

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**

Sponsored by John Wahl & Mary Lou Forier

Season Sponsors: Andy & Cammie Watson

The Rogue Theatre at The Historic Y

300 East University Boulevard, Tucson, Arizona



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Season Sponsor: Suzanne Barksdale Rice

# MRS DALLOWAY

by Virginia Woolf

PRODUCTION SPONSORS:  
JOHN WAHL AND MARY LOU FORIER

SEASON SPONSORS:  
ANDY AND CAMMIE WATSON

Directed by Cynthia Meier  
supported in part by a generous gift from Clay Shirk

Adapted by Cynthia Meier  
supported in part by a generous gift from Karen DeLay & Bill Sandel  
Music Direction and Composition by Russell Ronnebaum  
supported in part by generous gifts from  
Kathy Ortega & Larry Johnson and George Bradbury & C.M. Peterson

Costume Design by Cynthia Meier  
supported in part by a generous gift from Kay Crofoot

Lighting Design by Josh Hemmo  
supported in part by a generous gift from Bill Krauss & Kate McMillan

Scenic Design by Joseph McGrath  
supported in part by a generous gift from Pat & John Hemann

Performance run time is two hours and twenty 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 and Adaptor's Notes

“For a party makes things either much more real or much less real.”

—*The New Dress* by Virginia Woolf

Many of us probably know a few things about Virginia Woolf—she was part of the influential Bloomsbury group of intellectuals between the World Wars, she wrote *A Room of One's Own*—a treatise on the importance of independence for women, she had a love affair with a woman named Vita Sackville West, and she died by suicide.

There's actually a lot the world knows about Virginia Woolf, since she maintained a diary for most of her adult life, which now comprises a 5-volume set of over 2,000 pages. And because of her status among artists of her time, she was frequently painted and photographed. And there have been dozens and dozens of books written about her, especially since the women's movement of the 1960s and 70s.

Woolf experimented with the narrative mode of “stream of consciousness.” Consciousness is at the core of *Mrs Dalloway*—the way our minds follow various paths throughout our days mixing the past and the future with the present. Although *Mrs Dalloway* takes place on a single day in June 1923 in London, the characters' minds traverse over 30 years and dozens of locations. And the progression through the novel (and through our play) is more like moving from image to image rather than from event to event. *Mrs Dalloway* is a meditation on life and death, on sanity, on growing old, on love, and yes, on consciousness.



*Mrs Dalloway* was originally titled *The Hours* in its early drafts.

Throughout the novel (and our play), the hours of the day are noted by Big Ben's chimes—“first the warning musical, then the hour, irrevocable.”

One has a sense in *Mrs Dalloway* of the interconnectedness of the characters. Clarissa Dalloway happens to see an open book in a shop window—Shakespeare's play, *Cymbeline*. The passage she reads is “*Fear no more the heat o' the sun, Nor the furious winter's rages.*” It's a lovely thought: in death, one is no longer subject to the vagaries of life. Clarissa repeats this line—*Fear no more the heat of the sun*—and then later in the novel, Septimus Warren-Smith picks up the phrase.

I fell in love with Virginia Woolf's writing over 40 years ago, when I was a student at Eastern Michigan University. A professor suggested I read Woolf's short stories and I was completely captivated by her imagery, her wit, and her understanding of the way the mind works. My love of Woolf's writing has only increased over the years. Seven years ago, The Rogue performed another adaptation of mine called *The Lady in the Looking Glass*, featuring several Virginia Woolf stories. And in 2009, we produced Sarah

Ruhl's adaptation of *Orlando*—Virginia Woolf's novel and love letter to Vita Sackville-West. So when I heard that *Mrs Dalloway* had entered public domain, I knew I wanted to try to create an adaptation for The Rogue stage.

If you've been to The Rogue at all, you know that we love staging great literature—sometimes in the form of great plays, but often in the form of great novels and short stories. We feel that beautiful language that is worth reading silently, is worth being heard aloud. In fact, the creative possibilities of staging in the theatre can make narrative fiction come alive like no other medium can. We're always asked to use our imaginations when we come to the theatre, so why not create the world of a novel on stage and use our imaginations to complete the picture?

Adapting *Mrs Dalloway* to the stage came with some challenges. The novel contains very little dialogue. Generally speaking, most plays are *entirely* dialogue. But most of the text of *Mrs Dalloway* is narrative. So, as the adaptor, I made the decision to turn most of the narrative into first person, shared by several individuals, each describing their thoughts, actions, and memories from their point of view.

I also chose to emphasize certain themes, suggested by Woolf—life and death, sanity and insanity, the British social system at work. I was struck by the frequency of memory, the importance of love, the fallibility of the characters throughout the novel. I was also fascinated by the frequent references to the interconnectedness of being. Characters are described as being connected by a spider's thread to one another; Clarissa throws her party so that she can create connections between people. Peter Walsh recalls what he describes as Clarissa's “transcendental theory,” in which “our apparitions—the part of us which *appears*—are so momentary compared with the *unseen* part of us, which spreads wide, the unseen might survive attached to another person, or even haunting certain places after death.”

I also wanted to maintain as much of the poetry of Woolf's writing as I possibly could. The script is 98% completely Woolf's words.

In many ways, the cast of *Mrs Dalloway* are co-creators of the adaptation and without their creativity and insights, the play would be something much less. Together they play over 60 characters. I want to especially acknowledge the support of Matt Bowdren as Assistant Director. His extraordinary ability to work with actors on finding the emotional core in scenes, as well as his creativity in staging, have added significantly to this production.

I encourage you not to expect a traditional play as you watch The Rogue's *Mrs Dalloway*. Some of you may even decide that it's not a play at all. I might agree with you. The performance you are about to watch is a rendering of Virginia Woolf's *Mrs Dalloway* with music, human bodies, characters, theatrical device, and gorgeous language.

—Cynthia Meier, Adaptor and Director  
director@TheRogueTheatre.org

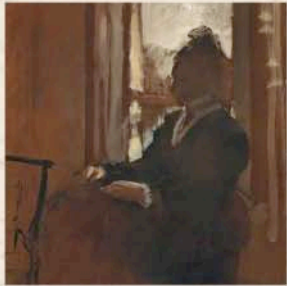




JOHN & JOYCE AMBRUSTER  
PLAY-READING SERIES 2022-2023

***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*

**Cast**

Miss Pym	Julia Balestracci
Sally Seton/Elizabeth Dalloway	Bryn Booth*
Miss Kilman	Chelsea Bowdren*/Shannon Elias
Dr. Holmes	Matt Bowdren*/Aaron Shand
Jim Hutton	Hunter Hnat*
Clarissa Dalloway	Cynthia Jeffery
Septimus Warren Smith	Christopher Johnson*
Richard Dalloway	Michael Levin
Peter Walsh	Joseph McGrath*
Lucrezia	Carley Elizabeth Preston*
Hugh Whitbread	Tyler Page
Lady Millicent Bruton	Teri Lee Thomas
* Member of The Rogue Resident Acting Ensemble	

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All your petals are open.

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—Septimus Warren-Smith  
in Virginia Woolf's  
*Mrs Dalloway*  
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Watch the video of our free open talk

***Moments of Being***

with director and adaptor Cynthia Meier

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 Paul Winick & Ronda Lustman and the Arizona Humanities Council.*

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

***The Bloomsbury Group:***

***Virginia Woolf and Her Circle***

on the "Current Play" page at [www.TheRogueTheatre.org](http://www.TheRogueTheatre.org)



**NEXT IN THE JOHN & JOYCE AMBRUSTER  
PLAY-READING SERIES**

***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.*



**TICKETS \$17**

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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*

**Design and Production Staff**

- Costume Design Cynthia Meier
- Scenic Design Joseph McGrath
- Lighting Design Josh Hemmo
- Assistant Director Matt Bowdren
- Matt Bowdren's assistant directing is supported in part by  
a generous gift from Jill Ballesteros.*
- Stage Manager Shannon Wallace
- Scenic Artist Amy Novelli
- Amy Novelli's scenic painting is supported in part by  
a generous gift from Meg & Peter Hovell.*
- Choreographic Assistance Daniel Precup
- Associate Lighting Designer Shannon Wallace
- Asst. Stage Manager Shannon Elias
- Property Master Christopher Pankratz
- Production Recording Chris Babbie of Location Sound
- Videographer Tim O'Grady
- Set Construction Joseph McGrath  
& Christopher Johnson
- Costume Construction Liz Weibler, Mariah Bowers  
& Cynthia Meier
- Master Electrician Peter Bleasby
- Lighting Crew Alex Alegria, Connor Greene,  
Warren Loomis, Chris Mason  
& Zach Sherman
- House Manager Susan Collinet
- Assistant House Managers Matt Elias & Susan Tiss
- 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

**Our Thanks**

- Chuck Graham Kathleen Kennedy Tim Fuller
- La Posada Arizona Daily Star Shawn Burke
- Jeff Smith Harold & Maedell Dixon Rob Kirby

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

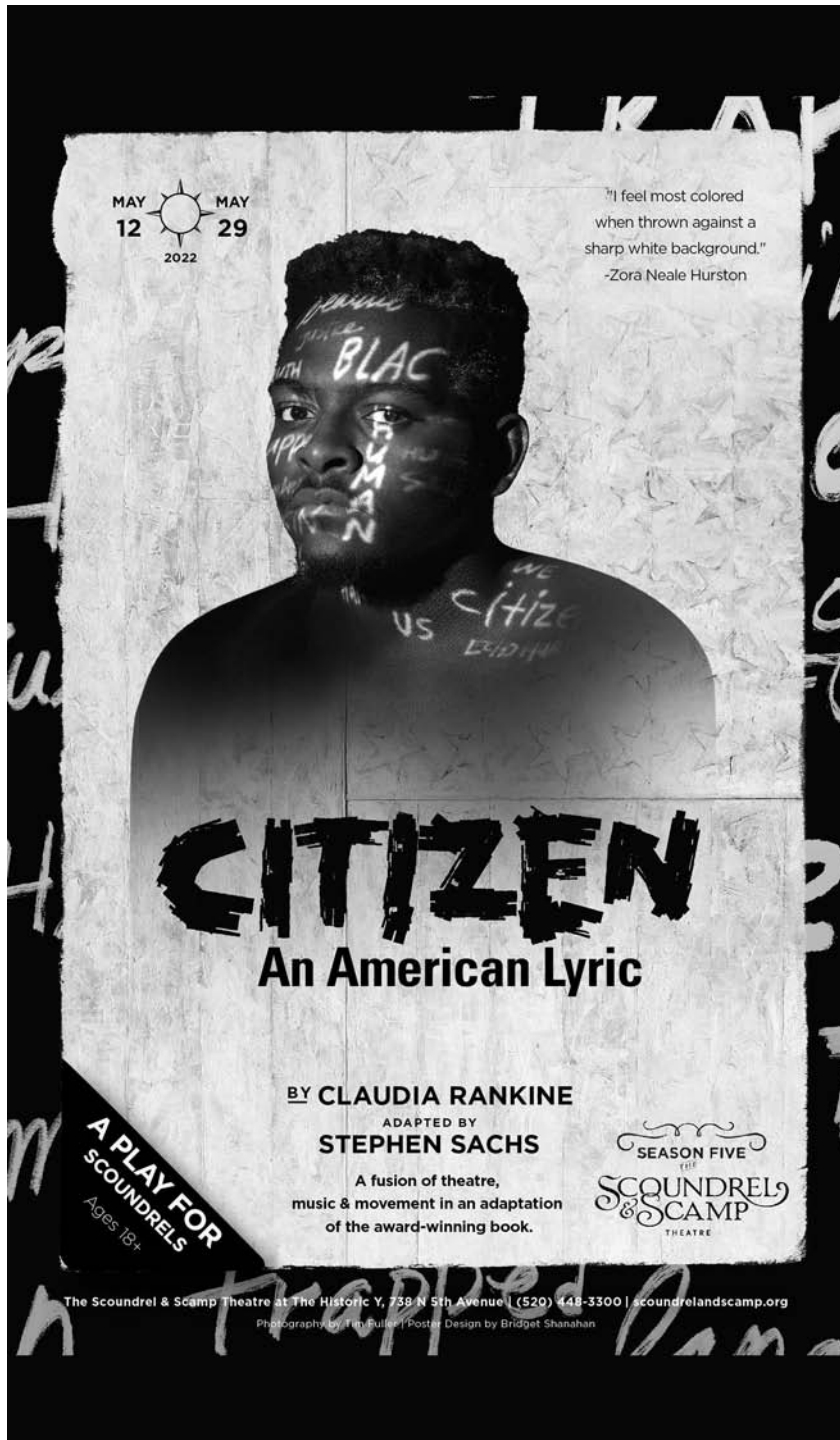
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## Music Director's Notes

Composing the music for *Mrs Dalloway* allowed me to explore just how complimentary Virginia Woolf's stream-of-consciousness narrative style and music can be. As Clarissa Dalloway drifts between memories and daydreams, the music helps to establish the settings and relationships she has with the other characters.

Most of the compositions and underscores are based on original themes which are improvised upon to accompany the actions and motivations of the characters on stage. One prominent exception is the choice to utilize Erik Satie's set of pieces (*Gnossiennes*) for the character, Septimus. Satie, a contemporary of Woolf, is also considered a modernist, and his free-flowing compositional style complements that of Woolf's.

Russell Ronnebaum—Music Director, Pianist, Composer

### Music

Russell Ronnebaum—Piano  
Janine Patawaran Piek—Violin, viola

*Music composed by Russell Ronnebaum unless noted.*

#### Preshow Music

*Gymnopédie No. 1* by Erik Satie (1866–1925)

*Dream Ballet*

*As Once in May*

*Clarissa's Waltz*

*London Suite*

#### Production Music

##### Act 1

*London*

*Connectedness*

*Flower Shop*

*Gnossienne No. 1* by Erik Satie

*Gnossienne No. 3* by Erik Satie

*Sally Seton*

*Dream Ballet*

*Clarissa's Waltz*

*As Once in May*

##### Act 2

*Gnossienne No. 4* by Erik Satie

*The Omnibus*

*Gymnopédies Nos. 1–3* by Erik Satie

*Spiegel im Spiegel (Mirror in the Mirror)* by Arvo Pärt (b. 1935)

*As Once in May (Reprise)*



## Biographies



**Julia Balestracci** (Miss Pym) is thrilled to join the cast of *Mrs Dalloway* in her fourth Rogue production. She was previously seen as The Woman in *Death of a Salesman*, Audrey in *As You Like It* and Clytemnestra in *The Oresteia*, and has also appeared in The Rogue's Ambruster play reading series. In past seasons, she has performed with The Scoundrel and Scamp Theatre in *The Light Princess*, *The Little Prince*, *Blood Wedding*, *Eurydice*, and *Mr. Burns, a Post-Electric Play*, and most recently in the play reading *Before the German's Here*, a collaboration with the American Literary Translators Association (ALTA). Julia has a M.M. in voice from Longy School of Music of Bard College, and a BA in Theater Studies from Eugene Lang College of Liberal Arts at The New School. *Julia Balestracci's performance is supported in part by a generous gift from Lori Levine & Gary Benna.*

**Bryn Booth** (Sally Seton/Elizabeth Dalloway) is a graduate of the BFA Acting program at the University of Arizona. She was most recently seen in *Passage*, *Death of a Salesman*, *Twelfth Night*, *The Awakening*, *As You Like It*, *The Oresteia*, *Mary Shelley's Frankenstein* and *A View from the Bridge*. This is Bryn's fifth season as a member of the Resident Acting Ensemble with The Rogue. She was a Mac Award Nominee for Best Actress for her performance in *The Crucible*. 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 Booth's performance is supported in part by generous gifts from Shawn Burke and Lori Levine & Gary Benna.*



**Chelsea Bowdren** (Miss Kilman) is thrilled to be in her third Rogue show this season, after last appearing as Jenny/Miss Forsythe in *Death of a Salesman* and Maria in *Twelfth Night*. Her Rogue Theatre stage debut was many years ago, as Rosalind in *Immortal Longings*. 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.*



**Matt Bowdren** (Dr. Holmes) is an Artistic Associate for The Rogue Theatre. Matt has performed in many plays at the Rogue including *Hamlet* (2015 Mac Award for Best Actor), *The Crucible*, *Waiting for Godot*, *Uncle Vanya*, *As I Lay Dying*, and *The Goat*. Earlier this season Matt directed *Death of a Salesman* at the Rogue. Previous Rogue directing credits include *Macbeth* and *Angels in America*. Other Arizona credits include *Romeo and Juliet* with Southwest Shakespeare and *Frankenstein* and *Othello* as a faculty fellow and teaching artist with The Arizona Repertory Theatre. Matt currently lives in Chicago. Recent credits include plays with TimeLine and The Shakespeare Project of Chicago, and feature films *The Lot* and *Happily Never After*. He also directed the inaugural production for The Story Theatre (Best New Chicago Theatre 2021) of which he is a founding member. Matt holds an M.F.A. in Performance from the University of Georgia. *Matt Bowdren's performance is supported in part by generous gifts from Todd Hansen and Bill & Barb Dantzler.*

**Hunter Hnat** (Jim Hutton) is grateful to be in his fourth season as a member of The Rogue Resident Acting Ensemble. You may have seen him recently in Rogue productions of *Passage*, *Death of a Salesman*, *Twelfth Night*, *The Awakening*, *As You Like It*, *The Weir*, *The Oresteia*, *Mary Shelley's Frankenstein*, and *A View from the Bridge*. 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 Ed & Nancy Landes and Paul Winick & Ronda Lustman.*



**Cynthia Jeffery** (Clarissa Dalloway) has been a resident of both Hawaii and Arizona for 35 years. She has previously performed with The Rogue Theatre in *The New Electric Ballroom*, *Richard III*, *The Lady in the Looking Glass* and the staged reading of *No Exit*. In Hawaii, Cynthia co-owned and operated Wide Eyed Theatre. She earned 4 Tiki Awards for Best Actress in The Hilo Community Player's *A Streetcar Named Desire*, *Macbeth*, *Crimes of the Heart* and *Beyond Therapy*. In Tucson, she received the Carmen Awards for *The Little Foxes* and *The Big Meal* and won LTW's Best Performance recognition for *The Glass Menagerie*. Cynthia also received MAC nominations for *Relatively Speaking*, *No Exit*, *The Subject was Roses*, *The Little Foxes*, and *The Big Meal*. Her performance credits include *Collected Stories*, *The Birthday Party*, *Humble Boy*, *The Beauty Queen of Leenane*, *Gloria: A Life*, *The Busy World is Hushed*, *A Kid Like Jake*, *An Empty Plate in the Café du Grand Beouf* and *Cat on a Hot Tin Roof*. *Cynthia Jeffery's performance is supported in part by generous gifts from Todd Hansen and Julia Annas.*



**Christopher Johnson** (Septimus Warren Smith) first came to The Rogue in 2011 to play Jewel in *As I Lay Dying* and now serves as Assistant Artistic Director, Play-Reading Producer, and Board Member. Select acting credits include Joshua in *Corpus Christi*, Peter in *Bug*, The Emcee in *Cabaret* (2013 Mac Award Winner—Best Actor), Doug in *Gruesome 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* (2009 & 2014), Chicklet in *Psycho Beach Party*, Thom Pain in *Thom Pain (based on nothing)*, Danny in *Danny and the Deep Blue Sea*, and Prior Walter in The Rogue’s production of *Angels in America, Part 1: Millennium Approaches* (2016 Mac Award Winner—Best Actor). In addition to acting for The Rogue, he has also directed, adapted, and served as stage manager for both full productions and play-readings. *Christopher Johnson’s performance is supported in part by generous gifts from Art & Katherine Jacobson and Maura Brackett.*

**Michael Levin** (Richard Dalloway) is excited to be making his second appearance on The Rogue stage, having previously appeared as Sir Toby Belch in *Twelfth Night*. Michael taught theatre at Flagstaff Arts and Leadership Academy for 24 years where he directed over two hundred productions. He has performed with Flagstaff Shakespeare Festival, Cleveland Public Theatre, Talespinner Children’s Theatre, Oak Creek Theatre Company and Theatrikos. Michael is in his first year of teaching third grade at Leman 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 Denice Blake & John Blackwell.*



**Joseph McGrath** (Peter Walsh) is a graduate of the Juilliard School of Drama and Co-Founder and Artistic Director for The Rogue Theatre. He has recently appeared in *Passage*, *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*, *Galileo* (2018 Mac Award for Best Actor), and *King Lear*. He received the Mac Award 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 also been a frequent performer with Ballet Tucson. 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 Barbara & Gerald Goldberg and Liz Whitaker*



**Tyler Page** (Hugh Whitbread) is thrilled to be returning to The Rogue Theatre stage this season after first appearing as Feste in *Twelfth Night* and Bernard in *Death of a Salesman*. Tyler has a BFA in Acting from the Oregon Center for the Arts at Southern Oregon University and will be beginning his MFA in Acting this fall at Northern Illinois University. Some of Tyler’s other credits include *Titus Andronicus*, *Angels in America*, *Hayfever*, *If/Then*, *Godspell*, *The Farnsworth Invention*, *The Mystery of Edwin Drood*, *You Can’t Take It With You*, *The Laramie Project*, *Les Misérables*, *Spamalot*, *Almost, Maine* and *Hedda Gabler*. Tyler would like to thank the entire Rogue Theatre family for making such a wonderful home here in Tucson, and his family for supporting him in pursuit of his passions. *Tyler Page’s performance is supported in part by a generous gift from Brock & Chantal McCaman.*

**Carley Elizabeth Preston** (Lucrezia) is now in her third season as a member of The Rogue Theatre’s Resident Acting Ensemble. She has appeared in *Passage*, *Twelfth Night*, *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. Some of her other credits include *Time Stands Still* (Mac Award for Best Actress), *Molly Sweeney*, *Enchanted April* (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*. She would like to thank the loves of her life, Jerrad 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 Julia Annas and Adam Hostetter & Jim Wilson.*



**Teri Lee Thomas** (Lady Bruton) is delighted to make her second appearance on The Rogue stage, having previously appeared in *The Awakening*. Her acting career highlights include 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*, and Countess de Lage in *The Women*. 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, Texas Shakespeare Festival, Seattle Shakespeare, Oregon Repertory Theatre, Montana Shakespeare, Seattle Gilbert & Sullivan, SecondStory Rep and TV’s *Northern Exposure*. Up next: Emma Goldman in *Ragtime* in Seattle, and *Three Busy Debras* on HBO. *Teri Lee Thomas’ performance is supported in part by a generous gift from Peggy Houghton & Paul Garner.*





**Cynthia Meier** (Director and Adaptor) 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 39 of The Rogue's 84 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 of Thornton Wilder's *The Bridge of San Luis Rey*, Virginia Woolf's *The Lady in the Looking Glass*, James Joyce's *The Dead*, Kafka's *Metamorphosis*, F. Scott Fitzgerald's *Tales of the Jazz Age*, and (along with Holly Griffith) *Moby Dick*. She 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 and adaptation of Mrs Dalloway is supported in part by generous gifts from Clay Shirk and Karen DeLay & Bill Sandel.*

**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. 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 for The Rogue include *Passage*, *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*, *Blythe Spirit*, *Long Day's Journey Into Night*, *Much Ado About Nothing* and *The Secret in the Wings*. 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 Ronnebaum's music direction is supported in part by generous gifts from Kathy Ortega & Larry Johnson and George Bradbury & C.M. Peterson.*



**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.

**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 *Twelfth Night*, *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. Learn more at [jhemmolighting.com](http://jhemmolighting.com). *Josh Hemmo's lighting design is supported in part by a generous gift from Bill Krauss & Kate McMillan*



**Shannon Wallace** (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 Operations Manager. 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 BFA, 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 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. *Shannon Wallace's stage management is supported in part by a generous gift from Pam & Richard Duchaine.*



**April 30**

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 —Sebastian in Twelfth Night by William Shakespeare

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If you would like to make a gift to the Rogue through a bequest, please contact Cynthia Meier at 520-250-9608 or [director@TheRogueTheatre.org](mailto:director@TheRogueTheatre.org)

The Rogue is now able to take gifts of stocks and securities. Please e-mail Cynthia Meier at [director@TheRogueTheatre.org](mailto:director@TheRogueTheatre.org) for information on how to make such a gift.



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Kathryn Babcock, in memory of Curtis  
Michele Bishop, in memory of Jack Hoag  
Jerry & Suzanne Bouwens, in memory of Arthur Jacobson  
Joyceen Boyle, in memory of Dr. Bill Mangold  
Celia Brandt, in memory of Theodore Brandt  
Laura Brinckerhoff & Charles Gillispie, in memory of Joan Van Dyke  
Lynn Bultman, in memory of Jack Hoag  
Jane & Bob Burch, in memory of Bud Murphy  
Kim Burroughs, in memory of Steve & Jo Ellen Burroughs  
Jean Carr, in memory of Marjorie Elliott  
Julie Cohn, in memory of Garth & Iris Johnson  
Dottie Davis, in memory of Bobbie VandeGriff  
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Rosemarie & Ludwig Deppisch, in memory of Jack Hoag  
Joanne Devereaux & Kevin Heslin, in memory of Arthur Jacobson  
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Dorothy Joseph, in memory of Pearl Joseph  
Edward Kane, in memory of Jack Hoag  
K. Kennedy, in memory of Linda McKee  
In memory of Jay Kobler from the students of his Shakespeare class in Green Valley  
Laura J. Kosakowsky, in memory of Ruth & Abe Kosakowsky  
Art LaFrance & Margie Rowland, in memory of Jay Kobler  
Marianne Leedy, in memory of Bill Leedy  
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Jim Middleton, in memory of Jimmain Bravon Middleton  
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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  
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Elouise Rusk, in memory of Jim Rusk  
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Sharie & Clem Shute, in memory of Bill Mangold  
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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

*Mrs Dalloway* cover image:

*Girl in a Blue Hat* (1912)  
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