

# **Where the Summit Meets the Stars**

By Frank Henry Kaash Katasse

Directed by

Josephine Keefe

May 1 - 17, 2026

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## DIRECTOR'S NOTES

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, Frank's play *They Don't Talk Back* received an NNPN rolling world premiere at Perseverance Theatre, Native Voices at the Autry, and La Jolla Playhouse.

FEATURED GALLERY ARTIST 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.

# 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

## CREATIVE TEAM

Director.....Josephine Keefe

Scenic 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  
Light/Sound Board Operator.....Rob Taylor  
Properties Master.....Dan Wolff

**TIME & PLACE:** Alaska: Past and Present

**SHOW LENGTH:** 90 minutes without an intermission

**SPECIAL THANKS** 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

Show Sponsors: Sky Bear Media

Season Sponsors: Capital Heating and Cooling, the PARC Foundation, and Inspire Olympia

Media Sponsors, Roxy 94.5, KGY, Oly Arts, Cascade PBS, and Shanna Paxton Photography

## 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 - Woodinville 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 *MORIARTY*. 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.

**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 [mekaclothing.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) - *Projection 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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