

THE **Rogue**
THEATRE

2020-2021 Season
A Season of Awakenings

A VIEW FROM THE BRIDGE



by Arthur Miller

September 10–27, 2020

Season Sponsor: Marianne Leedy

The Rogue Theatre at The Historic Y
300 East University Boulevard, Tucson, Arizona

THE **Rogue**
THEATRE

A Season of Awakenings
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A VIEW FROM THE BRIDGE

by Arthur Miller Sept 10-27

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Season and single tickets are now on sale

520-551-2053 www.TheRogueTheatre.org

Season sponsor: Marianne Leedy

A VIEW FROM THE BRIDGE

by **Arthur Miller**

Directed by Christopher Johnson
supported in part by generous gifts from
Joan Warfield and Jim Wilson & Adam Hostetter.

Music Direction and Composition by Russell Ronnebaum
supported in part by a generous gift from Kathy Ortega & Larry Johnson

Costume Design by Cynthia Meier
supported in part by a generous gift from Kathy Ortega & Larry Johnson

Lighting Design by Don Fox
supported in part by a generous gift from Andy & Cammie Watson

Scenic Design by Joseph McGrath
supported in part by a generous gift from Scott & Anel Brittenham

PRODUCTION SPONSORS:
ARTHUR AND KATHERINE JACOBSON

Performance run time is one hour and fifty minutes,
including one ten-minute intermission.

Supported by the Arizona Commission on the Arts with funding from the State of Arizona and the National Endowment for the Arts. Support is also provided by a generous grant from the Arts Foundation for Tucson and Southern Arizona

A VIEW FROM THE BRIDGE is presented by special arrangement with
Dramatists Play Service, Inc., New York.

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Director's Notes

*O Sleepless as the river under thee,
Vaulting by the sea, the prairies' dreaming sod,
Unto us lowliest sometime sweep, descend
And of the curvship lend a myth to God.*

—*To Brooklyn Bridge* by Hart Crane

Arthur Miller's dramatic prose is always compelling. It grabs us as we watch and listen, often unaware we have been in its grip until we are released from it. His critics fault him for being overly didactic, but I've always appreciated his incisive moralism. It's what makes him such a thrilling storyteller. There will never be a shortage of great plays with big, important questions at their center, but what makes Miller's stories so disquieting are his answers. He doesn't want us to wonder why a good person might betray their country, family, or peers—as if such an act is unthinkable outside the safety of a hushed and darkened theatre. What Miller shows us is that disloyalty and infidelity are very common indeed.

As the narrator of the story and Miller's surrogate, Alfieri, puts it in his opening monologue: “now we are quite civilized, quite *American*” (emphasis mine).

People started referring to New York City as a “concrete jungle” in the early twentieth century, and Miller's *A View from the Bridge* gives ample support to this adage. His portrayal of the Brooklyn neighborhood of Red Hook is one in which longshoremen, sailors, and secretaries stand in for the more familiar hierarchy of lions, hyena, and gazelle. When Eddie Carbone's niece Catherine gets hired as a stenographer for a local plumbing company, he moans, “Plumbers; they'll chew her to pieces if she don't watch out.” To Eddie, “most people ain't people,” and are no more trustworthy than starving animals.

The easy takeaway from *A View from the Bridge* might be that poverty is dehumanizing, but there's a good argument to be made that what Miller is really hoping to reveal is that the line between man and beast is a desperately thin one, a construct of our own shoddy design hinging on the success and implementation of law.

But if the last 90 days in this country have shown us anything, it's that law is not justice, and Eddie Carbone is unflinching in his pursuit.

It's unclear whether Miller considers Eddie man or beast by the time the curtain falls on the bloody final scene. What is clear is that he recognizes something near-mythical in the man's tragic trajectory, something he maybe would rather he hadn't. The play was written at a time when the author's marriage was dissolving under the weight of a very public affair with Marilyn Monroe and his peers were going before the House Un-American Activities Committee to name names. For Miller, these and other events were not unfolding in a straight line where hope might be found on the horizon, but rather in a small and violent circle.

In the midst of our currently ongoing pandemic and national civil unrest, and as we recklessly flirt with authoritarianism in America, it's hard to argue with Miller. Eddie's implied (and utterly problematic) heroism seems to arise from his willingness not to rise above his station as a beast of the earth, but to meet it head on. After all, civilization is a treatment not a cure; it's not even a vaccine for the hunger, lust, and inclination towards supremacy inherent in men. Can we hope to be any better without first navigating the disruption and discomfort of recognizing Eddie as one of our own?

If I have learned anything in my time preparing and directing this socially distant, non-speaking production of *A View from the Bridge*, it's that disruption and discomfort are by no means anathema to doing the work that needs to be done.

If anything, they are vital to it.

—Christopher Johnson, Director
director@TheRogueTheatre.org

If I take in my hand a little bird.
And it grows and wishes to fly.
But I will not let her out of my hands
because I love her so much,
is that right for me to do?

—Rodolpho in
Arthur Miller's
A View from the Bridge

Cast

Catherine	Bryn Booth+
Rodolpho	Hunter Hnat+
Alfieri	Joseph McGrath+
Beatrice Carbone	Carley Elizabeth Preston+
Eddie Carbone	Aaron Shand+
Marco	Jeffrey Baden
Louis/Mrs. Lipari	Cynthia Meier+
Mike/Tony/Second Officer	Christopher Pankratz
+ Member of The Rogue Resident Acting Ensemble	

Music

Pianist & Composer — Russell Ronnebaum

Design and Production Staff

Costume Designer	Cynthia Meier
Lighting Designer	Don Fox
Scenic Designer	Joseph McGrath
Stage Manager	Shannon Wallace
Scenic Artist	Amy Novelli
Production Recording	Chris Babbie of Location Sound
Sound Design	Vincent Calianno
Videographer	Tim O'Grady
Set Construction	Joseph McGrath & Christopher Johnson
Costume Construction	Cynthia Meier & Nanalee Raphael
Master Electrician	Peter Bleasby
Asst. Lighting Designer/ Lighting Intern	Mack Woods
Lighting Crew	Tom Martin, Connor Greene, Alex Alegria, Lauren Pineda & Aidyn Corkrell
Dialect Coach	Joseph McGrath
House Manager	Susan Collinet
Box Office Manager	Thomas Wentzel
Box Office Assistants	Shannon Elias, Holly Griffith & Hunter Hnat
Program	Thomas Wentzel
Rogue Website	Bryan Rafael Falcón, Bill Sandel & Thomas Wentzel

The Playwright



Arthur Miller was born in Harlem on October 17, 1915, the son of Polish immigrants. At school, he studied journalism, became the night editor of the Michigan Daily, and began experimenting with theater. Miller's prolific writing career spans a period of over sixty years. During this time, Miller wrote twenty-six plays (including *All My Sons*, *Death of a Salesman*, *The Crucible*, *After the Fall*, and *The Ride Down Mount Morgan*), a novel (*Focus*), several travel journals, a collection of short stories (*I Don't Need You Anymore*), and an autobiography (*Timebends*). Miller's plays generally address social issues and center around an individual in a social dilemma, or an individual at the mercy of society. He received numerous honors throughout his career, including Michigan's Avery Hopwood Award, 1936 and 1937; the Theatre Guild's Bureau of New Plays Award, 1937; the New York Drama Critic's Circle Award, 1947; the Pulitzer Prize, 1949; the New York Drama Critic's Circle Award, 1949; the Antoinette Perry and Donaldson Awards, 1953; and the Gold Medal for Drama by the National Institutes of Arts and Letters, 1959. He was elected President of PEN (Poets, Essayists, and Novelists) in 1965. Arthur Miller died on February 10, 2005 at the age of 89.

Our Thanks

Tim Fuller	Arizona Daily Star
Chuck Graham	Kathleen Kennedy
Taming of the Review	Shawn Burke
Todd Hansen	Kate Mammana/Gloss Studio

Video recording of *A View from the Bridge* is sponsored in part by a generous donation from
Max McCauslin & John Smith

Student tickets are sponsored in part by generous donations from:
Pat & John Hemann
and
Flowing Wells High School



Our mission is to create the highest quality theatre possible, challenging, stretching, and invigorating our community.

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 Shannon Wallace, Assistant to the Managing Director & Resident Stage Manager
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 Nanalee Raphael, Costume Supervisor
 Peter Bleasby, Master Electrician
 Chris Pankratz, Prop Master & Education Liaison
 Thomas Wentzel, Business Manager
 Susan Collinet, Volunteer Coordinator
 Hunter Hnat, Box Officer

The Rogue Theatre, 300 E. University Blvd. Suite 150, Tucson, AZ 85705

www.TheRogueTheatre.org

Ticket line: 520-551-2053 or Ticket@TheRogueTheatre.org

Director: Director@TheRogueTheatre.org

Mailing list requests: MailList@TheRogueTheatre.org

Music Director's Notes

The 1950s was a hopping time in the United States as far as technological and musical innovations go. Color TV was now available coast to coast, and international influences, through the proliferation of media, ushered in numerous pop hits incorporating the Mambo and Cha-Cha. These musical styles are quite appealing to the young characters of Catherine, a young woman looking forward to graduation and taking on her first job, and Rodolpho, a carefree blonde-haired young man who just arrived in Brooklyn from Italy.

Catherine's uncle, Eddie Carbone, is less than excited about the blossoming relationship between his niece and Rodolpho. Rodolpho's personality is best summed up with the snappy song, *Tu Vuo' Fa' L'Americano (You Want to Be American)*, while Eddie's demeanor (*Eddie's Theme*) is stuck in a weighty, melancholic tone, and represents the burden of that which is his life.

—Russell Ronnebaum, Music Director, Pianist and Composer

Preshow Music

Three Coins in the Fountain by Sammy Cahn and Jule Styne (1954)
That's Amore by Harry Warren and Jack Brooks (1953)
Mambo Italiano by Bob Merrill (1954)
Que Sera, Sera (Whatever Will Be Will Be)
 by Jay Livingston and Ray Evans (1956)
Tu Vuo' Fa' L'Americano (You Want to Be American)
 by Renato Carosone and Nicola Salerno (1956)

Production Music

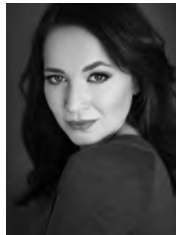
Paper Doll by Johnny Black
Tu Vuo' Fa' L'Americano (You Want to Be American)
 by Renato Carosone and Nicola Salerno
Eddie's Theme (Incidental Music) by Russell Ronnebaum
The Jones Boy performed by The Mills Brothers
 by Vic Mizzy and Mann Curtis
Mambo Burger performed by Jack "Bongo" Burger & Orchestra
 by Jack Burger
O Christmas Tree by Ernst Anschutz
Eddie's Theme (Incidental Music) by Russell Ronnebaum

Biographies



Jeffrey Baden (Marco) is proud to be working in his second production with The Rogue Theatre, having appeared last season as Queequeg in *Moby Dick*. Some of his prior plays were The Scoundrel & Scamp Theatre's *Blood Wedding* as Leonardo, Benny in *In The Heights*, and Romeo in *Romeo and Juliet*. He also studied at the Royal Academy of Dramatic Art in London and at Pima Community College. Jeffrey Baden's performance is supported in part by generous gifts from Clay Shirk and Kate Phillips & Sheldon Trubatch.

Bryn Booth (Catherine) is a graduate of the BFA Acting program at the University of Arizona. She was most recently seen as Clotho, The Spinner in The Rogue's production of *Moby Dick*. This is Bryn's fourth season as a member of the Resident Acting Ensemble with The Rogue where she has performed as Ruth Condomine (*Blithe Spirit*), Tour Guide (*Middletown*), Abigail (*The Crucible*) for which she was nominated for a MAC award for Best Actress in a Drama, Snake-Leaves Princess (*The Secret in the Wings*), Hero (*Much Ado About Nothing*), Voice Five/No. 40 (*The Curious Incident of the Dog in the Night-Time*), Little Monk (*Galileo*), Regan (*King Lear*), Rose of Sharon (*The Grapes of Wrath*), Sybil (*A House of Pomegranates*), and Lady Macduff (*Macbeth*). In 2018, Bryn played Mag in the Scoundrel & Scamp's production of *Lovers*, for which she was nominated for a MAC award for Best Actress in a Drama. Other credits include Gowdie Blackmun in *The Love Talker* with the Scoundrel & Scamp Theatre, Juliet in *Romeo & Juliet* (Tucson Shakespeare in the Park), and Bianca in *Othello* (Arizona Repertory Theatre). In recent years, she had the pleasure of understudying with Arizona Theatre Company in *Romeo & Juliet* as Lady Montague and Lady Capulet, and *Of Mice and Men* as Curley's Wife. Bryn wants to thank Joe and Cindy for giving her the best job she's ever had with the most amazing people she's ever met. Bryn Booth's performance is supported in part by generous gifts from Peter & Meg Hovell and Pam & Richard Duchaine.



The truth is not as bad as blood.

—Beatrice in
Arthur Miller's
A View from the Bridge



Hunter Hnat (Rodolpho) is grateful to be in his third season as a member of The Rogue Resident Acting Ensemble. You may have seen him in previous Rogue productions as Ray Dooley in *The Beauty Queen of Leenane*, Flask in *Moby Dick*, Edmund Tyrone in *Long Day's Journey Into Night*, the Mechanic in *Middletown*, Ezekiel Cheever in *The Crucible*, Son of Three Blind Queens (and others) in *The Secret in the Wings*, Claudio in *Much Ado About Nothing*, Christopher in *The Curious Incident of the Dog in the Night-Time*, Andrea in *Galileo*, Oswald in *King Lear*, Steindorff in *Bach at Leipzig*, and Ensemble for *A House of Pomegranates*. He has also been a part of The Rogue's staged readings of *The Illusion*, *No Exit*, and *Cloud 9*. Other credits include Jokanaan in *Salomé* (The Scoundrel & Scamp), Ensemble and Romeo U/S in *Romeo and Juliet* (Arizona Theatre Company), Boyfriend in *How the House Burned Down* (Live Theatre Workshop) as well as several other workshops and readings. He is a U of A alumnus with his BFA in Musical Theatre, class of 2015. Enjoy the show! Hunter Hnat's performance is supported in part by generous gifts from Barbara & Gerald Goldberg and Shawn Burke.

Joseph McGrath (Alfieri) is Co-Founder and Artistic Director for The Rogue Theatre and has appeared in *Moby Dick*, *Long Day's Journey Into Night*, *The Crucible*, *The Secret in the Wings*, *Galileo* (2018 Mac Award for Best Actor), *King Lear*, *Bach at Leipzig*, *Celia*, *A Slave*, *Macbeth*, *Penelope*, *The White Snake*, *Angels in America Part One*, *Tales of the Jazz Age*, *Miss Julie*, *Hamlet*, *Rosencrantz and Guildenstern Are Dead*, *The Picture of Dorian Gray*, *The Merchant of Venice*, *Waiting for Godot*, *Jerusalem*, *Awake and Sing*, *Arcadia*, *Measure for Measure*, *Richard III*, *The Night Heron*, *Journey to the West*, *The Winter's Tale*, *The New Electric Ballroom*, *Shipwrecked!*, *Major Barbara*, *New-Found-Land*, *Old Times*, *The Tempest*, *Ghosts*, *Naga Mandala*, *Othello*, *Krapp's Last Tape*, *A Delicate Balance* (2009 Mac Award for Best Actor), *Animal Farm*, *Orlando*, *Happy Days*, *Six Characters in Search of an Author*, *Red Noses*, *The Goat*, *The Cherry Orchard*, *The Good Woman of Setzuan*, *Endymion*, *The Dead*, and *The Fever*. Joe is a graduate of the Juilliard School of Drama and has toured with John Houseman's Acting Company. He has performed with the Utah Shakespearean Festival and has been a frequent performer with Ballet Tucson appearing in *The Hunchback of Notre Dame*, *A Midsummer Night's Dream*, and for seventeen years as Herr Drosselmeyer in *The Nutcracker*. He has also performed with Arizona Theatre Company, Arizona Opera, and Arizona Onstage. Joe owns, with his wife Regina Gagliano, Sonora Theatre Works, which produces theatrical scenery and draperies. Joseph McGrath's performance is supported in part by generous gifts from Todd Hansen and Kate Phillips & Sheldon Trubatch.





Cynthia Meier (Louis/Mrs. Lipari) is Co-Founder and Managing and Associate Artistic Director for The Rogue, and has appeared in *The Beauty Queen of Leenane*, *Blithe Spirit*, *The Crucible*, *Three Tall Women*, *The Grapes of Wrath*, *A House of Pomegranates*, *Macbeth*, *Uncle Vanya*, *Angels in America Part One*, *The Bridge of San Luis Rey*, *By the Bog of Cats*, *The Lady in the Looking Glass*, *Awake and Sing*, *Purgatorio*, *Measure for Measure*, *Mistake of the*

Goddess, *Mother Courage and Her Children*, *The Night Heron*, *The New Electric Ballroom*, *As I Lay Dying*, *Major Barbara*, *The Real Inspector Hound*, *The Decameron*, *Ghosts*, *Not I*, *Our Town*, *A Delicate Balance*, *Immortal Longings*, *Six Characters in Search of an Author*, *Red Noses*, *The Goat* (2008 Mac Award for Best Actress), *The Maids*, *Endymion*, and *The Balcony*. Cynthia has been nominated for nine Mac Awards for Best Actress from the Arizona Daily Star. She has also performed in *Cat on a Hot Tin Roof* (Arizona Repertory Theatre), *A Streetcar Named Desire* (Arizona Theatre Company), *Blithe Spirit* and *A Midsummer Night's Dream* (Michigan Repertory Theatre), *Romeo & Juliet* and *Chicago Milagro* (Borderlands Theatre) and *A Namib Spring* (1999 National Play Award winner). Cynthia co-founded Bloodhut Productions, which toured throughout the western United States. Cynthia holds a Ph.D. in Performance Studies from the University of Arizona. Cynthia Meier's performance is supported in part by a generous gift from Ward & Judy Wallingford.



Christopher Pankratz (Mike/Tony/Second Officer) has performed at The Rogue in *Moby Dick*, *The Grapes of Wrath*, *King Lear*, *Much Ado About Nothing*, *The Crucible* and at the Scoundrel and Scamp in *Lovers*. He also directed last season's play reading of *An Enemy of the People*. Christopher also teaches acting and theatre tech at Flowing Wells High School where he has written and produced several plays including *Black Friday*, *Frankenstein*, *Cuando Soñamos*, *Spinning Tales*, *Leave It to the Snakes*, *Cuando Mentimos*, *The Story Seller's Tale*, and the newly-published play, *The Longest Day of April*. Christopher would like to thank his director, colleagues, family, friends, and students for their support and inspiration. Christopher Pankratz's performance is supported in part by a generous gift from Meg & Peter Hovell.

Carley Elizabeth Preston (Beatrice Carbone) has appeared with The Rogue Theatre as Mrs. Bradman in *Blithe Spirit* and as Tituba in *The Crucible*. This is her second season as a member of The Rogue's Resident Acting Ensemble. She received her BFA in Acting and Directing from the University of Arizona where she was a member of the Arizona Repertory Theatre. Some of her other stage credits include *Time Stands Still* (Mac Award for Best Actress), *Molly Sweeney*, *Enchanted April*, *The Search for Signs of Intelligent Life in the Universe* (Live Theatre Workshop), *Mrs. Mannerly* (Mac Award Nominee for Best Actress), *Boston Marriage*, *By the Bog of Cats* (SSTC), *Miracle on 34th Street* (Mac Award Nominee for Best Actress) *Kimberly Akimbo*, and *Good People* (WRTE). Ms. Preston is the Development Operations Manager for Arizona Theatre Company and she would like to thank the loves of her life, Jerrad McMurrich and their fur babies Marley Jenkins O'Toole and Loki Björn Hiddleston for always supporting her theatre habit. Carley Elizabeth Preston's performance is supported in part by generous gifts from Susan Tiss and Kristi Lewis.



Aaron Shand (Eddie Carbone) was last seen on The Rogue stage as Ishmael in *Moby Dick*. Now in his third season as a member of The Rogue Theatre's Resident Acting Ensemble, Aaron has also appeared as The Cop in *Middletown*, Judge Hathorne in *The Crucible*, The Sea Captain & others in *The Secret in the Wings*, Don Pedro in *Much Ado About Nothing*, Sagredo in *Galileo*, Noah Joad in *The Grapes of Wrath* and Duke of Albany in *King Lear*. Born and raised in Tucson, he received his B.F.A. in Acting from the University of Arizona, performing for the Arizona Repertory Theatre in *Bus Stop*, *The Miracle Worker* and *Romeo & Juliet*. He also spent a season with the Milwaukee Repertory Theater, performing in *The Cherry Orchard*, *State of the Union* and *A Christmas Carol*. Aaron Shand's performance is supported in part by generous gifts from Sally Krusing and Bill & Barb Dantzer.

Watch the video of our pre-show "open talk"

A View from Arthur Miller, Abridged

by Professor Patrick Baliani of the UA Honors College

In this half-hour presentation, Professor Baliani explores what makes Miller America's most "moral" playwright, and the special place occupied by *A View from the Bridge* in the evolution of Miller's development.

To find the video online, see the "Current Play" page at [wwwTheRogueTheatre.org](http://www.TheRogueTheatre.org)

or visit our YouTube channel, "The Rogue Theatre."

The talk was supported in part by a generous gift from Bill & Nancy Sohn.



Christopher Johnson (Director) first came to The Rogue in 2011 to play Jewel in *As I Lay Dying*, and now serves as Artistic Associate and General Manager. The recipient of eight Arizona Daily Star Mac Award nominations for Best Director, his directing credits include The Rogue's productions of *The Beauty Queen of Leenane*, *Middletown*, *The Crucible*, *Three Tall Women*, *Penelope*, and *The Picture of Dorian Gray*; as well as Rogue's staged readings of *The Illusion*, *No Exit*, *Don Juan in Hell*, *A House of Pomegranates*, *The River*, and *Elizabeth Rex*. With the recent launch of Rogue Radio, he has helmed productions of *The Awakening* and *The Importance of Being Earnest*. Elsewhere in Tucson Christopher has directed *boom*, *Cabaret*, *The Year Of Magical Thinking*, *The Altruists*, and *Speech & Debate* for Winding Road Theater Ensemble; *Psycho Sarah* for Middlesex Repertory; *Hedwig and The Angry Inch* for The Bastard Theatre; as well as *Wit*, *Persephone Or Slow Time*, *The Book Of Liz*, *My Name Is Rachel Corrie*, *Say You Love Satan*, *Killer Joe*, *The Rocky Horror Show*, *Danny And The Deep Blue Sea*, *Savage In Limbo*, *Bug*, *Titus Andronicus*, and *A Midsummer Night's Dream* for Etcetera at Live Theatre Workshop where he served as Artistic Director of the late-night series from 2007-12. Before turning his attention primarily to producing and directing he acted in just over a hundred plays on Tucson stages (and a handful in Alaska). Christopher Johnson's direction of *A View from the Bridge* is supported in part by generous gifts from Joan Warfield and Jim Wilson & Adam Hostetter.

Russell Ronnebaum (Music Director, Composer/Arranger) serves as The Rogue Theatre's Director of Music and Resident Composer. He holds a Master of Music degree in collaborative piano from the University of Arizona where he studied under Dr. Paula Fan. He currently serves as the assistant director of music at St. Mark the Evangelist Catholic Church in Oro Valley, as well as the staff accompanist for the Tucson Masterworks Chorale. As a classically trained pianist, Russell has performed with the Tucson Symphony Orchestra, the American Wind Symphony Orchestra, Artifact Dance Company, Arizona Repertory Theatre, and as a concerto soloist with the Tucson Masterworks Chorale. Russell made his Carnegie Hall debut in 2016 performing the music of composer Dan Forrest. Past credits include The Rogue's 2019 and 2020 productions of *Much Ado About Nothing*, *Long Day's Journey Into Night*, *Bliethe Spirit*, *Moby Dick*, *The Beauty Queen of Leenane*, and *The Awakening* (Music Director, Pianist, and Composer) and *The Secret in the Wings* (Vocal Director). Russell also composes the music for *Rogue Radio*, a radio play series produced in partnership with Arizona Public Media, NPR 89.1 FM. Recent composition commissions and premieres include music for bassoon quartet, live theatre, strings, brass, voice, choir, and piano. Recordings, videos, sheet music, and upcoming concert dates can be found at www.RRonnebaum.com. Russell Ronnebaum's music direction is supported in part by a generous gift from Kathy Ortega & Larry Johnson.



Don Fox (Lighting Design) holds an MFA in Lighting Design from The University of Arizona and a BA in Theatre Administration from St. Edward's University, Austin, TX. He is currently serving as an Assistant Professor for the University of Arizona. As a professional, freelance lighting and scenic designer and theatre producer and consultant, his clients include The Moscow Ballet, The Atlantis Resort Bahamas, Borgata Casino Atlantic City, Silversea Cruises, Music Theatre Wichita, Florida State University, Central Washington University, City Opera Ballet Company Bellevue, the San Antonio Botanical Garden's Shakespeare in the Park, and many others. Locally, he has designed acclaimed Rogue productions since 2013 including *Arcadia*, *Lady in the Looking Glass*, *Angels In America*, *By The Bog of Cats*, *The White Snake*, *A House of Pomegranates*, *The Grapes of Wrath* and *Moby Dick*, among many others. Please visit Don on the web at www.DonFoxDesigns.com.

 Just remember, kid, you can quicker get back a million dollars that was stole than a word that you gave away.

 —Eddie Carbone in
 Arthur Miller's
A View from the Bridge

Shannon Wallace (Stage Manager) is excited for her fourth year as Resident Stage Manager with The Rogue Theatre, after a one-year hiatus. She served as stage manager for *Angels in America*, *A House of Pomegranates* and *The Grapes of Wrath*. She also worked on *The Picture of Dorian Gray*, *The Bridge of San Luis Rey*, *Uncle Vanya*, *Penelope*, *Macbeth*, *Celia*, *A Slave*, *Bach at Leipzig*, *Three Tall Women*, *King Lear*, *Galileo*, *The Curious Incident of the Dog in the Night-Time*, *Much Ado About Nothing* and *The Crucible* as stage manager as well as associate lighting designer. She graduated from the University of Arizona with a Bachelor of Fine Arts, focusing on both stage management and lighting design. During her time in school she worked on over 25 productions with Arizona Repertory Theatre. She has also worked for Arizona Theatre Company, the Oklahoma City Philharmonic, and the Contemporary American Theatre Festival serving on both stage management teams and company & events management teams. She is grateful to be working full-time as a theater artist in her hometown. Shannon Wallace's stage management is supported in part by a generous gift from Kathy Ortega & Larry Johnson.





Amy Novelli (Scenic Artist) is originally from Ohio and Pennsylvania. She received her Cum Laude BFA from the Columbus (Ohio) College of Art & Design in 1987 and her MFA from Carnegie Mellon University in Pittsburgh in 1994. Novelli's scenic art career began in New York City where she worked as a sculptor for the Macy's Thanksgiving Parade Studio. She was Scenic Charge Artist for the Arizona Theatre Company 2010–2014, painted

several sets for Arizona Opera and UA Opera, and presently paints for The Rogue Theatre and Arizona Broadway Theatre in Peoria (Phoenix). Amy created monstrous Halloween decor for Hotel Congress for 20 years, and was lead painter for Marshal-Fields 1998 award winning Easter Window display "Alice in Wonderland". She supervised four public art projects in the Tucson area with high school youth and won commissions to design and paint five large scale outdoor murals across the country as well as at the Biosphere II and La Posada Hotel on Oracle Blvd. She has taught at the University of Arizona and Pima Community College. Novelli's fine art work has been exhibited at several Tucson Galleries and in May-August 2020 she had a one woman show at the Tucson International Airport and September 2020 at Agua Caliente Gallery. Amy Novelli has been living in Tucson since 1996. When not painting, Novelli trains and rides her three horses with friends and guests in the Tucson Mountains and several Arizona wilderness areas.

Nanalee Raphael (Costume Manager) has known from age five that she would work in theatre. Of course, she thought it would be as an actor, not as someone who flings fabric around. She feels blessed that she has always been employed in costuming, for both professional and academic theatres, and has never had to have a "day job." Until moving to Tucson in 1995, she was peripatetic in her work situations, desiring to work with theatres all over the country. She has taught at the University of Wisconsin–Milwaukee but was lured by the bright lights of Chicago and so moved there to teach at the University of Illinois-Chicago. Following her husband to central Illinois, she then wangled a position at the University of Illinois, Urbana-Champaign, where she created a successful costume rental program. She then gave up all that greenery to come to Tucson to teach and design at the University of Arizona. She has worked as a costume designer, costume director and/or draper in professional theatres in Michigan, (Hope Summer Repertory, Holland), Wisconsin (American Players Theatre, Spring Green), Illinois (Goodman, Wisdom Bridge, and Steppenwolf, Chicago), New York (The Public, NYC), Arizona (ART & ATC, Tucson), at Shakespeare Festivals in Vermont and New Jersey, and California (The Old Globe, San Diego). She received both her Bachelor's and Master's degrees in Costume Design and Technology from Syracuse University. She is one of the "Pioneering Seven," the first group of women to study full-time at Dartmouth College.



Peter Bleasby (Master Electrician) lit his first show at 13. Professionally, he was with BBC-TV for several years, and was an assistant to the UK lighting designer Richard Pilbrow during the inaugural production of the National Theatre (*Hamlet*, directed by Olivier.) He transferred to architectural lighting but maintained his theatre lighting involvement on both sides of the Atlantic. When The Rogue established itself at the Historic "Y" in 2009, he volunteered for the initial season, returning in 2013 with lighting designer Don Fox, and later with Deanna Fitzgerald and Josh Hemmo. He devised the permanent wiring system that enables lighting designers to devote more time to the creative process. For several years he directed the technical and logistical aspects of fundraisers for the Southern Arizona AIDS Foundation, including the fashion show *Moda Provocateur*.

Susan Collinet (House Manager) earned her Bachelor of Arts Degree in Creative Writing and English Literature from the University of Arizona in 2008. Decades before returning to college as a non-traditional student, Susan spent twenty years in amateur theater, mostly on the East coast, as well as in Brussels, Belgium in the American Theater of Brussels, and the Theatre de Chenois in Waterloo. She has worked in such positions as a volunteer bi-lingual guide in the Children's Museum of Brussels, the Bursar of a Naturopathic Medical school in Tempe, Arizona, an entrepreneur with two "Susan's of Scottsdale" hotel gift shops in Scottsdale, Arizona, and as the volunteer assistant Director of Development of the Arizona Aids Project in Phoenix. Susan continues to work on collections of poetry and non-fiction. Her writing has won awards from Sandscript Magazine, the John Hearst Poetry Contest, the Salem College for Women's Center for Writing, and was published in a *Norton Anthology of Student's Writing*. In addition to being House Manager, Susan serves on the Board of Directors and acts as Volunteer Coordinator for the Rogue.



A View from the Bridge cover image is derived from *Dock Workers Under the Brooklyn Bridge*, ca. 1916–1918, printed 1973, aquatint and etching on paper, 17 3/4 x 23 3/4 in., Martin Lewis (American, 1881–1962), Smithsonian American Art Museum

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—*Sebastian in Twelfth Night by William Shakespeare*

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 When you have no wife you have dreams.

 —Marco in
 Arthur Miller's
A View from the Bridge

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Eddie Carbone never expected to have a destiny.

—Alfieri in
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