

Portland Center Stage at

THE ARMORY
PRESENTS

HOLD THESE TRUTHS

By Jeanne Sakata

Directed by Jessica Kubzansky

October 1 – November 13, 2016

In the Ellyn Bye Studio

Artistic Director | Chris Coleman

HOLD THESE TRUTHS

By Jeanne Sakata

Directed by Jessica Kubzansky

Scenic and Lighting Designer Ben Zamora	Sound Designer and Original Music John Zalewski	Original Costume Designs Soojin Lee
Performance Stage Manager Kelsey Daye Lutz	Rehearsal Stage Manager Alyssa Escalante	Production Assistant Kristen Mun

Ryun Yu as Gordon Hirabayashi

Hold These Truths was first produced in 2007 by East West Players in Los Angeles, California, under the title of *Dawn's Light: The Journey of Gordon Hirabayashi*. It was commissioned in 2004 by Chay Yew, former director of Center Theater Group's Asian Theatre Workshop, and further developed with the Lark Play Development Center, New York Theatre Workshop and Epic Theatre Ensemble.

Performed without intermission.

The photo, video or audio recording of this performance by any means whatsoever is strictly prohibited.

The Actor and Stage Managers employed in this production or members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A LETTER FROM THE ARTISTIC DIRECTOR

Hold These Truths

February 19, 1942

President Franklin D. Roosevelt issues Executive Order 9066, authorizing the imprisonment of thousands of Americans of Japanese ancestry. In the panic that accompanied America's entry into World War II, Japanese families up and down the West Coast – and in other parts of the country – were rounded up, transported to holding centers, and held indefinitely.

Gordon Hirabayashi was a student at the University of Washington at the time, and he refused to go. He couldn't imagine that he or his family posed a threat to the welfare of the country, and he became one of the Japanese Americans who took their defiance of the expulsion all the way to the Supreme Court.

His story is one of immense courage and moral conviction: as stirring as it is infuriating.

And sadly, the chill that runs through the air when you hear his tale has only become more bracing in the light of this season's political discourse.

Listen, ruminate, digest, discuss.

- **Chris Coleman**

FROM THE PLAYWRIGHT: **Jeanne Sakata**

This play is based on a true story, inspired by many hours of interviews I conducted with Gordon Hirabayashi and several of his friends from the 1940s, by numerous letters written by Mr. Hirabayashi during his imprisonment, and by contemporary articles written by and about Mr. Hirabayashi. It is a work blending historical fact with fiction, and certain actual events have been compressed or altered in terms of chronology or content for dramatic purposes. In Act II, Gordon's letters are works of fiction inspired by his actual writings from the Ring Family Papers in the University of Washington Special Collections, Accession Number #4241-001. Dramatic license has been taken with the actual historical texts.

SPECIAL THANKS

A very special thanks to Gordon Hirabayashi for his time, hospitality and generosity in sharing his story. Also special thanks for invaluable help to Susan Carnahan, James Hirabayashi, Chay Yew, Len Berkman, Morgan Jenness, Douglas Sugano, Timothy Patterson, Jessica Kubzansky, Ryun Yu, Tim Dang, Lisa Rothe, Joel de la Fuente, Zak Berkman, Ron Russell, Robert Chelimsky, Melissa Friedman, Thom Sesma, James Yaegashi, Mark Schneider, John Eisner, Daniella Topol, James Nicola, Linda Chapman, Geoffrey Scott, Toni Amicarella, Mia Katigbak, Jeff Liu, Grant Ujifusa, Kathryn Bannai, Shannon Mayers, Julie Crosby, Megan Carter, Arthur and Virginia Barnett, Eleanor and Charles Davis, Tama Tokuda, Peter Irons, Marie Masumoto, Carla Rickerson, Francis Jue, Akemi Kikumura, Lane Hirabayashi, Don Nakanishi, Shawn Tolleson, Barbara Deutsch, Dr. Linda Seger, José Rivera, Greg Watanabe, Kelvin Yu, Tessa Thompson, Clay Storseth, Jake

Paque, East West Players, Epic Theatre Ensemble, Lark Play Development Center, New York Theatre Workshop, Dartmouth College Theater Department, Gerald W. Lynch Theatre at John Jay College of Criminal Justice, Antaeus Company, Women's Project, Japanese American National Museum, UCLA Asian American Studies Center, UCLA Department of Asian American Studies, 2007 Asian American Theatre Festival, Asian American Writers' Workshop, 2003 Mark Taper Forum Writers' Workshop, and University of Washington Special Collections Division.

In memory of my parents, Tommy and Lily Sakata.

**FROM THE DIRECTOR:
Jessica Kubzansky**

I had the privilege of meeting this play of Jeanne Sakata's in a very early stage of development, and was blessed to get to develop and direct it from then forward to its world premiere production and beyond. It has been an extraordinary gift.

Not only because playwright Jeanne Sakata is herself an extraordinary light and spirit, and Ryun Yu, the actor who created the role, a beautiful man and a hugely gifted actor with enormous passion and integrity, but because, as I worked on this play, which is in some ways a love story between a man and his Constitution, I began to realize that for the first time in my life I was encountering a hero. A true hero. An American hero.

Before Gordon Hirabayashi came into my awareness, my understanding of the word *hero* was different. A hero was someone who rescued folks from burning buildings, or did something physically perilous to save people, or defied death for the greater good. It seemed a *louder* kind of word, one I associated with noisier, showier deeds.

But in meeting Gordon (and Jeanne's gift to the world is that she makes you feel that you do indeed get to meet Gordon), I discovered that he is the embodiment of a genuine hero. One who has the courage of his own convictions in times of great personal danger. One who quietly defies things he knows to be wrong, who stands for what he believes against the wisdom of even those who love him and are terrified for his safety. One who speaks out when it is more prudent and safer to be silent. And one who, even after incredible, unbelievable disappointment (when the profoundness of his convictions seem to have led him astray), does not become embittered, but goes on to lead a brilliantly productive life until vindication finally arrives.

In my own life, I am constantly struck by the difference between the nobility of my absolute convictions in my mind, and the frailty of my human fear when faced with actual hardship. Gordon Hirabayashi lived his beliefs in the face of enormous opposition and adversity, and did so with humility and grace. He is a shining example of the kind of hero I aspire to be in everyday life.

Today more than ever we *need* people to model courage and integrity for us. If every day we strive to be a little more like

Gordon, we will enrich humanity and imbue it with more common good.

For all of this more, I am humbled, awed, and grateful for the opportunity to share this towering American hero with you.

Thank you.

FEATURE | SUSPENDED JUSTICE

By Literary Manager Benjamin Fainstein

Hold These Truths breathes theatrical life into the true story of Gordon Hirabayashi's lifelong struggle to obtain justice from the Supreme Court for violations of his civil rights during the Second World War. Following the bombing of Pearl Harbor in December 1941, Japanese Americans encountered extensive discrimination, especially on the West Coast. They faced public scorn and bigotry, were subjected to a restrictive curfew, and were stripped of their licenses to conduct business. Most shockingly, President Franklin D. Roosevelt signed Executive Order 9066 in February 1942, which mandated the forced removal of nearly 120,000 Japanese Americans from their homes. Many of them were citizens born and raised on American soil, but their constitutional rights to life, liberty and property were ignored. They were imprisoned in camps, behind barbed wire fences, under military suspicion based solely on their race and not for specific crimes committed. Those who defied the orders were arrested and convicted.

President Gerald Ford issued an official apology for Executive Order 9066 in 1976, but it was not until 1987 that Hirabayashi's conviction was overturned in federal appellate court. His fight was bolstered by legal historian Peter Irons' discovery of military documents admitting that confining Japanese Americans to the camps had not been a necessary security measure. Irons' findings paved the way for Hirabayashi's much-delayed victory. Soon after, Congress passed the Civil Liberties Act in 1988, which included recognition of the violations of Japanese Americans' rights and distributed reparations to affected individuals and their families. But Hirabayashi was not the only one vindicated by Irons' discovery. Two other men convicted for dissidence, Minoru Yasui and Fred Korematsu, brought their cases to the Supreme Court in the 1940s. Like Hirabayashi, they had waited 40 years for justice.

Yasui, a native of Hood River and the first Japanese American attorney admitted to the Oregon State Bar, was arrested for violating the curfew. At his trial in Portland, the sitting judge claimed that Yasui had forsworn his citizenship by virtue of his stint working for the Japanese Consulate in Chicago in 1940 and for becoming a fluent Japanese speaker. Yasui spent a year in the Multnomah County Jail, until his case appeared before the Supreme Court in 1943. The Court ruled against both Yasui and Hirabayashi on the same day. It disagreed with the Portland judge's reasoning, but still held Yasui accountable for violating the curfew. He spent the next year incarcerated at a camp in Idaho and, following his release, became a civil rights community leader until his death in 1986. His conviction was vacated by a federal court in 1983, but has never been officially overturned.

Fred Korematsu of Oakland, California, tried to enlist in the United States Navy during the war but was rejected due to health issues. Two years later, he refused Executive Order 9066 and went into hiding. After being found, he was tried, convicted and imprisoned. He appealed his case all the way to the Supreme Court, who ruled against him in 1944, citing Hirabayashi and Yasui's cases as precedent. In the camps, some Japanese Americans who were intent on demonstrating unified American loyalty objected to Korematsu's actions and to those of other dissidents. After the war, an anguished Korematsu moved away from the spotlight of politics and focused on family life. His conviction was overturned in federal court in 1983.

Fred Korematsu was awarded the Presidential Medal of Freedom, the highest civilian honor in the United States, by President Bill Clinton in 1998. President Barack Obama posthumously bestowed the same honor upon both Gordon Hirabayashi and Minoru Yasui, in 2012 and 2015, respectively. Yasui was additionally honored by the Oregon Legislature in February 2016 with the passage of House Bill 4009, which henceforth designates March 28 as Minoru Yasui Day. None of these three men are still living today. However, their legacy as champions of the democratic ideals of equality and justice survives them, and they will forever occupy a distinguished place in American history as beacons of courageous conviction.

CAST AND CREATIVE TEAM BIOGRAPHIES

Ryun Yu

Gordon Hirabayashi

This production marks Ryun Yu's debut at The Armory. Ryun originated the role of Gordon Hirabayashi in the 2007 world

premiere of *Hold These Truths* (under the title *Dawn's Light*) at East West Players in Los Angeles, and most recently performed the role for Seattle's ACT Theatre. Ryun has twice collaborated with David Henry Hwang, playing Mark in the film adaptation of Hwang's play *Bondage*, and starring as the fictional David Henry Hwang in the playwright's *Yellow Face* in the first adaptation of a major theatrical play for YouTube. In 2015, Ryun originated the lead role of Takeshi in the world premiere of Kimber Lee's *Tokyo Fish Story* at South Coast Repertory. Other theater credits include the West Coast premiere of Richard Greenberg's *Take Me Out* at Geffen Playhouse; Philip Kan Gotanda's *Sisters Matsumoto* at Seattle Repertory Theatre and Huntington Theatre Company; the world premiere of Lloyd Suh's *American Hwangap* at San Francisco's Magic Theatre; *Art* and the Los Angeles premiere of Julia Cho's *The Language Archive* at East West Players; and *Sea Change* at the Gay and Lesbian Center. Ryun co-wrote, co-produced, directed and stars in the upcoming feature film *The Last Tour*, and has also appeared in the films *Only the Brave*, *The Brothers Solomon* and *The Mikado Project*. TV appearances include *Fuller House*, *Bones*, *Good Luck Charlie* and *Castle*. He was the first Korean-American to train at the Royal Academy of Dramatic Art in London and also has the first theater degree ever awarded by the Massachusetts Institute of Technology. Ryun would like to dedicate this performance to his son, Kenji, and his daughter, Miyako.

Jeanne Sakata

Playwright

Jeanne is thrilled to return to Portland Center Stage at The Armory with *Hold These Truths*, last seen by audiences in ACT Theatre's 50th Anniversary Mainstage Season following four sold-out

performances in the ACT Lab. *Hold These Truths* will also be produced this year at Guthrie Theater and Perseverance Theatre. Premiering at East West Players in 2007, *Hold These Truths* had its Off-Broadway debut with the Epic Theatre Ensemble in 2012 (Drama Desk Nomination for Outstanding Solo Performance) and has since been performed at PlayMakers Repertory Company, People's Light, Honolulu Theatre for Youth (co-produced with Daniel Dae Kim), terraNOVA Collective, Silk Road Rising (Millennium Park) and Coachella Valley Repertory Theatre. Jeanne is also an acclaimed actress who previously performed with Portland Center Stage at The Armory in David Henry Hwang's *M. Butterfly* and Chay Yew's *Red*, as well as with The Public Theater, Lincoln Center for the Performing Arts, Kennedy Center, Mark Taper Forum, South Coast Repertory, La Jolla Playhouse, Intiman Theatre, ACT Theatre (Seattle), ACT (San Francisco) and Berkeley Repertory Theatre. Screen credits include the internationally acclaimed indie film *Advantageous* (US Dramatic Special Jury Award for Collaborative Vision, 2015 Sundance Film Festival) and guest starring roles on Bravo's *True Fiction*, *Dr. Ken*, *NCIS Los Angeles*, *Tyler Perry's Meet the Browns*, *Desperate Housewives*, *Presidio Med*, *ER*, *Threat Matrix*, *Line of Fire*, *American Family*, John Ridley's *I Got You*, and *Sex and Marriage*, a Justin Lin YOMYOMF YouTube series. Special honors: LA Ovation Award for Outstanding Lead Actress in *Red* at East West Players; Lee Melville Award for Outstanding Contribution to the Los Angeles Theatre Community, Playwrights' Arena; Outstanding Artist Award from LA Asian Pacific American Friends of Theatre; Entertainment Today Award for Best Supporting Actress in *A Winter People* at The Theatre @ Boston Court; and the establishment of the Jeanne Sakata Collection in the Library of Congress Playwrights Archive, Asian American Pacific Islander

Collection. Special thanks to Tim, now and always.
jeannesakata.com, holdthesetruths.info

Jessica Kubzansky

Director

Jessica Kubzansky is the co-artistic director of The Theatre @ Boston Court in Pasadena and an award-winning director working nationally. She is delighted to be back at The Armory, where she last directed James Still's James Beard play, *I Love to Eat*. She developed and directed the world premiere of *Hold These Truths* with Jeanne and Ryun at East West Players and elsewhere, including Chicago's Silk Road Rising and Seattle's ACT Theatre. Other recent work includes: *Stupid F**king Bird* (ACT Theatre, Seattle); Luis Alfaro's *Mojada, A Medea in Los Angeles* (The Theatre @ Boston Court/Getty Villa); *Pygmalion* (Pasadena Playhouse); *RII*, her own three-person *Richard II* (The Theatre @ Boston Court); *The 39 Steps* (La Mirada Theatre); *Macbeth* (Antaeus Theatre Company); and *Hamlet* with Leo Marks (Theater 150). Kubzansky does a great deal of new work, including the recent New York premiere of Sheila Callaghan's *Everything You Touch* (Rattlestick at The Cherry Lane) and the world premieres of Stefanie Zadravec's *Colony Collapse*, *EYT*, Michael Elyanow's *The Children*, Jordan Harrison's *Futura*, Laura Schellhardt's *Courting Vampires*, Salamone/McIntyre's *Gulls*, Mickey Birnbaum's *Bleed Rail*, Carlos Murillo's *Unfinished American Highwayscape...*, Van Itallie's *Light*, Cody Henderson's *Cold/Tender* (all at The Theatre @ Boston Court), among many others. Kubzansky received the Los Angeles Drama Critics' Circle Award for Sustained Excellence in Theatre.

Ben Zamora

Scenic and Lighting Designer

Ben Zamora's design work has been seen internationally at venues including The Barbican Centre and Royal Festival Hall (London), Mariinsky Theatre (Russia), Lincoln Center for the Performing Arts, Brisbane Festival (Australia), Baltic Sea Festival (Stockholm), Helsinki Festival, Berliner Festspiele, Lucerne Festival (Switzerland), ACT Theatre (Seattle), Walt Disney Concert Hall and Getty Villa (Los Angeles), De Doelen (The Netherlands), and Festival d'Aix-en-Provence and Salle Pleyel (France). Moving seamlessly between performance and visual art, Zamora has created light-based sculptures and art installations for performance-based works, including projects with Kronos Quartet, Berlin Philharmonic, The Barbican, Deutsche Oper Berlin, Los Angeles Philharmonic, Saint Genet and Hammer Museum (Los Angeles). His artistic collaborators have included Bill Viola, Gronk, Peter Sellars, Steve Reich and Beryl Korot, and the renowned firm Olson Kundig Architects. Zamora has created large-scale installations and sculptures for Park Avenue Armory in New York, Coachella Valley Music and Arts Festival, Art Basel/Design Miami, Kunsthalle Krems in Austria, Frye Art Museum, Suyama Space, as well as for a number of other galleries, museums, private art collections and public art projects.

John Zalewski

Sound Designer and Original Music

Zalewski's work has been seen at Center Theatre Group, The Los Angeles Theatre Center, Wallis Annenberg Center for the Performing Arts, Guthrie Theater, The Armory, South Coast Repertory, Humana Festival, Walt Disney Concert Hall, Geffen

Playhouse, The Broad Stage, Cherry Lane Theatre, Evidence Room, The Theatre @ Boston Court, Antaeus Theatre Company, Padua Playwrights, The Actors' Gang and 24th Street Theatre. Awards include seven LA Stage Alliance Ovations, seven LA Weekly Awards, three LADCC Awards and 10 Backstage West Garland Awards. Recent credits include the immersive *The Day Shall Declare It* in London and Downtown Los Angeles; *Everything You Touch* at Cherry Lane Theatre; *Tokyo Fish Story* at South Coast Repertory; *La Olla* at Getty Villa and The Los Angeles Theatre Center; *My Barking Dog* at The Theatre @ Boston Court; *A Steady Rain* at Alliance Theatre and Guthrie Theater; *Women Laughing Alone with Salad* at Kirk Douglas Theatre; *Destiny of Desire* at Arena Stage (Washington, DC) and South Coast Repertory/Goodman Theatre; and Mexican Trilogy at The Los Angeles Theatre Center.

Kelsey Daye Lutz

Performance Stage Manager

The Armory credits include: stage manager for *The Pianist of Willesden Lane*, *Each and Every Thing*, *Forever*, *The Santaland Diaries*, *The Lion*, *The People's Republic of Portland* (second engagement), *Vanya and Sonia and Masha and Spike*, *The Typographer's Dream*, *The Last Five Years* and *A Small Fire*; and production assistant for *Clybourne Park*, *Venus in Fur*, *A Midsummer Night's Dream*, *The North Plan* and *Anna Karenina*. Kelsey Daye is a graduate of University of North Carolina at Greensboro. She would like to thank her pups for all their unconditional love, and Shamus for being wonderful.

Alyssa Escalante

Rehearsal Stage Manager

Alyssa is an Equity stage manager in Los Angeles who is always thrilled to work with the talented Jessica Kubzansky. Some of her favorite Los Angeles credits include *Haunted House Party* (dir. Matt Walker), *Mojada: A Medea in Los Angeles* (dir. Jessica Kubzansky), *Criers for Hire* (dir. John Lawrence Rivera), *Cash on Delivery* (dir. Ray Cooney), *My Barking Dog* (dir. Michael Michetti), *The Missing Pages of Lewis Carrol* (dir. Abigail Deser), *Happy Days* (dir. Andrei Belgrader), *RII* (dir. Jessica Kubzansky) and *Proof* (dir. John Hindman). She has also toured the United States with *Placas: The Most Dangerous Tattoo* (starring Ric Salinas).

Kristen Mun

Production Assistant

Kristen Mun is originally from Hawaii and graduated from Southern Oregon University with a B.F.A. in Stage Management. This is her fourth season at The Armory, where previous credits include: production assistant on *A Streetcar Named Desire*, *Each and Every Thing*, *Forever*, *The Santaland Diaries*, *Three Days of Rain*, *Threesome* and *LIZZIE*, and 2nd production assistant on *Fiddler on the Roof*. Outside of Portland, she has worked at the Oregon Shakespeare Festival, Idaho Repertory Theatre and Actors Theater of Louisville. In Portland, she has worked as a production assistant and stage manager with theater companies including Artists Repertory Theatre (*And So It Goes ...* and *Red Herring*), Oregon Children's Theatre (*A Year with Frog and Toad*, *Charlotte's Web*, *Ivy and Bean* and *Junie B. Jones*) and Broadway Rose Theatre Company (*Oklahoma!*). Outside of stage managing, Kristen is a fight choreographer and stage combat teacher.

Chris Coleman

Artistic Director

Chris joined Portland Center Stage at The Armory as artistic director in May, 2000. Before coming to Portland, Chris was the artistic director at Actor's Express in Atlanta, a company he co-founded in the basement of an old church in 1988. Chris returned to Atlanta in 2015 to direct the world premiere of *Edward Foote* at Alliance Theatre (Suzi Bass Award for Best Direction, Best Production and Best World Premiere). Other recent directing credits include the Off-Broadway debut of *Threesome* at 59E59 Theaters; a production that had its world premiere at The Armory and was also presented at ACT Theatre in Seattle. Favorite directing assignments for Portland Center Stage at The Armory include *A Streetcar Named Desire*, *Ain't Misbehavin'*, *Three Days of Rain*, *Threesome*, *Dreamgirls*, *Othello*, *Fiddler on the Roof*, *Clybourne Park*, *Sweeney Todd*, *Shakespeare's Amazing Cymbeline* (which he also adapted), *Anna Karenina*, *Oklahoma!*, *Snow Falling on Cedars*, *Ragtime*, *Crazy Enough*, *Beard of Avon*, *Cabaret*, *King Lear*, *Cat on a Hot Tin Roof*, *Man and Superman*, *Outrage*, *Flesh and Blood* and *The Devils*. Chris has directed at theaters across the country, including Actor's Theater of Louisville, Oregon Shakespeare Festival, ACT Theatre (Seattle), The Alliance, Dallas Theatre Center, Pittsburgh Public Theatre, New York Theatre Workshop and Center Stage (Baltimore). A native Atlantan, Chris holds a B.F.A. from Baylor University and an M.F.A. from Carnegie Mellon. He is currently the board president for the Cultural Advocacy Coalition. Chris and his husband, Rodney Hicks – who is appearing in the new musical *Come From Away*, which opens on Broadway in March – are the proud parents of an 18-lb Jack Russell/Lab mix, and a 110-lb English Blockhead Yellow Lab.

Portland Center Stage at The Armory

Portland Center Stage at The Armory is the largest theater company in Portland and among the top 20 regional theaters in the country. Established in 1988 as a branch of the Oregon Shakespeare Festival, the company became independent in 1994 and has been under the leadership of Artistic Director Chris Coleman since 2000. An estimated 150,000 people visit The Armory annually to enjoy a mix of classical, contemporary and world premiere productions, along with a variety of high quality education and community programs. Eleven productions are offered each season, in addition to roughly 400 community events created — in partnership with 170+ local organizations and individuals — to serve the diverse populations in the city. As part of its dedication to new play development, the company has produced 20 world premieres and presents an annual new works festival, JAW: A Playwrights Festival. The Northwest Stories series was recently launched to develop and produce works about, or by artists from, the Northwest region. Home to two theaters, The Armory was the first building on the National Register of Historic Places, and the first performing arts venue, to achieve a LEED Platinum rating.

SPONSOR STATEMENTS

Anonymous Sponsor

Once again The Armory brings to the forefront an issue that has taunted our country for centuries. As Americans, we take pride in being a melting pot of people, of welcoming all who seek freedom and opportunity. But when we fear a person's home country or religion, all bets are off. In times of stress our fear takes over

unjustifiably, just as the Puritans feared the Quakers. This play, looking back at World War II, is about a young man who refuses to be treated as an enemy because of his ethnicity. Born in America, the son of Japanese parents, he stands up for his rights as an American citizen. The theme of this story is as relevant today as it has ever been. We are reminded of what's happening once again in this country.

Yuki Lynne and Craig Johnston

The story of the Japanese incarceration is a dark chapter in America's history and often goes undiscussed in history classes. Having attended a recent pilgrimage to the Tule Lake segregation camp with my mother who was incarcerated there, I realize the importance of the lessons of *Hold These Truths*. But trauma can make it hard to retell these stories. At 89 years, my mother is tough — a trait that many Japanese who went through incarceration share. When asked to talk about her experience she often recites the Japanese motto of *Gaman*, which means “to endure the seemingly unbearable with patience and dignity.” Thus, the story of Gordon Hirabayashi is an extremely rare and valuable one, and I applaud Portland Center Stage at The Armory for bringing this production to Northwest audiences. Hirabayashi spoke on behalf of the constitutional rights of American citizens. We must learn from the past if we are to uphold the rights of citizens today.

Chrys A. Martin and Jack Pessia

The story of a hero and how the law eventually gets it right. *Hold These Truths* is a poignant and personal tale of one man's fight for justice. While thousands of Japanese Americans were interned against their will during World War II, Gordon Hirabayashi said “NO.” His powerful message of conviction and commitment to

protecting our constitutional rights is as relevant now as it was then. *Hold These Truths* is a reminder that the path to justice can be arduous, and the lessons of yesterday can shape a better tomorrow. We are proud to sponsor *Hold These Truths* and thank Portland Center Stage at The Armory for providing a platform to bring this heroic story back into the spotlight, where it will educate and inspire a new generation in the ongoing fight for social and legal justice.

Marcy and Richard Schwartz

We are pleased to sponsor this moving play, a story of personal courage that prompts reflection on what it means to be an American and how we can best assure national security. Although focused on events that occurred during World War II, the ideas explored by Jeanne Sakata have particular relevance in this time of international strife and presidential campaign debates over citizenship, loyalty, and the meaning of our Constitution. Congratulations to Portland Center Stage at The Armory for bringing this work to Portland.

LEAD CORPORATE CHAMPION

Umpqua Bank

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage at The Armory. Let this performance inspire you to take the chances that power your own growth.