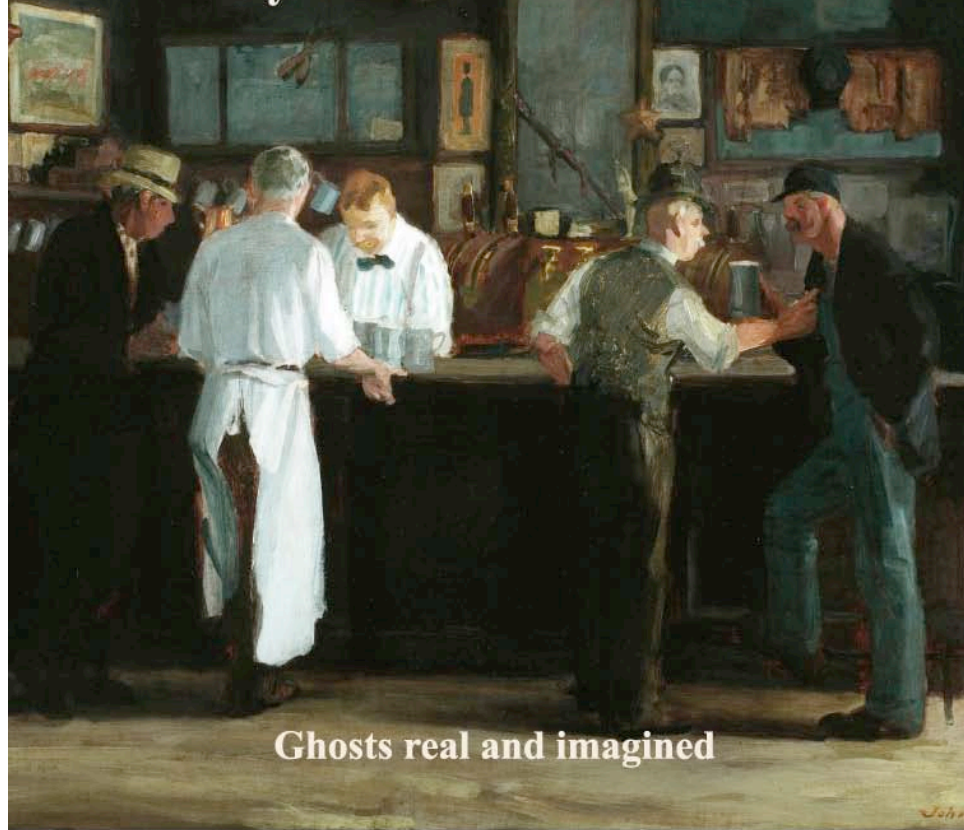


THE **Rogue**
THEATRE

2020-2021 Season
A Season of Awakenings

THE WEIR

by Conor McPherson



Ghosts real and imagined

February 25–March 14, 2021

Video streaming March 4–14

Season Sponsor: Marianne Leedy

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

THE **Rogue**
THEATRE

2021-2022 Season
Questioning the Rules

Great literature. Challenging ideas. Intimate setting.



The Awakening

by Kate Chopin, adapted by Christopher Johnson Sept 9–26

Twelfth Night

by William Shakespeare Nov 4–21

DEATH OF A SALESMAN

by Arthur Miller Jan 6–23

PASSAGE

by Christopher Chen Feb 24–Mar 13

MRS DALLOWAY

by Virginia Woolf, adapted by Cynthia Meier Apr 28–May 15

Season and single tickets are now on sale

520-551-2053 www.TheRogueTheatre.org

Season sponsor: Marianne Leedy

THE WEIR

by **Conor McPherson**

Directed by Christopher Johnson
supported in part by a generous gift from Maura Brackett

Music Direction by Russell Ronnebaum
supported in part by a generous gift from Clay Shirk

Costume Design by Cynthia Meier
supported in part by a generous gift from Shawn Burke

Lighting Design by Deanna Fitzgerald & Shannon Wallace
supported in part by a generous gift from Philip & Kay Korn

Scenic Design by Christopher Johnson & Joseph McGrath
supported in part by a generous gift from Kristi Lewis

Sound Design by Chris Babbie & Vincent Calianno
supported in part by a generous gift from Jill Ballesteros

PRODUCTION SPONSORS:
ANDY AND CAMMIE WATSON

Performance run time is one hour and forty minutes
with no intermission.

THE WEIR is presented by special arrangement with Dramatists Play Service, Inc., New York. Thomas Viertel, Richard Frankel, Steven Baruch, Marc Routh, Jujamcyn Theaters, Manhattan Theatre Club, Turnstyle/Ambassador Theatre Group presented THE WEIR on Broadway on April, 1, 1999.

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

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SOUTHERN ARIZONA

Director's Notes

It's as apt a time as any in our history to be thinking about ghosts and our relationship to the invisible. Hundreds of thousands have died of Covid-19 in the last year. Yet, to much of the American populace, they effectively never existed; just a vague hint of blood in the air to those of us whose lives are incontrovertibly changed by the pandemic but have no firsthand knowledge of its fatality. So many ghosts, and such confusion in their wake as the stories we consume and share are increasingly designed to divide rather than inform. We've stopped telling stories about who we are and instead only repeat convenient hearsay.

But death is no less punctual for all our contrarian beliefs, our confidence in (or opposition to) science, our livid Facebook posts—the differing stories we tell about what it all really means, who's really to blame, whether or not anything is really...real. Conor McPherson's *The Weir* has come along this season at The Rogue to remind us why we tell stories in the first place. To remind us why, as one people living under the same mystery of existence, we naturally gravitate towards the humane practice of storytelling.

All through the rehearsal process I kept being reminded of the popular idiom, "houses aren't haunted, people are." No matter what any one of us might believe or have seen in our small allotment of time here on earth—we *all* have our ghosts. Who we were ten years ago is as good a phantom as any unfamiliar shadow that might startle us in the night.

Even though loss favors some more than others—it's a guaranteed commodity in each of our lives, part of the price of admission. But sometimes we suffer a loss greater than our hearts can bear, and a genuine trauma occurs. A trauma that applies a kind of weight or pressure upon us, like a swimmer stuck against a dam (or weir). And the resulting paralysis between past and future creates a kind of living death in which we are unable to proceed upstream despite the burden being entirely behind us.

The characters in *The Weir* show us how storytelling might help us restore ourselves, however temporarily, back into the open waters of the living. Storytelling, of course, can facilitate empathy and intimacy—which are crucial to our capacity and functioning as social animals. It can bring us together but also help us better know ourselves as we navigate the natural shocks and soothing joys of being alive.

The Weir, then, is a kind of proof of concept on the curative power and utmost necessity of storytelling, and, for that matter—live theatre. We come together, whoever we are and however we can, in pursuit of our own betterment and survival. As I have learned time and again at The Rogue, theatre doesn't happen on stage or in the audience, but in the precious span where the two converge.

So until we meet again; whether on this side, the other, or even with the veil between us—cheers, and be safe.

—Christopher Johnson, Director
director@TheRogueTheatre.org

We'll all be ghosts soon enough,
says you, ha?

—Jack in Conor McPherson's *The Weir*

Watch the video of our free "open talk"
***Your Man in the Boneyard:
Conor McPherson and The Weir***

Director Christopher Johnson gives a presentation on Irish playwright Conor McPherson, exploring his cultural and literary influences and his body of plays, including *The Weir*. Cast members of *The Weir* read excerpts from McPherson's works.

Find the video online at the "Current Play" page on our Website
www.TheRogueTheatre.org
or at our YouTube channel, "The Rogue Theatre"

The talk was supported in part by a generous gift from
Pat & John Danloe

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

***Storytelling, Spooks and the Sidhe
How the Irish Created Legends:
Paganism, Christianity and Alcohol***
on the "Current Play" page at our Website



**JOHN & JOYCE AMBRUSTER
PLAY-READING SERIES
2020-2021**

In the “Ambruster Playreading Series” we offer readings of plays that might be of interest to our Rogue audience. Each play is rehearsed by a group of actors for about 12 hours and performed with scripts in hand. Some of these plays will be fully produced in future years, and some of the plays are just interesting to hear once. Either way, you get to taste more plays each year.

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.



***Pretty Fire*
by Charlayne Woodard
Sunday, March 21, 2021**

The lyrical, uplifting story of three generations of Black love, struggle and triumph in the years preceding the Civil Rights movement.
“*Exhilarating and unflaggingly entertaining...One of the most positive pictures of the black-American experience I’ve ever seen on stage...Rapturous tales...*”

—The New York Times

Production Sponsor: Kristi Lewis. Directed by Claire Mannle. Featuring Ida Rhem.

***Everybody*
by Brenden Jacobs-Jenkins
Sunday, May 23, 2021**

A provocative, involving, and wildly funny contemporary riff on the ancient morality play known as Everyman. Finalist for the 2018 Pulitzer Prize.

Production Sponsor: Kristi Lewis. Directed by Christopher Johnson.



**SEASON TICKET FOR BOTH PLAYS \$30
INDIVIDUAL TICKETS \$17 EACH PLAY
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WWW.THEROGUETHEATRE.ORG**

Cast

- Jack Joseph McGrath+
- Brendan Hunter Hnat+
- Jim Aaron Shand+
- Finbar Christopher Younggren
- Valerie Carley Elizabeth Preston+

+ Member of The Rogue Resident Acting Ensemble

Music

Guitar and vocals John Keeney

But you know.
I get down here for a pint and that.
There’s a lot to be said for the company.

—Jack in
Conor McPherson’s
The Weir

Our Thanks

- | | |
|---------------------------|--------------------|
| Tim Fuller | Arizona Daily Star |
| Chuck Graham | Kathleen Kennedy |
| Flowing Wells High School | Shawn Burke |
| Jerry James | La Posada |
| Brodie’s Tavern | IBT’s Bar + Food |

Video recording of *The Weir* is sponsored in part by a generous donation from Paul Winick & Ronda Lustman

Student tickets are sponsored in part by generous donations from: Andy & Cammie Watson and

Matt McGrath in the name of Flowing Wells High School

Music Director's Notes

The warmth of Irish folk music has a way of conjuring a momentary yet soulful connection between a singer and their listeners just as the storyteller three stools over can reach the hearts of any pub-goer in earshot. The storyteller bares their heart, whips a crowd, and sculpts the plot just as any good musician uses their voice and instrument to say what can't be spoken.

To prime our audience's ear for McPherson's play, the musical selections include story-driven pieces which not only help to transport us to a dusty Irish pub, but also to offer cathartic reflections on human experiences like those that will be shared tonight over several hours and a few drinks.

In preparing the music to be recorded for this production, I had the pleasure of working with local artist John Keeney. John's rich voice and deft musicality made for truly transporting tracks which compliment the play nicely, bringing the soulful flavor of rural Irish sound to the evening.

—Russell Ronnebaum, Music Director

You should only catch someone's eye for the right reason.

—Jack in Conor McPherson's *The Weir*

Preshow Music

Guitar & Vocals — John Keeney
Music recorded by Jim Brady Studios

Arthur McBride—Traditional Irish Song

Wayfaring Stranger—Folk Hymn

Come By the Hills—Traditional Irish Air, *Buachaill o'n Éirne Mé*
English words by Gordon Smith

The Weir cover image is derived from
McSorley's Bar,
1912, by John Sloan (1871–1951),
Detroit Institute of Arts

Design and Production Staff

Costume Design Cynthia Meier
Scenic Design Christopher Johnson
& Joseph McGrath
Lighting Design Deanna Fitzgerald
& Shannon Wallace
Sound Design Chris Babbie
& Vincent Calianno
Stage Manager Shannon Wallace
Scenic Artist Amy Novelli

*Amy Novelli's scenic painting is supported in part by
a generous gift from Christopher Johnson.*

Property Master Christopher Pankratz
Production Recording Chris Babbie of Location Sound
Audio Producer Christopher Johnson
Audio Post-Production Vincent Calianno
Videographer Tim O'Grady
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 Don Fox, Chris Mason
& Alex Alegria
House Manager Susan Collinet
Box Office Manager Thomas Wentzel
Box Office Assistants Hunter Hnat, Shannon Elias
& Juliet Blue
Program & Poster Thomas Wentzel
Rogue Website Bryan Rafael Falcón,
Christopher Johnson, Bill Sandel
& Thomas Wentzel



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

Biographies



Conor McPherson is an Irish playwright, screenwriter and director of stage and film. One of the founders of Dublin's Fly By Night Theatre, he was born in 1971 to an accountant and a housewife in the northern part of the country. His plays include *Rum & Vodka*, *The Good Thief*, *This Lime Tree Bower*, *St Nicholas*, *The Weir* (Olivier Award), *Dublin Carol*, *Port Authority*, *Shining City* (Tony Award nomination), *The Seafarer* (Olivier, Tony and Evening Standard Award nominations), *The Veil*, *The Birds* (adapted from the original novella by Daphne du Maurier), *The*

Night Alive (New York Drama Critics' Circle Award), and most recently, the Olivier Award-winning musical, *Girl from the North Country*, with Bob Dylan. In recognition of his contribution to world theatre, McPherson was awarded a doctorate of Literature, Honoris Causa, in June 2013 by the University College Dublin.

 Ah, you get older and look back on why you did things,
 you see that a lot of the time, there wasn't a reason.
 You do a lot of things out of pure cussedness.

 —Jack in Conor McPherson's *The Weir*

Hunter Hnat (Brendan) 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 Orestes in *The Oresteia*, Lord Byron/Frankenstein in *Mary Shelley's Frankenstein*, 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*, Ensemble 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*. Other credits include *Salomé* (Scoundrel & Scamp), U/S in *Romeo and Juliet* (Arizona Theatre Company), *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 Ed & Nancy Landes and Kate Flash.





Joseph McGrath (Jack) is Co-Founder and Artistic Director for The Rogue Theatre and has appeared in *A View from the Bridge*, *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 Sally Krusing and Andy & Cammie Watson.

Carley Elizabeth Preston (Valerie) has appeared with The Rogue Theatre as Beatrice in *A View from the Bridge*, 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 Director of Annual Fund and Stewardship for Arizona Theatre Company and she would like to thank the loves of her life, Jerrad McMurrich and their fur baby Loki Björn Hiddleston for always supporting her theatre habit. Carley Elizabeth Preston's performance is supported in part by generous gifts from Todd Hansen and Denice Blake & John Blackwell.



Aaron Shand (Jim) was last seen on The Rogue stage as Agamemnon in *The Oresteia*. Now in his third season as a member of The Rogue Theatre's Resident Acting Ensemble, Aaron has also appeared as Eddie Carbone in *A View from the Bridge*, as Ishmael in *Moby Dick*, The Cop in *Middletown*, Hathorne in *The Crucible*, The Sea Captain 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 Meg & Peter Hovell and Sally Krusing.

 But goodness wears off.
 And it just gets easier to be a contrary bollocks.

 —Jack in
 Conor McPherson's
The Weir

Christopher Younggren (Finbar) is thrilled to return to The Rogue after previously being seen as Reverend Parris in *The Crucible* and Fabian in *Twelfth Night*. An MFA graduate from California State University, Fullerton, Christopher has been involved in theatre, radio, commercials, and film for almost 40 years, from Los Angeles to New York City. Locally he has appeared in The Scoundel & Scamp's *Salome*, Live Theatre Workshop's *Voice of the Prairie* (2017 Best Actor Mac Award), *Move Over Mrs. Markham* (2015 Best Actor Mac Award Nominee), and *Time Stands Still*, Tucson Labyrinth Project's *Dogs of Rwanda* (2018 Best Actor Mac Award Nominee, Best Drama Mac Award), *Invisible Theatre's Indoor/Outdoor*, Arizona Rose's *The Odd Couple* and *The 25th Annual Putnum County Spelling Bee*, and Arts Express' *A Christmas Carol* and *Carousel*, as well as several villainous roles at The Gaslight Theatre. He is also a middle school English teacher at The Academy of Tucson and a YouTube creator where he shares theatre games and teaching techniques on his channel, Classroom Confidential. As always he is grateful to his wife and boys for their unwavering love and support. Christopher Younggren's performance is supported in part by generous gifts from Carol Mangold and Bill & Barb Dantzler.





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 *A View from the Bridge*, *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. Christopher Johnson's direction is supported in part by a generous gift from Maura Brackett.

Russell Ronnebaum (Music Director) 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 recent productions of *Much Ado About Nothing*, *Long Day's Journey Into Night*, *Blithe Spirit*, *Moby Dick*, *The Beauty Queen of Leenane*, *The Awakening*, *A View from the Bridge*, *Mary Shelley's Frankenstein* and *The Oresteia* (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 Clay Shirk.



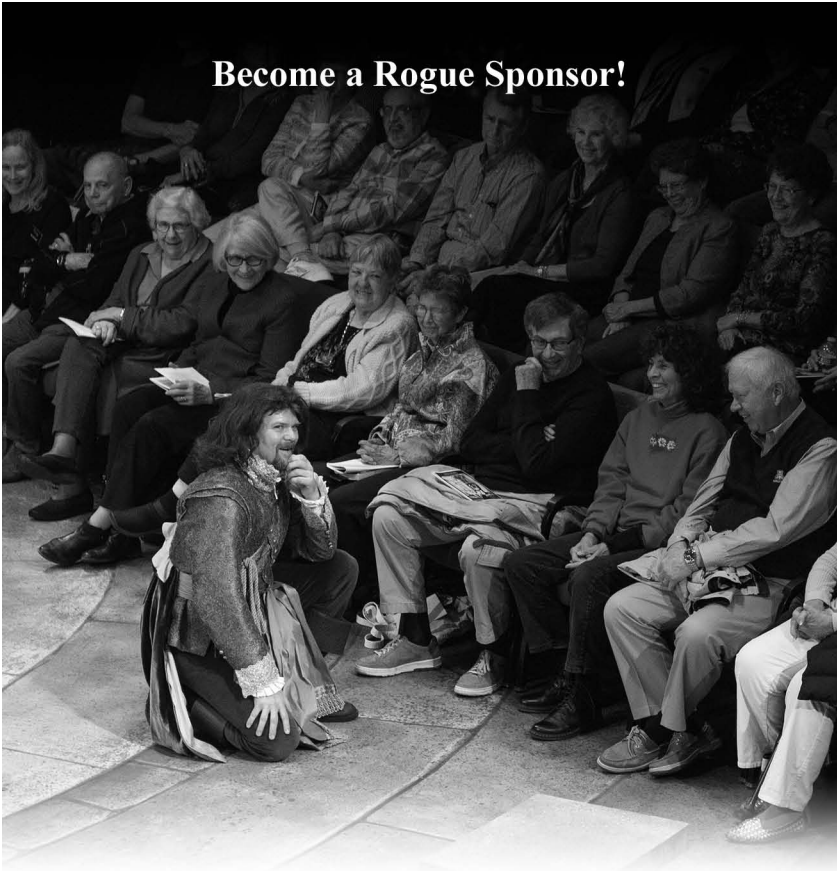
Deanna Fitzgerald (Lighting Design) is a member of United Scenic Artists and her lighting design credits include a wide range of theatre, dance, opera, circus-themed entertainment, puppets, architectural lighting and more. She is a registered yoga and meditation teacher and conducts classes and workshops 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 *Mary Shelley's Frankenstein*, *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*, *Galileo*, *King Lear*, *Three Tall Women*, *Bach at Leipzig*, *Celia A Slave*, *Macbeth*, *Penelope*, *Uncle Vanya*, *Tales from the Jazz Age*, *The Bridge of San Luis Rey*, *Miss Julie*, *The Picture of Dorian Gray*, and *Waiting for Godot*. 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.

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*, *A View from the Bridge* and *Mary Shelley's Frankenstein* 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.



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**The relationship between artist and audience is remarkable.
One does not exist without the other.**

The Rogue Sponsorship Program is a precious link between artists and audience members, which ensures the continuation of the artist's work and the audience's experience. Several **\$1000 sponsorships** are available for next year's season for you to support the work of actors, directors, designers, musicians and others.

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- Knowledge that you are supporting The Rogue Theatre in a significant way
- Membership in The Rogue Director's Circle, an advisory council to the Founders, which meets twice a year
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- Dinner with your sponsoree (but it stops there!)

*To become a Rogue Sponsor, call Cynthia Meier at 520-250-9608
or write to her at director@TheRogueTheatre.org.*

The Rogue Director's Circle

We are deeply grateful to our lovely audience members who have become Rogue Sponsors:

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Ed & Nancy Landes	Gary Youngling

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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We are grateful to the following individuals who have made a charitable bequest to The Rogue:

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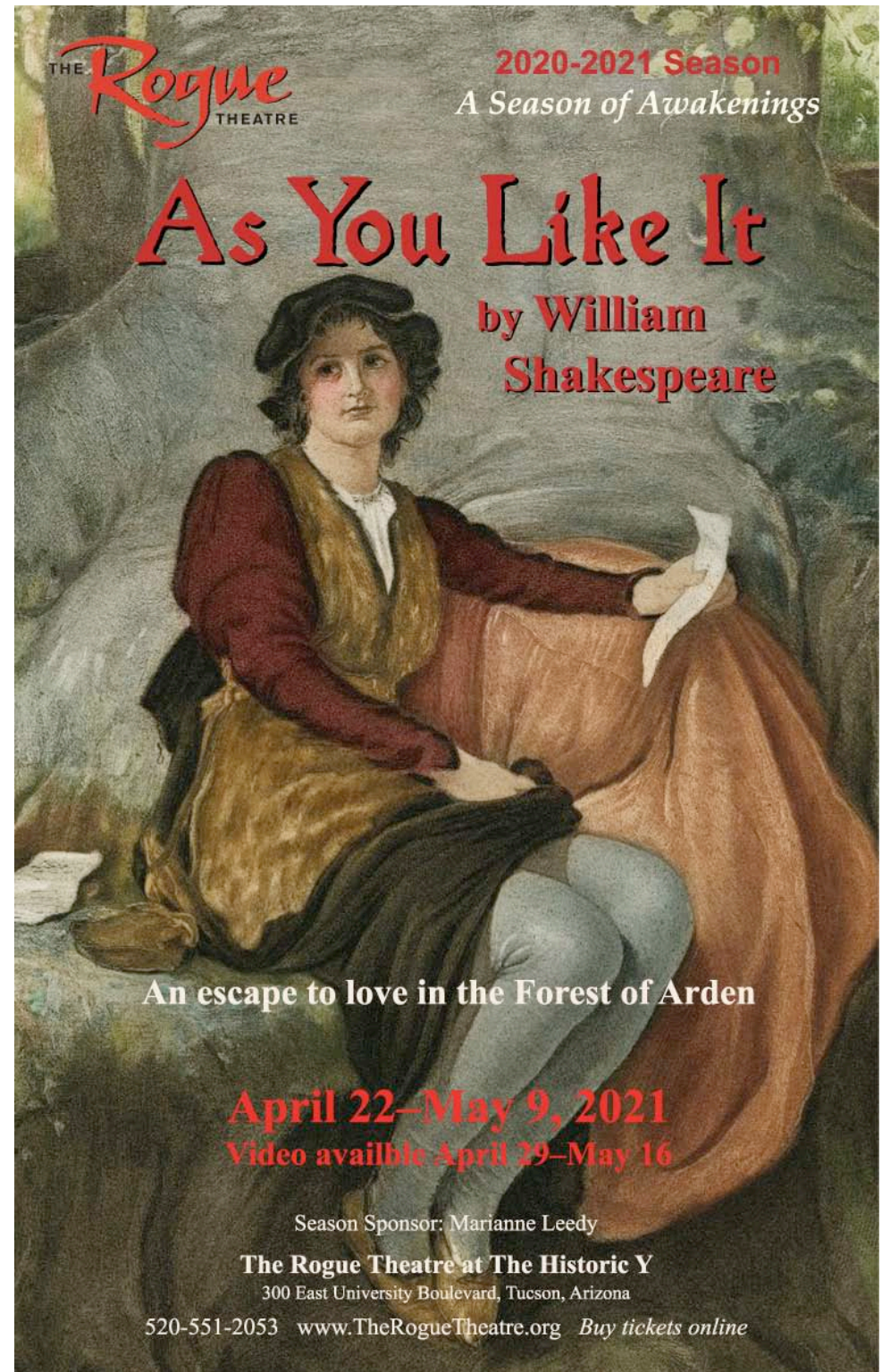
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