



WHERE THE SUMMIT MEETS THE STARS

By FRANK HENRY KAASH KATASSE

Directed by JOSEPHINE KEEFE

May 1 - 17, 2026

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WHERE THE SUMMIT MEETS THE STARS

By Frank Henry Kaash Katasse
Directed by Josephine Keefe

CAST

Rose Ashlie Blaske
John Andrew AJ Roa
Anthony Steve Wood
Musician Olivia Colegrove-Martinez
Musician's Apprentice Jonathan Ferrel

TIME & PLACE

Alaska; Past and Present

RUN TIME

90 minutes without an intermission

CREATIVE TEAM

Director Josephine Keefe
Set Design Bruce Haasl
Costume Design Mary Kelsay
Lighting Design Olivia Burlingame
Sound Design Gina Salerno
Properties Design Araquin Boome
Projection Design Isaac Joyce-Shaw
Music and Cultural Consultant Ed Littlefield

PRODUCTION TEAM

Stage Manager Celeste Elaine
Assistant Stage Manager Tommy McGee
Sound and Light Board Operator Rob Taylor
Properties Master Dan Wolff

Special thanks to: Perseverance Theater, Avery Clark, Mark Thomason, Andrew Garness, David Stedman, Pacific Stage, and Kauffman and Associates

WHERE THE SUMMIT MEETS THE STARS by Frank Henry Kaash Katasse is presented by special arrangement with the playwright.

WHERE THE SUMMIT MEETS THE STARS was originally produced by Perseverance Theater on October 7, 2022. Leslie Ishii, Artistic Director



DIRECTOR'S NOTE



Contemporary Indigenous storytelling holds a vital and necessary place within the canon of American drama as a central and evolving artistic force that continues to shape the landscape of the American stage. For too long, Indigenous voices have been excluded, misrepresented, or confined to narratives rooted solely in the past. Yet Indigenous storytelling has always been present, connected to both

ancestral knowledge and contemporary life.

What distinguishes contemporary Indigenous theatre is its ability to hold multiple truths at once. It honors origin stories, land, language, and cultural memory while also engaging directly with the complexities of modern existence, as seen in Mohican playwright Madeline Sayet's one-woman show *Where We Belong*. Indigenous works are not bound by a single form or expectation; they are lyrical, political, humorous, and expansive, as exemplified in *Between Two Knees* by the intertribal sketch comedy group The 1491s. They challenge dominant narratives and invite audiences to reconsider what "American drama" has been, as well as what it can become.

In *Where the Summit Meets the Stars* by Tlingit playwright Frank Henry Kaash Katasse, we encounter Rose, an Alaska Native woman who journeys through internal reflection and conflict, grappling with questions of identity, belonging, love, and resilience in the face of life-altering events. The language of the play flows through rhythm, imagery, and musicality, inviting us as an audience to listen differently. It asks us to engage not only with what is said, but with what is felt, remembered, and carried forward. This is the power of Indigenous storytelling.

I invite you to move beyond viewing Indigenous stories as distant historical artifacts and instead recognize them as present, urgent, and deeply relevant. They expand the canon not by fitting into existing frameworks, but by reshaping them—by insisting on new ways of seeing, hearing, and understanding.

It is my hope that this production of *Where the Summit Meets the Stars* contributes, in some meaningful way, to that ongoing shift—that it uplifts and honors the work of Indigenous artists, like Frank, who continue to create, challenge, and transform the field. In closing, I invite each of you to consider how the stories we uplift—and the voices we center—shape not only our stages, but our collective understanding of what it means to be here, together, in this moment.

Qu'ciyew'yew' (Thank You)

—Director Josephine Keefe

ABOUT THE PLAYWRIGHT



Frank Henry Kaash Katasse

is an Alaska Native from the Tlingit clan Tsaagweidí. Frank is an actor, director, producer, improviser, educator and playwright. Frank received his Bachelor's Degree in Theatre Arts from the University of Hawai'i: Mānoa. In 2017, His play *They Don't Talk Back* received an NNPN rolling world premiere at Perseverance Theatre, Native Voices at the Autry, and La Jolla Playhouse.

TLINGIT & ALASKAN WORDS AND PHRASES

Tlingit (pronounced KLINK-it) - Indigenous people of the Pacific Northwest Coast, specifically the coastal panhandle of Southeast Alaska, parts of British Columbia, and the southern Yukon. Their name for themselves is Lingít, which translates literally to “Human Beings.”

Yaan ge yeewanée? - “Are you hungry?” Usually the very first thing you’ll hear when you walk into someone’s home and a standard way to check on a guest or family member.

Yee gu.aa yax xwán! - “Be of brave heart” or “Have courage, all of you.” A traditional parting word of encouragement, often used when a group is facing a significant challenge, a difficult task, or even a period of mourning. More than just “good luck,” it is deeply rooted in Tlingit oratory and values. Historically, it might have been said to warriors going into battle; today, it’s used for anyone facing a “battle,” whether that is health struggles, social challenges, or the preservation of culture. If you hear this in a community gathering or see it written, it is being offered as a way to strengthen the spirit of the listeners.

Tleik’ Kaa gúk - literally translates to “No man’s ear.” It is the Tlingit way of saying: “He/She doesn’t listen.” Usually used to describe someone who is stubborn, disobedient, or willfully ignoring advice.

Out the road - For residents of Juneau, “Out the road” refers to the section of the Glacier Highway that extends north of Auke Bay. Because Juneau is landlocked, the highway eventually just ends. Living “out the road” often implies a more rugged, secluded existence. Many homes there are off-grid, relying on generators and septic tanks rather than city utilities. In the Lower 48, a road is a connection to everywhere else. In much of Alaska, a road is a finite resource. Saying you are going “out the road” isn’t just about a destination; it’s about heading toward the perimeter of civilization where the wilderness takes back over.

Tleik Kaa yóo xát duwasáakw - “Nobody is my name” or “I am called No One.” The Tlingit version of the famous line from the Odyssey where Odysseus tells the Cyclops his name is “Nobody.”

Sailor Boy pilot bread - a modern version of hardtack, a dense, unsalted cracker known for its extreme durability and long shelf life. While manufactured in Richmond, Virginia by Interbake Foods, it is famously an Alaskan staple—nearly 98% of all production is sold in Alaska. Unopened boxes can last for several years, while specialized vacuum-sealed cans can last up to 30 years. It has a mild, bland flavor and a very sturdy, crunchy texture designed to withstand rough handling. Alaskans often top it with smoked salmon, meats, cheeses, or peanut butter and jam. It is also popular in survival kits and for long-term emergency storage.



Sixteen years ago, I answered a Craigslist ad posted by Riley, seeking film collaborators. We started the Olympia Film Collective, so no filmmakers had to use Craigslist again to find each other. We started Sky Bear Media too, and now work globally creating content that matters. Our success has allowed us to hire locally and continue to give back to our community where we live and work.

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- Jeff Barehand & Riley Gibson



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WHERE THE SUMMIT MEETS THE STARS

CAST



Ashlie Blaske (she/her) - *Rose*

This is Ashlie's first production at Harlequin and she is honored to help bring this dynamic story to life. An enrolled member of the Eastern Band of Cherokee Indians (EBCI), she is a PNW performer, choreographer and producer (with a day job in IT). Recent roles include Dorine (*Tartuffe: Born Again* - Phoenix Theatre), Nora/

Rosie/Stephanie (*Love, Loss and What I Wore* - Woodville Repertory Theatre) and Colleen (*Ripcord* - As If Theatre). She has also worked with Edmonds Driftwood Players, Red Curtain Foundation for the Arts, Variety Plus, and has volunteered with the theatre program at Lynden High School for 16 years. Instagram: @splashlie



Andrew AJ Roa (he/him) - *John*

Andrew (Shasta, Aztec) is an award-winning actor, writer/director and filmmaker. Andrew's stage credits include the world premieres of *Sovereignty* (Arena Stage), *Black Elk Speaks* (Denver Center Theatre/Mark Taper Forum), *Happy Montana* (Montana Rep Theatre), and *The Spirit of Pocahontas* (Disney Theatre). He is

a founding member of the first Native American Equity company, Native Voices at the Autry, playing roles in *Please Do Not Touch the Indians* (Outstanding Theatre Performance - First Americans in the Arts) *Kino and Teresa*, and *Darlin'*, among others. Film and TV credits include *Picking Up the Pieces*, *If, Yellowrock*, *The Migration*, *The Transcenders*, *Adam Ruins Everything*, *Fame*, *Quantum Leap*, *The Ellen Burstyn Show*, *Divorce Court*, and *The Iceman Chronicles*. Andrew just finished filming the comedy, *Guttermuckers*, and his drama, *Somewhere in Montana*, is now streaming on Amazon Prime.



Steve Wood (he/him) - *Anthony*

Steve (Eastern Band of Cherokee Indians) hails from Tucson, Arizona and is thrilled to be returning to Harlequin Productions, having made his debut as John Ridge in *Sovereignty* (2022). Steve has performed in more than 50 productions throughout southern Arizona, most recently as the title role in Ken Ludwig's MORI-

ARTY. Other notable roles include *Things Being What They Are* (MAC Award Nominee, Best Actor in a Comedy), *Every Brilliant Thing* (MAC Award Winner, Best Actor in a Comedy), *My Name is Asher Lev* (Mac Award Nomination, Best Actor in a Drama), Kit Gill in *No Way to Treat a Lady*, Val in *Laughter on the 23rd Floor* (Mac Award Nomination, Best Actor in a Comedy), and Kyle in *The Best Brothers*. "Thanks to my darling Billie, without whom none of this would be possible." Thank you for supporting the arts!



Olivia Colegrove-Martinez/Liv Rion (she/they) - *Musician*

Liv is a singer, songwriter, and community educator from the Quinault Indian Nation, with ancestral roots in Hoopa and Yurok territories along the Trinity River in Northern California. Raised between the Pacific Northwest and her tribal communities, her work is deeply shaped by the lands, songs,

and stories that raised her. Her sound blends soulful R&B with touches of jazz, pop, and traditional Indigenous influences. More than a genre, Liv's music is a form of medicine, for herself and for others. She sings about healing, grief, growth, and identity with a voice that feels both spiritual and grounded - creating space for others to feel seen and safe.



Jonathan Ferrel (he/him) - *Musician's Apprentice*

Jonathan Ferrel is a lifelong musician and producer deeply rooted in the Pacific Northwest. Growing up around his father's jazz, Jonathan found his rhythm early and has spent the last seven years recording and producing in professional studios. He's now bringing that studio background to the

stage for his theater debut in Foley sound design. Jonathan is passionate about learning from and listening to Indigenous voices and communities, a commitment that ties back to his core belief: "life is for listening." To him, music is everywhere, as long as you take a moment to tune in.

CREATIVE TEAM

Josephine Keefe (she/they) - *Director*

Josephine is an enrolled member of the Nez Perce Tribe and lives in the Pacific Northwest with her partner and children. Her directing credits include *According to Coyote*, *Hedwig and the Angry Inch*, *Antigone*, *Venus in Fur*, *The Misanthrope*, *The Crucible*, and *Lysistrata*. She holds an MFA from the UCLA School of Theater, Film and Television.

Bruce Haasl (he/him) - *Scenic Design*

Bruce has designed, built, and painted sets for more than 300 productions, including *Cymbeline*, *I Am My Own Wife*, *The Women*, *This Flat Earth*, *Baskerville*, *What the Constitution Means to Me*, *Ms. Holmes and Ms Watson - Apt 2B* and *Murder on the Orient Express* here at Harlequin, and currently serves as Harlequin's Technical Director. His work has been seen on stages all across the South Sound and beyond; Capital Playhouse, Tacoma Musical Playhouse, Centerstage, and The Black Hills Playhouse (SD), among others. Bruce spends a fair amount of time in front of the curtains as well. Harlequin audiences may remember Bruce from *Sweeney Todd* (2024), and as Ernst Ludwig in *Cabaret* (2024), Mendel in *Falsettos* (2023), the Doctor in *Tenderly*, *The Rosemary Clooney Musical* (2021), the title role in *Jesus Christ Superstar* (2013), Aaron in *First Date* (2017), or Eddie in the *Stardust* series.

CREATIVE TEAM Continued

Mary Kelsay (she/her) - *Costume Design*

MEKA, led by creative designer, Mary Kelsay, is a slow fashion designer in Seattle who specializes in designer made custom wear, redesign, as well as her own unique collection of one-of-a-kind pieces and small lot production garments and tee shirts. MEKA's inspirations and modern designs are deeply rooted in community and heritage. MEKA often uses fashion to create space for her Indigenous community through showcases and community celebrations. Mary is also costuming for various theaters and an upcoming film. You can find MEKA in Instagram at @meka_seattle or her website at mekaclotthing.com

Olivia Burlingame (she/her) - *Lighting Design*

Olivia is a proud member of the Cowlitz Indian Tribe and is grateful to be designing for Harlequin once again. Olivia has designed in Olympia for the last fourteen years. Some favorites include *The Revolutionists*, *Hundred Days*, *Hedwig and the Angry Inch*, *Man of La Mancha*, *Little Shop of Horrors*, *Equivocation*, and *On the Verge*. Olivia graduated from Central Washington University with a BFA in Theater Design and Technology and from the Royal Welsh College of Music and Drama with an MA in Design for Performance. She has also worked with Tacoma Opera, Theater Artists Olympia, Olympia Family Theater, Tacoma Arts Live, SMU, SPSCC, and Seattle Children's Theater. Thank you to all her friends and family!

Gina Salerno (she/her) - *Sound Design*

Since 2005, Gina has worn many hats at Harlequin. Her favorite hats are those of Company Manager, Stage Manager, and Sound Designer. Some of Gina's favorite projects include *The Foreigner*, *Wait Until Dark*, *Murder on the Orient Express*, *Romeo and Juliet* ('25), *Sweeney Todd*, *A Christmas Carol* ('21-25), *Time Stands Still*, *The 39 Steps*, *The Man of La Mancha* (Harlequin), *Border Songs* (St. Martin's University; Book-It), *Equivocation*, *Polaroid Stories* and *The Last Days of Judas Iscariot* (St. Martin's University). She thanks her incredible family at Harlequin for all their love and support, especially Josephine, Ed Littlefield and Celeste. Big Hugs to Andy and Miss Sauce for always cheering Mama on!

Araquin Boome (he/they) - *Properties Design*

Araquin is a proud member of the Puyallup Tribe, and is beyond thrilled to step into Prop Design, and to play a part in showcasing indigenous excellence on stage! You may have seen him on stage here at Harlequin, such as Angel in *RENT*, Tybalt in *Romeo and Juliet* & Texas in *Cabaret*. He would like to thank his cats, Domino and Monty, for being absolutely no help. Enjoy looking at the things and gawking at the stuff!

Isaac Joyce-Shaw (he/him) - *Video Design*

Isaac Joyce-Shaw is a designer and artist based in Oregon. Past Projection Design credits include productions of *Twelfth Night* and *Murder on The Orient Express* at Pentacle Theatre. Other credits include Lighting Design for productions of *HAIR* and *Into The Woods* at Sierra Rep, *James and The Giant Peach* at Enlightened Theatrics, and *Kinky Boots* for Stumptown Stages. Directing credits include Shadow Directing on the TV show *Chicago PD*, and stage productions of *An Inspector Calls*, and *Distracted*. Outside of his theater life, Isaac is a studio artist, having exhibited at the Salem Art Association, The Fishbowl Gallery, and CoCA in Seattle WA.

Ed Littlefield / Shaakindustóow (he/him) - *Music and Cultural Consultant*

Ed is a freelance percussionist, educator, and composer based out of Seattle, WA. He is Lingít from Sitka, Alaska and 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 and India as "Jazz Ambassadors". He has also composed and performed for film and 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.

PRODUCTION TEAM

Celeste Elaine (she/her) - *Stage Manager*

Where the Summit Meets the Stars marks Celeste's eleventh production with Harlequin. A multi-hyphenate theatre artist, her past productions here include *Building Madness*, *Fun Home*, *Sovereignty*, *The Revolutionists*, *A Christmas Carol* (2022, 2023), *Deathtrap*, *The Complete Works of William Shakespeare (abridged)*, *Cabaret*, and *Ms. Holmes and Ms. Watson - Apt. 2B*. Elsewhere, her choreography has been seen at area theaters and colleges, and she occasionally enjoys acting as well. Other favorite works include *Steel Magnolias*, *Urinetown*, and *Into The Woods*. When not Stage Managing, Celeste spends her time enjoying matcha green tea and interior decorating her space.

Tommy McGee (he/him) - *Assistant Stage Manager*

Tommy is ecstatic to be working for Harlequin once again. Tommy has been working with Harlequin since 2016 as has been on the backstage of Harlequin doing everything from spotlight, to sound cues, to assistant stage managing. When Tommy is not backstage at Harlequin, he can be found indulging in his hobbies of writing and creating culinary delights.

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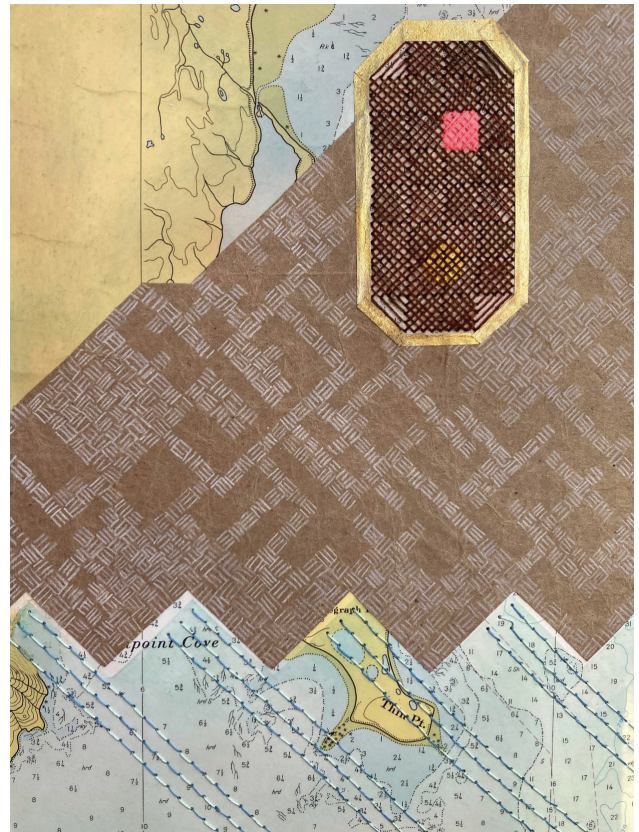
Featured Gallery Artists RACHEL SINGLETARY KOPEL

As an artist and archivist I strive to give presence and form to memories and to gain new understanding through the transformative act of art making. My work is informed by my multi-cultural heritage, the grief and resilience of my ancestors and the desire to heal intergenerational trauma.

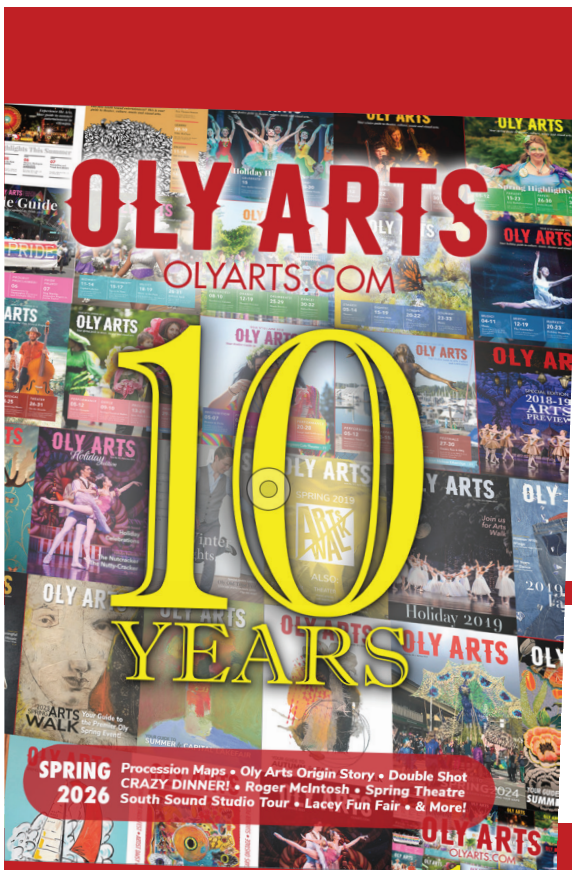
My pieces manipulate and make use of my personal collections, gathered over a lifetime of observing nature and extracting beautiful objects from the waste stream of material culture. In my hands these materials gather new meaning through their combinations and arrangements.

My techniques include: hand sewing, embroidery, book arts, weaving, poetry and illustration. Each piece develops organically, often incorporating the results of earlier experimental investigation.

I seek to evoke the spiral nature of healing and the feeling of a safe, cozy burrow where the soul can find solace and be cocooned while gathering the strength for transformation.



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Photo by Shanna Paxton Photography

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STATE THEATER INFORMATION

Concessions

Food is not permitted in the seating area. Water and beverages in plastic or paper cups are allowed. Please unwrap cough drops prior to the start of the performance.

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In consideration of those around you, please silence all electronic devices and refrain from text messaging or utilizing your devices during the performance.

Assisted Listening Devices, Large Print & Braille Programs

Patrons with hearing disabilities may see the House Manager prior to the performance to obtain an enhanced hearing device. Large print and Braille programs are available at the Concessions counter.

Special Seating Needs

If you have a wheelchair, walker, or other special seating needs, please advise the Box Office in advance so we may accommodate you comfortably.

Accessible Performances & Community Talkbacks

The first Sunday matinee of each production will feature a post-show Talkback. The second Sunday matinee of each production will feature a Closed Captioning option. Every production will feature one Audio-Described performance, a live audio description of the performance. Most productions will also feature a Sensory-Friendly performance. House lights will be dimmed but not fully extinguished. Visit <https://harlequinproductions.org/talkbacks-accessible-performances/> for a complete list of performance dates.

Cameras & Recording Devices

The use of cameras (with or without flash) or other recording devices is prohibited.

Friends & Family

If you have a friend or family member in the cast with whom you wish to visit, please wait in the lobby following the performance where your person will find you. Notes, flowers, gifts and messages may be sent backstage through the House Manager.

Children & Youth

Please help us avoid disruptions that may affect others' enjoyment and the actors' performance. Disruptive children should be escorted to the lobby. No babes in arms, please. Some productions may not be appropriate for younger children, though discretion is left to the parent. Please call the Box Office with any questions concerning a play's content.

Late Seating

Latecomers will be seated in the Gallery at the back of the house, which provides a good vantage point with a minimum of disturbance. An usher will direct you to your seat at an appropriate break or at intermission. If you leave the house during the performance and return, please watch from the Gallery until an usher can direct you to your seat.



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