



THE **Rogue**
THEATRE

2020-2021 Season
A Season of Awakenings

Mary Shelley's **Frankenstein**

by David Catlin

November 5–22, 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
Join us for our 2020-2021 Season

Great literature. Challenging ideas. Intimate setting.



Mary Shelley's Frankenstein

by David Catlin Nov 5-22

THE ORESTEIA

by Ellen McLaughlin Jan 7-24

THE WEIR

by Conor McPherson Feb 25-Mar 14

As You Like It

by William Shakespeare Apr 22-May 9

Season and single tickets are now on sale

520-551-2053 www.TheRogueTheatre.org

Season sponsor: Marianne Leedy

Mary Shelley's Frankenstein

by **David Catlin**

Directed by Cynthia Meier

supported in part by a generous gift from Susan Tiss

Music Direction and Composition by Russell Ronnebaum
supported in part by a generous gift from George Bradbury & C.M. Peterson

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

Lighting Design by Deanna Fitzgerald & Shannon Wallace
supported in part by a generous gift from Barbara & Gerald Goldberg

Scenic Design by Joseph McGrath
supported in part by a generous gift from Shawn Burke

PRODUCTION SPONSORS:

PAT AND JOHN HEMANN

Performance run time is one hour and forty 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

MARY SHELLEY'S FRANKENSTEIN is presented through special arrangement with Bret Adams Ltd.

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Director's Notes

Mary Wollstonecraft Godwin Shelley was born in 1797. At the tender age of 18, she would write one of the first instances of science fiction and one of the most enduring books of the Western canon—*Frankenstein*.

Mary Shelley was the daughter of Mary Wollstonecraft, an early advocate for women's rights, and William Godwin, one of the first proponents of anarchism. Mary's mother died just 11 days after Mary was born. Her father erected a tombstone that would help little Mary learn to read by tracing the engraved letters with her fingers over and over again. At this same tombstone, Mary would declare her love to the poet Percy Bysshe Shelley some 16 years later.

In 1814, Percy and Mary ran away together to France—taking Mary's step-sister Claire along with them. On the trip, Mary became pregnant and later lost her child shortly after she was born. Mary remained devoted to Percy throughout her life—and long after his death from a boating accident at the age of 30. In fact, Percy's actual desiccated heart was found wrapped in paper in Mary's desk after she died.

In 1816, Mary, Percy, and sister Claire traveled again to Europe—this time to Switzerland to meet the poet Lord Byron. Byron was wealthy, sexually ambiguous, and at the height of his poetic capabilities. Claire developed a relationship with Byron (and in fact bore his child). Byron was staying at a villa in Geneva, with his personal doctor, John William Polidori. The five young people—Mary, Percy, Claire, Byron and Dr. Polidori—spent their days boating on Lake Geneva, and they spent their evenings drinking wine and talking about poetry and philosophy.

It is on one of these stormy evenings that Lord Byron suggested a competition among the five of them to see who could tell the best ghost story. And with this suggestion, Mary Shelley began to develop the story for which she will always be known.

After its publication, *Frankenstein* disappeared into temporary obscurity with fewer than 500 copies sold of the first edition. But it was made famous in the 1820s by no less than five adaptations for the stage. The legend of *Frankenstein* lives long beyond Mary Shelley's death in 1851. In many ways, the stage may be responsible for the enduring image of *Frankenstein*. Between 1823 and 1931, twenty-six different *Frankenstein* plays were produced.

But nowhere is the indelible image of *Frankenstein* more vivid to Americans than in the 1931 horror film starring Boris Karloff. The film would popularize the image of the inarticulate monster, as well as the mad scientist and his hunchbacked assistant—none of whom were in the original novel.

At *The Rogue*, we have embarked on our telling of *Frankenstein*, authored by David Catlin. Catlin beautifully marries the *Frankenstein* story with the real-life story of Mary Shelley to create *Mary Shelley's Frankenstein*.

So, what is it that *Frankenstein* still has to say to us?

Perhaps *Frankenstein's* monster lets us explore our anxieties about our own monsters within, as well as our most constant companion, Death.

That story will never get old.

—Cynthia Meier, Director
director@TheRogueTheatre.org

You wanted to be Prometheus
To give the world of men a gift
Something better...
Instead, you gave them me.

—The Creature in
David Catlin's
Mary Shelley's Frankenstein

Watch the video of our free “open talk” on

Mary Shelley's Frankenstein

Director Cynthia Meier gives a presentation on the life and times of Mary Shelley, and the influences that led to the creation of her greatest work.

The video will be available November 9th. To find it online, see the “Current Play” page at www.TheRogueTheatre.org or visit our YouTube channel, “The Rogue Theatre.”

The talk was supported in part by a generous gift from Clay Shirk.

For more background on the play, check out Jerry James' essay

The Cost of Frankenstein:

Life, Love, Death and Mary Shelley

on the “Current Play” page at wwwTheRogueTheatre.org

THE **Rogue**
THEATRE

2020-2021 Season
A Season of Awakenings



THE ORESTEIA

by **Ellen McLaughlin**

A legacy of blood and revenge

January 7–24, 2021

The Rogue Theatre at The Historic Y
300 East University Boulevard, Tucson, Arizona
520-551-2053 www.TheRogueTheatre.org

Cast

Mary Shelley/Elizabeth	Bryn Booth+
Percy Bysshe Shelley/ Victor Frankenstein	Christopher Johnson
Lord Byron/The Creature	Hunter Hnat+
Claire Clairmont & others	Claire Hancock
Dr. Polidori & others	Sean Patrick
+ Member of The Rogue Resident Acting Ensemble	

Music

Piano and accordion	Russell Ronnebaum
Cello	Robert Marshall
Guitar	Diego Urias

Music Director's Notes

Who is the monster in this story? The characters of the play are steeped in a number of inescapable human conditions. Fear, despondency, joy, and illness follow them wherever they go, influencing their disparate actions.

The musical choices for this production were informed by two motivations. The first: to pay homage to traditional dramatic underscoring, amplifying characters, emotions, and atmosphere. The second: to differentiate the human characters and monsters thematically.

The “Song of Suffering” is a reoccurring theme of mourning which is initially sung by a dead mother and echoes throughout the play. It follows the characters and serves as a reminder that their imperfect actions often lead to undesirable consequences.

The second major theme calls upon the music of Ludwig van Beethoven, who is a contemporary of Mary Shelley. His orderly compositions are all too fitting for the creatures, who operate with the purest of motivations: to love and be loved...to understand and be understood.

—Russell Ronnebaum, Music Director and Composer

Preshow Music

*Piano Sonata No. 17 in D minor, Op. 31, No. 2 ,
“The Tempest”*
Ludwig van Beethoven (1770–1827)

Production Music

Music by Russell Ronnebaum

Act 1

Our Story Begins
All Alone at the Top of the World
Necromancy (playing God)
To the Giant Oak
Funeral Dirge
Kaiser-Waltzer, Op. 437
Johann Strauss, Jr. (1825–1899)
Song of Suffering
One Last Night of Revelry

Act 2

My Heart Yearned to be Loved
They Abandoned Me
You Are Loved—Funeral Dirge
O Stars...
To England!
*Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ,
“Moonlight,” Mvt. 1—Adagio sostenuto*
Ludwig van Beethoven
*Piano Sonata No. 8 in C minor, Op. 13,
“Pathétique,” Mvt. 2—Adagio cantabile*
Ludwig van Beethoven
*Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ,
“Moonlight,” Mvt. 3—Presto agitato*
Ludwig van Beethoven
Death Herself
Whaddy Murder’m For?
I Will Be with You on Your Wedding Night
I Am the Monster
You Gave Them Me
I Am Nothing

Design and Production Staff

Costume Design	Cynthia Meier
Scenic Design	Joseph McGrath
Lighting Design	Deanna Fitzgerald & Shannon Wallace
Sound Design	Vincent Calianno
Stage Manager	Shannon Wallace
Scenic Artist	Amy Novelli
Property Master	Christopher Pankratz
Production Recording	Chris Babbie of Location Sound
Audio Producer	Christopher Johnson
Videographer	Tim O’Grady
Assistant to the Director	Lance Guzman
Set Construction	Christopher Johnson & Joseph McGrath
Costume Construction	Cynthia Meier & Nanalee Raphael
Master Electrician	Peter Bleasby
Asst. Lighting Design/ Lighting Intern	Mack Woods
Lighting Crew	Chris Mason, Alex Alegria, Aidyn Corkell, Lauren Pineda & Tom Martin
House Manager	Susan Collinet
Assistant House Manager	Megan Coy
Box Office Manager	Thomas Wentzel
Box Office Assistants	Shannon Elias & Hunter Hnat
Program	Thomas Wentzel
Rogue Website	Bryan Rafael Falcón, Bill Sandel & Thomas Wentzel

What if he had been shown love as I had?

—Victor Frankenstein in
David Catlin’s
Mary Shelley’s Frankenstein



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

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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

The Playwright



David Catlin is a founding Ensemble Member and former Artistic Director of Lookingglass Theatre in Chicago. David adapted and directed *Mary Shelley's Frankenstein*, which debuted at Lookingglass in summer 2019. He also adapted and directed *Moby Dick* in 2015 for the Lookingglass which toured nationally, and played again at Lookingglass in the summer of 2017. Other Lookingglass writing credits include: *Lookingglass Alice*, *Icarus*, *Her Name Was Danger*, and *The Idiot* (Jeff Award for Adaptation.) David is an Artistic Associate with Actors Gymnasium and serves on the acting faculty at Northwestern University.

Our Thanks

Tim Fuller	Arizona Daily Star
Chuck Graham	Kathleen Kennedy
Taming of the Review	Shawn Burke
La Posada	

Video recording of *Mary Shelley's Frankenstein* is sponsored in part by a generous donation from Bill Sandel & Karen DeLay

Student tickets are sponsored in part by generous donations from:
 Judith Treistman
 Denice Blake & John Blackwell
 and
 Flowing Wells High School

 Are there not monsters in each of us?
 Monsters borne of our despair and loneliness?

 —Mary Shelley in
 David Catlin's
Mary Shelley's Frankenstein

Biographies



Bryn Booth (Mary Shelley/Elizabeth) is a graduate of the BFA Acting program at the University of Arizona. She was most recently seen as Catherine in The Rogue's production of *A View from the Bridge*. This is Bryn's fourth season as a member of the Resident Acting Ensemble with The Rogue where she has performed as Clotho, The Spinner (*Moby Dick*), 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 Todd Hansen and Jim Wilson & Adam Hostetter.

Christopher Johnson (Percy Bysshe Shelley/Victor Frankenstein) first came to The Rogue in 2011 to play Jewel in *As I Lay Dying*, and now serves as Artistic Associate and General Manager. Before turning his attention primarily to producing and directing he acted in just over a hundred plays on Tucson stages, and a handful in Fairbanks, Alaska. Select acting credits include the roles of Joshua in *Corpus Christi*, Peter in *Bug*, The Master of Ceremonies in *Cabaret* (2013 Mac Award Winner—Best Actor, Musical), Doug in *Gruesome Playground Injuries*, The Narrator in *The Rocky Horror Show*, Alan in *Lemon Sky*, Pale in *Burn This*, Hedwig in *Hedwig and the Angry Inch*, Betty/Gerry in *Cloud 9*, Chicklet in *Psycho Beach Party*, Thom Pain in *Thom Pain (based on nothing)*, and Prior Walter in The Rogue's production of *Angels in America, Part 1: Millennium Approaches* (2016 Mac Award Winner—Best Actor, Drama). Christopher Johnson's performance is supported in part by generous gifts from Julia Annas and Mona Mizell.



Claire Hancock (Claire Clairmont & others) is a choreographer, dancer and interdisciplinary artist whose work focuses on the intersection of abstract forms and narratives. Many of her original works are focused on telling old stories in new ways through conventional and unconventional venues, immersive audience experiences, and on film/new media. She holds a Master of Arts degree in European Dance Theatre from Trinity Laban

Conservatoire of Music and Dance in London, and earned both a Bachelor and Master of Fine Arts degree in dance from the University of Arizona. Hancock co-founded Artifact Dance Project, a professional dance company dedicated to dance, live music, and film. Recently she has been developing and creating new work with composer Vincent Calianno for a new company, Two Trains, which focuses on producing works for new media. She is thrilled to be returning to the Rogue stage. www.clairehancock.com Claire Hancock's performance is supported in part by generous gifts from Carol Mangold and Julia Annas.

Look for life in life, Victor.
Not in death.

—Mother in
David Catlin's
Mary Shelley's Frankenstein

Hunter Hnat (Lord Byron/The Creature) 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 Rodolpho in *A View from the Bridge*, 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 Bill & Barb Dantzler and Todd Hansen.





Sean Patrick (Dr. Polidori & others) is thrilled to join the cast of *Frankenstein* as his first mainstage with The Rogue Theatre, after playing Victor LeBrun in The Rogue's audioplay of Kate Chopin's *The Awakening*. A Tucson based actor with degrees in Theatre Arts and French language, Sean has 10 years experience teaching and directing devised theatre locally, nationally and internationally. Locally, Sean has been seen as Melchior in Winding Road's *Spring Awakening* benefit for Planned Parenthood, The Bridegroom in Scoundrel & Scamp's *Blood Wedding*, Bart in Scoundrel & Scamp's *Mr. Burns, a post electric play*, and in various roles in Old Tucson's musical revues. Sean Patrick's performance is supported in part by generous gifts from Sally Krusing and Katherine & Art Jacobson.

Cynthia Meier (Director) is Co-Founder and Managing & Associate Artistic Director for The Rogue Theatre and holds a Ph.D. in Performance Studies from the University of Arizona. She has directed 35 of The Rogue's 74 productions to date including *Moby Dick*, *The Secret in the Wings*, *The Curious Incident of the Dog in the Night-Time*, *Galileo*, *Bach at Leipzig*, *The White Snake*, *Hamlet*, *Waiting for Godot*, *Betrayal*, *Naga Mandala*, and *The Four of Us* for which she received Arizona Daily Star Mac Award nominations as Best Director, as well as *Arcadia* and *Richard III* for which she won Mac Awards for Direction. Cynthia has created stage adaptations for The Rogue of Thornton Wilder's *The Bridge of San Luis Rey*, Virginia Woolf's *The Lady in the Looking Glass*, James Joyce's *The Dead*, Kafka's *Metamorphosis*, F. Scott Fitzgerald's *Tales of the Jazz Age*, and (along with Holly Griffith) *Moby Dick*. She has also clipped and pruned all ten plays by Shakespeare which The Rogue has produced. She is co-founder of Bloodhut Productions, a company performing original monologues and comedy improvisation, which toured throughout the western United States. She also directed *The Seagull* (featuring Ken Ruta) for Tucson Art Theatre, and she directed Talia Shire in *Sister Mendelssohn* and Edward Herrmann in *Beloved Brahms* for Chamber Music Plus Southwest. Cynthia has also been nominated for nine Mac Awards for Best Actress from the Arizona Daily Star, and in 2008, she received the Mac Award for Best Actress for her performance of Stevie in Edward Albee's *The Goat* at The Rogue Theatre. Cynthia Meier's direction of *Mary Shelley's Frankenstein* is supported in part by a generous gift from Susan Tiss.



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*, *Blithe Spirit*, *Moby Dick*, *The Beauty Queen of Leenane*, *The Awakening* and *A View from the Bridge* (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 George Bradbury & C.M. Peterson.

Robert Marshall (Cello) earned his M.M. of Cello Performance in 2016 from the University of Arizona, where he served as a founding member of the Graduate String Quartet. He has attended the Talis Festival & Academy in Switzerland, the St. Lawrence String Quartet Summer Seminar, and the University of Nebraska Lincoln Chamber Music Institute with the Escher and Chiara String Quartets. Past teachers include Dr. Theodore Buchholz, Charae Krueger, and Dr. Robert Jesselson. Orchestrally, he serves as principal in the Civic Orchestra of Tucson, assistant principal in the Sierra Vista Symphony Orchestra, and is frequently asked to perform with the Tucson Symphony and Tucson Pops Orchestras. In 2019, he performed the Schumann Cello Concerto with the Tucson Repertory Orchestra in preparation for the orchestra's Japanese tour. During this year he also gave the Southwest premiere of Sarah Hennies' *Contralto*, a multimedia piece exploring the relationship between transgender women and their literal and figurative voices scored for strings, percussion, and video. Mr. Marshall also enjoys collaborating on staged productions in dance and theatre. He has worked with the Arizona Theatre Company, Arts Express, the University of Arizona Repertory Theater, and Artifact Dance Project. This is his second production with The Rogue Theatre, after having performed in *The Beauty Queen of Leenane* last March.





Deanna Fitzgerald (Lighting Design) is a member of United Scenic Artists and her lighting design credits include a wide range of theatre, dance, opera, circus-themed entertainment, puppets, architectural lighting and more. She is a registered yoga and meditation teacher and conducts classes and workshops focused on using these and other “quietive” practices to enrich creative processes. At the University of Arizona she is an Associate Dean for the College of Fine Arts

and a Professor of lighting design. Some of Deanna’s career highlights include the lighting designs for *STOMP OUT LOUD*, the Las Vegas version of the internationally acclaimed *STOMP*, for whom she also toured for six years as lighting director; *Cirque Mechanics: Boom Town*, which toured for two years with an off-Broadway appearance at The New Victory Theatre; and *Erth’s Dinosaur Zoo US Tour*. Deanna has been smitten with her Rogue family since 2014 when she designed their extraordinary creation *Jerusalem*, and has since designed 19 more productions, most recently *Beauty Queen of Leenane*, *Blithe Spirit*, *Long Day’s Journey Into Night*, *The Crucible*, *The Secret in the Wings*, *The Curious Incident of the Dog in the Night-Time* and *Galileo*. She is grateful for every moment she gets to spend making things with them and for LD Shannon Wallace and ME Peter Bleasby whose collaborations make that possible.

Vin Calianno (Sound Design) Inspired by the renegade eloquence of the American vernacular, composer and sound designer Vincent Calianno “blurs the boundaries between fine art and popular culture” through kaleidoscopic colorings, muscular rhythms, extreme stasis and motion, while curiously investigating new musical possibilities through new practices and obsolescent technologies. Calianno’s music has been commissioned and performed by ensembles including the International Contemporary Ensemble, Alarm Will Sound, Thalea String Quartet, JACK Quartet, Nouveau Classical Project, Ensemble Mise-en, Jennifer Koh, John Pickford Richards, the Buffalo Philharmonic, Artifact Dance Project, and others. In addition to his concert works, Calianno has an active career in sound design and scoring for film and new media. His credits include music for Adecco, Morgan Stanley, and AlixPartners campaigns, as well as films and dramatic podcasts. His awards include the ASCAP Rudolf Nissim Prize, the Chamber Music America Classical Commissioning Award, and the Sarah Award for Best New Podcast. New projects include a new work, *Ashliner*, for violinist Jennifer Koh, *Animal within Animal* for the American Composers Orchestra and *L’Astronome*, a large-scale opera as part of Two Trains’ 2020/21 season. Recent highlights include the Thalea String Quartet premiere of *A History of the String Quartet in its Natural Habitat*, and *A Painted Devil*, for dance with the Artifact Dance Project. In 2019, Calianno co-founded Two Trains, a hybrid music-theatre-dance project focused on abstract and inventive storytelling through the combined expressions of imagery and sound. Their first project, *L’Astronome*, is a nine-part opera that combines movement, text, and sound through the medium of cinema, and is set to premiere in fall 2020. For more information visit droplid.com.



The body can endure much, my son.
But the soul must be nourished
with companionship and stories!

—DeLacey in
David Catlin’s
Mary Shelley’s Frankenstein



Shannon Wallace (Stage Manager, Lighting Design) 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*, *The Crucible* and *A View from the Bridge* 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 Andy & Cammie Watson.

Lance Guzman (Assistant to the Director) is happy to be joining The Rogue for Mary Shelley's *Frankenstein*. He was previously in *Moby Dick* as Fedallah. He has also appeared in the Scoundrel and Scamp productions *The Little Prince* and most recently in *It Is Magic*. He is a University of Arizona graduate with a BA in Theatre Arts and a student of the Bennett Theatre Lab.



Mary Shelley’s Frankenstein cover image is derived from
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One does not exist without the other.**

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The Rogue Director's Circle

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Thank You for Your Support

I can no other answer make but thanks, and thanks, and ever thanks.

—*Sebastian in Twelfth Night by William Shakespeare*

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Ticket-holders for each play in the 2020-2021 Playreading series will be able to see the performance by streaming video. There will be no in-theatre presentations with an audience. Owing to production licensing restrictions, the video of each performance will be available for one day only.



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