

THE *Rogue*
THEATRE

Questioning the Rules
2021-2022 Season



*The
Awakening*

by Kate Chopin
adapted by Christopher Johnson

A bird takes broken flight

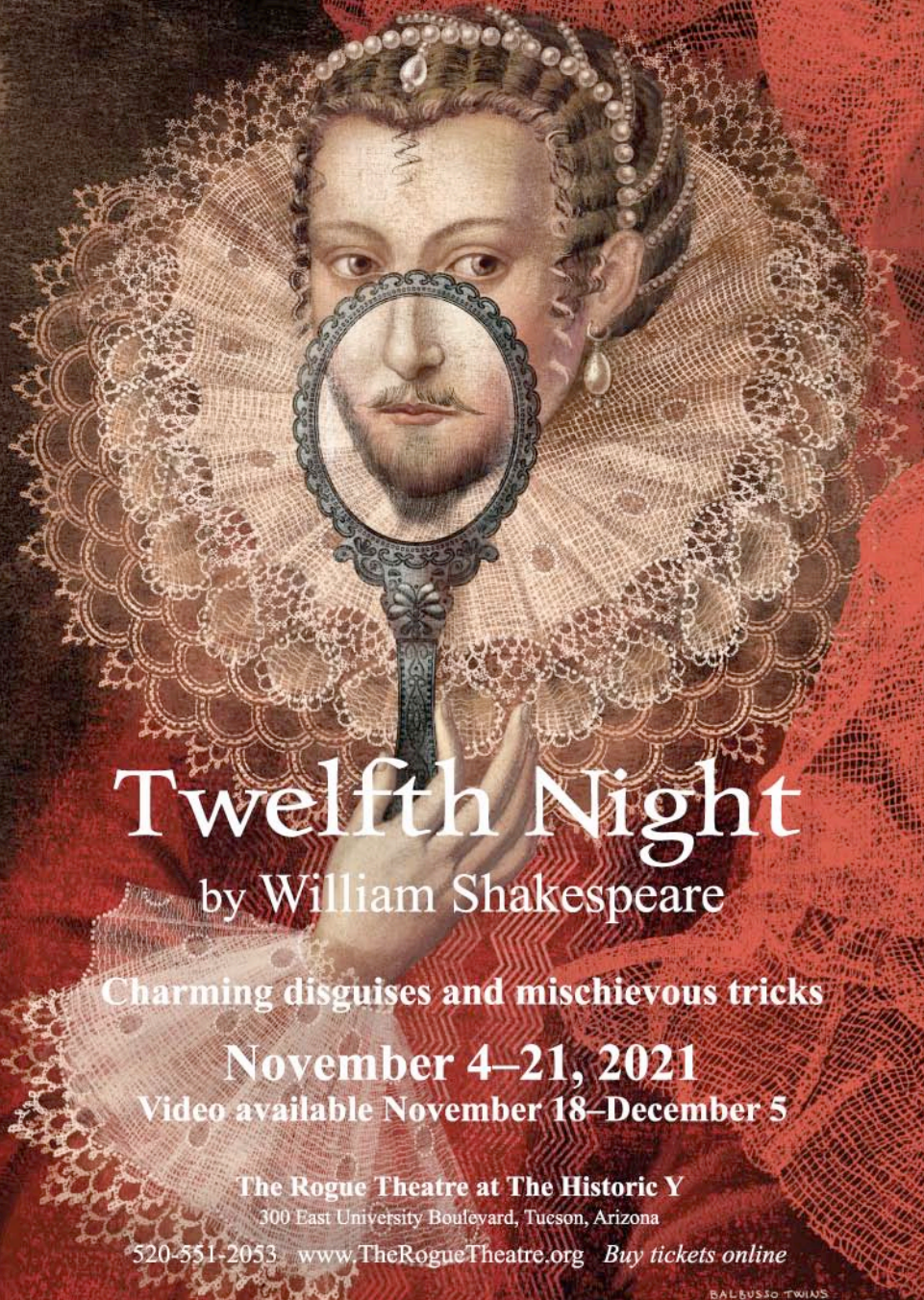
September 9–26
Video available September 23–October 10

Season Sponsors: Andy & Cammie Watson

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

THE **Rogue**
THEATRE

Questioning the Rules
2021-2022 Season



Twelfth Night

by William Shakespeare

Charming disguises and mischievous tricks

November 4–21, 2021

Video available November 18–December 5

The Rogue Theatre at The Historic Y

300 East University Boulevard, Tucson, Arizona

520-551-2053 www.TheRogueTheatre.org Buy tickets online

BALEUSSO TWINS

The Awakening

by **Kate Chopin**

adapted to the stage by **Christopher Johnson**

Directed by Christopher Johnson

Direction supported in part by a generous gift from Susan Tiss

Adaptation supported in part by a generous gift from Clay Shirk

Music Direction and Composition by Russell Ronnebaum

supported in part by generous gifts from

Jim Wilson & Adam Hostetter and Bill & Nancy Sohn

Costume Design by Cynthia Meier

supported in part by a generous gift from Sally Krusing

Lighting Design by Shannon Wallace

with Eve Bandi, Deanna Fitzgerald & Connor Greene

supported in part by a generous gift from Joan Warfield

Scenic Design by Joseph McGrath

supported in part by a generous gift from Paul & Mary Ross

PRODUCTION SPONSORS:

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Performance run time is two hours and five 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

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Director's Notes

Kate Chopin's *The Awakening* was lambasted by critics when it was first published in 1899 due to its unapologetic depiction of female sexuality. Her next book was swiftly cancelled and she died a few short years later, having spent barely a decade writing. The world just wasn't ready for even a fictional portrayal of a woman shrugging off the expectations of her gender in pursuit of her own desires.

A lot has changed since then—not the least of which is our cultural appreciation for Chopin's book, now one of the most celebrated and widely studied works of literature in American academia since it was restored to print during the Women's Liberation movement of the late 1960s. But take a look at some of the laws passed in Texas just in the last month, and you'll see that when it comes to systemic oppression of women and their bodies—some things haven't changed much at all.

This is a new and untested adaptation of Kate Chopin's *The Awakening*. We went into rehearsals confident that the source material stood on its own two feet and hopeful that we could bring the story to a comparable height on stage. Something I had to wrap my head around in the process of developing and directing the piece is that Kate Chopin would have balked at our designation of *The Awakening* as a feminist work. Like a lot of Southern authors, Chopin considered society more organism than machine. Social issues, in her words, were “mutable,” and therefore at odds with the more timeless designs of great literature.

The story of Edna Pontellier, the central figure of *The Awakening*, is ultimately that of one woman's search for meaning amid the spiritually-deadening costs and comforts of modern life. Modern life as we know it—in which people moved away from farms to live in cities; relying more and more on technological advances than on one another, each generation more disconnected than the last—came into existence during Chopin's lifetime with the arrival of the Industrial Revolution. Forerunner of feminist fiction or not (sorry Kate, but it is), there's no shortage of parallels between the world of *The Awakening* and the one we live in today.

So many of us yearn for a simpler, more romantic past—sure that we were born in the wrong era. No wonder we sigh with longing to be immersed in the period drama of a story like *The Awakening*. But the truly revolutionary among us are quietly suffering the weight of a progressive future they can't help but carry undelivered into the long and obtuse present. This is the burden of being ahead of one's time.

It is relief from just such a burden that Edna Pontellier tirelessly seeks in every quiet street corner, every oak-shaded garden cafe, and over the tumultuous horizon of the Louisiana coastline—a haven to safely rest her revolution free of molestation from the controlling desires of children and men.

—Christopher Johnson, Director
director@TheRogueTheatre.org

I want to swim far out,
where no woman has swum before.

—Edna Pontellier in
Kate Chopin's The Awakening
adapted by Christopher Johnson

The Author



Kate Chopin (1850–1904) was an American writer of Louisiana Creole heritage. She is the author of two short story collections: *Bayou Folk* (1894) and *A Night in Acadie* (1897), and two novels: *At Fault* (1890) and *The Awakening* (1899). The characters in her stories are usually residents of Louisiana, and many are Creoles of various ethnic or racial backgrounds. At the age of 20, Kate Chopin married Oscar Chopin and had six children in the following nine years. Oscar died in 1882 (twelve years after they were married), leaving Kate deeply in debt. She moved her family to live with her mother in St. Louis where she began her writing career. When *The Awakening* was published in 1899, the critics considered the behavior of the novel's characters, especially the women to be in conflict with prevailing standards of moral conduct and therefore offensive. The novel essentially disappeared until it was reprinted in the 1970s. It is now considered a classic of feminist fiction.



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

Photo by Tim Fuller

Cast

Edna Pontellier	Bryn Booth*
Robert Lebrun	Hunter Hnat*
Alcée Arobin	Christopher Johnson*
M. Ratignolle	Joseph McGrath*
Mlle. Reisz	Cynthia Meier*
Victor Lebrun	Christopher Pankratz*
Adele Ratignolle	Carley Elizabeth Preston*
Leonce Pontellier	Aaron Shand*
Madame Lebrun	Teri Lee Thomas

* Member of The Rogue Resident Acting Ensemble

Our Thanks

Arizona Daily Star	Kathleen Kennedy
Tim Fuller	Chuck Graham
La Posada	Shawn Burke

Video recording of *The Awakening* is sponsored in part by a generous donation from Kristi Lewis

Student tickets are sponsored in part by generous donations from Pat & John Hemann and Carol Mangold

Watch the video of our free “open talk” on

A Solitary Soul: Kate Chopin and The Awakening

Director Christopher Johnson discusses Kate Chopin, his adaptation of her novel, and the pressures of gender roles.

The video can be found online at the “Current Play” page at www.TheRogueTheatre.org

or at our YouTube channel, “The Rogue Theatre.”

The talk is supported by a generous gift from Meg & Peter Hovell.

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

Crème de la Crème

The Creole Upper Class in New Orleans in the 1870s

on the “Current Play” page at wwwTheRogueTheatre.org



**JOHN & JOYCE AMBRUSTER
PLAY-READING SERIES
2021-2022**

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.

***Let Me Down Easy*
by Anna Deavere Smith**

Sunday, October 3, 2021 2:00 P.M.

A moving and hypnotic exploration of humanity's resilience as told through the lens of our national debate on healthcare.



***Loveplay*
by Moira Buffini**

Sunday, March 27, 2022 2:00 P.M.

A witty and poetic romp down a trail of seductions, transactions, and encounters that have taken place at the same location in London over the last 2,000 years.



The Sign in Sidney Brustein's Window

by Lorraine Hansberry

Sunday, May 22, 2022 2:00 P.M.

A story about a man named Sidney, his pitfalls within his personal life, and struggles in the Bohemian culture of 1960s Greenwich Village. From the author of *A Raisin in the Sun*.



SEASON TICKET TO ALL THREE PLAYS \$45

INDIVIDUAL TICKETS \$17 EACH PLAY

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WWW.THEROGUETHEATRE.ORG

The 2021-2022 John and Joyce Ambruster Playreading Series is made possible by a generous grant from John and Joyce Ambruster

Design and Production Staff

Costume Design Cynthia Meier
 Scenic Design Joseph McGrath
 Lighting Design Shannon Wallace, with Eve Bandi, Deanna Fitzgerald & Connor Greene
 Stage Manager Shannon Wallace
 Asst. Stage Manager Shannon Elias
 Scenic Artist Amy Novelli

Amy Novelli's scenic painting is supported in part by a generous gift from Shawn Burke.

Property Master Christopher Pankratz
 Production Recording Chris Babbie of Location Sound
 Videographer Tim O'Grady
 Set Construction Christopher Johnson, Matt Lai & Joseph McGrath
 Costume Construction Liz Weibler & Cynthia Meier
 Master Electrician Peter Bleasby
 Lighting Crew Chris Mason, Alex Alegria, Tom Martin & Brenna Dassinger
 House Manager Susan Collinet
 Asst. House Manager Matt Elias
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 Box Office Assistants Hunter Hnat, Shannon Elias & Shannon Wallace
 Theatre Essayist Jerry James
 Program & Poster Thomas Wentzel
 Rogue Website Christopher Johnson, Bill Sandel, Shannon Wallace & Thomas Wentzel

The Awakening cover image is derived from Lady Agnew of Lochnaw, oil on canvas (50.0 x 39.8 in), 1892, by John Singer Sargent (American, 1856-1925) Scottish National Gallery, Edinburgh, Scotland.

Music Director's Notes

It's always a delight to research music for a play that is set in such a rich environment as Kate Chopin's depiction of 1899 Louisiana. In the novel, Chopin references the music of her day to create the soundscape of Edna's life, repeatedly calling upon the concert piano music of Frédéric Chopin (no relation). The musical references would have been well known to Chopin's readers and establish a stunning world where Edna is transfixed by the music of the piano just as she is drawn to the sounds of the sea. Chopin adds additional color to the story with references to some of the popular standards of the time: "Si Tu Savais," *Zampa*, and others.

Of course, in the theatre, we have the luxury of bringing those musical pieces into the soundscape created live. In preparing the other musical selections in this production, I relied on the pieces the author calls for, and in addition, I sourced popular waltz tunes by contemporary composers ("Hearts Courageous" and "When Knighthood Was in Flower"). For this production, I also had the joy of composing some themes based on the cakewalk, which is a style of the late 19th century that eventually inspired ragtime.

—Russell Ronnebaum, Music Director, Pianist and Composer



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Music

Preshow (instrumental)

Prelude in F# Major, Op. 28, No. 13 — Frédéric Chopin (1810–1849)
Si Tu Savais — Michael William Balfe (1808–1870), arr. Russell
Ronnebaum

Ballade No. 3 in A-flat major, Op. 47 — Frédéric Chopin

Production music

Prelude in F# Major, Op. 28, No. 13 — Frédéric Chopin
Overture to *Zampa* — Ferdinand Hérold (1791–1833)

Si Tu Savais — Michael William Balfe

Edna and the Water — Russell Ronnebaum

When Knighthood Was in Flower — Louise V. Gustin (1868–1949)

Prelude in C Minor, Op. 28, No. 20 — Frédéric Chopin

Il Bacio — Luigi Arditi (1822–1903)

Hearts Courageous — Henrietta Blanke-Belcher (1882–1958)

Cakewalk — Russell Ronnebaum

Fantasia Impromptu Op. 66 — Frédéric Chopin

Ballade No. 3 in A-flat major, Op. 47 — Frédéric Chopin

Walking Through Town — Russell Ronnebaum

Because I Love You — Russell Ronnebaum

"Si Tu Savais"

Lyrics: *Unknown*

Si tu savais comme je t'aime, *If you knew how I love you,*
Bien sûr toi même tu m'aimerais. *Of course you yourself would love me.*
Si tu savais comme je t'aime. *If you knew how I love you.*

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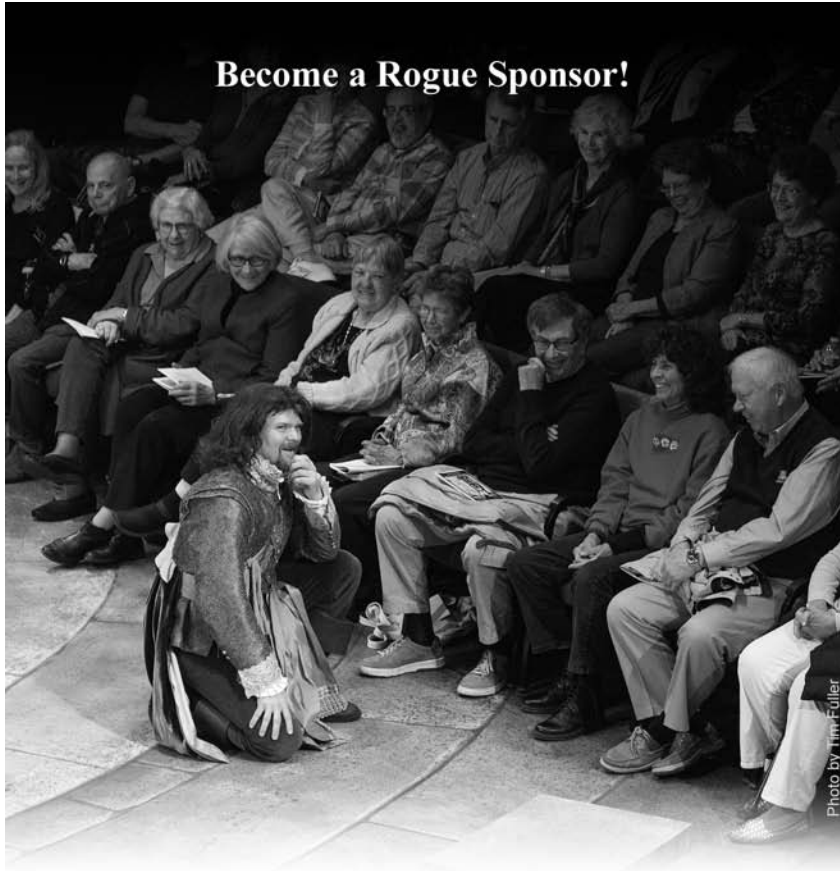
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**The relationship between artist and audience is remarkable.
One does not exist without the other.**

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 this year's season for you to support the work of actors, directors, designers, musicians and others.

Benefits of becoming a Rogue Sponsor

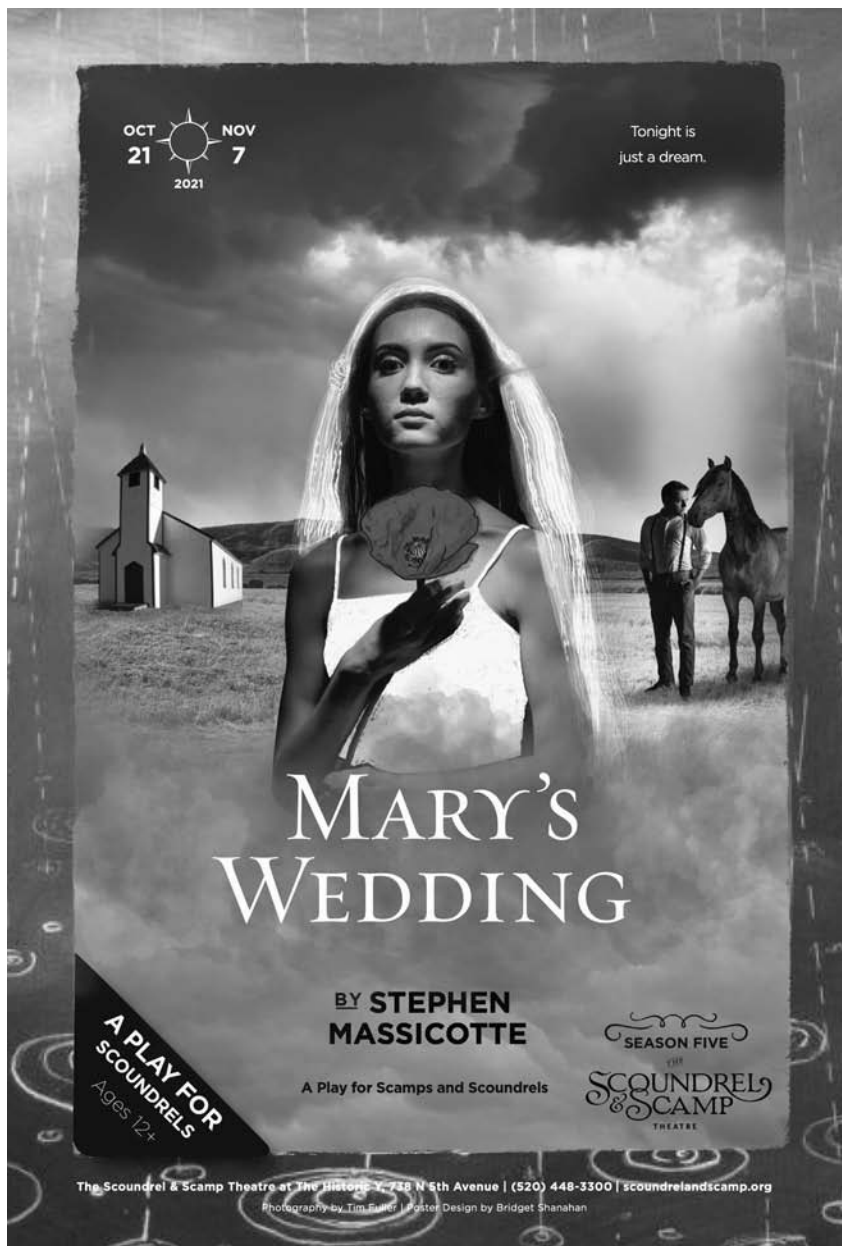
- Knowledge that you are supporting The Rogue Theatre in a significant way
- Membership in The Rogue Director's Circle, an advisory council to the Founders, which meets twice a year
- Acknowledgement on website and program and when you attend the play
- Admission to rehearsals, as determined by director
- 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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Kay & Philip Korn	Ward & Judy Wallingford
Laura Kosakowsky	Joan Warfield
Sally Krusing	Andy & Cammie Watson
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Marianne Leedy	Liz Whitaker
Ann & Andrew Lettes	John & Diane Wilson
Lori Levine & Gary Benna	Paul Winick & Ronda Lustman



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



Bryn Booth (Edna Pontellier) is a graduate of the BFA Acting program at the University of Arizona. She was most recently seen as Celia in *As You Like It*, Electra in *The Oresteia*, Mary Shelley/Elizabeth in *Mary Shelley's Frankenstein* and as Catherine in *A View from the Bridge*. This is Bryn's fifth season as a member of the Resident

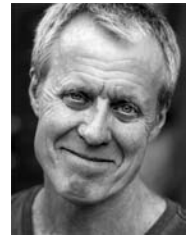
Acting Ensemble with The Rogue where she has performed in *Moby Dick*, *Blithe Spirit*, *Middletown*, *The Crucible* (for which she was nominated for a Mac Award for Best Actress), *The Secret in the Wings*, *Much Ado About Nothing*, *The Curious Incident of the Dog in the Night-Time*, *Galileo*, *King Lear*, *The Grapes of Wrath*, *A House of Pomegranates*, and *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. Other credits include *The Love Talker* (Scoundrel & Scamp) *Romeo & Juliet* (Tucson Shakespeare in the Park), and *Othello* (Arizona Repertory Theatre). She also had the pleasure of understudying with Arizona Theatre Company in *Romeo & Juliet* and *Of Mice and Men*. 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 Carol Mangold and Kate Flash.*

Hunter Hnat (Robert Lebrun) is grateful to be in his fourth season as a member of The Rogue Resident Acting Ensemble. You may have seen him in previous Rogue productions as Le Beau/Sylvius in *As You Like It*, Brenden in *The Weir*, 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), and *How the House Burned Down* (Live Theatre Workshop). 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 Tim Wernette & Carolyn Brown and Sally Krusing.*



Christopher Johnson (Alcée Arobin) first came to The Rogue in 2011 to play Jewel in *As I Lay Dying*, and now serves as Artistic Associate, General Manager, and Play-Reading Producer. Select acting credits include 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*, 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). In addition to acting for The Rogue over the years, he has also directed, adapted, and stage managed both full productions and staged readings. *Christopher Johnson's performance is supported in part by a generous gift in memory of Jan Stewart by her daughters.*

Joseph McGrath (Alphonse Ratignolle) is a graduate of the Juilliard School of Drama and Co-Founder and Artistic Director for The Rogue Theatre. He has recently appeared in *As You Like It*, *The Weir*, *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), and *King Lear*. He also received the Mac Award for Best Actor for his portrayal of Tobias in *A Delicate Balance*. Joe has toured with John Houseman's Acting Company and has performed with the Utah Shakespearean Festival. He 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 Art & Katherine Jacobson and Julia Royall.*



Cynthia Meier (Mlle. Reisz) is Co-Founder and Managing Associate Artistic Director for The Rogue, and has appeared recently in *The Oresteia*, *A View from the Bridge*, *The Beauty Queen of Leenane*, *Blithe Spirit*, *The Crucible*, *Three Tall Women*, and *The Grapes of Wrath*. Cynthia has been nominated for nine Mac Awards for Best Actress from the Arizona Daily Star and received the 2008 Mac Award for her portrayal of Stevie in Edward Albee's *The Goat*. She has also performed with Arizona Repertory Theatre, Arizona Theatre Company, Michigan Repertory Theatre, and Borderlands Theatre. In the 1990s, Cynthia co-founded a women's theatre company, *Bloodhut Productions*, which toured throughout the American west and was published by St. Martin's Press. Cynthia holds a Ph.D. in Performance Studies from the University of Arizona. *Cynthia Meier's performance is supported in part by generous gifts from Bill & Barb Dantzler and Sally Krusing.*



Christopher Pankratz (Victor Lebrun) has performed at The Rogue Theatre in *The Grapes of Wrath*, *King Lear*, *Much Ado About Nothing*, *The Crucible*, *Moby Dick*, *A View from the Bridge*, and *As You Like It*. Christopher has also joined the production staff of The Rogue as Prop Master. Christopher 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 the Musical*, *Leave It to the Snakes*, *Cuando Mentimos*, *Cuando Perdonamos*, *The Snow Queen*, *You Can't Make Wine from Raisins*, and two newly-published plays: *The Longest Day of April* and *The Story Seller's Tale*. Christopher would like to thank his 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.*

The artist must possess the courageous soul.

—Mademoiselle Reisz in
Kate Chopin's *The Awakening*
adapted by Christopher Johnson

Carley Elizabeth Preston (Adele Ratignolle) was last seen on The Rogue stage as Rosalind in *As You Like It*. Now in her third season as a member of The Rogue Theatre's Resident Acting Ensemble, Carley has also appeared as Valerie in *The Weir*, Beatrice Carbone in *A View from the Bridge*, Mrs. Bradman in *Blithe Spirit*, and as Tituba in *The Crucible*. Carley received her BFA 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*, *Miracle on 34th Street* (Mac Award Nominee for Best Actress), *Kimberly Akimbo*, and *Good People*. Carley is also the Diversity Specialist for The Rogue. She would like to thank Kline, Burlato, Nae, Pickles, and MOST importantly the loves of her life, Jerrad "Large Father" McMurrich and their fur babies Loki Björn Hiddleston and Freyja Laveau for supporting her theatre habit! *Carley Elizabeth Preston's performance is supported in part by generous gifts from Bill Krauss & Kate McMillan and Karen DeLay & Bill Sandel.*



Aaron Shand (Leonce Pointellier) was last seen on The Rogue stage as Orlando in *As You Like It*. Now in his fourth season as a member of The Rogue Theatre's Resident Acting Ensemble, Aaron has also appeared as Jim in *The Weir*, Agamemnon in *The Oresteia*, Eddie Carbone in *A View from the Bridge*, 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 Kathy Ortega & Larry Johnson and Barbara & Gerald Goldberg.*

Teri Lee Thomas (Madame Lebrun & others) is new to The Rogue and delighted to play multiple roles this season in *The Awakening* and *Mrs. Dalloway*. A regional theatre veteran, she has enjoyed diverse roles across four decades in seven states. Credits span Shakespeare, classics, contemporary and new plays, musicals, TV, film. Some highlights: Titania in *A Midsummer Night's Dream*, Gertrude in *Hamlet*, Mistress Page in *The Merry Wives of Windsor*, Margaret in *Much Ado About Nothing*, Lady Bracknell in *The Importance of Being Ernest*, Mrs. Hardcastle in *She Stoops to Conquer*, the title role in Shaw's *Candida*, Creon in *Oedipus the King*, Countess de Lage in *The Women*. Musicals include Fraulein Schneider in *Cabaret*, Ruth in *The Pirates of Penzance*, Mrs. Higgins in *My Fair Lady*, Miss Tweed in *Something's Afoot*, Yente in *Fiddler on the Roof*, Mrs. Medlock in *The Secret Garden*, Doatsey Mae in *The Best Little Whorehouse in Texas*. Her favorite role was Josie in *A Moon for the Misbegotten*. Some of the theater companies she has worked with include Village Theatre, Taproot Theatre, Seattle Children's Theatre, Harlequin Productions, Texas Shakespeare Festival, Seattle Shakespeare, Oregon Cabaret, Oregon Repertory Theatre, Montana Shakespeare, Seattle Gilbert & Sullivan, SecondStory Rep and TV's *Northern Exposure*. Up next: *Babette's Feast* at Seattle's Taproot Theatre and *Three Busy Debras* on HBO. *Teri Lee Thomas' performance is supported in part by generous gifts from Ann & Andrew Lettes and Lori Levine & Gary Benna.*





Christopher Johnson (Director, Adapter) first came to The Rogue in 2011 to play Jewel in *As I Lay Dying*, and now serves as Artistic Associate, General Manager, and Play-Reading Producer. The recipient of eight Arizona Daily Star Mac Award nominations for Best Director, his directing credits include The Rogue's productions of *The Weir*, *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 play-readings of *Everybody*, *The Importance of Being Earnest*, *The Illusion*, *No Exit*, *Don Juan in Hell*, *A House of Pomegranates*, *The River*, and *Elizabeth Rex*. 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 late-night series Artistic Director from 2007-12). Previous adaptations for the Rogue include *A House of Pomegranates* and *The Picture of Dorian Gray*, both by Oscar Wilde. *Christopher Johnson's direction of The Awakening is supported in part by a generous gift from Susan Tiss, and his adaptation is sponsored in part by a generous gift from Clay Shirk.*



Russell Ronnebaum (Music Director, Pianist, Composer) 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*, *The Oresteia*, *The Weir* and *As You Like It* (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 generous gifts from Jim Wilson & Adam Hostetter and Bill & Nancy Sohn.*



October 16 and 17

Verdi, Beethoven and Grieg
Guest artist James Dick



James Dick

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7:30 pm at DesertView
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39900 S. Clubhouse Drive
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November 13 and 14

Tchaikovsky,
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SUNDAY PERFORMANCES

3:00 pm at St Andrew's
Presbyterian Church,
SW Sanctuary
7575 N. Paseo Del Norte
Tucson

Shannon Wallace (Lighting Designer, 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*, *The Crucible*, *A View from the Bridge*, *Mary Shelley's Frankenstein*, and *The Weir* 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 lighting design is supported in part by a generous gift from Joan Warfield, and her stage management is supported in part by a generous gift from Sally Krusing.*



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

—*Sebastian in Twelfth Night by William Shakespeare*

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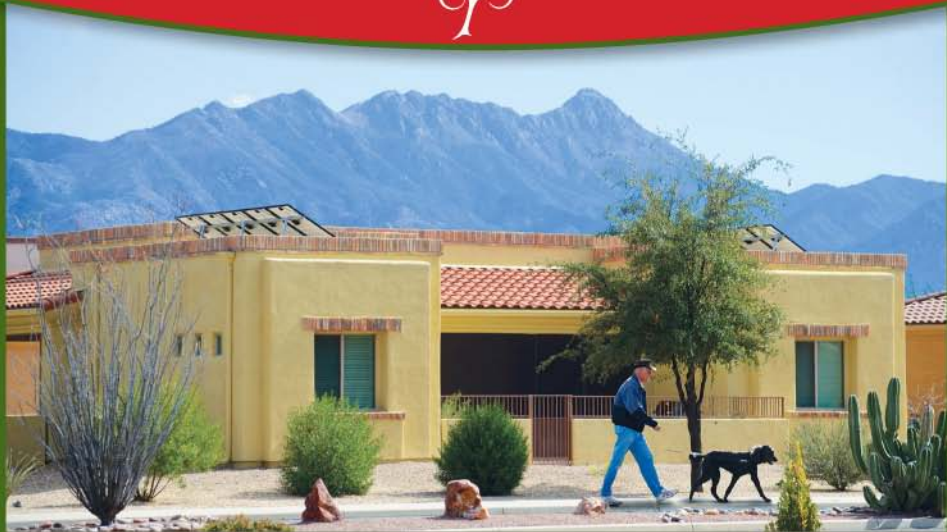
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