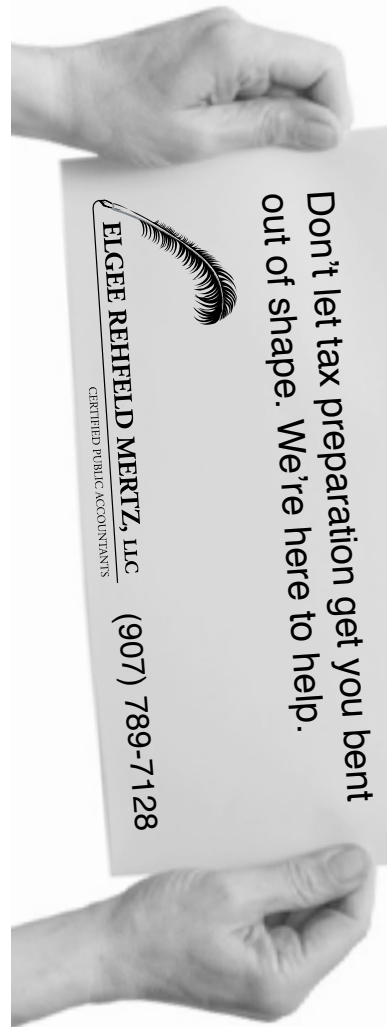
The English word "Moor" has several origins and various meanings. Over the course of history, "Moor" has been used to refer to Muslim Arabs, people from the northern coast of Africa (named the "Mauri" people by the Romans in the Classical period), people from the south of Spain, as well as any dark-skinned people (deriving from "mauros", the Greek word for "black"). In Shakespeare's time the word was used inconsistently, and often pejoratively. While today Othello usually appears onstage as a black man, the exact racial identity of "Othello the Moor" remains ambiguous. However, based on Shakespeare's use of the word when looking at his plays as a whole, it is generally regarded in the theatre that Othello is a black African, probably from the area of modern-day Morocco.

### Racism

Othello's race sets him apart from his Venetian counterparts with a single glance. Unlike class markers, or even gender markers, Othello's race is hard for the people of Venice to miss. Repeated references to Othello's dark skin (usually as an insult from Iago) reflect the Elizabethan association between the color black and the ideas of moral evil and death. In Shakespeare's time, the "Moor" was often stereotyped in plays and stories as the default villain. In *Othello*, however, Shakespeare's dark-skinned character stars as a tragic hero.

Although Othello rises through the Venetian military ranks, he remains an outsider in Venetian society. For example, his wife's father applauds Othello for his victories in defending Venice, yet is outraged when he finds out about Othello's interracial marriage with his daughter. In fact, he accuses Othello of using foreign trickery to get Desdemona to marry him. And throughout the play, there are references to Othello "besmirching" his fair-skinned wife (for example, "...an old black ram / Is tupping your white ewe," spoken by Iago to Desdemona's father, Act 1, Scene 1). Othello is accepted into the military sphere of society, but not into society as a whole – even when he is praised, it carries the idea that he did something good in spite of the color of his skin (for example, "If virtue no delighted beauty lack, / Your son-in-law is far more fair than black," spoken by the Duke of Venice to Desdemona's father, Act 1, Scene 3).

Othello internalizes this racism, and decries his own blackness and finds fault in himself, leaving him vulnerable to Iago's manipulations.



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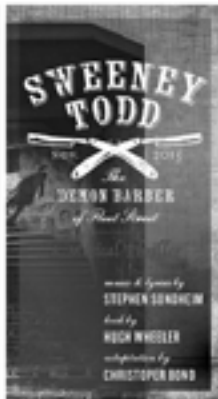
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When we pick up a copy of a Shakespeare play, we assume that we hold in our hands an original record of his writing. We don't. Present-day printings are an editor's often subjective version of the script. Around 25 percent of any Shakespeare play will have been altered, and this creates an enormous amount of confusion. The only authentic edition of Shakespeare's works is the First Folio, published by his friends and colleagues in 1623. This volume makes the case for printing and staging the plays as set in the First Folio, which preserved actor cues that helped players understand and perform their roles. The practices of modern editors are critiqued. Also included are sections on analyzing and acting the text, how a complex character can be created using the First Folio, and a director's approach to rehearsing Shakespeare with various exercises for both professional and student actors. In conclusion, all of the findings are applied to Measure for Measure.

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## DRAMATURGY CONTINUED

### Post-Traumatic Stress Disorder

Many of the characters in Othello are soldiers, who were defending Venice and its lands from the invading Turks. These men have been engaged in traumatic warfare for many years, and it is likely that they were suffering from what we know as "post-traumatic stress disorder," or PTSD.

PTSD is an anxiety disorder that develops in someone after he or she has experienced or witnessed a traumatic event. PTSD occurs frequently among war veterans , and before it was formally classified as a mental health disorder, it was colloquially known as "battle fatigue," "shell shock," or "soldier's heart."

Symptoms of PTSD can include angry outbursts, feelings of mistrust and betrayal, flashbacks to the traumatizing event, negative feelings about yourself and/or other people, inability to experience positive emotions, difficulty maintaining close relationships, and feeling detached from others and emotionally numb. These symptoms can be seen in many of Shakespeare's military characters, but are perhaps most prominent in Othello.

### Othello the Play

*Othello* was based on "Un Capitano Moro" ("A Moorish Captain"), an Italian story by Cinthio. In this story, all characters were nameless (except for Desdemona) and instead were simply called Moor, Ensign, Soldier, etc. By contrast, Shakespeare makes Othello and the other characters much more vivid. While many records of Shakespeare's productions have been lost over time, modern scholars place the first performance of *Othello* on November 1, 1604 for King James I at Whitehall Palace.

In 1833 Ira Aldridge, an African American man, became the first black actor to play Othello on stage. The show took place at the Covent Garden theatre in London, and Aldridge's performance run only lasted two nights, as having an actual black man playing Othello made the London audience uncomfortable.

Perseverance Theatre's production of *Othello* uses the First Folio edition, which is thought to be Shakespeare's revised version of the play (which had previously been published in the Quarto).The First Folio was published in 1623 (seven years after Shakespeare's death), and contains 36 of Shakespeare's plays in its 900 pages. It was prepared by John Heminges (actor and financial manager for the King's Men, Shakespeare's acting company) and Henry Condell (actor the for the King's Men). Heminges and Condell were influenced by Ben Jonson, who in 1616 printed a folio of his own plays, poems, masques, and entertainments. This was significant because it showed that Jonson sought to treat plays as important works of literature, rather than as pure popular entertainment. Before this time, it was thought that plays should be spoken and listened to, not read.

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## WHO WE ARE

Perseverance Theatre believes theatre going creates shared experiences for our communities, which fosters empathy, builds relationships, and cultivates skills at communication, and in the process better equips us all to solve problems together and create more vital and just communities.

The mission of Perseverance Theatre is to create professional theatre by and for Alaskans. Perseverance values community engagement, cross-cultural 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.

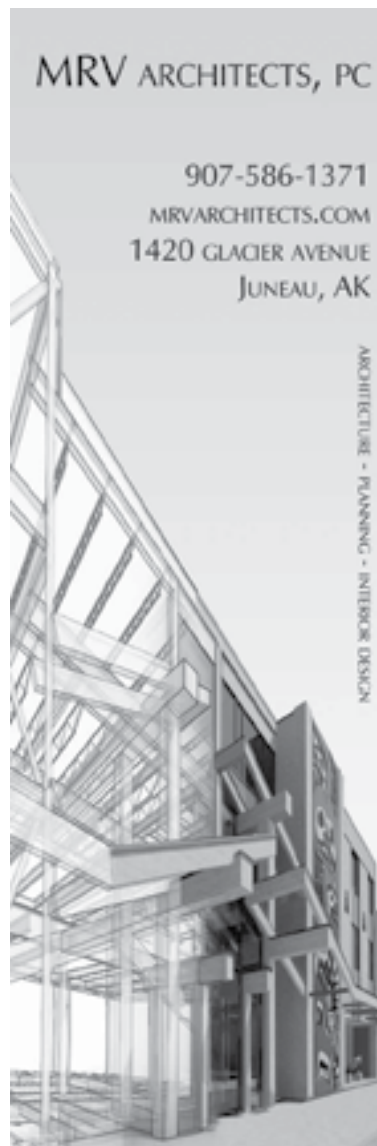
In 1979, Molly Smith founded Perseverance Theatre, following her dream of starting a professional theatre company in her hometown. Over thirty seven years, Perseverance has grown to serve 24,000 audience members, in both Juneau and in Anchorage, employ over 150 artists, and engage 200 volunteers annually 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 the new Drama School, Summer Theatre Arts Rendezvous, Theatre in the Wild, mainstage student matinees and internships. Perseverance is the resident theatre at the University of Alaska Southeast, where we develop curricula, provide teachers for the theatre minor program, and invite UAS students into the theatre to work and learn along-side theatre professionals from all over the world.

Perseverance has premiered over 70 new plays by Alaskan and national playwrights. Perseverance has a national profile and a grass roots style. We are committed to developing artists, volunteers, audiences, and programming reflective of the Alaskan community, and to delivering the finest professional theatre anywhere to our loyal, local audience.

## ADMINISTRATIVE STAFF

Art Rotch.....	Executive Artistic Director
Shona Osterhout.....	Artistic Associate & Director of Education
Maggie Rabb .....	Development Director
Joshua Lowman .....	Anchorage General Manager
Amy O'Neill Houck.....	Outreach & Development Associate
Tom Robenolt.....	Marketing and Box Office
Enrique Bravo.....	Actor in Residence
James Sullivan .....	Actor in Residence
Bryan Crowder .....	Administrative Assistant
Laura Wallrath.....	House Manager
Heidi Reifenstein.....	Graphic Designer
Joy Atrops-Kimura.....	Development Consultant
Elizabeth Buchanan .....	Artistic Intern
Anne Szeliski.....	Production Intern
Marley Horner.....	Technical Intern
Elgee Rehfeld Mertz, LLC.....	Accounting & Financial Advisor
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Jennifer Miller .....	Member-at-Large Juneau
Evan Rose .....	Member-at-Large Anchorage
Miriah Twitchell .....	Member-at-Large Juneau
Patricia Wolf .....	Member-at-Large Anchorage

## INTERNSHIPS

Perseverance Theatre's Internship program provides the only on-the-job theatre training in the state for a season-long experience in our artistic, production, or administrative departments. Over the last 20 years, we've included 90 interns aged 17-65 from rural and urban Alaska (e.g. Klukwan, Homer, Sitka, Cheva, Hooper Bay, Nome, Anchorage, Fairbanks, Tok) as well as from the Lower 48.

**Anne Szeliski** (Production Intern) hails from Seattle and went to Whitman College where she graduated with a BA in Theatre with a focus in Stage Management. This past summer she interned at Chicago Shakespeare Theater working in their Costume Crafts Department. She is very excited to be working at Perseverance and thanks them for this wonderful opportunity.



**Lizzie Buchanan** (Artistic Intern) graduated from Hamilton College in 2015 with a double major in Theatre and Mathematics. In 2014 she studied at the London Dramatic Academy, a conservatory acting program in London. Lizzie has moved from the suburbs of Boston, MA to join Perseverance Theatre for the 2015-16 season.



**Marley Horner** (Technical Intern) has been both on and behind the stage his entire life in Alaska, between Haines, Sitka, Fairbanks and now Juneau. Having just finished his BA in theatre at UAF, he is excited to be part of the Perseverance team as this year's technical intern, as well as getting the chance to keep performing. His most recent productions have been as Amir in *The Ash Girl*, and his thesis role as Inspector Goole in *An Inspector Calls*. When he's not acting, building sets or designing sound, you'd find him brewing beer, rafting rivers, or trying to find a way to do all of it at the same time.

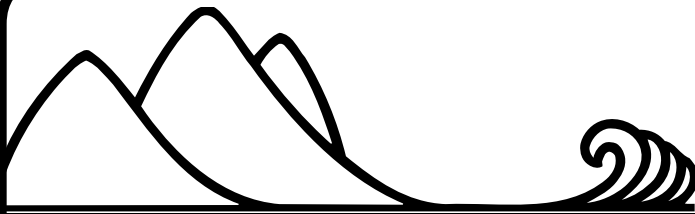


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## **BUILDING ACTORS-IN-RESIDENCE**

Back in 2012, supported by Theatre Communications Group's Think It program, Perseverance's Artistic Director Art Rotch and Artistic Associate Shona Osterhout travelled to a dozen Alaskan communities, from Bethel to Ketchikan, to learn from Alaskan actors about acting in Alaska. We always asked: Do you support yourself acting? Do you know anyone who does? Everywhere we went, talking to dozens of great, committed Alaskan actors, the answer was the same to both questions: None.

Alaska can do better.

Perseverance believes that Alaskan actors, given more time to focus on their craft, have a lot to offer our communities and the theatre field. Actors are great communicators, often make fantastic teachers, and observe human behavior and relationships in fascinating ways. While most Alaskans will always choose to support themselves through more traditional work and act in the evenings and weekends, supporting a few exceptions whose primary focus is being an actor and bringing those skills to other parts of the theatre and community adds great value to Perseverance's work and to Alaskans' capacity to tell our own stories in our own ways.

In 2013, with the generous support of the Andrew W Mellon Foundation, Perseverance began a three-year experiment to explore supporting a small corps of actors working at livable wages at the theatre. Over a three year period, the goal is to learn the best way for Perseverance to invest in and support professional actors, and how they could work on the stage and also behind the scenes as teachers, engage in community outreach, and contribute to artistic projects that last longer than a twelve-week contract.

The new Actor-in-Residence initiative will provide another tool to invest more in artists, especially actors, living in our state. The first phase began two seasons ago with hiring one of our most productive actors, Enrique Bravo, as the 2013-2014 Artistic Company Lead and continued with the addition of James Sullivan. In the new season, Bravo and Sullivan will transition from part-time to full-time positions. They will act on our stages, teach at UAS and the The Drama School at Perseverance, facilitate a monthly play-reading series, and help in other outreach opportunities. The new answer to how many actors in Alaska support themselves from their craft is now: at least two.

To share your thoughts about this project, or learn more about training and employment with Perseverance Theatre as an artist, contact us at [info@ptalaska.org](mailto:info@ptalaska.org)



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### **VOLUNTEERING AT PERSEVERANCE**

Have you ever wanted to learn about directing, stage managing, design and construction in the areas of scenery, costumes, lights, or sound? Do you have an hour or two to devote to working in the office, costume shop, or scene shop? Would you enjoy finding and building props for a show? If so, please email us at

[volunteer@ptalaska.org](mailto:volunteer@ptalaska.org)

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## ACTORS-IN-RESIDENCE PROFILES

**Enrique Bravo's** Perseverance credits include *Cat on a Hot Tin Roof*, *Treasure Island*, *Oklahoma!*, *Seminar*, *Bigfoot and Other Lost Souls*, *A Christmas Carol*, *O Lovely Glowworm*, *Yeast Nation*, *Equus*, *Tommy*, and *Hair*. Enrique is an ensemble member of Generator Theater Company with whom he has performed in *True West*, *Romeo and Juliet*, *Dying City*, and [title of show]. Enrique is also a regular at The Colonial Theater, in Westerly, Rhode Island and has performed in *Romeo and Juliet*, *As You Like It*, *Two Gentlemen of Verona*, and recently, *The Tempest*. Enrique holds a B.F.A. in Regional Theatre from Webster Conservatory in St. Louis, MO and an M.F.A. in Acting from the University of Texas at Austin.



**James Sullivan's** past performances with Perseverance Theatre have been *The Odd Couple*, *Boeing Boeing*, *A Christmas Carol*, *God of Carnage*, *Oklahoma!*, *Animals Out Of Paper*, *Vashon*, *Tuesdays With Morrie*, and *Circle Mirror Transformation*. He has a BFA in Theatre from Syracuse University. James comes from Portland where he performed in Jaker's production of *Silence*, Integrity's production of *Wonder of the World*, in Public Playhouse's *The Nerd*, *Moonlight and Magnolias*, and *It's a Wonderful Life*. James also performed in Chicago, including five years of long-form improvisation at Improv Olympic and several plays with Zeppo Productions.



## Announcing Perseverance Theatre's Double Date

We're teaming up with local restaurants to provide you with discounts to all mainstage plays and your pre- or post-show dining.

### How does it work?

If you start at a participating restaurant, tell your server you're doing the Double Date and they'll give you a sticker for your receipt. Bring that receipt when you buy your tickets to get 10% off your purchase.

If you start at a play, bring your ticket stub to a participating restaurant to get your dining discount. Don't forget to tell your server you're doing the Double Date! You can use your restaurant receipt to get a discount on another mainstage show.

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(This list may grow, check the web site often to see what restaurants have joined.)

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V's Cellar Door  
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**Othello**

by William Shakespeare  
September 11 – October 4, 2015

*Loyalty and trust crumble under the weight of a villain's push for power.*

The lieutenant Iago, Shakespeare's most fascinating villain, orchestrates the demise of the Moorish General Othello after being passed up for a promotion given to the soldier, Cassio. As Iago seeks to ruin both men, he plants the seeds of doubt and mistrust by staging a token of affection—a handkerchief. Under the spell of the charismatic “Honest Iago,” Othello's new bride Desdemona becomes a pawn in his plot of revenge. Every loyalty is questioned in a tragic world where true love and irrational jealousy collide.

**Sweeney Todd  
The Demon Barber of Fleet Street**

Music by Stephen Sondheim  
Book by Hugh Wheeler  
From an adaptation by Christopher Bond  
November 6 – December 6, 2015

*A dark musical tale of love, London, vengeance and murder.*

Benjamin Barker returns to London bent on revenge after fifteen years in an Australian penal colony serving time for a crime he did not commit. Armed with a sharp, straight razor, he sets up shop as one of the finest barbers in the city, calling himself Sweeney Todd. When he meets Mrs. Lovett, a local pie maker who will do anything for him, Todd's plan for vengeance takes the shape of a savory pie filling, and the blood starts flowing. How far will the gruesome scheme go before anyone catches a whiff of it? Will Sweeney Todd become London's most notorious killer? This Tony-award winning musical is one tasty piece of theatre that will leave you wanting more!

**Our Voices Will Be Heard**

by Vera Starbard  
January 15 – February 7, 2016

*A powerful mother-daughter journey with a fierce call for healing and forgiveness.*

A powerful mother-daughter journey that reveals how generations face the choice of continuing to perpetuate—or disrupt—family violence. Through the lens of fiction, and the palette of Alaska Native storytelling, the playwright tells the true story of her mother's strength against impossible pressure. Our Voices Will Be Heard weaves together legend and truth in a fierce call for healing and forgiveness.

**In the Next Room, or the vibrator play**

by Sarah Ruhl  
March 11 – April 3, 2016

*The dawn of the age of electricity births a groundbreaking piece of technology.*

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**Annapurna**

by Sharr White  
May 6 – 29, 2016

*A visceral, profound, and funny meditation on love and loss.*

Twenty years ago, Emma walked out on her husband, cowboy poet Ulysses, in the middle of a night that he can't remember, and that she will never forget. When she hears he's in trouble and alone, she returns to him in the wilds of a low-rent Colorado trailer park. He's working on his epic poem, hooked to an oxygen tank, and cooking breakfast in the buff. While they get reacquainted, Ulysses battles poor health, and Emma struggles with her luggage and her past life. Their bizarre reunion contains both rage and compassion, framing a story that rides the fine line of tragedy and comedy, laughter and loss.

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# HOW PERSEVERANCE PLANS SEASONS

Perseverance uses a group process to help select the plays you see here. Each year, a dozen or so people set goals for what the coming season programming can be, which are discussed with the staff for the practical issues, and board, artists and staff for big picture goals. The volunteer group spends a few weeks reading plays and each member makes a sample season line-up, and then we discuss each line up in detail considering the goals. The group is picked to include a range of the kind of people involved with Perseverance, and includes actors, writers, other artists, board, staff, and audience members. The goal is an ongoing thoughtful conversation about what makes a good season based on the goals we make together. The same group also reviews the comments you return to us in the audience response surveys, attendance, and our own impressions of the seasons, in order to learn from each season what worked well and where we want to do better for you in the future. The 15-16 season planning group is listed below, plus the goals we set for our work on the 2016-17 season selections, which will be announced this winter. If you're interested in participating in the future, you are welcome to leave your name and contact with our house manager.

Enrique Bravo, Actor-in-Residence  
Jay Burns, Actor and Writer  
Bostin Christopher, Actor and Artist  
Bryan Crowder, Actor and Student  
Allison Holtkamp, Actor  
Arlitia Jones, Writer  
Dana Owen, Audience Member  
Teresa K Pond, Director  
James Sullivan, Actor-in-Residence  
Luan Schooler, Writer and Dramaturg  
Erin Tripp, Actor  
Hannah Jo Wolf, Director and Dramaturg

Summary of the goals we picked for 2016-17, which are similar to what was used for 2015-16:

1. Serve Perseverance's mission to make theatre for Alaskans.
2. Reach an audience of a certain size.
3. Give subscribers a fun and varied line-up so seeing the whole season is rewarding.
4. Fill the calendar in Juneau and Anchorage.
5. Be a good fit for the time of year the play runs.
6. Not exceed the theatre's budget.
7. Include varied perspectives from diverse writers and roles for diverse actors.
8. Appeal to many diverse audiences with variety over the course of the year.

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## PERSEVERANCE THEATRE SPOTLIGHT

Many different kinds of people collaborate to create the experiences you enjoy at a Perseverance performance. The actors are supported by other creative team members like directors, designers and stage managers. The administrative team includes fundraisers, marketing, and outreach specialists, finance people and more. The production staff includes painters, stitchers, carpenters, sound engineers, and stage lighting specialists. The education department brings teaching artists in all these specialties together to share their knowledge with Alaskans of all ages. Each one of these hundreds of people has a story, and one of those stories is spotlighted here:

Aaron Abella started working with Perseverance Theatre at the age of twelve. He spent two summers getting professional training with the Summer Theatre Arts Rendezvous (STAR) program when he was in middle school. Through his work, he earned the roles of Grandpa Joe in *Willy Wonka and the Chocolate Factory*, as well as Daddy Warbucks in *Annie*. Aaron's experiences with STAR sparked an ongoing interest in theatre. He continued to train through PT's after-school program, Young Company, and participated in productions at Juneau-Douglas High School.

Aaron says, "It was my goal to perform on the Perseverance Theatre mainstage, because that's the Broadway of Juneau." He spent time expanding his skills through vocal workshops and coaching with Perseverance Theatre company members. Aaron was excited to have so many opportunities to train. After he finished high school, he was offered a leading role as Jim Hawkins in the theatre's mainstage production of *Treasure Island*. Through this production, working with professional actors, Aaron learned how demanding and rewarding working in theatre can be. From there, he worked with Shona Osterhout, Director of Education, to expand on his vision, researching theatre programs across the nation, and preparing audition materials.



In the fall of 2014, Aaron earned a chorus role in Perseverance Theatre's mainstage production of *Chicago*, the longest-running American musical on Broadway. This was a pivotal experience for him, combining song, choreography, and acting in such a large production that drew sold-out houses through its entire run. It was also an opportunity for him to work on a production with his university acting instructor, PT Actor-in-Residence, Enrique Bravo.

Reflecting on his experiences, he shared, "Perseverance Theatre is such a blessing for the Juneau community and all of Alaska. I love that the staff is so involved with the community, with STAR and Young Company. It really makes a difference... Everyone should be exposed to art."

Aaron is the twenty-year-old son of Filipino immigrants. He is chasing his dream today because of the opportunity to train and work in Juneau with theatre professionals. As a student, he received scholarships from PT to participate in STAR and vocal training. He developed a group of peers out of the theatre and believes in the arts as a way for young people to find their uniqueness, to relieve stress, to find out what makes them special. Before *Chicago*, Aaron's parents were not thrilled about his passion for theatre. Today, they are behind him as he pursues his visions and his goals. Perseverance Theatre is proud to have talented, young people like Aaron Abella in the company.



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For more information contact:

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In 2010, Perseverance Theatre's thirty first season, the theatre launched its Fourth Decade Plan to secure a strong future for professional theatre in Alaska by expanding audiences and investing more in the Alaskan theatre artists we employ. The theatre set a goal of raising \$1,000,000 in the first 4 years, above and beyond typical annual fundraising, is proud to have met this goal in December, 2014. Funds supported the theatre's development of its actors-in-residence program, the expansion of Anchorage programming and our efforts to offer more livable wages to Alaskan artists. Going forward, the larger audience base secured through working in more of Alaska will ensure a strong and vital Perseverance out into the future. Thank you to all the donors who joined the Fourth Decade Fund by giving \$250 or more, beyond their annual gifts.

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