



UAA College of
Arts and Sciences
UNIVERSITY of ALASKA ANCHORAGE



PERSEVERANCE THEATRE
— Alaskan Regional Theatre —



THE MODERN DAY
BUREAUCRACY AND CIRCUMLOCUTION
OF DEATH AND HEARTBREAK

Written by

CATHY TAGNAK REXFORD



JUNEAU

SEPTEMBER 6 -
SEPTEMBER 22, 2024

ANCHORAGE

OCTOBER 11-
OCTOBER 20, 2024

Directed by
**DELANNA
STUDI**

PERSEVERANCE THEATRE LAND and STEWARDSHIP ACKNOWLEDGEMENT

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

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

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

An acknowledgment is only the beginning— we must include an acknowledgment of ongoing colonial violence against Indigenous peoples everywhere. Perseverance is taking on the responsibility to

forward decolonizing and re-indigenizing processes to be in right-relations and alignment with Alaska Native and all Native/Indigenous Ancestors, Elders and Descendants past and present to support and advocate for their sovereignty now and well into our future. We work to encourage our neighbors and friends to join us in the continued re-Indigenization of the field of theatre as we work towards our collective liberation with a sense of community care of our relationships, community, land, air and sea.

We know the brilliance; the vibrant languages, cultures, traditions, ways of life and relationships with all aspects of Alaska Native worlds bring knowledges and understandings we cannot know or access without their consent or partnership. We acknowledge that we arrived here by listening to the leaders/peoples/elders and their lessons from the past and these stories carry us as we weave a healthier world for future generations.

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

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



PERSEVERANCE THEATRE

— *Alaskan Regional Theatre* —

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

914 Third Street Douglas, AK 99824
2207 Spenard Rd Anchorage, AK 99503
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Jenny McNulty • Dean of UAA College of Arts and Sciences

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

COLD CASE

Written by **Cathy Tagnak Rexford**

Directed by **DeLanna Studi**

Scenic Designer **Akiko Nishijima Rotch***

Lighting & Projection Designer **Tom Ontiveros***

Costume Designer **Asa Benally**

Sound Designer **Edward Littlefield / Shaakindustóow**

Stage Manager **Casey Powers**

Props Master

V. Roldan

Technical Director

Erik Chadwell

Assistant Stage Manager

Cecilia Funk

Poster Graphic Design

Karolina Studios

Master Electrician

Nick Lynch

Poster Graphic Illustration

David Noland

House Sound Engineer

Lucy Peckham

Production Manager

Risa Kurosaki

Iñupiaq Language and Cultural Specialist

Jana Harcharek

NNPN Producer in Residence

Rio Alberto

Juneau Run

September 6-22, 2024

Anchorage Run

October 11-20, 2024



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

*Member of United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees.

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A NOTE FROM THE DEAN

We are excited to welcome you to the Fine Arts Building at UAA. We are delighted to have Perseverance Theater as one of our premiere partners and to be able to host their Anchorage performances. The UAA College of Arts and Sciences is dedicated to strengthening our relationship with the community. Over the past year, we have had over 1,500 events with 10,000 people attending and over 100 classes offered in the Fine Arts Building. It has become a hub of the creative arts on campus in our community. Our partnerships include Perseverance Theater and the Sitka Music Festival as well as Midnight Sun Theater and Alaska Theatre of Youth. We're proud to have launched a program called Friends of the Arts at UAA that gives community members an insider view of what's going on in the Arts here on campus. We've also started the CAS Community Lecture Series with the goal of bringing the discussions that we have in the classroom into our community. Our partnerships enrich our students' educational experience and provide new opportunities for professional growth and development. Likewise, our collaborations enhance our community by encouraging and inspiring us to explore fresh

perspectives, expand our knowledge base, and broaden our understanding of others. I hope you enjoy tonight's show and that you will continue to support the Arts in our community.

Dean Jenny McNulty
College of Arts and Sciences

P.S. We are pleased to announce that parking will be free for all Fine Arts Building patrons after 5:00 PM in the East Lot, as we want to make sure there are no barriers to attending Arts events on campus.



**UAA College of
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A NOTE FROM PT'S ARTISTIC DIRECTOR

**Perseverance Theatre in Partnership with
UAA College of Arts and Sciences
Proudly Presents the World Premiere of
Cold Case by Cathy Tagnak Rexford**

Welcome to Perseverance Theatre's 46th Season! From the Perseverance Playwright Circle to developmental workshops coming out of the pandemic, to winning the National Theatre Conference Barrie and Bernice Stavis Playwright Award to this current Season, it is our greatest honor to present this most powerful play, *Cold Case*, by Cathy Tagnak Rexford (Iñupiaq).

When Emmy nominated Producer, Cathy Tagnak Rexford was asked about the title of the play during KTOO Juneau Afternoon's Radio Interview with Bostin Christopher, she shared "Cold case is basically where there is a death...maybe most times, a wrongful death or questionable death... and there is a case but it is left unsolved. So, that's a common term for a case that is left cold...I played around with different titles but this felt like, literally and figuratively, the best description of what our family is going through here."

Did you know Alaska has one of the highest statistics in the US regarding MMIW/G/P?

We currently have 1359 reported cases of missing persons and approximately 26% are MMIW/G/P of the total reported. August 27, 2020, the Bureau of Indian Affairs opened the first cold case office in Anchorage—it is one of only seven such offices nationwide. To learn more, visit the Alaska Bureau of Investigation Missing Persons Clearinghouse webpage that is updated at 6am every morning: <https://dps.alaska.gov/AST/ABI/MissingPerson>

While *Cold Case* was in development with Perseverance, I was invited to attend an inaugural Stalking Awareness/Prevention Training facilitated by Jeni Brown (Tlingít). This training changed my perception of the play and the issues of Missing and Murdered Indigenous Women, Girls, and People (MMIW/G/P) forever. I will always be grateful to Jeni Brown for her courage to offer these trainings.

Did you know that stalking quite often leads to MMIW/G/P?

While I knew these issues were of grave importance, I learned just how frightening it can be daily for those who have been or are currently being stalked. I also realize every Alaska Native/

Native Indigenous person I have gotten to know has someone missing or murdered in their family and/or community. It is unconscionable our Alaska Native/Native Indigenous communities are suffering under these atrocities.

During the development of *Cold Case*, I thought, what if we pair this powerful play with how we can learn, as a community, to prevent these cases? What if we offer Jeni Brown's Stalking Awareness/Prevention training to our community members? We will! Please check our social media announcements to attend a training Perseverance is offering in-community at no charge. There are also resources in our lobby. Help yourself and share them with others. We also invite you to stay and return for any of our post-show discussions all season. Perseverance Theatre is a community learning space to connect and support the health and wellbeing of our communities.

My deepest Japanese bow to the brilliant Cathy Tagnak Rexford, for courageously speaking her heart and truth to bring forth this play that is already creating transformational change. My deepest Japanese bow to DeLanna Studi, our talented director, the new Artistic Director at Native Voices. We are so excited Native Voices is

renewing their partnership with Perseverance. Also, my deepest Japanese bow to the returning creative team members Akiko Nishijima, Ed Littlefield, Thomas Ontiveros, Asa Benally, V Roldan, and our stage manager, Casey Powers. My deepest Japanese bow to the entire Perseverance Theatre Staff that brings their genius forward generously and we humbly earn our name every day.

AND of course, my deepest Japanese bow to each of you, our dear community/neighbors. Your love of theatre and your steadfast support fuels our passion to produce compelling theatre to give voice to Alaskans!

All my best,

A handwritten signature in black ink, appearing to read 'Leslie Ishii', with a stylized flourish at the end.

Leslie Ishii

Artistic Director, Perseverance Theatre

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Our Shared Journey: Reflections, Insights and Visions

CAS Community Lecture Series
2024-2025



CAST IN ALPHABETICAL ORDER

Bostin Christopher..... Male Offstage Characters
Skyler Ray Benson Davis.....Alaska Native Male Offstage Characters
Julia KeefeJoanna (Oct 17-20)
Naanuu Riley.....Alaska Native Female Offstage Characters
Nutaq Doreen SimmondsAaka Mary
Xáalnook Erin Tripp.....Joanna (Oct 10-13)

ADDITIONAL PRODUCTION STAFF

Brandy Bowmaster Focus Electrician
Daniel Brown..... Electrics
MeLon Chan.....QLab Operator
Liz DeanProduction Assistant
Earnest Eckerson.....Carpenter
Joshua Gainey..... Electrics
Corey Giddings.....Anchorage Audio Consultant
Kayla Gonzalez Costume Supervisor / Wardrobe Crew
Alyssa Henegar Electrics
Brian MacMillan Overhire
Garrett Pittman..... Electrics
Akiko Nishijima Rotch Scenic Charge Artist
Abigail Spear Electrics
Will Weaver Electrics
Nico Wibisono Electrics
Lauryn Worley Electrics

SPECIAL THANKS

Rep. Genevieve Mina, Jeni Brown, Stalking Awareness/Prevention Trainer; Ben Mallott, AFN President and Team; UAA Professor Maria Marable Bunch; Phil Huebschen and Kathleen Harper, JAHC; Casey Walker and SECON; Nimmy Philips of Spice; Hollis Kitchin of Bustin' Out; AWARE; Goldbelt; UAS; Native Movement; Glenn & Leigh Kurosaki and Bill & Ani Moranon for getting the LED candles to JNU.

UAA COLLEGE OF ARTS AND SCIENCES STAFF & FACULTY

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

PLANNED GIVING

Perseverance is grateful to all our supporters who have believed in and supported professional theatre by and for Alaskans for 45 years. Perseverance has faced tremendous challenges over the past few years but has survived and continued to create beautiful theatre for our audiences. Perseverance is committed to more than merely surviving, and your professional theatre company needs to thrive to create world-class theatre for Alaskans!

Leaving a Legacy with Perseverance Theatre

A gift in your will or estate plans can ensure that the programs you love at Perseverance Theatre are available for future generations. There are many creative ways to make a planned gift that ensure the theatre's future.

-Some examples of Planned Giving-

Bequest

Bequests allow you to make a contribution without reducing current income by designating a fixed amount or percentage of your estate to Perseverance Theatre in your will. Should you desire to designate your gift more specifically, we are happy to discuss that in further detail.

Retirement Plan Beneficiary Designation

You may name the Perseverance Theatre as a beneficiary of your IRA or other retirement benefits. Making a charitable gift from your retirement plan is easy and should not cost you any attorney fees. Simply request a change-of-beneficiary form from your plan administrator. When you have finished, please return the form to your plan administrator and notify Perseverance Theatre.

Real Estate

Real estate gifts can be given outright or by will. These significant gifts can be very impactful for Perseverance Theatre and provide the donor with multiple tax savings. A gift in your will allows you to retain flexibility if you change your mind.

Life Insurance

After your lifetime and/or the lifetime of another designated beneficiary, you can designate that the remaining balance of your life insurance policy goes to Perseverance Theatre to be used according to your instructions.

For more information or to notify us of an existing planned gift, please contact:

Benjamin Brown at ben@ptalaska.org or 907-364-2421 xt 241

A NOTE FROM THE DIRECTOR

Access is the most hoarded luxury.

This sentiment haunted me when I first read Cathy Tagnak Rexford's *Cold Case*. At a remarkable time in our lives, we have access to people and places (continents away!) at our fingertips. Even as I write this director's note, A.I. offers suggestions on improving my grammar and intent, making me sound more professional and, honestly, less me. It's extraordinary, really. We have all this technology to make our lives better. Everything is automated, recorded, and incredibly efficient. And yet, this illusion of access often leaves us feeling powerless, longing for human interaction, connection, and compassion.

Cold Case tackles many vital issues: Murdered and Missing Indigenous Women (MMIW) and Relatives (MMIR) being up front and center. Many of us are familiar with this or have heard the acronyms before, but most of us never delve deeper past the all too familiar headline of "Missing." Cathy takes us into the painful aftermath of that one word and forces us to examine how we deal with sorrow, despair, and rage. And then she pushes us to go further as she confines us to a place with all the illusions of safety and access: our own home.

Suddenly, the systems in place that make our lives seem more manageable become obstacles to overcome, and the lack of human empathy becomes unbearable. Will this undertaking force the bonds of the Ayapqutaq family to become stronger, or will it send them irrevocably asunder?

My hope for you, dear audience, as you witness the Ayapqutaq family face one of the darkest moments of their lives, is that you will recognize your family in this instance and be galvanized to interrogate the systems in place. May we all leave this theater with the patience and grace to advocate for those in need and with renewed faith in the power of empathy and resilience.

DeLanna Studi

A NOTE FROM THE PLAYWRIGHT

My son was 6 months old when *Cold Case* came to me like a freight train. It was a true crash course in what it meant to be a working mom. At the time, Vera Bedard led a small group of writers in a new Perseverance Playwright's Circle program, and I was supposed to come to our first session in Anchorage with 'pages.' I traveled to Anchorage from Los Angeles with a newborn and husband in tow, and sat down the night before our meeting

to write the opening scene of *Cold Case* almost exactly as it stands today.

My plays, up until that point, most of which have never seen the light of day, were written with deep character development and scene outlines all neatly laid out before me, which I admit, allowed me to reach some very interesting and complex scenes. But, as a new and very sleep deprived Mom, I had no luxury of time. *Cold Case* taught me to trust the years of training and skills I had honed at such places as The Institute of American Indian Arts, and The University of British Columbia. It was the first time I truly jumped off the playwright's cliff without a parachute, a plan, or a survival kit. I've loved every minute of it.

Over the years, *Cold Case* has been lovingly supported by Perseverance with numerous readings and workshops, most held by zoom. This play has grown up with my son, and the world premiere has arrived the same time as my son's arrival into first grade. This large and talented team of artists, designers, alongside our fearless Director, DeLanna, have ushered the play from page to stage in such a beautiful and honest way. Quyanaq to everyone who has helped along the way in the development process and believed in

a story that needs to be told. Quyanaq to my own family and friends who make my work possible. Quyanaq to you, an audience member, for bearing witness to such a story. Maybe the next time you're on hold, you can remember Joey and Maggie and Aaka. Maybe you can hold space for your own Joey's and Maggie's and Aaka's and give them all the love and compassion they need and deserve. Quyanapiallak!

Cathy Tagnak Rexford

ABOUT THE PLAYWRIGHT

Cathy Tagnak Rexford (Playwright) is a writer, Emmy nominated producer, and advocate for the narrative sovereignty of Indigenous peoples. She was born in Anchorage, AK and is Iñupiaq, French, German, and English with family ties to Kaktovik, AK and Dallas, TX. She holds a BA from The Evergreen State College in Native American Studies; a BFA with honors from the Institute of American Indian Arts in Creative Writing; and an MFA from The University of British Columbia in Creative Writing and Theatre, where she was a Full Circle Aboriginal Ensemble Member and an Aboriginal Graduate Fellow. In addition to writing, Rexford has worked extensively in Native education and language efforts across Alaska and the Lower 48.

CYRANO'S
THEATRE
COMPANY PRESENTS

WRITTEN BY
LAUREN GUNDERSON
AND MARGOT MELCON



THE WICKHAMS:

CHRISTMAS AT PEMBERLEY

A JANE AUSTEN HOLIDAY ROMANCE



NOV 22 - DEC 22, 2024
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PROFILES IN ALPHABETICAL ORDER

Asa Benally (Costume Designer) Citizen of the Navajo and Cherokee Nations. *The Rez Sisters*, 1939 (Stratford Festival); *T'al - The Wild Man of the Woods* (The Royal Winnipeg Ballet); *The Clearing* (The Shaw Festival); *Whale Song, Devilfish* (Perseverance Theater); *The Winter's Tale* (HERE Arts Center); *Seven Minutes* (Waterwell); *Where We Belong* (Woolly Mammoth Theater, Baltimore Center Stage, The Goodman Theater, The Public); *Mrs. Warren's Profession* (The Gingold Group); *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); *The Taming of the Shrew, Measure for Measure* (Frog and Peach Theater Co.); *The Brobot Johnson Experience* (The Bushwick Starr); *Tricks the Devil Taught Me* (Minetta Lane Theater); *Coriolanus, The Seagull* (Yale School of Drama); *Roberto Zucco* (Yale Cabaret). Training: M.F.A Yale School of Drama. B.F.A. Parsons School of Design.

Online: www.asabenally.com, Instagram: @Asa_Benally_Design.



The 2024-2025 Midnight Sun Theatre Season

WRITTEN & PERFORMED BY
JAMES MORRISON

DIRECTED BY
ROBERT EGAN

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Ken Ludwig's Moriarty

November 1-3, 8-10, & 15-16
at the Jerry Harper Studio
on the UAA Campus



CYRANO THE MUSICAL



February 14-16 & 21-22
At the Jerry Harper Studio
on the UAA Campus

The Merry Wives of Windsor



April 18-20, 25-27 & May 2-3
At the Jerry Harper Studio
On the UAA Campus

It's Grrreat!

Episode 1: Oct. 4-5
Episode 2: Jan. 17-18
Episode 3: Mar. 7-8



Bostin Christopher (Male Offstage Characters) is known to Alaska theatre audiences for his time as a company/staff member at Perseverance Theatre, where his work on stage included *Of Mice and Men*, *Treasure Island*, *Seminar*, *The Odd Couple*, and *An Iliad*. He was last seen as Mrs. Bennet in Theater Alaska's *Pride & Prejudice* this summer. Bostin is the producer and host of Juneau Afternoon on KTOO and lives in Juneau with his partner, Erin, and their cat, Wally. He can be found online on most media @bostin.

Skyler Ray Benson Davis (Alaska Native Male Offstage Characters, Anchorage Cast) (Tlingit) is a reactor, mus(ish)cian, and writer-of-wrongs from Alaska. This will be his eleventh appearance with Perseverance Theatre. In 2017, during the preview performance, in Anchorage, of *They Don't Talk Back*, by Frank Henry Kaash Katasse, Cathy Tagnak Rexford, (who was the Assistant Director) stepped in for Diane Benson, (who had fallen ill) to play 'Grandma'. Then, in 2018, Skyler jumped in to carry on Frank Henry Kaash Katasse's role in *Whale Song*, in Anchorage (Also written by Cathy Tagnak Rexford). Worth noting, in 2021 Frank Henry Kaash Katasse and Skyler collaborated together on *The Spirit of the Valley*, (Erin Tripp and Ed Littlefield were there too!) Skyler says "Here I find myself, in

**Perseverance Theatre thanks all the
Amazing Alaskan Businesses who donated the
fabulous prizes for our 40th Annual Travel Raffle:**

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Alaska Native Heritage Center	Juneau Symphony
Alaska Railroad Corporation	Juneau Waterfront Restaurants
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Goldbelt Tramway	TK Maguire's
Gross Alaska Cinemas	Triangle Club
Hearthside Books	V's Cellar Door
Heritage Coffee Company	Westmark Fairbanks
Historic Skagway Inn	White Pass & Yukon Route Railway
Island Pub	

**Tickets for Perseverance's 41st Annual Travel Raffle
will be available early 2025!**

2024, working with my favorite colleagues again on *Cold Case*. As I write this, I think of all of the most vulnerable and at-risk people's that society systemically disregards and ignores. I hope that we can all someday find the silver lining in there being so many questions, but never enough answers."

Julia Keefe (Nez Perce) (Joanna, Oct 17-20) is an internationally acclaimed Native American jazz vocalist, bandleader, actor, and educator currently based in New York City. Past theatre credits include Estela in *Mythical Playground: Brazil* (Ipanema Theatre Troupe); Johna Montevata in *August, Osage County* (The Cursed Players); Meg March in *Little Women: The Musical* (Spokane Civic Theatre); and Mary Tilford in *The Children's Hour* (The Cursed Players). Film and TV credits include *Virginia, Minnesota* (Rushaway Pictures); Sterlin Harjo's *Love and Fury* (Array); and *Z Nation* (SyFy). Julia is overjoyed to be making her Perseverance Theatre debut and would like to thank her family, her partner Adam, her beautiful fur babies, and this amazing *Cold Case* team for telling this profoundly important story. Qeci'yew'yew!

Edward Littlefield / Shaakindustóow (Lingít) (Composer / Sound Designer) is a freelance percussionist, educator, and composer from Sitka,

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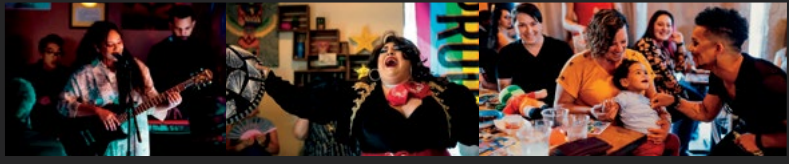
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Alaska. He has released three albums featuring traditional indigenous melodies, which he also arranged into the jazz idiom with the Native Jazz Quartet. This quartet also represented the United States in South America as “Jazz Ambassadors”. He has also done sound design and composition at Oregon Shakespeare Festival, Arena Stage and Perseverance Theater as well as other theaters around the country. Currently he is working on a three-year project to create the first ever Lingít opera which will combine traditional contemporary Lingít melodies inside the western opera genre.

Tom Ontiveros (Lighting & Projections Design) centers his work on social justice, diversity, and equity for underrepresented communities. He has received numerous awards and nominations for his work including *The Exonerated* (Lucille Lortel Award), *My Barking Dog* (L.A. Drama Critics), *The House in Scarsdale* (nominated Best Projection Design, LA Drama Critics), *Shiv* (nominated, Best Projection Design, StageRaw), *Lady Day at Emerson’s Bar & Grill* (Ovation! nomination), and *Completeness* (Ovation! nomination). Tom is Chair of the Theatre Arts Department at the University of La Verne. Credits include design at Oregon Shakespeare Festival, Utah Shakespeare Festival, Center Theatre Group, American Repertory Theatre, Berkeley



The **THANKSGIVING
PLAY**

Written by Larissa FastHorse



ANCHORAGE

April 4 - 13, 2025

JUNEAU

February 28
- March 16, 2025



PERSEVERANCE THEATRE
— Alaskan Regional Theatre —

Repertory, Cornerstone, Opera Theatre of St. Louis, Native Voices, East West Players, South Coast Repertory, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Hong Kong Cultural Centre, and the Hungarian National Theatre. <https://cargocollective.com/tomontiveros>

Casey Powers (Stage Manager) is excited to return to Perseverance after stage managing last season's *A Nice Indian Boy*. New York: Sketchbook Theatre Company with Tydeman Farm (*The Cherry Orchard, Romeo+Juliet*), Red Monkey Theatre Group with the Bartow Pell Mansion-Museum (*Holmes Vs. Poirot, The Great Gatsby, The Mysterious Affair at Styles*), Atlantic Stage II (*Sisters on the Ground*). Off-Broadway: Equity workshop and industry presentation of *Shanghai Sonatas* (Theater 555). Regional: University of Delaware, Chautauqua Theatre Company, Hudson Valley Shakespeare Festival. As a teacher, she has taught kindergarten, fifth grade, and theater. Many thanks to the fantastic Cold Case team.

V. Roldan (Props Master) was born and raised in Juneau, Alaska. They have been doing theatre since middle school. They started working with Perseverance in 2016 helping with the STAR Program. They would like to thank their friends

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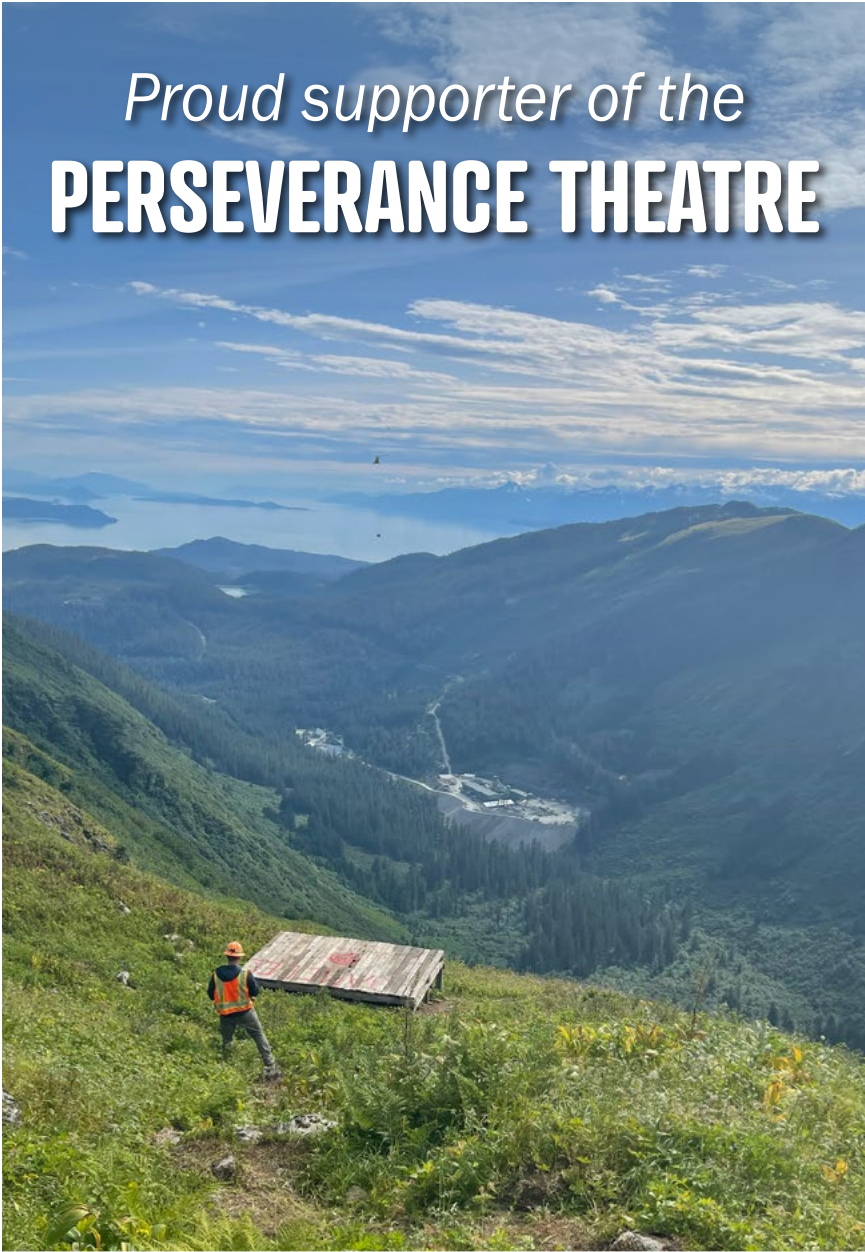


and family.

Naanuu Riley (Alaska Native Female Offstage Characters, Anchorage Cast) was born and raised in Alaska, she is originally from Selawik. Her parents are Mida and the late Harry Riley Sr. Naanuu's name was given to her by her parents who named her after her great grandmother Annie Sun. Naanuu's grandparents on her mother's side are the late James and Annie Savok.

Akiko Nishijima Rotch (Scenic Designer) is happy to be designing the set of a Cathy Tagnak Rexford play again. Akiko has been a big fan of her plays since designing the set for *Whale Song*. She is so thrilled to be back at Perseverance Theatre. Since 2020 Akiko has been exploring the TV and film industry as a Scenic Artist. She has worked at Hudson Scenic Studios and Scenic Art Studios in New York. Her TV credits include *Elsbeth*, *FBI*, Kevin Bacon's *City on a Hill*, *The Last OG*, and her current project, *East New York* (CBS). In 2023, she assisted Austrian Opera Designer, Christof Hetzer in the Tokyo Niki-Kai Opera. She has taught design and scenic art at Whitman College, and has designed and painted several world premieres at Perseverance Theatre. Akiko is a native of Tokyo, Japan, and has an MA in Interior and Architectural

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Lighting Design at Parsons, and NYU-Tisch, MFA set design.

Doreen Nutaaq Simmonds (Inupiaq) (Aaka Mary), was born and raised in Utqiagvik, Alaska. She is granddaughter of Nita and Eli Ahnupkana and Abe and Mamie Simmonds, and is the third daughter of Samuel and Martha Simmonds. She has four children, one adopted, fifteen grandchildren and three great grandchildren. After retiring as an Inupiat Language Teacher, Nutaaq attended the University of Alaska and graduated with an Interdisciplinary Studies degree on Alaska Cultural Native Knowledge in 2021. Nutaaq completed a short story for *Sovereignty Stories* which was aired in 2021, and did acting work in an HBO TV series, including in a Netflix TV series which will air in March 2025.

DeLanna Studi (Director) (she/hers) is a proud citizen of the Cherokee Nation with 25 years of experience as a performer, storyteller, playwright, and activist. Her theater credits include the First National Broadway Tour of Tony Award and Pulitzer Prize-winning play *August: Osage County*, Off-Broadway's *Gloria: A Life*, *Informed Consent*, and Regional Theaters (Oregon Shakespeare Festival, Portland Center Stage, Cornerstone, and Indiana

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Repertory Theater). Her first play, *And So We Walked: Along the Trail of Tears*, retells her journey when she retraced her family's footsteps along the Trail of Tears with her father. *And So We Walked* has toured throughout the country and was the first American play chosen for the *Journees Theatrales de Carthage* in Tunisia, Africa. Recently, it made its Off-Broadway debut at Minetta Lane, where it was recorded for *Audible*. Her film and television credits include the Peabody Award-winning *Edge of America*, Hallmark's *Dreamkeeper*, *Goliath*, *Shameless*, *General Hospital*, *Reservation Dogs*, and Disney's *Launchpad Series*. She is the Artistic Director of Native Voices, the only Equity Theatre in the country developing and producing plays written by Native American playwrights. DeLanna is a 2022 United States Artists Fellow and an Advance Gender Equality in the Arts Legacy Playwright Grant Recipient.

Xáalnook Erin Tripp (Lingít, Deisheetaan, Yéil Hít) (Joanna, Juneau Cast) is an actor, voiceover artist, and audiobook narrator based in Juneau. She is passionate about working on projects that uplift Indigenous stories across all mediums. On the Perseverance stage, Erin has been in such plays as *Where the Summit Meets the Stars* by Frank Katasse, *Devilfish* by Vera Starbard, and *Whale Song* by Cathy

Tagnak Rexford. She has appeared on ABC's *Alaska Daily* and Fox's *The Great North*. She's also narrated audiobooks, including, *Berry Song* by Michaela Goade, *The Tao of Raven* by Ernestine Hayes, and *Indian Burial Ground* by Nick Medina. Follow Erin on Instagram at [@erins_library](https://www.instagram.com/erins_library).

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ETA: 9:30 - 11:30 A.M.

S	M	T	W	T	F	S
31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
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5	6	7	8	9	10	11



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TRANSLATIONS FROM IŃUPIATUN

FACETIMER

Hai, qĩñiqtuaqpiuŃ taimña Chuck Norris special?

FACETIMER

Hi. You watch that Chuck Norris special?

AAKA MARY

Kisu?

AAKA MARY

What special?

FACETIMER

Channel 75-mi! Chuck Norris!

FACETIMER

Channel 75! Chuck Norris!

AAKA MARY

Uumaa! Aa! Piqatiga?

AAKA MARY

Hey! Ah! My boyfriend?!

FACETIMER

Piqatigagguuq.

FACETIMER

My boyfriend-guuq.

AAKA MARY

Imma?

AAKA MARY

You wish!

FACETIMER

Ii, imma!

FACETIMER

I do wish!

AAKA MARY

AŃuniayuġayaqpa?

AAKA MARY

Do you think he would be a good hunter?

FACETIMER

Iiii! Tautukki nukisaktarŃit!

FACETIMER

Yes! Look at all those muscles!

AAKA MARY

Nukiit aŃulaitchut tuttunik naagga imnaiñik!

AAKA MARY

Muscles don't catch caribou or sheep!

FACETIMER

NukinŃit piłlarut!

FACETIMER

His could!

AAKA MARY

SiiqsiqkapaluŃamaruq!

AAKA MARY

He's so sweaty!

FACETIMER

Mitquqapaluktuq!

FACETIMER

He's so hairy!

AAKA MARY

TautuġuŃ aktilaaŃa bazooka-Ńata!

AAKA MARY

Look at the size of his bazooka!

FACETIMER

Amii?

FACETIMER

Right?

AAKA MARY

SiñiŃaitchuŃa ikpaksrapak. QaŃa anuġi allanġuġman.

AAKA MARY

Been up all night this week. Ever since the wind shifted.

FACETIMER

UvaŃaptauq. SiññaktukasaktuŃa.

FACETIMER

Me too. Been having dreams.

AAKA MARY
Uvanjaptauq, siññaktut.

FACETIMER
Qarjakiq Aapaga tautukkapku
siññaktumni.

AAKA MARY
Nalaiñ.

FACETIMER
Iļisimaaniktutin, Miarii.

AAKA MARY
Nakuuruq, Sis.

FACETIMER
Nakuuniaqtuq.

AAKA MARY
Uvamnuktuq.

FACETIMER
Iļisimarunja. Aapaa uqallautiraani.

AAKA MARY
Niglaumapaluktuq.

FACETIMER
Iļisimarunja.

AAKA MARY
Aglaan nakuuyumiñaqtuq sulii.

FACETIMER
Nakuuniaqtuq aataurañ.

AAKA MARY
Airuksraugiññaqtuq.

FACETIMER
Ii, tainna tavra Aapaa uqallautimmiraani.

AAKA MARY
Kisimģiuqtuq, Sis.

FACETIMER
Dad-ii qanaginiaga.

AAKA MARY
Iļisimarunja.
Kii. Tavra.

AAKA MARY
Me too, dreams.

FACETIMER
For the first time in a long time, I saw
Dad in my dreams.

AAKA MARY
Stop.

FACETIMER
You already know, Mary.

AAKA MARY
She's ok, Sis.

FACETIMER
She will be.

AAKA MARY
She came to me.

FACETIMER
I know. Dad told me.

AAKA MARY
She was so cold.

FACETIMER
I know.

AAKA MARY
But, she could still be ok.

FACETIMER
She will be, (my) elder sister.

AAKA MARY
She just needs to come back home.

FACETIMER
Yes. Dad told me the same.

AAKA MARY
She's alone, Sis.

FACETIMER
Dad will take care of her.

AAKA MARY
I know.
K. That's all.

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TRANSLATIONS FROM IŅUPIATUN

ANCESTOR

Taimanigguuq siġaqtuuruq nunaptinni aasiigguuq sulġi tavra sisamat iluġrutiqpait nalaunġagait iŅuvut. Suagguuq qulġaqtuat paniġmi qulġaqtuanġisitun aullaġniisautaurut taimanisun, paŅmami iluġrutiqpaksranun.

ANCESTOR

It is said that a long time ago, storms raged in our lands, and a series of four disasters washed over our People. Perhaps such tales as her daughter's are the beginning of this same phenomenon, a new modern series of disasters yet to come.

AAKA MARY

Uġalaluklutput aniġaruq siġaqtuġmi uumatun. SaŅġitqatalġisiiŅŅallaġa anuġiptauq suaŅaŅisiiŅŅaŅammġuq. Kaivallaġniġni qavsġiŅi. Uvluni qavsġiŅi, kiŅa taima ilġisimava. Aanaa akkuarġagaa. Akkuġaalu anuġiġaġagaa.

AAKA MARY

Sweet Magnolia was born in a storm just like this one. As my contractions grew, so did the winds. Hours and hours. Maybe days, who knows. My Aana caught you. As soon as she did, the winds died down.

AAKA MARY

Uġalaluklutput piġaruq siġaqtuġmi uumatun. AanaaŅ, ikayuŅġa. Ilvit akkuarġaġiŅ. TigumġaġaġiŅ maunġa nunamun. AŅaiyuuqtuŅaŅisiiŅ itqasiqvulugun unilluġaatiġut unniġ. IkayuqsaġiŅ iġlauviksraŅakun, quanagilugu. IkayuġuŅ tutquin paqġitchumagaa. IlisauttuuŅ uġalaluklutput itqasiġumagaġi kiŅuniivut.

AAKA MARY

Sweet Magnolia died in a storm just like this one. Aana, I need your help. You were the one to catch her. You brought her into the world, and I ask, I pray for you to be there for her as she leaves us. Help her find her way. Take care of her. Help her to find peace. Show Magnolia her place with our ancestors.

ANCESTOR

TiŅmilaitchuni irrituruami anayanaqtuq. IġlutuġnaġumiŅaitchuq ukiuġruaq nunatqatailluni. AŅunġalagaa piuŅitchuaq; kisimi itchuum, iŅuuluni kisimi. Ikayuqtailakun iŅuunġiq maqqtauruq nalaikun iŅuunġimun ilġisraptiġun qaŅamiŅ.

ANCESTOR

To be flightless in the Arctic is to be vulnerable. Enduring winter's cold almost impossible without community. She hunts an illusion; a driving desire to be singular, to survive alone. To be independent is perhaps the downfall of the careful balance we know as time immemorial.

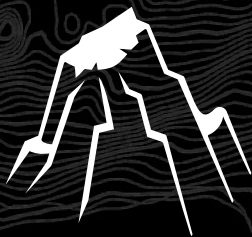
ANCESTOR

KiŅuniivut, iisautisiau ilakput, taagmiittuq, sivuniksraŅa pigiliraqput. Qulġaqtuq iuna iġaluruq inillaaniġaranun aasiŅ sumik taġayaqpisġu? Siġaġiichuamiilġuruq quvyugaġnam ayaupkaqtuġu. SuŅŅanmuksaġviiġa. Taġuaqtuġit qanuq inniġit anuġi sulġi qaŅnik. Maliktuġit qayuqtait aiŅmuntuq.

ANCESTOR

Ancestors, guide our relative. She, the one in darkness, her fate now our own. This story wanders into our history and what would we call it? She weathers such storms, blinded in a whiteout. Directionless. Reading the patterns of wind and snow. Following the drifts in what we hope is a way homeward.

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ABOUT PERSEVERANCE THEATRE

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

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

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

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

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

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

PERSEVERANCE THEATRE BOARD OF DIRECTORS

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PERSEVERANCE THEATRE LEADERSHIP

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

Leslie Ishii (Artistic Director) 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 curates and engages.

(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) 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. (228)

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Rio Alberto	NNPN Producer in Residence
Kate Bergey.....	Technical Apprentice
Benjamin Brown.....	Development Director
Noa Carlson	Arts Administration Fellow
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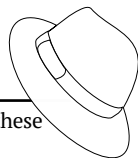
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