

OCT 13 2022 OCT 30

"Oh, if you knew
the lives we women lead
you'd understand
the Devil is a catch."



Faustus

THAT DAMNED WOMAN

BY CHRIS BUSH

A provocative new
gender-bending riff
on the classic Faust tale

THE
SCOUNDREL
& SCAMP
THEATRE

U.S. PREMIERE
A PLAY FOR
SCOUNDRELS
Ages 15+

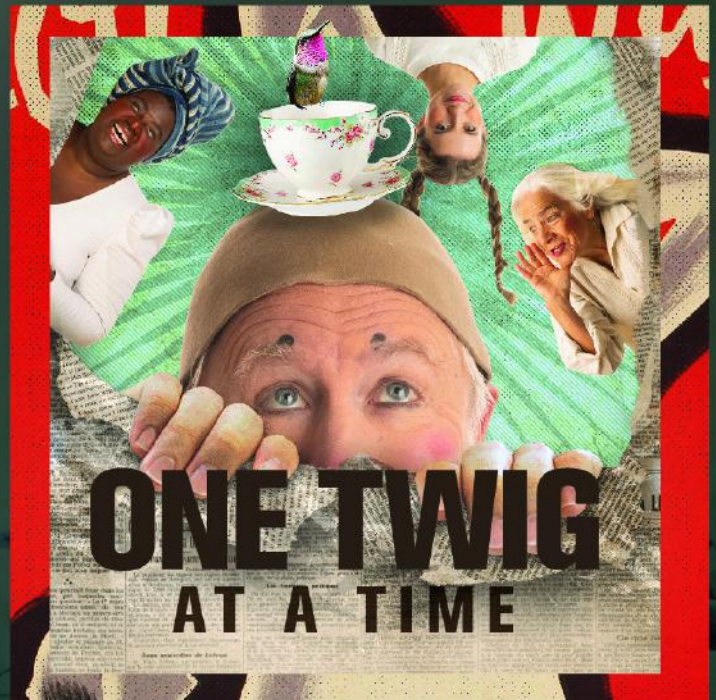
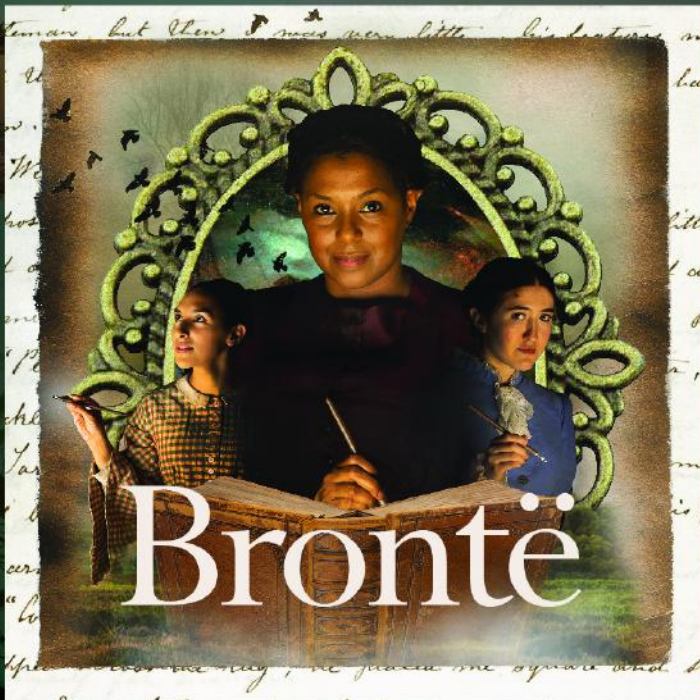
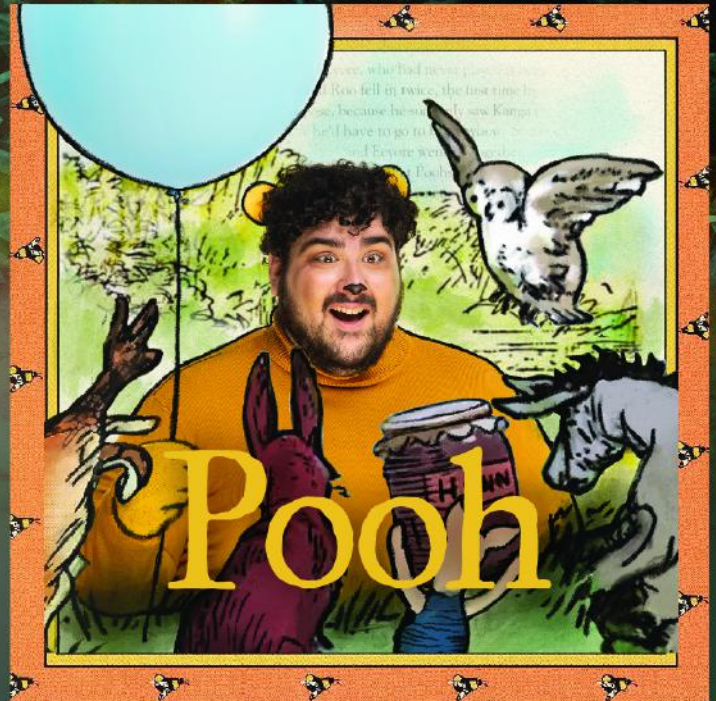
The Scoundrel & Scamp Theatre at The Historic Y, 738 N 5th Avenue | (520) 448-3300 | scoundrelscamp.org

Photography by Tim Fuller | Poster Design by Bridget Shanahan

THE
SCOUNDREL
& SCAMP
THEATRE

From Spark to Light

SEASON SIX 2022-2023



THE
SCOUNDREL
& SCAMP

THEATRE

presents

The First Play of our Sixth Season
FROM SPARK TO LIGHT

Faustus: That Damned Woman

written by

Chris Bush

Direction by Raulie Martinez



This production is sponsored by Clay Shirk

Thanks to our partners:

Arizona Commission on the Arts, Act One,
and Community Foundation for Southern Arizona



The Scoundrel & Scamp Theatre,
738 N. 5th Ave, Suite 131, Tucson, AZ, 85705
scoundrelscamp.org
Box Office: 520-448-3300 or boxoffice@scoundrelscamp.org

Faustus: That Damned Woman

CAST

Johanna Faustus.....	Callie Hutchison
Mephistopheles.....	Zachary Austin
Witchfinder / Thomas / Lucifer.....	Michael Levin
Elizabeth Garrett / Marie Curie.....	Shannon Elias
Violet / Singer.....	Julia Balestracci
Cornelia / Jenny / Alice.....	Allison Akmajian
Katherine / Isabel.....	Gianbari Deebom
Judge / Newbury / Pierre Curie.....	David Gunther

PRODUCTION DESIGN & DIRECTION

Direction/Sound Design.....	Raulie Martinez
Music Direction.....	Robert Hanshaw
Intimacy Director.....	Matt Denney
Assistant Intimacy Director	Christine Peterson
Costume Design.....	Alexia Avey
Scenic Design.....	Dustin Bielich
Light Design / Projection Design & Programming...	Josh Hemmo

PRODUCTION STAFF

Producer.....	Bryan Rafael Falcón
Assistant Producer/ Box Office Manager.....	Betsy Labiner
Stage Manager.....	Annika Maher
Assistant Stage Manager.....	Amanda Gray
Technical Director & Master Carpenter	Tiffer Hill
Assistant Carpenter.....	Leigh Mileur
Master Electrician.....	Alex J. Alegria
Tech Team.....	Marty Lueking
Dramaturg.....	Abigail Dunscomb
Dialect Coach.....	David Morden
Consulting Magician.....	Zachary Austin
Fight Choreographer.....	Hunter Hnat
Resident House Manager.....	Leigh Moyer

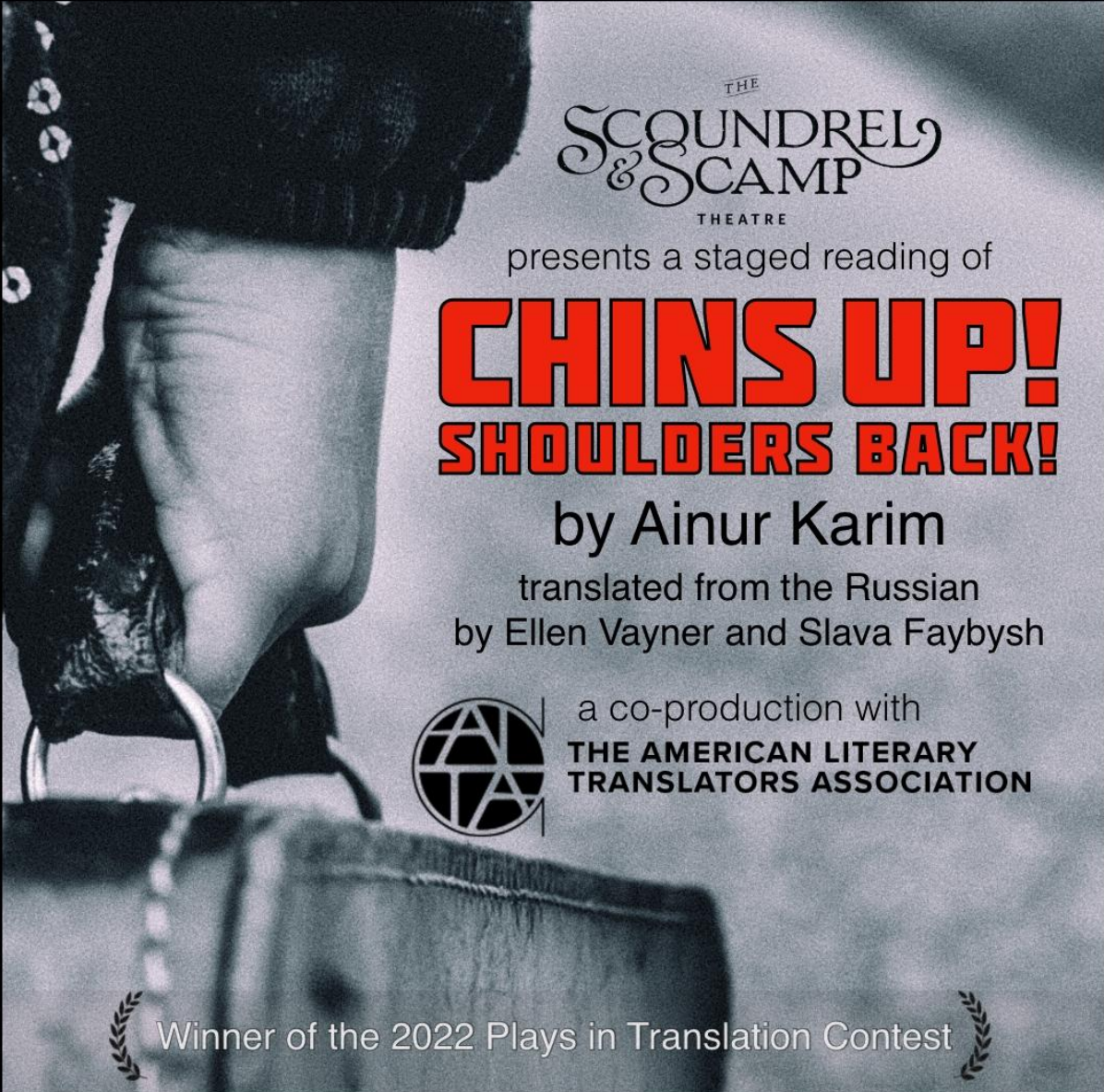
ARTWORK AND DESIGN

Photographer.....Tim Fuller
Poster Design.....Bridget Shanahan
Program Design.....Kathryn Rhea

SPECIAL THANKS

The Historic Y, Shawn Burke, Morty Bustos,
Clayton Clark, Tim Fuller, The Rogue Theatre, The
University of Arizona TFTV, Willow Falcón,
Elizabeth Falcón, Scott Maher

Don't miss a special presentation...




THE
**SCOUNDREL
& SCAMP**
THEATRE

presents a staged reading of

**CHINS UP!
SHOULDERS BACK!**

by Aibur Karim

translated from the Russian
by Ellen Vayner and Slava Faybysh

 a co-production with
**THE AMERICAN LITERARY
TRANSLATORS ASSOCIATION**

Winner of the 2022 Plays in Translation Contest

In 2019, three middle-aged women grant an interview to a doctoral student studying chelnoki – educated women who worked for the state before the collapse of the USSR and turned to “marketeting” in the aftermath of the fall – and in doing so, allow us a glimpse into the personal and political realities of workers in an illicit economy. *Chins Up! Shoulders Back!* offers audiences slices of women’s lives at a moment of seismic change, in which their communities’ evolution, growth, and survival is tied to their own. *For Scoundrels 15+*

November 4, 2022 at 7:30 PM

Tickets \$15

DESIGN & DIRECTING



Raulie Martinez (*Director*) Raulie Martinez is beyond excited to have his MainStage Director debut with the Scoundrel & Scamp! Even before entering the theatre world in highschool, Raulie has always been a lover of stories and the way they are told. Raulie works at the S&S as both Resident Lighting Designer and Associate Producer. He studied theatre production & lighting design for four years at the University of Arizona. Raulie's previous directing credits include a staged reading of *Before the German's Here* with S&S in collaboration with the American Literary Translator Association's (ALTA) "Play in Translation", as well as a scene from Something Something Theatre Company's *12 Directors for 12th Night*. Outside of directing, Raulie has produced many productions and programs with the Scoundrel & Scamp, including their Emerging Playwright Fellowship, Late Night with Scoundrels Cabaret, the last three years of ALTA's "Play In Translation", *Babel*, and *Ada & The Engine* to name a few. Raulie is also excited to be co-adapting A.A. Milne's *Winnie-the-Pooh* for stage, as the S&S 2nd show of this season, *Pooh!* Raulie is thrilled for everyone to see this production and all the devilish work we have done!



Robert Lopez-Hanshaw (*Music Direction*) is a composer and choral conductor from Tucson, AZ. His work has been commissioned by the Tucson Symphony Orchestra and Chorus; the Cape Symphony in Cape Cod, MA; and the University of Arizona Symphonic Choir, among others. He has worked as music director and sound designer for several productions with the Winding Road Theater Ensemble. Some highlights include arranging and recording late Medieval and Renaissance choral music for "Saint Joan," and composing Balkan-style polyphony in an invented language for "The Language Archive."



Matt Denney (*Intimacy Direction*) is a mixed race Filipino-American Intimacy Director, Educator, Facilitator and Solo-Artist. Previous Intimacy Direction work includes: *Mary's Wedding* and *Ada and The Engine* (Scoundrel & Scamp), *Hand to God* (Arizona Onstage), and *She Kills Monsters* (Rincon-University High School). He is currently a Teaching Artist for Intimacy Directors & Coordinators Inc. and is the specialist and considered pioneer for K-12 Consent-Informed Practices for Educators & Performers. He also leads the Theatre and Improvisation Classes at Aparisi Arts in Tucson, Arizona while studying his PhD in Higher Education at the University of Arizona focused on Identity Development through Performance. He would like to thank all of the staff at Scoundrel & Scamp for being changemakers and impactors by entrusting in the Intimacy Direction process. He would also love to thank his Assistant Intimacy Director Christine for their continued advocacy and will to learn, grow, and develop. For more information, please visit mattdenney.net

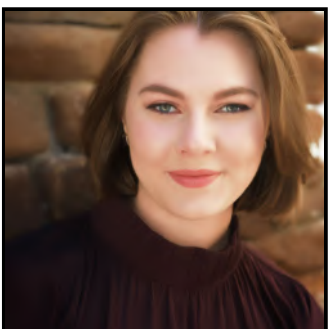
DESIGN & DIRECTING (cont.)



Christine Arbor (*Assistant Intimacy Director*) is an arts educator, choreographer, and director with over a decade of experience in the Tucson arts scene. Most recently, they co-choreographed *Newsies* with Christian Youth Theater (CYT). Christine works regularly with Groovin' Kids, Floor Polish Dance + Fitness, and CYT, and has previously worked with Arizona Theatre Company.



Tiffer Hill (*Technical Director/Master Carpenter*) Tiffer is proud to be a founding staff member of the Scoundrel & Scamp. He is a second generation Tucsonan and has been working in technical theatre for the past decade, starting out as a stagehand at the Gaslight Theatre in 2012. He joined S&S as their Resident Stage Manager for their first production in 2017, and became the theatre's Technical Director in 2021. He has also enjoyed the opportunity to serve as sound designer and audio engineer for many past S&S productions, including *Cloud Tectonics*, *It Is Magic*, *FROZEN FLUID*, and *Ada and the Engine*. He would like to thank Gabriella and Margot for their endless love and support.



Alexia Avey (*Costume Design*) is very excited to be working on *Faustus: That Damned Woman* as her first show with Scoundrel and Scamp. After graduating with a BFA in Theatre Production from the University of Arizona in 2019, she began working as a designer and on-set stylist in Los Angeles, CA. Her recent design credits include the 2021 short films *Swearing*, *Good Grief*, and *Little Drummer Boy* (art director), a three-part social media ad spot for a Luminous Studios project (2020), and stage productions of *Assassins East West Players* (assistant designer - 2020) and *The Last Night of Ballyhoo* (2019) for Arizona Repertory Theatre. Additionally she works as a subcontractor for The Crooked Feather, making costume wings for international artists and performers.

DESIGN & DIRECTING (cont.)



Josh Hemmo (*Light Design / Projection Design & Programming*) is excited to be back at Scoundrel and Scamp working with his long time friend and college mentor, Raulie Martinez. Josh is a NYC based lighting designer working across the country in both theatre and film. Previous Scoundrel and Scamp credits include *Two Plays for Lost Souls*, *Salome*, *Mr Burns*, and *Eurydice*. The images created for the projection design were due in thanks largely to Midjourney AI technology (<https://www.midjourney.com/> for more info). jhemmolighting.com



Dustin Bielich (*Scenic Design*) is excited to be working with Scoundrel & Scamp for the first time. He is the Scene Shop Foreman and Assistant Technical Director at Catalina Foothills High School. He received his MFA from the University of Arizona where his previous credits include *Living Dead In Denmark*, *Everybody*, and *Still Standing*. Other theater credits for scenic design include *Abandoned Way Out West*, *Picnic*, *Julius Caesar*, *Three Sisters*, and *Lord of the Flies*, working with various companies that include Creede Repertory Theater, Oklahoma Children's Theater, and Oklahoma City University. Dustin would like to thank his fiancé, Taylor Burghard for her continued love, support, and inspiration.



Annika Maher (*Stage Manager & Props Designer*) Annika received her BFA in Theatre Production/Design with an emphasis in Stage Management from the University of Arizona in 2020. Some of her previous stage management credits include: *The Two Gentlemen of Verona* (SM), *The Last Night of Ballyhoo* (SM), *Sinkers: An Original Work of Physical Theatre* (SM), *The Addams Family* (ASM), and *Sister Act* (ASM). Annika would like to thank everyone at Scoundrel & Scamp for being so amazing to work with. Lastly, she wants to thank her parents, family, friends, and Zac for their constant love and support.

DESIGN & DIRECTING (cont.)



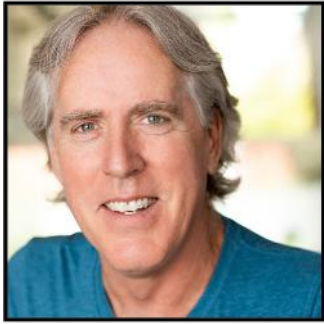
Amanda Gray (*Assistant Stage Manager*) is joining The Scoundrel & Scamp Theater for her first production as Assistant Stage Manager and couldn't be more excited to work with this amazing team. Amanda has been involved in theatre since early high school and has studied stage management at the UA. Amanda's previous work includes Technical Director for *Out of the Frying Pan* and *Lessons of Crime and Punishment* (SM). Amanda would like to thank her husband Jace and close family and friends for their continuous love and support.



Alex J. Alegria (*Production Electrician*) (He/Him) is a Freelance Lighting Designer and the Resident Lighting Designer for Winding Road Theater Ensemble, based in his hometown of Tucson, Arizona. He is currently a senior BFA Theatre Design and Technology: Lighting Emphasis candidate at the University of Arizona. Previous Production Electrician credits include: *The Two Gentlemen of Verona* (cancelled production) and *High Fidelity* (Arizona Repertory Theatre). He will be the Production Electrician for The Next Performance Collective's productions of *Vaud* in the fall and the *New Directions Festival* in the spring. Check him out online at: ltpalexj.weebly.com



Abigail Dunscomb (*Dramaturg*) is delighted to be working on her first project with Scoundrel and Scamp Theatre! *Faustus: That Damned Woman* marks Abigail's third dramaturgical project since 2020, previously having had the privilege to work on Winding Road Theatre Ensemble's production of *Angel's Fall* and most recently as both dramaturg and actor in a production of *The Innocent Mistress* for the Bay Area Women's Theatre Festival this past summer. Abigail is a graduate of the U of A with a degree in Theatre Arts as a performer and dramaturg with a personally crafted minor studying Medieval, Renaissance, and theatre history in Europe and Russia. With a special interest in Elizabethan and Jacobean Theatre, she was ecstatic to get to work with both the cast and crew of this innovative new working of the *Faustus* story!



David Morden (*Dialect Coach*) is an Associate Professor of Voice and Movement in the School of Theatre, Film and Television at UArizona. For Arizona Repertory Theatre, he directed *Top Girls*, *Lend Me a Tenor* and *Inspecting Caroland* and has served as voice and/or dialect coach on *The Legend of Georgia McBride*, *A Streetcar Named Desire*, *Twelfth Night*, *Born Yesterday*, *Hands on a Hardbody*, *The Tempest*, *The Comedy of Errors*, *Cabaret*, *Othello*, and *Nine*, among others. He also acted in ART's production of *Proof* and directed *Medea/Medea/Medea Redux* for the UA Studio Series. For the past six seasons, David has served as Voice and Text Coach for Santa Cruz Shakespeare, where he also directed *Orlando* for the 2016 SCS intern company. Internationally, he has performed and taught at Jagriti Theatre in Bangalore, India. He is a Designated Linklater Teacher and a member of the Voice and Speech Trainers Association.



Hunter Hnat (*Fight Choreographer*) is a Tucson native and has been participating in the Tucson Theatre community for the past 15 years. You may have seen him as John The Baptist in *Salomé* (The Scoundrel & Scamp). Other credits include previous Rogue productions such as Le Beau/Sylvius in *As You Like It*, Brenden in *The Weir*, Orestes in *The Oresteia*, Lord Byron/Frankenstein in *Mary Shelley's Frankenstein*, and more. 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.



Leigh Mileur (Assistant Carpenter) Leigh has taken a meandering path to technical theatre, including stints working in three far-flung national parks, studying Spanish, Norwegian, and Welsh, and obtaining a BA in Linguistics from the University of Arizona. While attending there, they began working as a stagehand and rediscovered their passion for the field. Past credits include *Maxwell, P.I.* (acting), *Damn Yankees* (sound and light boards), *Jesus Hopped the A Train* (set construction), *Assassins* (set construction and painting), *Lady Rhondda Rips It Up* (spotlight), *Don Giovanni* (created a practical effect item), and *StellarScape* (stagehand and moral support). Leigh is working on their first S&S show, *FAUSTUS: That Damned Woman*, and is so excited to be part of the team and contribute to making this show come to life.

DESIGN & DIRECTING (cont.)



Bryan Rafael Falcón (*Producer*) Bryan is an award-winning director (MFA Directing, Western Illinois, 2001) and tech entrepreneur with a passion for both education and building and scaling successful organizations. At the S&S Bryan has directed several productions, including *There is a Happiness That Morning Is* (Best Play, 2018 Arizona Daily Star Mac Award) and *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, for which he won the 2017 Arizona Daily Star Mac Award for Best Director. Bryan served as Artistic Director for two Indiana-based theatre companies, New World Arts and the Backporch Theatre Company. He served as a director and set designer for numerous shows, including *The Carthaginians*, *Lysistrata*, *Cloud Tectonics*, *Night Mother*, *Bug*, *Marisol*, *Love Letters*, *Comedy of Errors*, *Twelfth Night*, *The Taming of the Shrew*, and *Romeo and Juliet*. In Tucson, Bryan has directed at The Rogue Theatre, including *The New Electric Ballroom* and *Awake and Sing*. He was recognized as Best Director (2012 Arizona Daily Star Mac Award) for the show *The Night Heron*. Bryan serves as board president of the Tucson-based Southwest Folklife Alliance.



Betsy Labiner (*Assistant Producer*) wears many hats at S&S -- Director of Education, Director of Development, Office Manager, and Box Office Manager -- and for this production, she's delighted to add one more: Assistant Producer! She was excited about *Faustus: That Damned Woman* from the moment she first read it, and is thrilled to have been part of the team bringing it to life in its U.S. premiere! Betsy holds a PhD in English literature from the University of Arizona; her dissertation focuses on English drama from the 16th and 17th centuries. Betsy has over a decade of experience in education at both the K-12 and university level, and is a passionate advocate for education in the humanities and arts in the classroom as well as in the community. Along with her academic work in stories, drama, and the arts, Betsy is devoted to the development of performing arts, increasing access to and inclusivity in the arts, and fostering community engagement with local theaters.

A note from the Director...

What is it you desire? That answer can motivate us in a multitude of ways. Some desire to be wealthy or famous, others to be loved. But how far you are willing to go, depends a lot on your ambition. That is what drew me to the *Ambition* is tricky, too little and we stay stagnant, unwilling to grow or improve. Too much ambition? Well that is what we see in *Faustus*. Like our *Faustus*, some may find that “not all doors are open to them”, sexism, racism, and many other prejudices we see are used as a justification to shut those considered as others out.

As a queer gay man, the concept of gender and it's ‘rules’ have always frustrated and confused me. Men must be strong, women soft. I often felt jealous of my female friends, for being able to express themselves in ways that I wish I had the freedom to express. It wasn't that I wanted to be a woman, it was just that I desired to freely enjoy the things I enjoyed without judgment or worse. This for a time kept me oblivious to my own privileges as a man. Even now as our society begins to-albeit slowly and sometimes hesitantly- understand and embrace the truth of our non-binary world, there are still many leaps to go before all doors are open for all people.

What I appreciate about this play (and I think you will as well) is that it shows us that no matter our sex, we are all complicated, all flawed, and all have desires. Our *Faustus* captures all these things and more, a driving passion and fire that can potentially live in each one of us. And when religion, government, and our very own neighbors try to control our lives, our bodies, and our desires... well “the Devil take me then!”

-Raulie Martinez

www.windingroadtheater.org



2022-2023 SEASON

WINDING READ

N
By Adrienne Earle Pender
OCT 22 – 23, 2022

One word came between them.

MAIN STAGE

WINDING READ

Chill
By Erin Dietsche
JAN 14 – 15, 2023

Respectability, Accountability, Fraternity.

MAIN STAGE

tick, tick...
BOOM!
BOOK, MUSIC, & LYRICS BY JONATHAN LARSON
Presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com
FEB 24 – MAR 5, 2023

Before Rent, there was tick, tick... BOOM!

EIGHT 10s
IN TUCSON
MAY 19 – 28, 2023

Tucson's own 10-minute play festival!

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A note from the Music Director...

Music helps to set the emotional tone of a scene: it's so obvious that it barely needs saying. But one of the great pleasures of writing music for film and theatre is that music can do rather more than that. It can act as another character, hanging ghostlike in the air, unseen but clearly perceived. Such a character gains its "voice" by what it says about the action; how it comments, judges, reacts. This role is ancient, going back all the way to the classical Greek chorus, which was often a spoken (or chanted) moral commentary on the actions of the characters.

The music for this play is rather more morally ambiguous than a Greek chorus, but no less nosy. The initial sequence of visions is underscored by different settings of "Miserere mei, Deus" - "Have mercy on me, O God." Well, whose transgressions really need God's mercy in these scenes? And who deserves mercy? There's a deliberate dissonance in the answers to all these questions. Later on, as we descend into black magic, the music takes on an '80s goth persona, yet uses themes from Bach cantatas, chosen for their original texts: "How fleeting, how meaningless is a human life!" as Faustus spends years in a library; "Dissolve, my heart, in floods of tears... your Jesus is dead!" as she embraces her own damnation. The musical material is transformed by the self-conscious nihilism of the goth subculture, and the sense of time is blurred, mirroring Faustus' own unanchored place in history.

Students of music history will find plenty more Easter eggs. But more importantly, for everyone else, it's a doomy soundtrack to a dark and exciting story.

-Robert Lopez-Hanshaw

THE CAST



Callie Hutchison (*Joanna Faustus*) Originally hailing from the great state of Minnesota, Callie escaped the frozen northern clutches of the Twin Cities for the searing heat of Tucson, and can be found performing all over southern Arizona as an actor and musician. This includes productions at The Scoundrel and Scamp Theatre, the Rogue Theatre, Arizona Repertory Theatre, The Bennett Theatre Lab, the Tucson Repertory Orchestra, and as a founding member of the Engelmann Quintet, and the Sky Island Chamber Society. Her most recent performances with the Scoundrel and Scamp have been in *Babel* and *Ada and the Engine*. When she's not acting, or playing the violin, she is a professor of music at Cochise College, and directs the Cochise County Youth Orchestra. She would like to thank the Scoundrel and Scamp, the incredible cast and crew who made this production possible, her friends, students and family, and her acting teacher Phil Bennett.



Zachary Austin (*Mephistopheles*) is beyond excited to be working on this production this season. He is a graduate of the University of Arizona's BFA acting program. Since his graduation, he has been continuing his growth through helping students find their voices in the various classrooms he has found himself in, most recently at City High School in a partnership through Scoundrel and Scamp. Some of his past credits include: *Citizen: An American Lyric*, *Twelfth Night*, *Tecumseh!*, *Two Gentlemen of Verona*, *Pippin* and *The Pajama Game*. Zac would like to thank his Mom, Dad and sister for all their support over the years and Annika for her unending love.

THE CAST



Michael Levin (*Witchfinder / Thomas / Lucifer*) is thrilled to be making his *Scoundrel and Scamp* debut. Recent credits include *Richard Dalloway* (*Mrs. Dalloway*) and *Sir Toby Belch* (*Twelfth Night*) at The Rogue Theatre; *Bottom* (*A Midsummer Night's Dream*), *Polonius* (*Hamlet*), and *Malvolio* (*Twelfth Night*) with Flagstaff Shakespeare Festival; and *Albert Dussel* (*Good at Heart*) and *Ensemble* (*Fire on the Water*) at Cleveland Public Theatre..



Shannon Elias (*Elizabeth Garrett / Marie Curie*) is beyond thrilled to be making her mainstage debut with *Scoundrel & Scamp* with *Faustus: That Damned Woman*. She has previously been seen here in the staged reading of *The Thanksgiving Play*. She's performed in a number of productions in both Phoenix and Tucson. Favorite roles have included *Olive Madison* in *The Odd Couple*, *Aunt Letty* in *The Magician's Nephew*, and *The Activist* in *Power 2K10*, a devised theatre piece with the University of Arizona's Studio Series. More recently, she's been seen in productions at The Rogue Theatre (*The Oresteia*) and Strada Company (*Job: A Story*). She also worked backstage with The Rogue as Assistant Stage Manager for *The Awakening* and *Mrs Dalloway*. Shannon holds a Bachelor of Arts in Theatre Arts from the University of Arizona with a minor in Special Education and Rehabilitation Psychology. Huge thanks to Matt, Shannon, Aniela and this entire cast and crew for being the wind beneath my wings.

THE CAST



Gianbari Deebom (*Katherine / Isabel*) (She/Them) is an actor, singer, and director in Tucson, AZ. She has her AFA in Theater from Pima Community College and is currently studying film. Most recently, she was in the cast of TALL TALES: LEGENDS OF AMERICA at Live Theater Workshop and Citizen 2 in CITIZEN: An American Lyric at Scoundrel and Scamp. She has worked at many Tucson theaters with some of her favorite credits include BASKERVILLE: A SHERLOCK HOMES MYSTERY (Mr. and Miss Stapleton), MAMMA MIA!(Rosie), MOBY DICK (Dagoo), VALERIE: A COSPLAY MONOLOGUE (Valerie), SWEENEY TODD (Beggar Woman). Gianbari added directing to her creative belt this year by assistant directing August Wilson's THE PIANO LESSON at Pima Community College and directing GIRL SCOUT COOKIES with Winding Road Theater. She is directing David Auburn's PROOF in April of 2023 at Pima Community College. Enjoy the show!!



David Gunther (*Judge / Newbury / Pierre Curie*) has been performing on stages since age six, including recent productions of Guys & Dolls and Titanic: The Musical. He debuted at Scoundrel and Scamp with the fairytale musical The Light Princess and is very grateful to be back. You can also find him regularly onstage at Unscrewed Theater, with multiple improv troupes to his name. He's done standup comedy and musical cabaret performances around Tucson, as well as sang lead for a local punk band. When he's not found acting, he's either fixing computers and tinkering with electronics, or busy finding new things to learn, read, and experience. He's very excited to be a part of this production, and hopes to bring some thrills and entertainment to the spookiest month of the year.

THE CAST



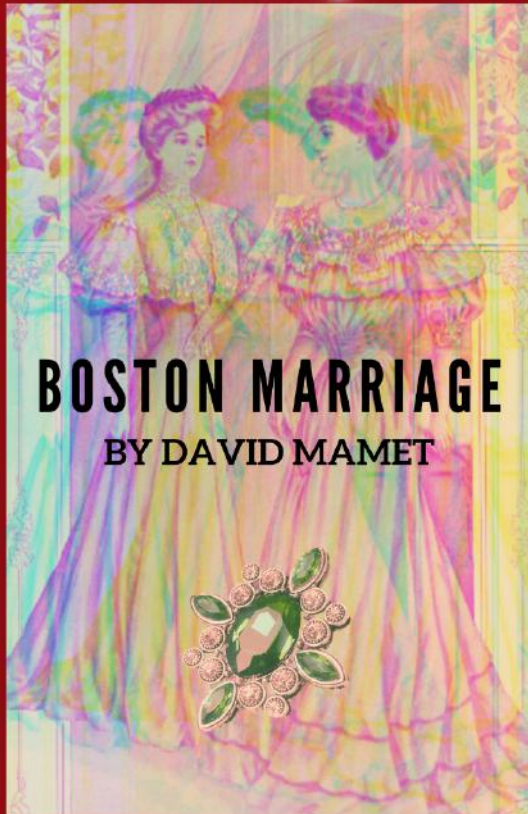
Julia Balestracci (*Violet / Singer*) is delighted to be back (and singing!) at the Scoundrel and Scamp, where she was most recently seen in last fall's play reading *Before the German's Here*, and pre-pandemic, in *The Light Princess*, *The Little Prince*, *Blood Wedding*, *Eurydice*, and *Mr. Burns, a Post-Electric Play*. She has appeared in the previous two seasons at the Rogue Theatre, as Miss Pym in *Mrs. Dalloway*, *The Woman in Death of a Salesman*, Audrey in *As You Like It*, and Clytemnestra in *The Oresteia*, in addition to multiple roles in the Rogue's Armbruster play reading series. She will next join the cast of *A Midsummer Night's Dream* at the Rogue this spring. 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.



Allison Akmajian (*Cornelia / Jenny / Alice*) Allison Akmajian is thrilled to be making her Scoundrel & Scamp debut as Cornelia/Jenny/Alice in *FAUSTUS: THAT DAMNED WOMAN*. Born and raised in Tucson, Allison moved to New York City in 2015 to pursue world class acting training from the Stella Adler Studio of Acting where she graduated from their Three Year Professional Conservatory in 2018. The Covid-19 pandemic brought Allison back home where she's thrilled to rediscover a thriving artistic community. Catch her this November as Katie in Etcetera's *KILLED A MAN (JOKING)* at Live Theatre Workshop, as Gluttony in Teatro de la Calle's *PASTORELA DEL PUEBLO*, and later this season at S&S as Emily Brönte in *BRONTE*.

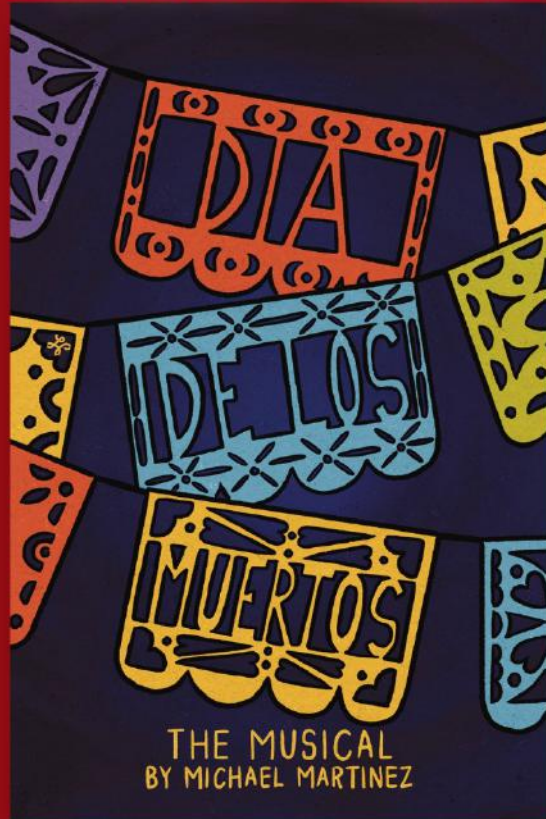


Mainstage



Oct. 13 - Nov. 19

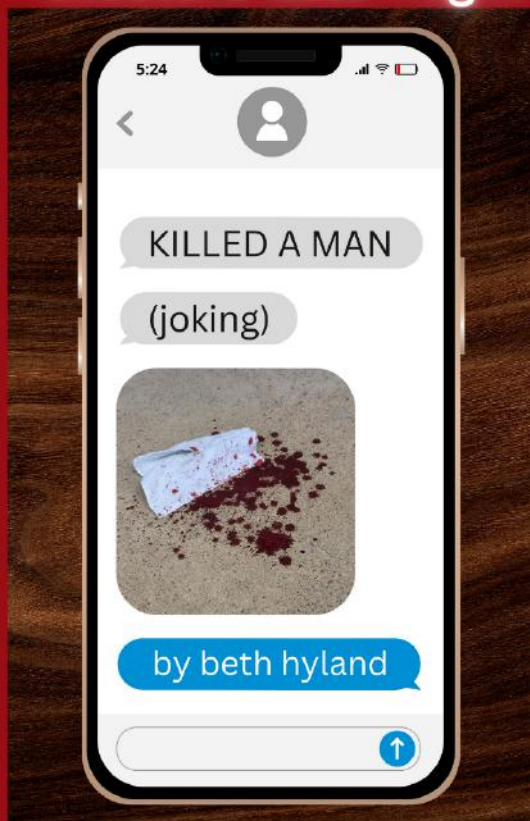
Children's Theatre



Oct. 29 - Nov. 13

OPENING FIESTA on Oct. 29th at 4pm

Etcetera Late Night



Nov. 11 - Nov. 20

Winter Break Camp



Dec. 27 - Dec. 31

A note from the Dramaturg...

In our rapidly changing world, few works stand the test of time in humanity's memory; those that find a way to speak to our hearts across the ages call upon universal themes that resonate within all of us, while adapting to the world around us. There will always be ambition, there will always be greed, and there will always be those who seek that which is beyond our reach: to astound, to dazzle, to know. The legend of Faust is just such a tale.

At historians' best estimation, the story of Faust dates back to the 1500s in Germany. If the legend has any roots in reality, they seem to concern the exploits of one Johann Georg Faust, born sometime around 1460-1480. From what we can piece together from written records, Faust was reported to be a doctor who practiced both as a physician and a philosopher, who dabbled in astrology, performed "magic", and read horoscopes. Faust was accused of numerous cases of fraud and was ultimately denounced by the Catholic Church as a blasphemer in league with the Devil. Due to a number of stories of a similar nature around the same time and region, this Faust also came to be equated with two other individuals: one of very similar name: Johann Fust, and a man known as Georgius Sabellicus. Sabellicus is believed to possibly be one of Johann Georg Faust's pseudonyms, as his reported deeds were of a very similar nature to Faust's, on top of earning a reputation for sleeping with his students. The other "Faust" (one Johann Fust by name), dates back slightly further in Strasbourg, where he lived as a financier for one Johannes Gutenberg, famous for introducing the printing press to Europe. Fust found himself in hot water when several printed bibles sold to the court of King Louis XI of France were printed in red ink, which led some to claim had actually been written in blood. In addition, no one could believe the letters could be copied so precisely in each book and so quickly, which resulted in Fust being accused of black magic. Thankfully for him, France was soon more widely introduced to the wonders of the printing press and he was released. Whether or not these men had any connection to Faust is unclear, but their names live on alongside the legend nonetheless. The ineffable figure of Faust is reported to have died around 1540-1541 in an explosion due to an alchemy experiment gone very wrong. Accounts say his body was horribly mutilated in the disaster, attributed to the devil making good on his promise to collect Faust's very soul.

Regardless of whether Faust was born of one man or three, stories of Faust's exploits and chaos journeyed far and wide. The story of Faust became immensely popular in Germany, making it arguably one of the most well-known urban legends in human history. As the legend grew and changed, Faust's deeds and abilities came to include sorcery, soothsaying, theology, and demonic studies as he traveled Europe, astounding everyone he met. Eventually, the legend of Faustus would find its first literary home as a collection of stories in the *Faustbuch* first published around 1587. It is believed that a translated copy of the *Faustbuch* served as the inspiration for a very popular English playwright: one Christopher Marlowe, who would go on to write the most well-known iteration of the story that survives to this day. Marlowe's *The Tragical History of the Life and Death of Doctor Faustus*, believed to be performed around 1588, consolidated Faust (here changed to Faustus) into a bored academic who has conquered all the knowledge he wishes to study in the human world, and so sells his soul to the devil for supernatural knowledge and powers beyond the scope of humanity. Aided by Mephistopheles, Faustus follows a similar path to the legend, traveling across the European continent, earning himself fame and infamy performing impossible feats for the courts of Europe. Doctor Faustus was incredibly popular and became one of the playwright's best-known works before his tragic death in 1593, and thereafter, the story became cemented in English literature just as securely as it had in Germany. The legend would find further success with the noted German writer Johann Wolfgang von Goethe in 1808, and is heralded as one of the greatest German contributions to literature. Written in two parts, Goethe's Faust is a similarly bored academic who, due to a bet about his virtue between God and the Devil, is tempted into a deal with the Devil for all his heart's desires in exchange for his immortal soul. But unlike Marlowe's tragic end in which Faust is dragged down to Hell, Goethe's Faust has to face the consequences of his actions as they hurt those he loves, and ultimately has his soul saved and taken to heaven.

While Faust has endured as a cautionary tale about an indulgent man given everything he could possibly desire, what has changed over time is our response to the gifts he is given. Where an audience in the late 1500s would see his life of plenty and relaxation as an unattainable dream, today's audiences might be more inclined to feel he does precious little given the scope of the powers he is granted. It begs the question: What would you do with access to all the knowledge in the world and the power to have whatever you want? Do you use it simply to attain all of the things you've lacked in your life, or do you try to save the world as humanity has failed to? Chris Bush's *Johanna Faustus* begins with a personal desire for knowledge and anger at wasted potential due to her societally-imposed limitations. But rather than simply indulging her every whim and damn the consequences, she decides to "save the world to spite the devil," putting her at odds with earlier adaptations while still infused with a similar spirit. Bush forces her audiences not only to judge Faustus' choices, but to question what their own would be when faced with such enormous potential and responsibility. For where there will always be ambition and greed, there will also always be those who seek to help by whatever means they can in the face of adversity. What would you do with the power to rule the world or save it? - *Abigail Dunscomb*

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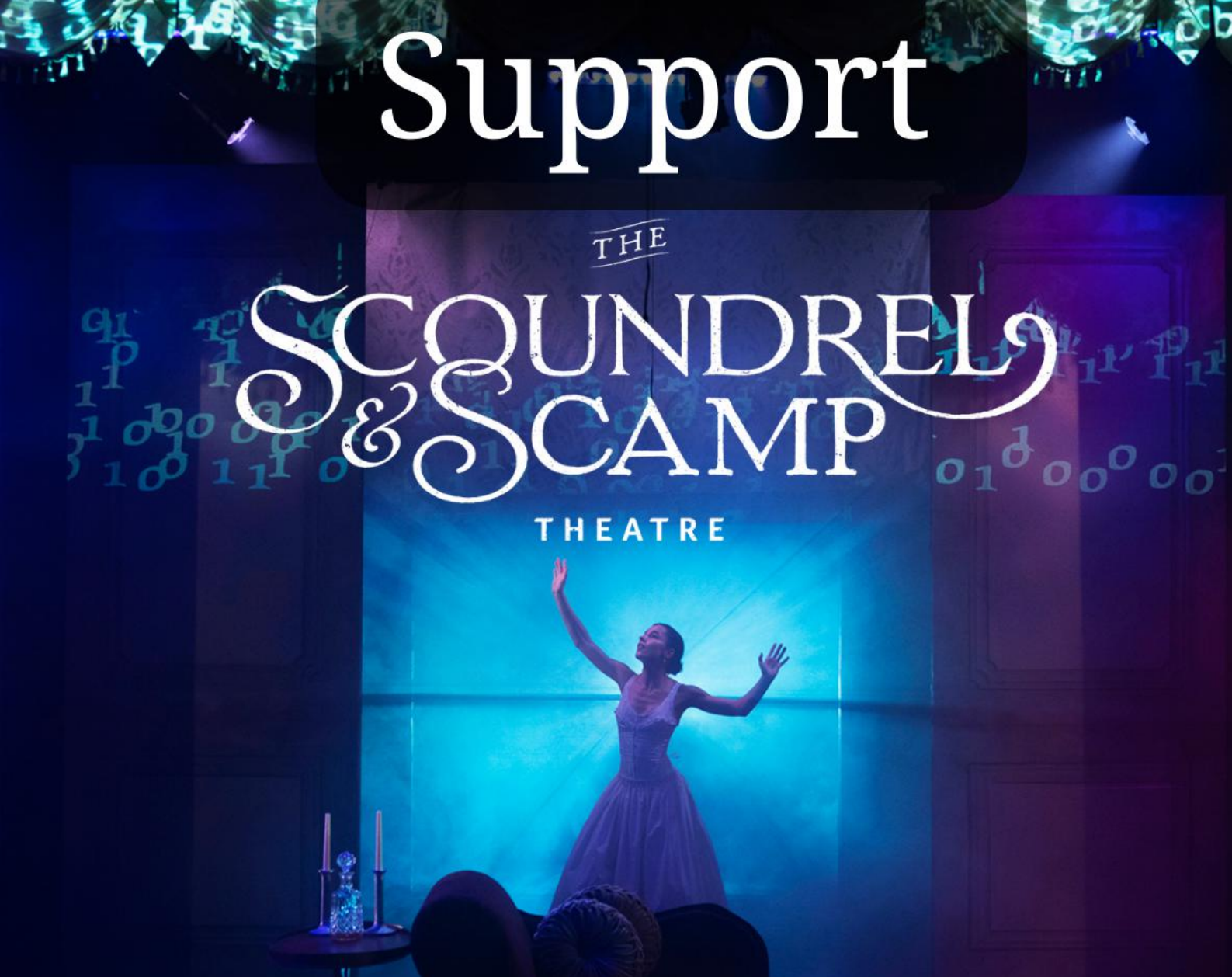
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