

THE *Rogue*  
THEATRE

*Questioning the Rules*  
2021-2022 Season

# PASSAGE

by Christopher Chen

Elusive justice for  
the colonial subject

February 24–March 13, 2022

Sponsored by Max McCauslin & John Smith  
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

# MRS DALLOWAY

by Virginia Woolf

adapted by Cynthia Meier

A passionate past washes through a remarkable day

**April 28–May 15, 2022**

**Video available May 19–June 5**

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Season Sponsors: Andy & Cammie Watson

The Rogue Theatre at The Historic Y

300 East University Boulevard, Tucson, Arizona

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# PASSAGE

by Christopher Chen

PRODUCTION SPONSORS:

MAX MCCAUSLIN AND JOHN SMITH

Directed by Christopher Johnson  
supported in part by a generous gift from Clay Shirk

Music Direction and Composition by Russell Ronnebaum  
supported in part by generous gifts from  
Sally Krusing and Peggy Houghton & Paul Garner

Costume Design by Cynthia Meier  
supported in part by a generous gift from Mona Mizell

Lighting Design by Christopher Mason  
supported in part by a generous gift from Joan Warfield

Scenic Design by Christopher Johnson & Joseph McGrath  
supported in part by a generous gift from Ward & Judy Wallingford

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

*PASSAGE had its New York Premiere at Soho Rep*

*(Sarah Benson, Artistic Director; Cynthia Flowers, Executive Director)*

*Originally produced by the Wilma Theater, Philadelphia, PA (Blanka Zizka, Artistic Director)*

*PASSAGE was presented as part of the Contemporary American Voices Festival at  
Long Wharf Theatre, 2017*

*Developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA*

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

Like the majority of programming you'll find at the Rogue, Christopher Chen's *Passage* is rooted in literature from another century; a self-described remix of E.M. Forster's 1924 novel *A Passage to India*. Unlike most plays you'll encounter at the Rogue, *Passage* speaks directly to the moment in which we are currently living. A moment in which identity politics are wearing the social fabric perilously thin on a global scale.

*Passage* is set in modern-day Country X, which is currently under colonial occupation by Country Y. And yes, if you've read the source material, Country X is inspired by India and Country Y is inspired by Britain. But for this play's purposes, the specifics of culture, history and geography have been removed to allow us to focus solely on the negative impact of power dynamics in all human relationships.

It's been quite tricky to produce, as typically in the theatre we strive to present the *specific* in order to best allow the audience access to the *universal*. But *Passage* tasks us with reversing this equation. The story is told more universally in order to prevent those of us in the audience from latching on to anything too specific that might encourage us to distance ourselves or think "that's not me, I would never do X or say Y." It's very easy to identify shortcomings in others, after all, but not so easy to turn that same critical eye inward.

Ultimately, *Passage* is about friendship and the blind spots of power and injury that must be negotiated in any relationship in order to sustain connection. Where do we fail in our interactions with those who have less status, money, or basic human rights than we do? How can we meet in the same place or even agree on a destination while utilizing private maps drawn from personal experience?

Like Forster before him, Chen presents the cave in his story as a metaphorical place of darkness, not unlike the mind, in which thoughts take shape and where we can easily lose our way. But he also reminds us of the literal darkness crucial to the function of live theatre, a place where we commune in excitement as the lights go down, anticipating enlightenment and the illumination of new ways forward. Just look at what we can do together, he seems to say, with a little imagination.

Safe travels,

—Christopher Johnson  
director@TheRogueTheatre.org

## Cast

R	Jeffrey Baden
Q	Bryn Booth*
G	Rosanne Couston
M	Hunter Hnat*
S/D/J/Mosquito/Gecko	Matthew Lai
F	Joseph McGrath*
B	Carley Elizabeth Preston*
H	Andrea Roberts

\* Member of The Rogue Resident Acting Ensemble

## Design and Production Staff

Costume Design	Cynthia Meier
Scenic Design	Christopher Johnson & Joseph McGrath
Lighting Design	Christopher Mason
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 Joan Warfield.</i>	
Associate Lighting Designer	Shannon Wallace
Property Master	Christopher Pankratz
Set Construction	Joseph McGrath, Matt Lai & Christopher Johnson
Costume Construction	Liz Weibler & Cynthia Meier
Master Electrician	Peter Bleasby
Lighting Crew	Alex Alegria, Bree Dassinger, Connor Greene, Warren Loomis, Tom Martin, Zach Sherman & Shannon Wallace
House Manager	Susan Collinet
Assistant 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

## The Playwright



**Christopher Chen** is an award winning, Chinese-American playwright who has had his work produced in theaters all over the country, including the Guthrie (*Caught*), American Conservatory Theatre (*Communion*), Manhattan Theatre Club (*The Motion*), San Francisco Playhouse (*You Mean to Do Me Harm*), and Lincoln Center (*The Headlands*). He received his BA from UC Berkeley and his MFA in playwriting from San Francisco State. Before

Chen discovered playwriting to be his preferred medium of artistic expression, he dabbled in film, music composition, directing, acting, and was part of a UC Berkeley Asian American theatre group called Theatre Rice. His plays examine the hidden patterns beneath complex systems: socio-political systems, psychological systems, systems of power. He combines naturalism with the absurd within maximalist kaleidoscopic structures. Awards/Nominations include: Obie Award (*Caught*), Paula Vogel Playwriting Award, Glickman Award (*The Hundred Flowers Project*), and a Drama League Nomination (*Caught*). He is a recipient of the 2021 United States Artists Fellowship, recognizing the most compelling artists working and living in the United States today.

Watch the video of our free open talk

***Safe Passage: Christopher Chen, E.M. Forster,  
and Theatre of the Oppressed***

with director Christopher Johnson

The video can be found online at the “Current Play” page at  
[www.TheRogueTheatre.org](http://www.TheRogueTheatre.org)  
or at our YouTube channel, “The Rogue Theatre.”

*The open talk is supported by a generous gift from  
Meg & Peter Hovell and the Arizona Humanities Council.*

For more background on the play, check out Jerry James’ essay  
***The Jewel in the Crown:***

***Two Hundred Years of Colonizer and Colonized in British India***  
on the “Current Play” page at [wwwTheRogueTheatre.org](http://wwwTheRogueTheatre.org)

## Music Director’s Notes

Traditionally when creating a score for a play at The Rogue, I work closely with the director, identify the needed musical elements, take time to compose, then incorporate the music into rehearsals. For *Passage*, we brought in two fantastic guest musicians who were active collaborators in the development of the production music from the beginning. Having Liz Soflin and Robert Marshall in the theatre early in the production process to collaborate with the actors was integral to creating the unique musical tone of this play.

To highlight the contrasting qualities of the two fictional countries (X and Y), we decided to incorporate two radically different families of instruments: cello and percussion. Despite their fundamental differences, the two bodies of instruments are still capable of playing in harmony as well as discordantly. Liz and Robert’s creative instrumental improvisations are complemented by the organic backstage sounds created by actors scattered throughout the theatre playing a wide assortment of percussive instruments and found objects to create unique environmental soundscapes.

The fictional countries in the play are locked in a state of tension with one another, so for the preshow I decided to draw upon national anthems of countries that are in conflict today. The function of a national anthem is to proudly display the heritage of a country. I chose to highlight the anthems of several countries that have endured recent struggles and oppression.

Russell Ronnebaum—Music Director, Composer/Arranger

### Musicians

Robert Marshall—Cello  
Liz Soflin—Percussion

### Preshow Music

*National Anthems arranged by Russell Ronnebaum*

The National Anthem of Yemen, by Ayoob Tarish Absi (b. 1942), adopted 1990  
North Korea, by Kim Won-gyum (1917–2002), adopted 1947  
Belarus, by Niescier Sakałoŭski (1902–1950), adopted 1991  
Tibet (Traditional), adopted 1949 or 1960  
Crimea, by Alemdar Karamanov (1934–2007), adopted 1992  
Ukraine, by Mikhailo Verbytsky (1815–1870), adopted 1991  
Country Y, by Russell Ronnebaum (b. 1986)  
Country X, by Russell Ronnebaum

### Production Music

Country Themes by Russell Ronnebaum  
Underscoring improvised by Robert Marshall and Liz Soflin



**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.



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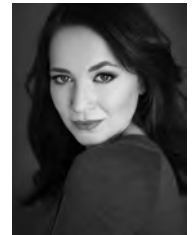
*The 2021-2022 John and Joyce Ambruster Playreading Series is made possible by a generous grant from John and Joyce Ambruster.*

**Biographies**



**Jeffrey Baden (R)** is ecstatic to be working with The Rogue again this season. Jeffrey previously performed with The Rogue in *Twelfth Night* as Valentine and First Officer, *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 studied at the Royal Academy of Dramatic Arts in London and at Pima Community College. *Jeffrey's performance is supported in part by a generous gift from Sally Krusing.*

**Bryn Booth (Q)** is a graduate of the BFA Acting program at the University of Arizona. She was most recently seen as Letta in *Death of a Salesman*, Viola in *Twelfth Night*, Edna in *The Awakening*, Celia in *As You Like It*, Electra in *The Oresteia*, Mary Shelley 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* (Mac Award Nominee 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* (Mac Award Nominee 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's performance is supported in part by generous gifts from Ward & Judy Wallingford and Pat & Sid Olson.*



**Rosanne Couston (G)** most recently appeared in Rogue Theatre's *The Oresteia*. She also appeared in a partially staged reading of *A Poison Squad of Whispering Women* and a full production of *The Hall of Final Ruin* with Something Something Theatre. She has worked extensively with Borderlands Theater in such shows as *Nogales: Storytellers in Cartel Country*, *Barrio Stories*, *Burning Patience*, *Electricidad*, and *Barrio Hollywood*. Her bilingual productions include *Ausente/Absence*, *Sazon de Mujer*, *Living Out*, and *The House of Spirits*. She also performed with Winding Road Theater Ensemble, Invisible Theatre, Live Theatre Workshop and Mercury Productions. She is passionate about information literacy and works as an academic librarian. *Rosanne's performance is supported in part by a generous gift from Gian Morelli.*

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**Hunter Hnat** (M) 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 *Death of a Salesman*, *Twelfth Night*, *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's performance is supported in part by generous gifts from Bill & Barb Dantzler and Shawn Burke.*

**Matthew Lai** (S/D/J/Mosquito/Gecko) is delighted to make his Rogue Theatre main stage debut in *Passage*. He appeared on The Rogue stage as part of the Ambruster Play-reading Series in *Let Me Down Easy*. Regional San Francisco Bay Area credits include: *Fool For Love* with Alter Theater, *Voyage* with Shotgun Players, *On the Waterfront* with San Jose Stage, *Penelope's Odyssey* with Central Works, *A Few Good Men* with Hapgood Theatre, *Witness for the Prosecution* with Center REP, and *Burn This* with Dragon Theatre. Off-Broadway, Matt appeared in *Friends* with Pan Asian Repertory. Other New York credits include *Pericles* with Kings County Shakespeare, *Judy Garland Slept Here* with Curan Repertory, and *A Final Evening with the Illuminati* with the Irish American Theatre Company. Matt studied acting at the American Academy of Dramatic Arts in New York. *Matthew's performance is supported in part by a generous gift from Lynn Ratener.*



**Joseph McGrath** (F) is a graduate of the Juilliard School of Drama and Co-Founder and Artistic Director for The Rogue Theatre. He has recently appeared in *Death of a Salesman*, *Twelfth Night*, *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's performance is supported in part by generous gifts from Julia Royall and Laurie Haskett (in memory of Jan Stewart).*

March 24 - April 3  
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**Carley Elizabeth Preston** (B) was last seen on The Rogue stage as Olivia in *Twelfth Night*. Now in her third season as a member of The Rogue Theatre's Resident Acting Ensemble, Carley has also appeared in *The Awakening*, *As You Like It*, *The Weir*, *A View from the Bridge*, *Blithe Spirit*, and *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), *Boston Marriage*, *By the Bog of Cats*, *Miracle on 34th Street* (Mac Award Nominee), *Kimberly Akimbo*, and *Good People*. Carley is also the Diversity Specialist for The Rogue. She would like to thank the loves of her life, Jerrad McMurrich and their fur babies Loki Björn Hiddleston and Freyja Laveau for their support! *Carley's performance is supported in part by generous gifts from Art & Katherine Jacobson and Kate McMillan & Bill Krauss.*

**Andrea Roberts** (H) is a graduate of the University of Southern California with a B.A. in Theatre, and has studied under The Actor's Gang (Culver City, California), Santa Monica College and West Los Angeles College. *Passage* is Andrea's second show with The Rogue Theatre, with her first being *Death of a Salesman*. Her past credits include Juliet in *Romeo and Juliet*, Cathy in *The Last Five Years*, Niobe in *Love of the Nightingale*, Greta in *The Metamorphosis*, and Antigone in *Antigone*. She would like to thank her husband and her family for their endless support, and especially her mother-in-law. *Andrea's performance is supported in part by a generous gift from Denice Blake & John Blackwell.*



**Christopher Johnson** (Director) first came to The Rogue in 2011 to play Jewel in *As I Lay Dying* and now serves as Artistic Associate, General Manager, Play-Reading Producer, and Board Member. The recipient of eight Arizona Daily Star Mac Award nominations for Best Director, his directing credits include The Rogue's productions of *The Awakening*, *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 several Rogue play-readings. 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). *Passage* marks the 10th full production Christopher has directed for The Rogue. *Christopher's direction of Passage is supported in part by a generous gift from Clay Shirk.*



**Russell Ronnebaum** (Music Director, Composer/Arranger) serves as The Rogue Theatre's Director of Music and Resident Composer. He holds a Master of Music degree in collaborative piano from the University of Arizona where he studied under Dr. Paula Fan. He currently serves as the assistant director of music at St. Mark the Evangelist Catholic Church in Oro Valley, as well as the staff accompanist for the Tucson Masterworks Chorale. As a classically trained pianist, Russell has performed with the Tucson Symphony Orchestra, the American Wind Symphony Orchestra, Artifact Dance Company, Arizona Repertory Theatre, and as a concerto soloist with the Tucson Masterworks Chorale. Russell made his Carnegie Hall debut in 2016 performing the music of composer Dan Forrest. Past credits include The Rogue's recent productions of *Death of a Salesman*, *Twelfth Night*, *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*, *Blithe Spirit*, *Long Day's Journey Into Night*, *Much Ado About Nothing* 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 live theatre, strings, voice, choir, and piano. Recordings, videos, sheet music, and upcoming concert dates can be found at [www.RRonnebaum.com](http://www.RRonnebaum.com). *Russell's music direction is supported in part by generous gifts from Sally Krusing and Peggy Houghton & Paul Garner.*



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Giancarlo De Lorenzo



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**Robert Marshall** (Cellist) began studying cello at age 12 in his hometown of Marietta, Georgia. He earned his Bachelors of Music in 2012, having studied with Dr. Robert Jesselson at the University of South Carolina and Charae Kruger at Kennesaw State University. In 2016, Mr. Marshall graduated from the University of Arizona Fred Fox School of Music, where he served as the founding member of the Graduate String Quartet. His continued educational pursuits have taken him to festivals

in Switzerland, Italy, and cites across the United States. Mr. Marshall currently serves as the principal cellist of the Civic Orchestra of Tucson, associate principal of the Sierra Vista Symphony, and frequently performs with the Tucson Symphony and Tucson Pops Orchestras. In 2019, he performed the Schumann Cello Concerto with the Tucson Repertory Orchestra in preparation for the orchestra's Japanese tour. During this year he also gave the Southwest premiere of Sarah Hennies' *Contralto*, a multimedia piece exploring the relationship between transgender women and their literal and figurative voices scored for strings, percussion, and video. He has worked with the Arizona Theatre Company, Arts Express, and the University of Arizona Repertory Theater. His first appearance at The Rogue Theatre was in 2020 for Martin McDonough's *Beauty Queen of Leenane*, and he has enjoyed continued collaboration on productions of *Frankenstein*, *Much Ado About Nothing*, and *As You Like It*.

A cave could look like just a shadow between two rocks,  
but step closer and go inside—that's when you see there's  
a whole universe within.

—F in Christopher Chen's *Passage*

**Elizabeth Soflin** (Percussionist) is an avid performer of contemporary solo and chamber works for percussion. Her work focuses on interdisciplinary musical works for spoken text and percussion. She is half of the Weiss/Soflin Duo, a collaboration that has resulted in the creation and premieres of works for saxophone and percussion duo, including works by Stuart Saunders Smith and Matthew Burtner. She currently serves the percussion community as a member of the Percussive Arts Society's New Music + Research Committee, as well as holding the office of Vice President for the Arizona chapter. Recent performances include appearances at the Tucson Fringe Festival, the Transplanted Roots Percussion Research Symposium at the University of Guanajuato, and the Black House New Music Workshop. She is a 2022 recipient of the Arizona Commission on the Arts Research and Development Grant. Elizabeth earned her Doctor of Musical Arts degree from the University of Arizona and holds music performance degrees from the University of Tennessee and Central Michigan University. Elizabeth Soflin is a proud artist endorser of Black Swamp Percussion and Mike Balter Mallets.



They seek blindness out.  
As if they do not like the way things look  
and want to see anew.

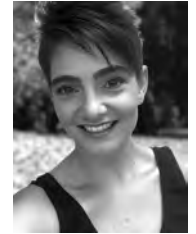
—G in Christopher Chen's *Passage*



**Christopher Mason** (Lighting Designer) is a native of Tucson and working on his MFA in Lighting Design at the University of Arizona. After 26 years as an air traffic controller, he retired and went back to school to follow his passion for the theatre, receiving his BFA from the U. of A. in 2020. He has designed several shows for other companies in Tucson and is thrilled to be lighting his first with The Rogue. Christopher would like to thank his wife Ginger for all her support in changing things up.

You can visit Christopher at [www.lux2152.com](http://www.lux2152.com). *Christopher's lighting design is supported in part by a generous gift from Joan Warfield.*

**Hannah Al-Baiaty** (Stage Manager) is thrilled to be working with The Rogue Theatre again this season after serving as stage manager for *Twelfth Night*. 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 *Byuioo*. 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's stage management is supported in part by a generous gift from Ward & Judy Wallingford.*



## Our Thanks

Chuck Graham

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Shawn Burke

Student tickets are sponsored in part by generous donations from

Kristi Lewis, Rhonda & Robert Fleming,

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PLAY-READING SERIES 2022-2023

***Our Country's Good***  
by Timberlake Wertenbaker  
Sunday July 24, 2022 2:00 P.M.

In 1789, at the penal colony that would become the city of Sydney, English convicts must overcome brutal living conditions to mount Australia's first stage play.



***I Am My Own Wife*** by Doug Wright  
Sunday, Oct. 2, 2022, 2:00 P.M.

The Pulitzer Prize-winning play about German antiquarian Charlotte von Mahlsdorf, who survived the Nazi and Communist regimes in East Berlin as a transgender woman.



***Heroes of the Fourth Turning*** by Will Arbery  
Sunday, Mar. 26, 2023, 2:00 P.M.

Near midnight in Wyoming, four young Catholic conservatives clash over generational politics in search of spiritual grace and clarity in a country increasingly at war with itself.



***Constellations*** by Nick Payne  
Sunday, May 21, 2023, 2:00 P.M.

Questions of choice and destiny play out with infinite possibilities in this spellbinding love story about a beekeeper, a cosmologist, and quantum mechanics.



SEASON TICKET TO ALL 4 PLAYS \$60  
TICKETS \$17 EACH PLAY

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*The 2022-2023 John and Joyce Ambruster Play-Reading Series is made possible by a generous grant from John and Joyce Ambruster*



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sponsored by Andy Watson

**GREAT EXPECTATIONS**

by Charles Dickens, adapted by Jo Clifford Nov 3-20  
sponsored by Marianne Leedy

**Babette's Feast**

by Isak Dinesen, adapted by Rose Courtney Jan 12-29  
sponsored by Barbara Martinsons & Larry Boutis

**THE SEAFARER**

by Conor McPherson Mar 2-19  
sponsored by Max McCauslin & John Smith

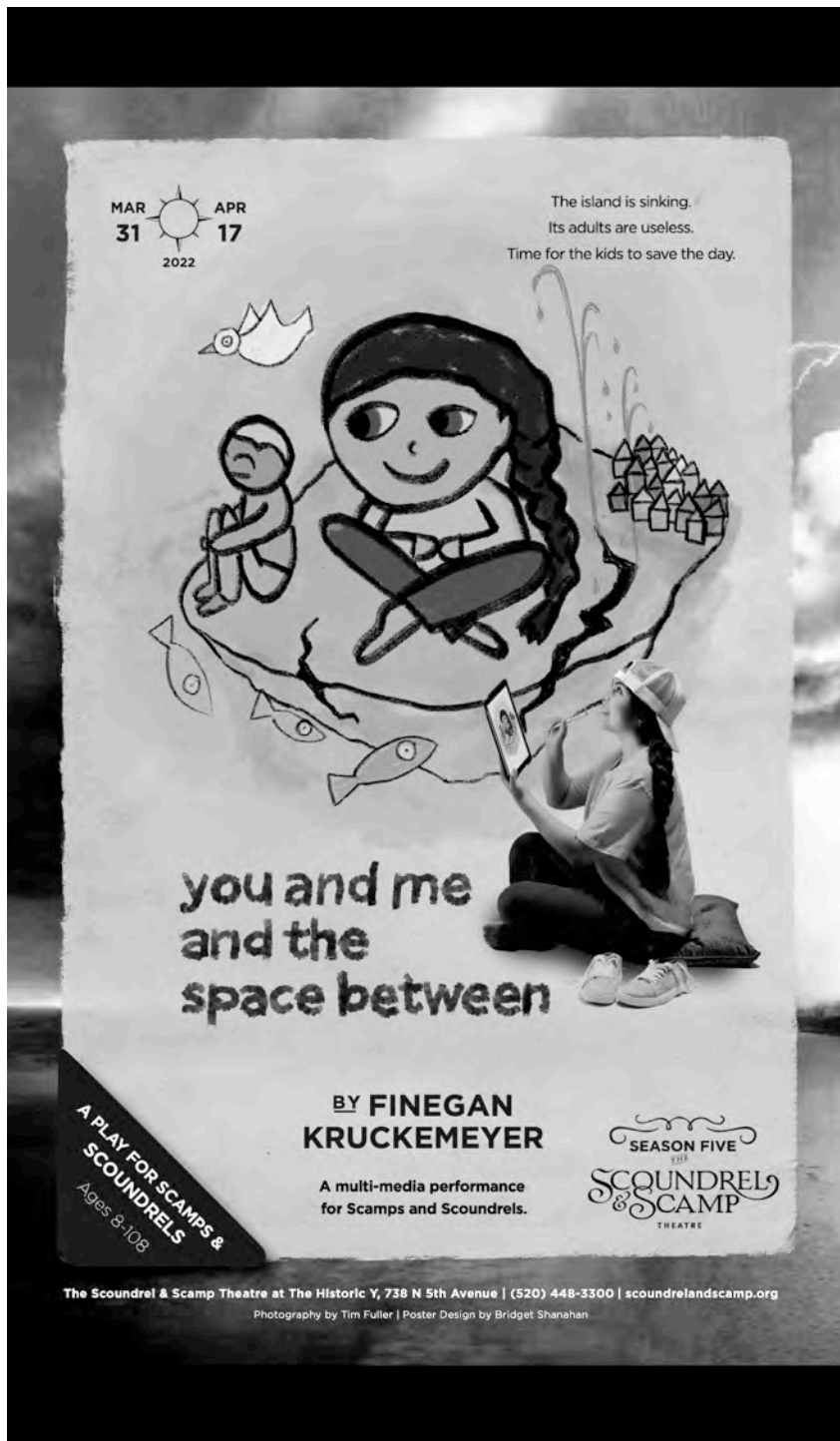
**A Midsummer Night's Dream**

by William Shakespeare Apr 27-May 14  
sponsored by John Wahl & Mary Lou Forier

Season tickets are now on sale

520-551-2053 [www.TheRogueTheatre.org](http://www.TheRogueTheatre.org)

Season Sponsor: Suzanne Barksdale Rice



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Nancy Mayerhofer, in memory of Jim Mayerhofer  
Laura McCammon, in memory of Jan Stewart  
Lauren McGrath, in memory of Debbie Covert McGrath  
Jim Middleton, in memory of Jimmain Bravon Middleton  
Frances W. Moore, in memory of Robert S. Moore  
Keri Muir, in memory of JoAnne Knoebel  
Gale Odion, in memory of her mother Doris Odion  
Lynne Oland, in memory of Judith Treistman  
Sabrina & Marc Paradis, in memory of Arthur Jacobson  
Suzanne Rice, in memory of William Sutherlin Barksdale  
Jim & Donna Robbins, in memory of Arthur Jacobson  
Sandra Rode, in memory of Huldah Rode  
Elouise Rusk, in memory of Jim Rusk  
Lu Salisbury, in memory of Bill Salisbury  
Reid & Linda Schindler, in memory of Graham  
Jennifer P. Schneider M.D., in memory of Jessica Grace Wing  
Miles Green & Sue Sherrick, in memory of Arthur Jacobson  
Sharie & Clem Shute, in memory of Bill Mangold  
Marilyn B. Skinner, in memory of Ronald Skinner  
In memory of Jan Stewart by her daughters  
John Tortorice, in memory of Robert Wohl  
Don G. VandeGriff, in memory of Bobbie VandeGriff  
George & Marilou Waldmann, in memory of Bill Mangold  
Ward & Judith Wallingford, in memory of Art Jacobson  
Renate Wasserman, in memory of George B. Wasserman

*Passage cover image:*

Illustration from "Crystal Chapel, Alabaster Cave, California," 18"x12" lithograph from a drawing of Maud Needham (Latimer)



# 2022–2023 Season Tickets Order Form

## Five shows for \$195

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*The Seafarer* by Conor McPherson, March 2–19, 2023

*A Midsummer's Night Dream* by William Shakespeare, April 27–May 14, 2023

Plays run for three weeks, Thursday to Sunday, with two performances on Saturday.

Please select which performance series you would like to attend. If you have exceptions, you may attach an additional note. Click on the Season Ticket button of our Website's *Buy Tickets* page for a complete performance schedule.

<input type="checkbox"/> 1st Thu 7:30 P.M. Preview	<input type="checkbox"/> 2nd Thu 7:30 P.M.	<input type="checkbox"/> 3rd Thu 7:30 P.M.
<input type="checkbox"/> 1st Fri 7:30 P.M. Preview	<input type="checkbox"/> 2nd Fri 7:30 P.M.	<input type="checkbox"/> 3rd Fri 7:30 P.M.
<input type="checkbox"/> 1st Sat 2:00 P.M.	<input type="checkbox"/> 2nd Sat 2:00 P.M.	<input type="checkbox"/> 3rd Sat 2:00 P.M.
<input type="checkbox"/> 1st Sat 7:30 P.M. Opening	<input type="checkbox"/> 2nd Sat 7:30 P.M.	<input type="checkbox"/> 3rd Sat 7:30 P.M.
<input type="checkbox"/> 1st Sun 2:00 P.M.	<input type="checkbox"/> 2nd Sun 2:00 P.M.	<input type="checkbox"/> 3rd Sun 2:00 P.M.

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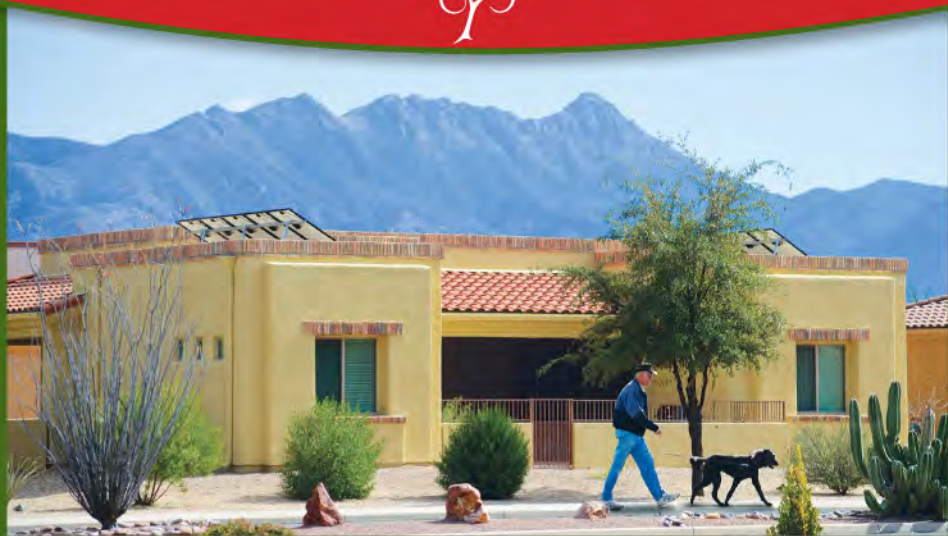
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