
Page2Stage is a seasonal involvement in a novel that takes audiences on a journey from book to stage, offering thematically-related performances along the way that deepen the audience's understanding of the story and broaden its resonance. This journey empowers individuals to experience the culminating world premiere production from a myriad of perspectives they could not achieve by reading the book alone, thereby deepening the community conversations which lie at the very heart of JTC's mission.

Davita's Harp by Chaim Potok

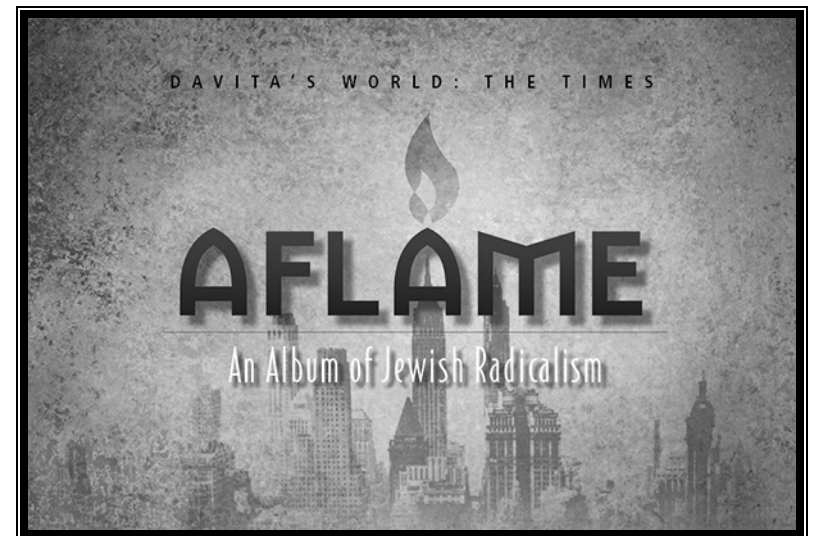
Set in New York City in the 1930s, Ilana Davita is the young narrator of this coming of age story. Her parents, Anna and Michael, have rejected their religious traditions (Judaism/Christianity) and are fervent communists. Davita perceives discord and disunity everywhere around her. She sees people discriminated against because of their political alignments. She understands from the stories she hears, first about the Spanish Civil War, then about World War II, that man is capable of unfathomable atrocities. Davita is introduced to the religions of her parents and to the liberating idea that she can decide for herself what she believes. As her world collapses around her, she draws comfort and a sense of community and belonging from Jewish practice. In *Davita's Harp*, Chaim Potok brings to bear the insight and generosity that have informed all of his novels in a story about how we learn and use faith, how it can fail us, and how it can help us know ourselves--alone and as part of an often confounding world.



Bringing community together to share important stories
www.jewishtheatrecolaborative.org



**DAVITA'S WORLD:
THE TIMES**



NOVEMBER 2 & 4, 2015

AFLAME

AN ALBUM OF JEWISH RADICALISM

Adapted from Tony Michels'
Jewish Radicals: A Documentary History

Staged Reading conceived & adapted by
Sacha Reich, Kenneth Gordon &
Sara Fay Goldman

Directed by Sara Fay Goldman
Carrie Anne Huneycut - Costumes
Elyse Hill - Stage Manager

Featuring

Kayla Lian, Illya Torres-Garner, Sam Dinkowitz,
Heath Koerschgen, & Danielle Weathers*

An Hour long program followed by ½ hour discussion with
guests Barbara Dudley (November 2) and
Corey Nicholson (November 4)

**Member of Actor's Equity*

**THIS PROGRAM IS MADE POSSIBLE WITH GENEROUS SUPPORT
FROM THE FOLLOWING SPONSORS AND FOUNDATIONS**

Ronni Lacroute WILLAKENZIE ESTATE

Cedar Sinai Park, Harold Pollin
Harold & Arlene Schnitzer CARE Foundation,
Oregon Community Foundation | Collins Foundation
Jewish Federation of Greater Portland



Performing for schools across East Multnomah County

With funding from the PGE Foundation,
the Robert D. and Marcia H. Randall
Charitable Trust, Templeton Foundation
and the Juan Young Trust.

*- Ask us how to bring the performance to
your school -*

GUEST SPEAKERS

BARBARA DUDLEY has a BA from Stanford University and a JD from the University of California at Berkeley. She is an adjunct professor at Portland State University where she has taught courses on 'social sustainability,' 'the political economy of world trade,' 'globalization of civil society,' 'advocacy for the nonprofit sector' and 'the politics and economics of student debt.' She is a founding member of and senior policy advisor to the Oregon Working Families Party. Barbara also serves on the board of Family Forward Oregon and the Oregon Center for Public Policy.

COREY HOPE NICHOLSON is a graduate of Brandeis University. Corey became a Jewish Organizing Initiative Fellow and led the North Shore Labor Council (a coalition of more than 50 local unions) as Director for two years. Corey worked for almost a decade for 1199SEIU – a healthcare workers union (founded by Jewish pharmacists in New York) Corey was the co-chair of the New England Jewish Labor Committee and worked on joint campaigns with the labor movement and the Jewish community. Currently, Corey is the AFSCME Strong Program Manager with Oregon AFSCME Council 75. A native of Denver, Colorado, Corey recently moved to Portland with her husband Zev Avram Nicholson (the Organizing Director of the Urban League of Portland) and their 15 month son General.

*Gracious Thank You's to Tony Michels, Milagro, Broadway Rose,
Sharon Maroney, Nancy Christie, Valerie Liptak & Estela Robinson*



Board of Directors

Layton Borkan

Interim President

Gail Mandel

Secretary

Karen Westerman

Treasurer

Fran Berg, Julie Diamond, Ken Gurian, Sacha Reich
Margie Rosenthal, and Scott Snyder

PLEASE CONSIDER JTC in YOUR CHARITABLE GIVING
P.O. Box 42022 - Portland, OR 97242

SARA FAY GOLDMAN (DIRECTOR & ADAPTOR) is a JTC core company member and has been lucky enough to work with a number of additional companies on a regular basis including Fuse Theatre Ensemble, Original Practice Shakespeare Festival, Miracle Theatre Group, Portland Actors Ensemble, and Echo Theater Company. She will perform in this spring's production of Davita's Harp

SACHA REICH (ADAPTOR) The Founder & Executive Director of JTC, Reich has conceived, adapted and directed programming for the company, including *A Pigeon and a Boy*, *The Ministry of Special Cases*, *Café Baghdad*, *Charlotte Salomon: Life? Or Theatre?*, and *Kindertransport*.

KENNETH GORDON (ADAPTOR) Kenneth Gordon is an emerging playwright and Associate to the Core Company who has worked with JTC in various roles over the past two years. He is an NYU-trained screenwriter with a passion for collaboration.

TONY MICHELS is the George L. Mosse Professor of American Jewish History at the University of Wisconsin, Madison. He is author of the award-winning book *A Fire in Their Hearts: Yiddish Socialists in New York* (Harvard, 2005) and the editor of *Jewish Radicals: A Documentary History* (NYU, 2012). His essays have appeared in *Forward*, *Tablet*, *Meatpaper*, *Guilt and Pleasure Quarterly*, and elsewhere

PERFORMING ARTISTS

SAMUEL DINKOWITZ – Recent local credits: *Passion Play* with Profile Theatre/Shaking the Tree. *Static* at Third Rail Repertory, *Twist Your Dickens* 2013 & 2014 at Portland Center Stage, *Wait Until Dark* with Northwest Classical Theatre, *A Pigeon and a Boy* Jewish Theatre Collaborative, *Dracula: A Musical Nightmare* at Stumptown Stages, and *Julius Caesar*, *Henry IV*, and *Arabian Nights* at Post5 Theatre.

HEATH KOERSCHGEN – Heath Koerschgen has performed locally with Portland Shakespeare Project, Northwest Classical Theatre Company, Theatre Vertigo, Lakewood Theatre, Post5, Corrib Theatre and the Oregon Shakespeare Festival. Heath was a Drammy nominee for Best Actor in a Play this past season (2015) for *The Seven Wonders of Ballyknock* (Lakewood Theatre Company)

KAYLA LIAN – Pacific Northwest credits include *A Midsummer Night's Dream* and *Anna Karenina* (Portland Center Stage), *Tribes* and *And So It Goes...* (Artists Repertory Theatre), *Twelfth Night* (Portland Shakespeare Project), *One Flew Over the Cuckoo's Nest* (Shaking the Tree), *Crooked* (CoHo Productions), *Cock* (Defunkt), *Love's Labour's Lost* (Seattle Shakespeare Company), *The Children's Hour* (Arouet), and *Two Gentlemen of Verona* (Disjecta), among others.

ILLYA TORRES-GARNER – Illya has been performing on stage and screen since he was 12. Most recently, Illya has been performing with StageWorks, Ink in various musical productions, and this spring played Johnny Castle in TriptheDark Dance Company's production of *Dirty Dancing* called "I Carried a Watermelon."

DANIELLE WEATHERS – Danielle is honored to be working with JTC. Some previous credits: *Bus Stop* & *Tartuffe--Born Again* (Broadway understudy, Circle in the Square), *The Country Wife* & *Julius Caesar* (STNJ), *Much Ado About Nothing* (HSF), *Prometheus Bound* (Lucky Devil) Film/TV: *Zilla* & *Zoe*, *Grimm*. Circle in the Square Theatre School graduate, member of Actors Equity.

Excerpted and adapted from Tony Michels'
Jewish Radicals: A Documentary History

"Our Mecca" (memoir; no date) *Isadore Wisotsky*

"Peripatetic Philosophers" (1910) *New York Times*

"Jewish Working People...Have Lost All Interest in the Synagogue" (1905) Phillip Davis

"The Obligations of Youth Today" (1932) *Isadore Bernick*

"When I Went Home I Was Aflame" (memoir; c. 1925) *Abraham Bisno*

"I Saw a New World Opening Before Me" (memoir; 1931) *Emma Goldman*

"It Wasn't Difficult for Me to Reject Judaism" (memoir; 1965) *Paul Jacobs*

The Birth of the Knee-Pants Makers' Union (memoir; 1924) *Bernard Vaynshteyn*

Communist "Criminals" in Los Angeles (1929) *Upton Sinclair*

"For That, We Found Time" (interview; 1965) *Pauline Newman*

The Aims of Worker's Education (1926) *International Ladies' Garment Workers' Union*

"Unions with Brains" (1930) *The Nation*

FROM "THE JEWISH-SOCIALIST NEXUS" – TONY MICHELS

"The Jewish Labor Movement [...] arose from the masses of Yiddish Speaking Jews who immigrated to the US [...] between the 1880s and 1920s. Numbering more than 2 million, they crowded into America's most urban centers, where they encountered harsh working and living conditions. [...] Low pay, mistreatment by bosses, dirty sweatshops and substandard dwelling provided the ingredients of collective hardship. In response, many immigrants took to protest and self-organization."

"The Jewish Labor Movement was ideologically diverse. Within its ranks, proponents of various brands of socialism – social democracy, communism, anarchism, and left-wing versions of Jewish Nationalism – vied for popular support."

"While the political right was patently inhospitable to Jews, the left held a special attraction. In a socialist organization, one's Jewish background carried no stigma. Anybody with talent and motivation could excel as a writer, orator, theoretician, or organizer and do so for the lofty goal of creating a new America, where outsiders from all backgrounds could one day enjoy equality. This was a powerful ideal for children of immigrants, [...]. Hostile to all forms of bigotry, socialism offered a universalistic solution to a specifically Jewish predicament."



DAVITA'S
HARP

Based on the book by Chaim Potok

March 19 – April 9

MILAGRO THEATRE 525 SE STARK

Get your tickets online today

www.jewishtheatrecolaborative.org

"As early as 1904, 60% of New York City's Jewish voters cast their ballots for Socialist Party candidates. [...] By 1918 the major needle trade unions – ILGWU, the Amalgamated Clothing Workers of America, the United Cloth, Hat and Cap Makers Union, and the Fur workers Union - endorsed the Socialist party. Between 1914-1920, Jewish Voters elected 19 Socialists to city, state and national offices, thus consummating a "successful political marriage" between the Jewish Labor Movement and the Socialist Party."

"The sheer size and political strength of Jewish Labor enabled it to play a leading role in social reform efforts. In New York City, Jews stood at the forefront of what Joshua Freeman describes as its unique "social democratic polity": an ethnically diverse, working class oriented political community committed to affordable housing, decent health care, civil rights, amenable labor laws, and access to the arts and education."