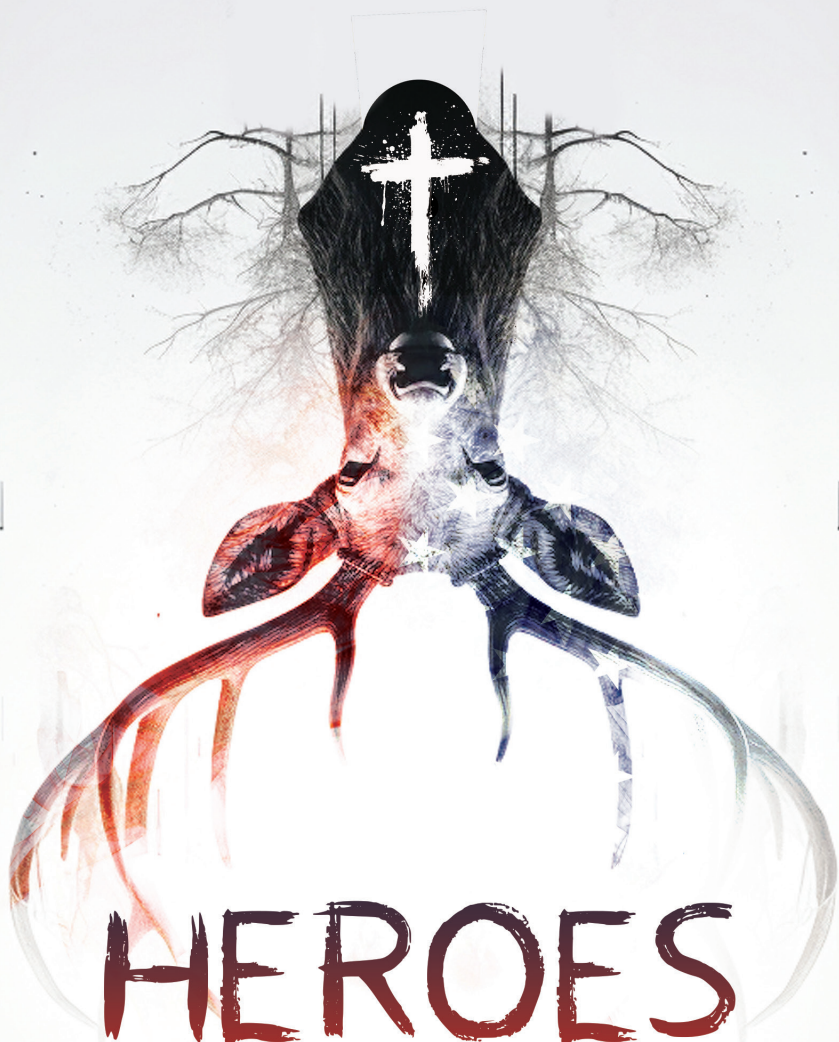


CRITIC'S PICK.
"ASTONISHING AND RIVETING."
The New York Times



HEROES

of the Fourth Turning
by Will Arbery



PRESENTS THE LOS ANGELES PREMIERE OF

Heroes of the Fourth Turning by Will Arbery

featuring

EVANGELINE EDWARDS*, SAMUEL GARNETT, ROXANNE
HART*, STEPHEN TYLER HOWELL, EMILY JAMES*

SCENIC DESIGN
STEPHANIE KERLEY SCHWARTZ**

LIGHTING DESIGN
DAN WEINGARTEN

SOUND DESIGN
CHRISTOPHER MOSCATIELLO**

COSTUME DESIGN
CHRISTINE COVER FERRO

DRAMATURGE
JOHN PERRIN FLYNN

GRAPHIC DESIGN
MICHELLE HANZELOVA-BIERBAUER

ASSISTANT DIRECTOR
BRETT AUNE

STAGE MANAGER
RAMÓN VALDEZ

REHEARSAL STAGE MANAGER
RACHEL ANN MANHEIMER

CASTING
VICTORIA HOFFMAN

SCENIC ARTIST
MARK MENDELSON

TECHNICAL CO-DIRECTORS
JOE MCCLEAN & DANE BOWMAN

PRODUCED BY
JUSTIN OKIN & JOHN PERRIN FLYNN

DIRECTED BY
GUILLERMO CIENFUEGOS

Playwrights Horizons, Inc., New York City, produced the World Premiere of "*Heroes of the Fourth Turning*" in 2019. *Heroes of the Fourth Turning* was developed by The Cape Cod Theatre Project, Hal Brooks, Artistic Director.

**PROGRAMS FOR THIS PLAY WERE GENEROUSLY UNDERWRITTEN BY
BARBARA KALLIR**

*Member of Actors' Equity Association, The Union of Professional Actors and Stage Managers in the United States

**Member of United Scenic Artists Local USA 829 IATSE

CAST AND CHARACTERS

In order of appearance

Justin.....	Stephen Tyler Howell
Emily.....	Emily James
Teresa.....	Evangeline Edwards
Kevin.....	Samuel Garnett
Gina.....	Roxanne Hart

TIME AND PLACE

A town of 7,000 in Western Wyoming
August 19, 2017.

Two days before the solar eclipse.

One week after Charlottesville riot.

The night of Gina's inauguration as president
of Transfiguration College of Wyoming.

This performance will run for 120 minutes with no intermission

PRODUCTION STAFF

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Publicity.....	Judith Borne
Managing Director.....	Ramón Valdez
Production Manager.....	Rachel Ann Manheimer
Social Media.....	Ruth Fowler
Company Manager.....	Scott Sheldon
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Associate Producer.....	Rebecca Larsen

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Playwright's Note:

I was raised by Catholic conservative academics. The conservatism modeled for me was poetic, passionate, and nuanced. My parents teach at a school in Wyoming quite similar to the one in the play. As a boy, I would stay up past my bedtime, on porches and patios, listening to professors and students — debating, drinking, smoking cigarettes. I barely knew what they were talking about, but I knew what it felt like to sit there and listen. It's been a long journey from there to here. I love my conservative parents. They're brilliant and compassionate and weird. They have back pains and nightmares and adorable giggles. But I uncoiled myself from their world. Now I'm circling back, learning everything I can about where I came from, and it feels like waking up into an old life. Who was I? Where did I go? How long was I gone? As a child, one of my favorite songs — it was always stuck in my head — went like this: "Pat Buchanan for Pres-i-dent." I learned the ditty when we held a Republican rally at our house in 1996. I was fond of singing the name of that prickly pundit whose white supremacist rhetoric paved the way for Trump.

In my mother's office was an old campaign poster for Barry Goldwater, with the slogan "In your heart, you know he's right." Goldwater ran against LBJ for president in 1964. His campaign was marked by his refusal to vote for the Civil Rights Act, claiming that it was excessive federal governance.

When I voted for Obama in 2008, the first time I was old enough to vote, I kept my choice hidden from my friends and family in Texas. On winter break, my best friend teased it out of me. He was incensed. He called me an "abortionist." What a strange thing. I cast a vote, and suddenly I was indistinguishable from his mental picture of evil. My vote had transformed me into them.

I started writing this play immediately after the presidential election in 2016. There was a lot of talk then about "echo chambers," and having come from a small subsection of conservative America, I felt that I had a responsibility to provide audiences with access to those conversations. The danger of giving you that access, though, has to do with empathy. According to Hannah Arendt, a skeptic of empathy, the trick is "to inhabit the position, not the person." One trains "one's imagination to go visiting," but we should not inhabit, which can shade into a sort of colonizing compassion. The contemporary over-emphasis on empathy has, according to Namwali Serpell, "imposed upon readers and viewers the idea that they can and ought to use art to inhabit others, especially the marginalized." The characters in *Heroes of the Fourth Turning* are not the marginalized, despite what they might say. Christian conservatism is a secret and shrewd force in our country. I'm not asking you to empathize with these characters. I'm representing their positions, with a goal of impartiality. You can do what you want with that access.

But then I wonder, of course, whether you might end up not empathizing with them, but loving them, which I do, and which makes me feel vulnerable and quiet. And I wonder, of course, whether the act of representation can ever truly

be impartial. Isn't the stage a platform for its characters, and isn't a platform a tacit endorsement? Or: is my play, somehow, a condemnation? Where do I end and the characters begin? After all, this isn't an uncut C-SPAN feed. I chose everything these characters say and don't say. I end it where I end it. I can call this a fly-on-the-wall experience, or an exercise in patience, or a symposium. But, to be honest, I think I'm after something a little more dangerous. I think I'm after a fugue.

“Fugue” has two meanings:

1. In music: a contrapuntal composition in which a subject is introduced and then repeated by interweaving voices until the climax.
2. In psychology: a period of dissociating, entering another identity, losing your own, waking up in a different environment, not knowing how you got there.

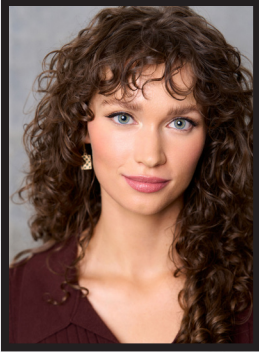
This play is guided by both of these definitions. Musically, you can hear each of these five voices — the alto, the soprano, the mezzo-soprano, the tenor, the bass — making subtle changes to the stated subject. This music is interrupted by a sixth voice, one distinctly non-musical, which asserts itself in terrifying and random contradiction.

The play's engagement with the second definition of “fugue” is more complicated. The desire to fuse with other people has been a major theme in my work — my characters often want to disappear into someone else, or merge with the entire world. I find this impulse tragic, because not only is it impossible, but the attempt is very dangerous. You can't fuse with other people. If you try, you — and everything that makes you you — might disappear.

But then what are we doing here? How close can, or should, a playwright get to a fugue state? What about an actor? What about an audience?

- Will Arbery, Playwright

WHO'S WHO: CAST



EVANGELINE EDWARDS she/her (*Teresa*)

Evangeline Edwards is a recent graduate of the A.C.T. MFA class of 2022 and USC alumna. She is excited to be making her LA theatre debut in *Heroes of the Fourth Turning*. Recent credits include: *A Christmas Carol* (A.C.T.), Henrietta Leavitt in *Silent Sky* (Santa Rosa Summer Rep), Imogen in *Cymbeline* (A.C.T.) directed by Pam MacKinnon, and Kitty in *In Love And Warcraft* (A.C.T.) directed by Peter J. Kuo. She can also be seen on the Gala Films Limited Series, *RZR*. She is profoundly grateful for the work of Will Arbery and the work of the entire *Heroes* team. She is currently represented by Buchwald Talent and Brave Artists Management. To “the rock I melted,” Wesley, and my incredible family, I love you and thank you.



SAMUEL GARNETT he/him (*Kevin*)

Samuel Garnett is an actor with a deep curiosity for human behavior. He has recently spent time experimenting on camera in a number of complex characters alongside incredible casts. Coming very soon you can see him as Dobby in the harrowing thriller *Viral*, directed by and starring Blair Underwood with a cast that includes Sarah Silverman and Alfre Woodard. Samuel also recently completed work on the ensemble film *25 Cents Per Minute* for Justin Baldoni's Wayfarer Studios. In *25 Cents* he plays Bryan, a sensitive and lovable aspiring photographer that just can't seem to get out of his own way. Samuel is an avid reader, writer, Lakers fan and was born and raised in Las Vegas, Nevada. In 2020 he graduated with a BFA from the California Institute of the Arts. He is represented by Buchwald and Endorse Management Group.

“Rogue Machine has had the strongest theater season of any other local company [in 2022], large or small.”

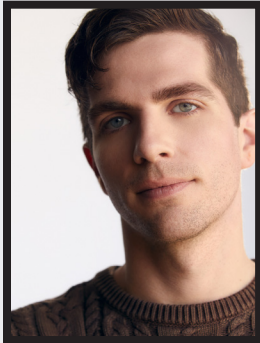
Los Angeles Times



ROXANNE HART she/her (*Gina*)

Bway: Leading roles in *Passion* (Tony Nom), *Loose Ends*, *Devils Disciple*, Off Bway: *Lips Together Teeth Apart* (Also at Taper), *Hedda Gabler*, *Digby* (Drama Desk) Other: *Salome* (opp. Al Pacino), *Four Places* (Rogue), *Song At Twilight* (Pasadena). *Passion* (Taper - Dramalogue award) Film: *The Verdict*, *Highlander*, *Oh God You Devil*, *Letters From Iwo Jima*, *Once Around*, *Good Girl*, many others and recently *Rachel Hendrix* (Santa Barbara FF). TV: *Chicago Hope* (Series Reg), *How To Get Away With Murder* (mult. eps), *Will Trent*, *True Detective*, *Hung* (mult eps) *Blacklist*, *The Rookie*,

Manhunt (mult eps), *Greys Anatomy*, *House*, *Medium*, *Oz*, *Criminal Minds*, *Last Innocent Man* (opposite Ed Harris) and many others. Roxanne is a founding member of Rogue Machine and co-created the Rant and Rave series with John Pollono, as well as produced the world premiere of *One Night In Miami*, sharing an NAACP award with John Perrin Flynn for the production.



STEPHEN TYLER HOWELL he/him (*Justin*)

Stephen Tyler Howell is an L.A. local, originally Texan. Other theatre credits include: *Reykjavik* (filmed live--Road Theatre Company); *Boxing Lessons* (LA Times Critics' Pick), *The Wrong Kind of People* (WP), & *Nude/Naked* (WP). He has his BFA in Theatre from UT Arlington and studied in the MFA Acting program at Cal State Fullerton (2011-2013).

www.stephentylershowell.com



EMILY JAMES she/her (*Emily*)

Emily James is an actor originally from Louisville, KY. Other credits include: *The Sisters Rosensweig* (South Coast Repertory), *Mr. Wolf* (South Coast Repertory/world premiere), *Stage Kiss* (Geffen Playhouse), *We Are Not These Hands* (Rogue Machine), *Husbands and Wives* (Ensemble Theatre Company), *Smoke* (Rogue Machine/ west coast premiere), *Antigone* (A Noise Within), *Colony Collapse* (Boston Court), Flora and Ulysses (South Coast Repertory). Emily graduated from California State University, Fullerton with a BFA in Acting. Most recently, Emily appeared in season

3 of HBO's *Barry*, she wrote and produced a short film called *Volition* (a gritty, female-forward action short featuring Emily kicking ass), and she guest-starred in STARZ's highly anticipated *Three Women* premiering later this year.

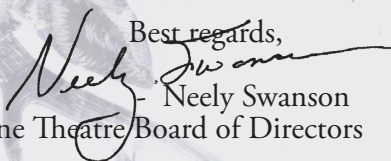
Welcome To Rogue Machine Theatre at the storied Matrix Theatre on Melrose.

The photos on the wall are from past productions at the Matrix and reveal the historical importance of this great theater. As often as I've walked those halls and looked at those photos, I always find something new. The history of LA theater is hidden in plain sight. I'll find actor Ian McShane in a picture and then go on a search for all the other photos of McShane production on the walls. Did you know that Broadway great Nathan Lane was in at the Matrix a long time ago? Well, he was and I challenge you to find his photo on the wall. It's a great game to play and will enhance your knowledge of theater in general.

Tonight we are proud to present the Los Angeles premiere of Will Arbery's Pulitzer Prize finalist, *Heroes of the Fourth Turning*. No less than a discussion of the soul, religion and the chasm created by politics, Arbery gives us much to think about.

Now, more than ever, we need your help to continue bringing new and important works to Rogue Machine where we are unafraid to ask questions that may not have clear answers. Go to our new, revamped website at roguemachine.org and donate. The arts are not a luxury. They are a necessity.

Best regards,



Neely Swanson
Chair, Rogue Machine Theatre Board of Directors

With political and cultural divisions in our country growing ever more profound, I believe we need to ask ourselves: do we only reserve our tolerance and love for those with whom we agree? Can we try to understand even those who do not hold our same views or believe as we do?

That's the challenge we're presenting here tonight.

As director, I have simply endeavored to place you into this backyard, on this unique night in rural Wyoming, to eavesdrop on your fellow Americans as they strive to make sense of themselves, their world and their place in it. I then tried to clear away any impediment and allow Will Arbery's brilliant play to speak for itself.

Thank you for joining us.



-Guillermo Cienfuegos



Theater is a civic institution. We could say that metaphorically theaters are first responders. We have a responsibility to examine what challenges us as a society, to provide a safe space where dialogue can take place. This is not a separate non artistic goal but rather, in our minds, integral to what art should be. What defines art as art is that it mirrors who we are and allows us to see ourselves as we are and as we should be.

Everyone knows theatre as an art form is facing extraordinary challenges. Expenses have skyrocketed. Attendance is down. Our culture continues to stress individualism. Autonomy, personal achievement, and independence are the hallmarks by which we measure our lives. Institutions that exist to foster community, to give meaning to our commonality, like theatre, like church, are closing.

Whatever is going on, it is clear we are all in this together.

Throughout the years I keep going back to Peter Pan. Tinkerbell is saved by a profession of faith, by belief. It costs approximately three times what we make to present theatre. That's why it's not-for-profit. That's why it is a civic institution with responsibilities. If you believe, express your belief by donating to this theatre or any other theatre that rings your bell. We won't survive if you don't.

We thank Will for giving the world this play and for allowing us to give it to Los Angeles.

We thank you for supporting theatre in Los Angeles.

- John Perrin Flynn
Artistic Director & Founder

WHO'S WHO: CREW

WILL ARBERY (*Playwright*)

Will Arbery's play *Heroes of the Fourth Turning* premiered at Playwrights Horizons in 2019 and was a Pulitzer Prize Finalist, OBIE winner, Lortel winner, New York Drama Critics Circle Award winner, and was named one of the best plays of the year by The New York Times, Vulture, Time Out, and more. Other plays include: *Corsicana* (Playwrights Horizons), *Evanston Salt Costs Climbing* (The New Group), *Plano* (Clubbed Thumb), and *Wheelchair* (3 Hole Press). He was the recipient of a Whiting Award in 2020. TV: *Succession* and *Irma Vep*. His work has been featured in The Paris Review. He's currently under commission from The Metropolitan Opera, Manhattan Theatre Club, and Audible. willarbery.com

GUILLERMO CIENFUEGOS he/him (*Artistic Director & Director*)

Guillermo Cienfuegos serves as Artistic Director at Rogue Machine, along with Founding Artistic Director John Perrin Flynn. He directed the Rogue Machine productions of *The Beautiful People*, *Disposable Necessities*, *Ready Steady Yeti Go* and *Dutch Masters*, as well as the RMT video productions of *Insulted: Belarus(sia)* and *Voices of the New Belarus*. Cienfuegos won both the Ovation and Los Angeles Drama Critics Circle Awards for Best Director for his production of Shakespeare's *Henry V* at Pacific Resident Theatre. He has directed numerous productions at PRT, including Ionesco's *Rhinoceros*, Pinter's *The Homecoming* and *Safe at Home: An Evening with Orson Bean*. Other theatre directing credits include *Julia*, both at PRT and at New York's 59E59 theatre, Off-Broadway, *Christmas Contigo* at Oregon Cabaret Theatre, the Los Angeles Premiere of Stephen Adly Guirgis' Pulitzer Prize winner *Between Riverside and Crazy* at the Fountain Theatre and most recently Shakespeare's *Much Ado About Nothing* at A Noise Within. Guillermo Cienfuegos is the directing pseudonym of actor Alex Fernandez, who has appeared at numerous regional theatres, including the American Conservatory Theatre, Alaska Rep and the Old Globe, as well as in dozens of local productions most notably *Henry V*, *The Cherry Orchard* and *Rhinoceros* at PRT, *Exiles* at the Hayworth and *Lukás Room* at Rogue Machine. Fernandez has over 170 film and television credits, most recently recurring on the series *American Gigolo*, *Mayans MC* and *Good Trouble*. Cienfuegos was featured in the 'People to Watch' issue of American Theatre magazine and is a graduate of the American Conservatory Theatre.

JOHN PERRIN FLYNN he/him (*Artistic Director, Dramaturge & Producer*)

John is Rogue Machine's founding Artistic Director. For RMT, he has directed World Premieres of John Pollono's *Lost Girls* and Henry Murray's *Treefall*; Enda Walsh's *The New Electric Ballroom* and *Penelope*; Samuel D. Hunter's *Pocahontas*, *A Permanent Image* and *A Bright New Boise*; *The Sunset Limited*; *Oppenheimer*; and our inaugural production, *Compleat Female Stage Beauty*. John was the Executive Producer and Director of Lifetime's long-running series *Strong Medicine* and has produced two other series and 14 television movies or miniseries including the Emmy-nominated *Burden of Proof*. In 2012, he received the Career Achievement Award for Theatre from the LA Weekly. John is a proud member of the Chickasaw Nation.

JUSTIN OKIN (*Producer*)

Justin is a producer, actor and audience development coordinator. With Rogue Machine, he has served as a producer on *On The Other Hand We're*

Happy, associate producer on *Cock* and performed in *Pocatello*, *Stop Kiss*, and *MilkMilkLemonade*. With Theatre of NOTE, he has served on the BOD and performed in *Entropy*, *Eat the Runt*, and *Hot Cat*. With The Road Theatre Company, he has co-produced 4 seasons of the Summer Playwrights Festival and performed in *At the Table*. Other acting credits include *The Elephant Room* (Center Theatre Group) *Khmer Amerika* (Lincoln Center's Directors Lab) and Suzan-Lori Parks' *365Plays/365Days* (The Public). He is a UC certified Master Gardener.

STEPHANIE KERLEY SCHWARTZ (*Scenic Design*)

Stephanie Kerley Schwartz is resident designer for Rogue Machine Theatre, where her designs include the world premieres of *Come Get Maggie*, and *One Night in Miami* by Kemp Powers, among many, many others. For Center Theatre Group/The Mark Taper Forum she designed costumes for *The Lieutenant of Inishmore*, and Randy Newman's *Harps and Angels*, and the set for *Good Grief* at The Kirk Douglas. At Ford's Theatre in Washington D.C. she designed scenery for *Twelve Angry Men* directed by Sheldon Epps. For A Noise Within: *Seven Guitars*, *Gem of the The Ocean*, and *A Raisin in the Sun* all directed by Gregg Daniel. Other theatres include Pasadena Playhouse, Laguna Playhouse, Artist's Repertory Theatre in Portland Oregon, The Geffen Playhouse, South Coast Repertory, East West Players, Boston Court Pasadena, The Fountain, The Skylight, the Matrix Theatre and many others. Recipient of multiple awards and nominations, including the 2017 LADCC/Kinetic Award for Distinguished Achievement in Theatrical Design.

www.kerleydesign.com

DAN WEINGARTEN (*Light Design*)

Credits include: Rogue Machine's *Gruesome Playground Injuries*, *Monkey Adored*, *The Word Begins*, *I Wish I Had a Sylvia Plath*, *The Sunset Limited* and *Compleat Female Stage Beauty*. *Smile*, *UBP* and *Found* for IAMA. 24th St. Theater's *Rapunzel Alone*, *ICE*, *Hansel and Gretel Bluegrass*, *Miraculous Journey of Edward Tulane*, *Man Covets Bird*, *Walking the Tightrope*, *East West Player's Chess*, *A Little Night Music*, *Krunk Fu Battle Battle*, *Pippin* and *Wrinkles*. *Bootleg's Stranger*, The Santa Barbara Theater's *Doubt*, The Ebony Repertory Companies' *Five Guys Named Moe*, *Paul Robeson*, *Two Trains Running* and the Echo Theater Companies *Wirehead*. Actors Gang's *Heart of Darkness*. Recipient of the LA Drama Critic's Circle Angstrom Award, the LA Weekly Award, the Garland Award and the Dramalogue Award. Faculty at California State University at Northridge, received his MFA from California Institute of the Arts.

CHRISTOPHER MOSCATELLO he/him (*Sound Design*)

Christopher is a sound designer, composer and music director with LADCC and Stage Raw awards and multiple Ovation nominations. He is currently the resident sound designer for Rogue Machine. Theater highlights: The Kennedy Center, Folger Shakespeare Theatre, A Noise Within, Antaeus, Odyssey Theatre, Rogue Machine, Fountain Theatre, Skylight Theatre, assistant conductor for the national tour of *Phantom of the Opera*. TV highlights: *The Walking Dead*, *Psych*, *Eureka*, *Human Target*, *The Cape*, *Caprica*, *Trauma*. He has scored series, specials and promos for NBC, HBO, BBC, Discovery, National Geographic and others, and he wrote a ballet commissioned by the Kirov Ballet Academy that had its world premiere in Washington, D.C.

CHRISTINE COVER FERRO (*Costume Design*)

Christine is so excited to be back at Rogue Machine. Previous shows here are *Dutch Masters*, *Ready, Steady, Yeti, Go!*, and *Disposable Necessities*. She has also worked with Guillermo at Pacific Resident Theatre on *Rhinoceros*, *My Girlfriend Is An Alien* and *The Homecoming*, *Between Riverside and Crazy* at the Fountain Theatre, and *Much Ado About Nothing* at A Noise Within. Other local credits include Unbound Production's *Wicked Lit* series, for which she won an Ovation in 2017. Recent television credits include assistant costume design on *Cosmos: Possible Worlds* for NatGeo, *Encore!* for Disney+ and *Promised Land* for ABC.

MICHELLE HANZELOVA-BIERBAUER she/her (*Graphic Design*)

Michelle is a graphics and video projection designer. Most recently she designed projections for Tim Venable's *The Beautiful People* and Mike Bartlett's *Earthquakes in London* at Rogue Machine (Ovation Nomination). She's designed poster graphics for Rogue Machine, PRT, Theatre of Note, Lobby Theatre, Sacred Fools, International City Theatre and others. In the music video industry her favorite projects include Lizzo's *About Damn Time*, *2BeLoved* and *Special*, SZA's *Kill Bill*, and working for artists such as Usher, Charlie Puth, U2, Marshmello, Snoop Dog, Tiesto, Michael Buble, Doja Cat, Imagine Dragons, John Legend and others. She likes dark dusty theatres, her wife Amanda (yes, *that* Amanda!), cats and laughing at existential crises. www.MichelleHanzelova.com

BRETT AUNE (*Assistant Director*)

BFA from Meadows School of the Arts at SMU. Previously worked with Rogue Machine on *Three Views of the Same Object*. Nationally, as a director: *A View From the Bridge*, *Reckless*, *Glengarry Glen Ross*, *Arthur Miller's The Archbishop's Ceiling*, *O.T.*, *True West*, and others. As an actor: Regional premieres of *Constellations*, *Venus in Fur*, *Proof*, *Inventing van Gogh*, *The Swan* and *How I Learned to Drive*, as well as *Waiting for Godot*, *Death of a Salesman*, *Last Train to Nibroc*, *Ghosts*, *Cabaret*, *Hurlyburly*, *Deep Throat Sex Scandal*, *Henry V*, *Metamorphoses*, *Alarms and Excursions*, *Some Girl(s)*, and others. Numerous dazzling awards along the way. Founder and Artistic Director of HorseChart Theatre Company in Denver, which ran eight celebrated seasons and will soon begin producing in Los Angeles, with two shows slated for 2024. Proud AEA, SAG-AFTRA member. Solidarity. To SK.

VICTORIA HOFFMAN she/her (*Casting Director*)

Resident CD at Rogue Machine Theatre. Recent Credits include *Come Get Maggie & On The Other Hand We're Happy* (LADCC Winner Best production) for RMT; *For the Love of a Glove* at The Carl Sagan & Ann Druyan Theater; *Kiss of the Spider Woman* at A Noise Within; *How We Got On* for Sacred Fools; *Curious Incident & Herland* for Greenway Court; *Judas Kiss & A Streetcar Named Desire* for Boston Court. Film projects include the AFI Thesis films *Zenaida* (LAAPFF Official Selection) and *The Fishmonger*; *Dog Lover* at the DTLA Film Festival (among many), and USC Thesis Film *Falling* (an official selection at the Slamdance Film Festival among many). Currently Manager of Casting at the AFI Conservatory. Acting credits include *Julius Weezer* for the Troubies, *Sonneteer* at the LA LGBT Center, and TV pop ups in *Abbot Elementary* and *The Shrink Next Door*. www.victoriahoffman.com @VicHoffman-LA

JOE MCCLEAN he/him (*Technical Director*)

After studying Shakespeare in college, nepotism from a construction worker Uncle in NJ delivered the education that would actually keep Joe fed. Over the

years, his time swinging a hammer dwindled as he studied at the Royal National Theatre, acted in touring children's theater, wrote and directed two indie features and a dozen shorts, joined the WGA, and started a family... And on occasion, he still opens his toolbox. Keep an eye out in 2023 for *Viral*, written and produced by Joe, starring and directed by Blair Underwood, and also starring Sarah Silverman and Alfre Woodard.

DANE BOWMAN he/him (*Technical Director, Fight Choreography*)

Dane's love of theater began at the age of 6, watching a production of Shakespeare's *Much Ado*. Soon after, while playing Tiny Tim in *A Christmas Carol*, he was introduced to the joy of being a part of the theater community. In the years since, he's followed his passion across the country, performing in 48 states as well as landing roles in Film & TV and earning his BFA in Performance & Directing from Southern Oregon University. Along the way, he's done a little bit of pretty much everything: carpenter, dry cleaner, bartender...he was even a Lumber Jack for a while! On his happiest days, you'll find Dane at work and play in a theater.

RAMÓN VALDEZ he/him (*Stage Manager*)

Ramón is a graduate of USC where he received a BA in Theatre and an MS in Project Management. At Rogue Machine, Ramón has stage managed nearly 30 productions including *Three Views of the Same Object*, *The New Electric Ballroom*, *A Bright New Boise*, *Lost Girls*, *Monkey Adored*, *Gruesome Playground Injuries*, *Penelope*, *A Permanent Image*, *Dutch Masters*, *Les Blancs* and *The Beautiful People*. Ramón is also on the board of the Los Angeles Contemporary Dance Company.

RACHEL ANN MANHEIMER she/they (*Production Manager*)

Having managed everything from original musicals to avant garde happenings, some of Rachel's favorite credits include Tim Crouch's *An Oak Tree*, The American Opera Project's *HAGOROMO*, and *A Midsummer Night's Dream* with the talented seniors at The Professional Performing Arts High School. You may have seen Rachel running around during the Hollywood Fringe Festival at The Broadwater, where they also ran the acclaimed original production of *The Art Couple*, by Emmy winner Brendan Hunt. As a Los Angeles native, Rachel is doubly proud to be 8 shows in with Rogue Machine in the historic Matrix Theatre. Ask them about the ephemeral power of the sense of wonder!

REBECCA LARSEN she/her (*Assistant Producer*)

Rebecca is a dynamic multi-hyphenate who is always in search of projects and performances that hold a mirror to the human condition, or as she puts it- "touch the art spot." Rebecca directed *Three Guys*, *One Groupon* at the 2022 Hollywood Fringe Festival, and premiered her film *Hey, Esther?* at the Dances With Films Festival. She's a powerful collaborator who finds deep satisfaction in delivering material that makes its viewer feel less alone, delighted, and nourished. Rebecca is an unapologetic nerd and an avid lover of puzzles, mathematics, non-fiction, mastering new skill sets, behind-the-camera work, and hypens.

RUTH FOWLER she/her (*Social Media*)

Ruth Fowler is a Welsh writer and director living between London and Los Angeles. She's written for publications as diverse as The Guardian and Elle magazine, and her BBC show *Rules of the Game*, can be found on Hulu. Her play *bled for the household truth*, produced by Rogue Machine, remains her proudest artistic achievement. Ruth teaches screenwriting at UCLA. If you'd like to hire Ruth as a writer, teacher, director or social media guru, find her at ruthiorio.com

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To sponsor a production, email us at donations@roguemachinetheatre.org

3. BUY (OR GIFT) A TICKET TO OUR SWEET 16 BRUNCH PARTY FUNDRAISER



Our *Sweet 16 Brunch Party* will raise funds for our 16th season and give us the chance to spend time together outside the theatre. Food, games, entertainment, and an auction promise a sweet time indeed. Buy a ticket for yourself or as a gift for a friend, or a stranger.

**Sunday, September 10, 11am-2pm
at Stomping Ground LA.**

4. SUBSCRIBE TO OUR NEWSLETTER

We never sell or provide your information to any third party and we keep it to one newsletter a week during our season.



Rogue Machine Donors

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The Pasadena Playhouse
A Noise Within
Bischoff's Animals

Mission Statement

Rogue Machine produces world premieres of new plays, primarily by Los Angeles-based playwrights, and plays new to Los Angeles, including American, West Coast, and Regional premieres of significant contemporary theatrical works. Rogue Machine seeks to be a theatre of ideas and imagination, a theatre which mirrors and examines contemporary culture, a theatre which nurtures contemporary playwrights, and a theatre whose work continually engages the community and creates a dialogue which resonates after the curtain closes. Rogue Machine considers building an audience for the future to be an important part of its mission and seeks to attract and serve a more diverse Los Angeles audience to discover these essential stories of our times.

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