

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 23–December 12

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

DEATH OF A SALESMAN

by **Arthur Miller**

**Attention
must be paid.**

January 6–23, 2022

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

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

Twelfth Night

by **William Shakespeare**

Directed by Cynthia Meier

supported in part by a generous gift from John & Diane Wilson

Music Direction and Composition by Russell Ronnebaum

supported in part by generous gifts from
Art & Katherine Jacobson and Bob & Judy Bolt

Costume Design by Cynthia Meier

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

Lighting Design by Josh Hemmo

supported in part by a generous gift from Kristi Lewis

Scenic Design by Joseph McGrath

supported in part by a generous gift from Susan Tiss

PRODUCTION SPONSORS:

PAT AND JOHN HEMANN

Performance run time is two hours and twenty-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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SOUTHERN ARIZONA

Director's Notes

Twelfth Night marks the 81st play we have produced since The Rogue Theatre's inception in 2005. Even after all of those plays, the joy of discovery in staging a new play (new to *us*) is still as thrilling.

Twelfth Night is a comedy in the classic sense—the play ends with multiple marriages instead of a slew of dead bodies on stage as in a tragedy. And while there are many laughs in this comedy, there is a deep strain of melancholy that runs throughout the play. The Duke longs for an unattainable love and his sorrow is reflected in the mournful song, “Come Away Death.” Malvolio's treatment by the other members of his household borders on cruelty. Antonio's unrequited love for Sebastian is the source of his downfall. Not everyone is happy at the end of the play. And thus, Shakespeare reminds us in the words of Feste the Clown, “Pleasure will be paid, one time or another.”

I have come to admire each of the characters in *Twelfth Night*—some for their wit, some for their courage, and *all* for their vulnerability. All of the “foolish” characters—Malvolio, Olivia, Viola, Orsino, Antonio, and Sir Andrew make a choice to love—beyond all odds or hope of requital. Their choices are courageous and nothing turns out the way they hoped. And we adore them for it.

I have also come to adore our Rogue audience over the years. Your willingness to bring your open hearts and expectant ears to the theatre always moves me. We hope you enjoy your time with us.

As Sebastian says in Act 3, Scene 3:

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

—Cynthia Meier
director@TheRogueTheatre.org

Cast

First Officer	Zachary Austin
Valentine	Jeffrey Baden
Viola	Bryn Booth*
Maria	Chelsea Bowdren
Curio/Second Officer	Danny Fapp
Sebastian	Hunter Hnat*
Antonio	Christopher Johnson*
Sir Andrew Aguecheek	John Keeney
Sir Toby Belch	Michael Levin
Malvolio	Joseph McGrath*
Captain/Priest	Steve McKee
Feste	Tyler Page
Olivia	Carley Elizabeth Preston*
Duke Orsino	Aaron Shand*
Fabian	Christopher Younggren

* Member of The Rogue Resident Acting Ensemble

Watch the video of our free open talk on
The Joys, Griefs, and Songs of Twelfth Night
with Dr. Peter Medine, UA Professor Emeritus of the English
Department

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 Pat & John Danloe.

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

***When Clothes Made the Woman
The Elizabethan Boy Player***

on the “Current Play” page at wwwTheRogueTheatre.org



2021-2022 Season
Questioning the Rules

Great literature. Challenging ideas. Intimate setting.



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 Sponsors: Andy & Cammie Watson

Photo by Tim Fuller

Design and Production Staff

Costume Design	Cynthia Meier
Scenic Design	Joseph McGrath
Lighting Design	Josh Hemmo
Stage Manager	Hannah Al-Baiaty
Production Stage Manager	Shannon Wallace
Scenic Artist	Amy Novelli
<i>Amy Novelli's scenic painting is supported in part by a generous gift from Kristi Lewis.</i>	
Property Master	Christopher Pankratz
Production Recording	Chris Babbie of Location Sound
Videographer	Tim O'Grady
Set Construction	Christopher Johnson & Joseph McGrath
Costume Construction	Liz Weibler, Cynthia Meier, Nanalee Raphael & Barbara Tanzillo
Master Electrician	Peter Bleasby
Lighting Crew	Shannon Wallace, Chris Mason, Connor Greene, Alex Alegria & Tom Martin
House Manager	Susan Collinet
Asst. House Manager	Matt Elias
Box Office Manager	Thomas Wentzel
Box Office Assistants	Hunter Hnat, Shannon Elias & Shannon Wallace
Theatre Essayist	Jerry James
Program & Poster	Thomas Wentzel
Rogue Website	Bill Sandel, Shannon Wallace & Thomas Wentzel

Twelfth Night cover image is derived from an illustration from The Folio Society edition of *Twelfth Night* by William Shakespeare © Anna and Elena Balbusso 2016

Music Director's Notes

While in the sways of unrequited love Duke Orsino asks for music, the food of love, to play on. Throughout this play music shapes the atmosphere of Illyria, and for this production we are paying homage to the music of Shakespeare's day. You will hear songs and madrigals of unrequited love, as well as instrumental music showcasing the distinct harmonies of the 16th century.

One interesting musical device that was developing in the Renaissance period is polyphony, which is the practice of simultaneously combining a number of melodies which harmonize with each other. The piece we selected to start the show, "April Is In Mistress' Face" has very brief poetic text to it, but the individual vocal lines deliver each text strain in a staggered fashion, often repeating the line until all voices converge at the end of the stanza.

*April is in my mistress' face,
and July in her eyes hath place.
Within her bosom is September,
but in her heart is a cold December.*

Thomas Morley

The texts sung by Shakespeare's clown, Feste, also bring variety to the musical styles in *Twelfth Night*. The script features rambunctious musical moments driving the comedy such as "I Am Gone, Sir" and "Hold Thy Peace." Yet Feste also has a solemn side that serenades the audience with the weighty, more melancholy songs of "O Mistress Mine", "Come Away, Death" and the "Epilogue."

—Russell Ronnebaum, Music Director, Arranger, and Pianist

Our Thanks

Arizona Daily Star

Tim Fuller

La Posada

Kathleen Kennedy

Chuck Graham

Shawn Burke

Video recording of *Twelfth Night* is sponsored in part by a generous donation from Marianne Leedy

Student tickets are sponsored in part by generous donations from Bill & Nancy Sohn, Sally Gershon and Ann & Andrew Lettes

Music

Piano: Russell Ronnebaum

Violin: Janine Piek

Clarinet: Daniel Becker

Vocalist: Danny Fapp (Curio)

Vocalist: Tyler Page (Feste)

Vocal Music Director: Jeff Vanderlee

Piano provided by Hachenberg Pianos of Tucson

Preshow (instrumental)

10 Intradas from the "Lustgarten teutscher Gesäng" Mvts. 3–5, 7, 8 —
Hans Leo Hassler (1564–1612)

April Is In My Mistress' Face — Thomas Morley (1557–1602)

Come Away, Death — Anonymous

What If I Never Speed — John Dowland (1563–1626), Vocalist: Danny Fapp

Come Again — John Dowland, Vocalist: Tyler Page

I Am Gone, Sir — Anonymous

Production music

April Is In My Mistress' Face — Thomas Morley

Danserye: 18. Ronde V 'Wo bistu' — Tielman Susato (c. 1510/15–after 1570)

Intrada No. 3 — Hans Leo Hassler

Danserye: 19. Ronde IX — Tielman Susato

Danserye: Saltarelle — Tielman Susato

Hold Thy Peace — Russell Ronnebaum

O Mistress Mine — Thomas Morley

Come Away, Death — Anonymous

I Am Gone, Sir — Anonymous

Epilogue — Anonymous

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The following program notes are offered by students in the University of Arizona Honors College's Calderwood Seminar in Public Writing, taught by Patrick Baliani

Program Notes

by Isabella Anghel, Mireya Borgen, Erin Broas, Gaby Gubka, Z Nava, Daisy O'Sullivan, Nicholas Owen, and Ethan Snapp

Take a moment to picture a world free from the governance of gender stereotypes. *Twelfth Night* shows you that world.

English playwright Ben Johnson famously described Shakespeare as, “not of an age, but for all time.” *Twelfth Night*, a classic comedy that puts gendered performances on display, is emblematic of the timeless nature of Shakespeare's work. Shakespeare's classic devices of deception and disguise blur the lines between genders and sexualities and encourage viewers to question whether such lines truly exist.

Shakespeare penned *Twelfth Night* in 1601 and it was first performed for Queen Elizabeth's court in 1602 to mark the end of the Christmas season. The play's name refers to the twelve days of Christmas, ending with the Epiphany. The festive setting of *Twelfth Night* lends itself to a literary style called the Carnavalesque. In this style, disparities between characters are diminished which allows anyone, regardless of class or gender, to have equal agency. Shakespeare plays upon the Carnavalesque by mingling characters from upper and lower classes, highlighting that love is not determined by social constructs but instead is an inexplicable attraction. As in the Carnavalesque, this is a world where anything is possible.

Twelfth Night predates our contemporary notions of gender. The sex binary—the idea that gender is dichotomous, masculine versus feminine—is a startlingly recent invention. Beginning in the 19th century, our “modern” institutions established an understanding of gender in terms of anatomy; they convinced us that physical differences between males and females drastically separate our minds, our abilities, and our behaviors. Understanding of gender in the Renaissance was more fluid, placing greater emphasis on our actions and behaviors rather than our anatomy. Shakespeare's Viola—whose feminine physique and perspective bolstered rather than inhibited her performance as a male page—reflects the historic Renaissance notion (and the rising progressive notion) that gender is defined by the way we choose to present ourselves. The qualities she takes on to become Cesario break social convention and surpass the assumed immutable traits of women.

Viola shows the audience that these traits *are* mutable, as her more masculine self attracts the attention of both Olivia and Orsino. Olivia, who thinks she is falling in love with a man, happens to have set her sights on a woman. Orsino finds himself drawn to a man. Is he attracted to Cesario's femininity or masculinity, or both? Perhaps it does not matter, and the play is clear in saying that gender does not determine sexuality.

Olivia also challenges stereotypical femininity by occupying a position of power that is contextually masculine. Head of her household and beholden to no man, Olivia subverts the traditional roles of men and women in courtship; she functions as the assertive pursuer in love rather than the powerless pursued. These characters reveal that gender is multiplicitous, not dichotomous, and more dynamic than anatomy would suggest.

The Renaissance construction of gender as fluid also applies to sexuality. The heteronormative world is relatively new, with the term ‘heterosexuality’ first appearing in the mainstream in 1930. Before then, as articulated by Jonathan Ned Katz, sexual fluidity was viewed as a “rather unremarkable aspect of human possibility.” In this thinking, Olivia, Orsino, and Antonio's attraction to Viola and Sebastian requires no explanation, no pigeonholing into a gendered category of love. As in the real world, the Shakespearean characters surpass their circumstance—be it gender, class, or sexuality.

Twelfth Night not only champions that *gender* is learned, but *class* is too. Feste, the fool, jests Olivia for a living—a seemingly meager role. However, Feste quickly proves to the audience that he is highly intelligent, making us wonder, “Does intelligence really determine class status?” After meeting the drunk Sir Toby and Sir Andrew, it becomes clear that it does not. Society would have it that two men worthy of a title demanding respect would surpass Feste in terms of cunning and wit, though Sir Toby and Sir Andrew lack both and exist as the real fools in the story.

Twelfth Night may not give explicit answers to the questions it forces one to consider, but the ambiguity behind Shakespeare's language allows one to sink into the play's imaginary world. Shakespeare crafted a story that urges one to reflect on gender stereotypes, expectations, eroticism, and sexually charged language all while enjoying the comedy brought forth by cross dressing and entertaining innuendos.

* * * * *

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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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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.



***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*.



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



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



Zachary Austin (First Officer) is very excited to make his Rogue Theatre debut in this performance of *Twelfth Night*. Zachary is a graduate of the University of Arizona where he received his degree in Acting in 2020. Some of his past credits include *The Pajama Game* (Max), *Richard III* (Clarence), *The Two Gentlemen of Verona* (Panthino), and *Tecumseh! Outdoor Drama* (Lieutenant Ross). *Zachary Austin's performance is supported in part by a generous gift from Paul Winick & Ronda Lustman.*

Jeffrey Baden (Valentine) is ecstatic to be working with The Rogue again this season. Jeffrey previously performed with The Rogue in *As You Like It* as Charles the Wrestler and Amiens, *A View from the Bridge* as Marco, and in *Moby Dick* as Queequeg. Some of his prior performances were as Leonardo in The Scoundrel & Scamp Theatre's *Blood Wedding*, Benny in *In the Heights*, and Romeo in *Romeo and Juliet* with Shakespeare in the Park. He also studied at the Royal Academy of Dramatic Arts in London and at Pima Community College. *Jeffrey Baden's performance is supported in part by a generous gift from Eloise Gore & Allen Hile.*



If music be the food of love,
play on.

Duke Orsino in
William Shakespeare's
Twelfth Night

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A black and white poster for Arizona Friends of Chamber Music. The top left features the organization's name in a stacked, outlined font. Below it, the slogan "RELAX. THINK. FIND JOY." is written in large, bold, sans-serif capital letters. At the bottom left, there is text about live concerts and ticket prices, along with the website URL. On the right side of the poster is a large, close-up, black and white portrait of a man's face, looking slightly to the right.

Bryn Booth (Viola) is a graduate of the BFA Acting program at the University of Arizona. She was most recently seen as Edna in *The Awakening*, 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 Todd Hansen and Bill & Barb Dantzler.*



Chelsea Bowdren (Maria) is thrilled to be back working with The Rogue Theatre after last appearing in *Immortal Longings* quite some time ago. Chelsea received her BFA in Acting from the University of Arizona and performed in *Taming of the Shrew*, *Diary of Anne Frank*, *Love's Labour's Lost*, *Medea*, & *Titus Andronicus* as a member of Arizona Repertory Theatre. After exploring for a couple years, she's

ecstatic to be back in Tucson and back in theatre. For Archer & Eloise. *Chelsea Bowdren's performance is supported in part by a generous gift from Stu Salasche & Els Duvigneau.*

Danny Fapp (Curio/Second Officer) is thrilled to be joining the Rogue Theatre for the first time with *Twelfth Night*! Danny has previously appeared in Tucson in *The Light Princess* (Stone Suitor) and *A Chorus Line* (Mark), as well as in the Quad Cities in *A Green River* (Jason). Recently he also assistant directed and acted as a swing for *Forever Plaid* as it toured around town. Danny is a senior at the University of Arizona and is currently pursuing degrees in Marketing and Creative Writing. He is also the Treasurer of the Charles Darwin Experience, a University-based short form improv team that performs weekly free shows for students and the community alike. It has been his utmost honor to work with such a phenomenal cast and company and he hopes you enjoy the show! *Danny Fapp's performance is supported in part by a generous gift from Stu Salasche & Els Duvigneau.*



Hunter Hnat (Sebastian) 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 in *The Awakening*, *As You Like It*, *The Weir*, *The Oresteia*, *Mary Shelley's Frankenstein*, *A View from the Bridge*, *The Beauty Queen of Leenane*, *Moby Dick*, *Long Day's Journey Into Night*, *Middletown*, *The*

Crucible, *The Secret in the Wings*, *Much Ado About Nothing*, *The Curious Incident of the Dog in the Night-Time*, *Galileo*, *King Lear*, *Bach at Leipzig*, and *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 Carol Mangold and Jann Linn & Richard Pincus.*



Christopher Johnson (Antonio) 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 *Grotesque Playground Injuries*, The Narrator in *The Rocky*

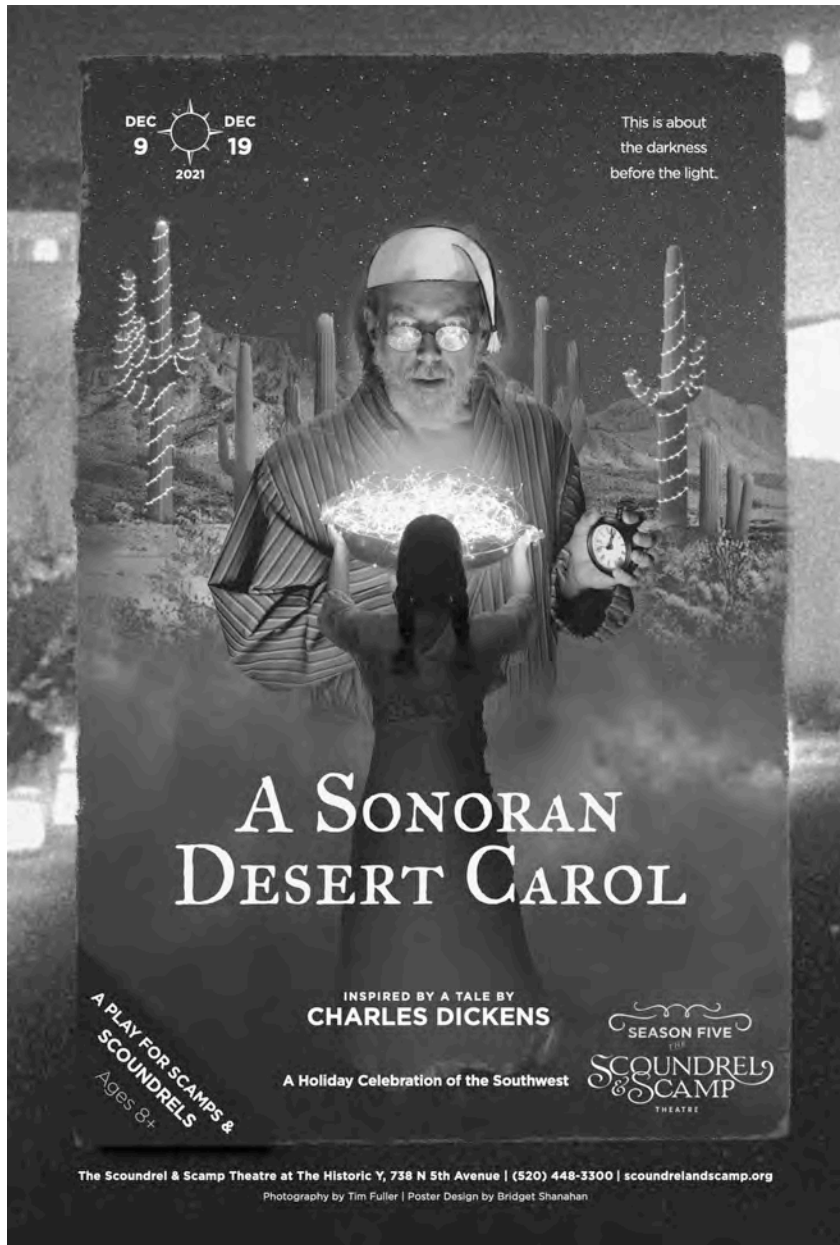
Horror Show, Alan in *Lemon Sky*, Betty/Gerry in *Cloud 9*, Pale in *Burn This*, Hedwig in *Hedwig and the Angry Inch*, Chicklet in *Psycho Beach Party*, Thom Pain in *Thom Pain (based on nothing)*, and Prior Walter in The Rogue's production of *Angels in America, Part 1: Millennium Approaches* (2016 Mac Award Winner – Best Actor, Drama). *Christopher Johnson's performance is supported in part by generous gifts from Judie Bronstein & Goggy Davidowitz and an anonymous donor.*

**Some are born great, some achieve greatness,
and some have greatness thrust upon 'em.**

—Malvolio in
William Shakespeare's
Twelfth Night

John Keeney (Sir Andrew Aguecheek) is an interdisciplinary artist, thrilled to be working with The Rogue again. He has previously appeared on stage at The Rogue in *As You Like It*, *Galileo* and *Much Ado About Nothing*, and with The Scoundrel and Scamp in *There Is a Happiness that Morning Is*, and as music director for *Two Plays for Lost Souls*. He provided guitar and vocals for The Rogue's recent production of *The Weir*. *John Keeney's performance is supported in part by a generous gift from Paul Winick & Ronda Lustman.*





Michael Levin (Sir Toby Blech) is excited to be making his debut on The Rogue stage. Michael taught theatre at Flagstaff Arts and Leadership Academy for 24 years where he directed over two hundred productions including *Pippin*, *The Laramie Project*, *Richard III*, *Dead Man Walking*, *Cabaret*, *Next to Normal*, *Love and Information*, and *The Crucible*.

Roles include: Bottom in *A Midsummer Night's Dream*, Polonius in *Hamlet*, Malvolio in *Twelfth Night* and Second Lord in *All's Well That Ends Well* (Flagstaff Shakespeare Festival); Ensemble in *Fire on the Water* and Albert Dussel in *Good at Heart* (Cleveland Public Theatre); The Giant in *The Heartless Giant* (Talespinner Children's Theatre); Jack in *The Importance of Being Earnest* and Tom/Phyllis/Leslie in *Sylvia* (Oak Creek Theatre Company); Alan in *God of Carnage* (Viola Award for Excellence in Performing Arts) and Yvan in *Art* (Theatrikos). Michael is in his first year of teaching third grade at Lemay Academy of Excellence. He would like to thank Cindy and Joe for leading the charge of putting inspirational people in the room and producing profound rehearsals. *Michael Levin's performance is supported in part by a generous gift from Meg & Peter Hovell.*

Joseph McGrath (Malvolio) is a graduate of the Juilliard School of Drama and Co-Founder and Artistic Director for The Rogue Theatre. He has recently appeared in *The Awakening*, *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 Kathleen McGrath & Jerry James and Todd Hansen.*





Carley Elizabeth Preston (Olivia) was last seen on The Rogue stage as Adele in *The Awakening*. Now in her third season as a member of The Rogue Theatre's Resident Acting Ensemble, Carley has also appeared as Rosalind in *As You Like It*, 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 Shawn Burke, Sally Krusing and Cheryl Lockhart.*

Aaron Shand (Duke Orsino) was last seen on The Rogue stage as Leonce Pontellier in *The Awakening*. Now in his fourth season as a member of The Rogue Theatre's Resident Acting Ensemble, Aaron has also appeared as Orlando in *As You Like It*, 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 Karen DeLay & Bill Sandel and Todd Hansen.*



Steve McKee (Captain/Priest) has appeared at The Rogue in *Much Ado About Nothing*, *The Grapes of Wrath*, *A House of Pomegranates*, *Awake and Sing*, *Measure for Measure*, *Richard III*, *Mother Courage and Her Children* and *The Winter's Tale*. Steve has been fortunate to play several wonderful and diverse roles, from Alan in *God of Carnage* to Roger DeBris in *The Producers*. Steve also performs with The

Gaslight Theatre as well as Live Theatre Workshop and has been featured in independent and student films. Thank you for supporting the arts! *Steve McKee's performance is supported in part by a generous gift from an anonymous donor.*

And thus the whirligig of time brings in his revenges.

**Feste in
William Shakespeare's
*Twelfth Night***

Tyler Page (Feste) is thrilled to be making his debut with The Rogue Theatre this season. Tyler has a BFA in Acting from the Oregon Center for the Arts at Southern Oregon University. Some of Tyler's other credits include Demetrius (*Titus Andronicus*) where he was nominated for an Irene Ryan Acting Award, Martin Heller (*Angels in America: Millennium Approaches*), Richard Greatham (*Hayfever*), Josh (*If/Then*), Judas (Godspell), Walter Gifford (*The Farnsworth Invention*), Rev. Crisparkle (*The Mystery of Edwin Drood*), Ed (*You Can't Take It With You*), Rev. Fred Phelps (*The Laramie Project*), Grantiare (*Les Misérables*), King Arthur (*Spamalot*), East & Dave (*Almost, Maine*), and understudied in the OCA's production of Hedda Gabler. Tyler would like to thank Joe and Cindy for this opportunity and his parents for supporting him as he pursues his passions. *Tyler Page's performance is supported in part by a generous gift from Richard & Deborah Apling.*





Christopher Younggren (Fabian) is thrilled to return to The Rogue after previously being seen as Finbar Mack in *The Weir* and Reverend Parris in *The Crucible*. An MFA graduate of 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. Up next, he can be seen as Drosselmeyer in *A Southwest Nutcracker* at The Tucson Music Hall. Christopher 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 a generous gift from Clay Shirk.*

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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 38 of The Rogue's 81 productions to date including *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 *The Bridge of San Luis Rey*, *The Lady in the Looking Glass*, *The Dead*, *Metamorphosis*, *Tales of the Jazz Age*, and (along with Holly Griffith) *Moby Dick*. She is co-founder of Bloodhut Productions, a company performing original monologues and comedy improvisation, which toured throughout the western United States. 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 Twelfth Night is supported in part by a generous gift from John & Diane Wilson.*



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*, *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 Art & Katherine Jacobson and Bob & Judy Bolt.*

Daniel Becker (Clarinet) is the owner/operator of the Becker Woodwind Studio. Dr. Becker has served as principal clarinet of the Yakima Symphony Orchestra, and as second clarinet of the Greater Grand Forks Symphony Orchestra. He has also performed extensively with the Tucson Symphony, Fargo-Moorhead Symphony, and Tucson Pops Orchestras. As an educator, Dr. Becker has taught at Valley City State University, the University of Jamestown, and the University of Arizona. He has performed and given clinics and master classes throughout the United States and abroad in Costa Rica, Japan, Mexico, and Canada. Also a music theorist and public speaker, Dr. Becker has presented his research and given talks multiple times at the University of Arizona, abroad at the 2nd Annual Conference for the Study of Progressive Rock in Edinburgh, Scotland, at the International Clarinet Association Research Competition, and at the SOURCE conference at Central Washington University. Dr. Becker holds Doctor of Musical Arts and Master of Music degrees from the University of Arizona and Bachelor's degrees from Central Washington University.



Janine Patawaran Piek (Violin) is a graduate of the Las Vegas Academy for Performing Arts and holds a Bachelor of Music in Music Education and Master of Music in Violin Performance from the University of Arizona. She has performed and recorded with artists such as the Moody Blues, Louis Bellson, Skip Martin, Katherine Byrnes, and Rick Braun. Janine currently plays for Tucson Repertory Orchestra and Sierra Vista

Symphony and is a violin instructor at the Tucson Academy of Music & Dance.

**O time, thou must untangle this, not I.
 It is too hard a knot for me t'untie!**

**Viola in
 William Shakespeare's
*Twelfth Night***

Josh Hemmo (Lighting Design) is a NYC based lighting designer who is thrilled to be back at The Rogue! His previous work was seen on *Middletown* and *Much Ado About Nothing*. Other notable credits include: *Revelation: The Musical* (Off-Broadway, The Players Theatre), *Humanity's Child* (Off-Broadway), *Cleopatra: A Pop Experience* (Off-Off Broadway, Theater for the New City), *Route 66*, *Guess Who's Coming to Dinner* (Sierra Repertory Theatre), *The True Story of the Three Little Pigs*, *A New Brain* (Florida State University), *Talent is Sexy*, *Ladies of Glen Ross* (Randomly Specific Theatre, NYC), *Harvey* (Out of The Box Theatre), *Show Risqué* (Hard Rock Casio and Hotel Biloxi), Moscow Ballet's *The Great Russian Nutcracker* tour (lighting director of West Coast 2017 tour), and 2016–2017 lighting fellow at Berkeley Repertory Theater. jhemmolighting.com





Hannah Al-Baiaty (Stage Manager) is thrilled to be working with The Rogue Theatre for the first time. Hannah earned her BFA in Technical Theatre Production and Design from the University of Arizona. Her previous credits include Stage Manager for *Under Construction Series: Ralph Lemon & Friends* at Park Avenue Armory, Helen Simoneau Danse's *Flight Distance* at Joyce SoHo, Arizona

Repertory Theatre's productions of *Avenue Q* and *Voice of the Prairie*, Assistant Stage Manager for Eugene Opera's production of *Nixon in China* and Assistant Production Manager for Pipeline Theatre Company's world premiere of *Byuiio*. She also spent five seasons working as a Costume Technician for The Gaslight Theatre. Hannah would like to thank the entire cast and production team of *Twelfth Night* for an amazing creative experience, with a special thank you to Shannon Wallace for bringing her into the Rogue community. She would also like to thank her husband, family and friends for their endless support and love. *Hannah Al-Baiaty's stage management is supported in part by a generous gift from Carol Mangold.*

Shannon Wallace (Production Stage Manager) first came to The Rogue in 2015 to stage manage *The Picture of Dorian Gray*, and now serves as Production Stage Manager and Assistant Managing Director. Her stage management credits at The Rogue include: *The Picture of Dorian Gray*, *The Bridge of San Luis Rey*, *Angels in America*, *Uncle Vanya*, *Penelope*, *Macbeth*, *A House of Pomegranates*, *Celia*, *A Slave*, *Bach at Leipzig*, *The Grapes of Wrath*, *Three Tall Women*, *King Lear*, *Galileo*, *Curious Incident*, *Much Ado About Nothing*, *Secret in the Wings*, *The Crucible*, *A View from the Bridge*, *Mary Shelley's Frankenstein*, *The Oresteia*, *The Weir*, *As You Like It* and *The Awakening*. 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. She spent a year living in Chicago and worked as the Operations Assistant for Mudlark Theater Company. She is grateful to be working full-time as a theater artist in her hometown and would like to thank her parents & her bunnies for their unconditional love.



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 at the Macy's Thanksgiving Day Parade Studio. Charge Scenic Artist for the Arizona Theatre Company 2010–2014, Amy also painted several sets for Arizona Opera and UA Opera, and presently paints for The Rogue Theatre and until COVID at the 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. Amy Novelli has been living in Tucson since 1996. When not painting, Novelli trains rescue horses and dogs and enjoys riding wilderness trails all over the western states.

Peter Bleasby (Master Electrician) lit his first show at 13. Professionally, he was with BBC Television 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.) Although his career was in architectural lighting, he maintained some theatre lighting involvement on both sides of the Atlantic. In 2009, he volunteered for the Rogue's initial season at the Historic Y. He has been master electrician at the Rogue for every show from 2013 to the present, supporting our lighting designers Deanna Fitzgerald, Don Fox, and Josh Hemmo. He devised the system that enables lights to be quickly re-arranged, allowing more time for the creative process. Elsewhere in Tucson, he directed the technical and logistical aspects of fundraisers for the Southern Arizona AIDS Foundation, including the fashion show *Moda Provocateur*.



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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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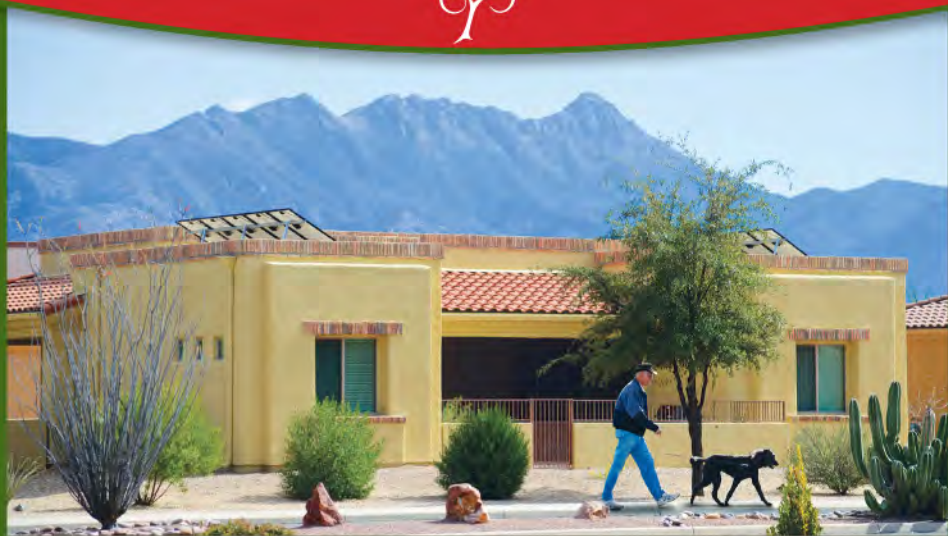


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