

ROGUE
MACHINE



MIDDLE OF THE WORLD

BY JUAN JOSÉ ALFONSO



PRESENTS THE WEST COAST PREMIERE OF

Middle of the World

by **Juan José Alfonso**

featuring

CHERYL UMAÑA*, **CHRISTIAN TELESMAR***, **LEANDRO
CANO***, **DAN LIN**, **JENNIFER POLLONO**

SCENIC DESIGN
NICHOLAS HEWITT

LIGHTING DESIGN
ANDREW HUNGERFORD**

SOUND DESIGN
PETER JOHN STILL

GRAPHIC & PROJECTION DESIGN
MICHELLE HANZELOVA-BIERBAUER

COSTUME DESIGN
CHRISTINE COVER FERRO

PROP DESIGN/PAINTER
LILY KENNEDY

SOUND CONSULTANT
CHRISTOPHER MOSCATIELLO**

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RACHEL ANN MANHEIMER

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JEFF LORCH & BROOKE BURTON

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TEAK PIEGDON

PRODUCED BY
RAMÓN VALDEZ & JOHN PERRIN FLYNN

DIRECTED BY
GUILLERMO CIENFUEGOS

*Middle of the World was developed and had its World Premiere under the direction
of Guillermo Cienfuegos at Boise Contemporary Theatre in October of 2023, Artistic
Director Benjamin Burdick*

*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

Victoria Rojas.....	Cheryl Umaña
Glenn Joyner.....	Christian Telesmar
Bob Gonzalez.....	Leandro Cano
Warren Lim.....	Dan Lin
Barbara Blanchard.....	Jennifer Pollono

TIME AND PLACE

New York City, USA, 2018

Quito, Ecuador, 2015

This performance will run for 95 minutes with no intermission

PRODUCTION STAFF

Founding Artistic Director.....	John Perrin Flynn
Artistic Director.....	Guillermo Cienfuegos
Co-Artistic Director.....	Elina de Santos
Executive Director.....	Justin Okin
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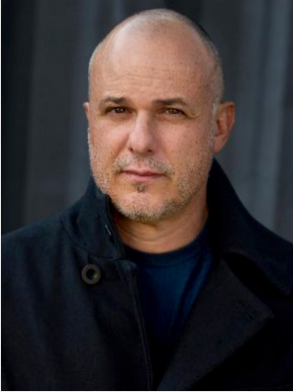
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Playwright's Note



Before immigrating to the United States, I lived in Quito, Ecuador for five years in my early teens. Ecuador is a quiet country straddling two hemispheres, as the name implies. This is a nation that often gets overlooked, as its bigger, noisier neighbors get all the attention. It's a country I've always admired as a place that holds its own, despite enormous challenges.

When I was first approached about working with Guillermo Cienfuegos, my first reaction was to his name. In Spanish, it translates to one-hundred fires.

I thought if that's going to be his artistic name, this guy better be amazing. Turns out I underestimated him. One hundred is too small of a number to describe the brilliance, the nuance and the vigor that he brings to a project. Guillermo, his team, and our wonderful cast brought this script to life and made it so much better than I had ever hoped for.

This play came about when I married two ideas. The first was the phenomenon that happens when you step into a car service like Uber, where I've met drivers that were medical doctors, CEOs of real estate companies and highly accomplished jazz musicians. I wondered, how on earth did we end up together in this tiny little room on four wheels, traveling across this city? The second idea was that in the early 2000s, South America elected three female presidents. Whatever you may think of their politics, no one can deny they had to be extremely tough and ambitious to rise above the entrenched patriarchies.

The result is a story that spans two timelines, two countries and two very different people. Which is appropriate for a play about characters who feel they are neither here nor there. They can have one foot in each place, but always feel untethered to anyone or anything. After a workshop at the Geffen Playhouse and a world premiere at (the truly excellent) Boise Contemporary Theater, I am thrilled that the play is coming back to Los Angeles. I feel lucky that a company as bold and groundbreaking as Rogue Machine is taking it on. Guillermo, John and the team have ensured that every detail is executed with excellence and artistry.

I hope you enjoy it and ask you to please give a thought to Ecuador, a country I still love, going through a very difficult period over the last few years.

- Juan José Alfonso
Playwright

Director's Note

Whenever I direct a play, I hope to discover a secret backdoor into it. Something that will make it personal.

For me, this play is about my mother.

It makes me think of 1961, when my father was a prisoner of war after the failed Bay of Pigs invasion in Cuba. My mother was home caring for her dying father and under intense scrutiny and bullying from the revolution as the wife of a traitor. When her father passed, there was a funeral procession, but no one wanted to be a part of it for fear of being associated with her. So she walked with her father's casket - alone.

When my father was to be released, she was forced to leave Cuba and everything she'd ever known, and with nothing but her 5 year old daughter in hand, come to this country.

The fear she must have felt. Yet she found the courage and strength to face it. To make the hard choices and keep moving forward. As she's continued to do to this day.

I think that's what this play is about. Love, sacrifice and the courage it takes to make those hard choices. I dedicate this play to my mother Silvia Fernandez and to Cristina Alfonso, the mother of playwright Juan José Alfonso, who passed away just as we began this journey. Con amor y abrazos.

I also want to specifically thank Benjamin Burdick, Artistic Director of Boise Contemporary Theatre for asking me to direct the world premiere of this play at his wonderful theatre. This production was born there and straddles many cities; New York City, Quito, Ecuador, Boise and Los Angeles. It very much belongs to both theatres. I'm grateful for his invitation because it led to me having the honor of presenting a play at Rogue Machine by a Latino playwright.

One which features at its center - a strong Latina woman.

Thank you for joining us,
Guillermo Cienfuegos
Artistic Director

WELCOME TO OUR 16TH SEASON

Sweet 16! I am amazed that we're still here and still producing outstanding theater. We would not be without the many talented artists who have joined us in our adventures - or without you, our audience. We also thank our institutional support including the County and City of Los Angeles, the State of California, our many foundation supporters including both the Shubert Foundation and the Ralph M. Parsons Foundation, as well as local foundations such as The Nancy L. Barton Foundation, The Caplin Foundation, The David Lee Foundation and all of our donors. Each year individual donors give more than \$100,000 to make sure our doors stay open. Some of these donations are large, some are small, but all are deeply appreciated and needed. Please continue to support us however you can.

If you would like to become involved in a more substantial way, we now have an Executive Producer Giving Program where more substantial donations can get you added to our team and credited as an Executive Producer on an upcoming production. Reach out to us to learn more about this program including some pretty cool perks.

We have a great season coming up for you. Looking forward to seeing you at the theatre!

- John Perrin Flynn
Founding Artistic Director

WELCOME TO ROGUE MACHINE AT THE STORIED MATRIX THEATRE ON MELROSE

If this is your first time with us, you're in for a treat. If you are a returning theater enthusiast, we're happy you're back and know you won't be disappointed. Take a few moments and look at the photos on the wall. It's nothing less than the history of theater in Los Angeles featuring luminaries of stage, screen and television. As often as I've walked those halls and looked at those photos, I always find something new.

Tonight we are proud to present the Los Angeles premiere of *Middle of the World* by Juan José Alfonso. A morality play for our times, these characters will have you searching deep into your values. What do you believe and what are you willing to do about it? More importantly, in the Machiavellian context, does the greater good justify immoral acts? And what, you might ask, is the greater good?

We still 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. The arts are not a luxury. They are a necessity and ticket prices cover only a portion of what it costs to bring you exciting theater. Please, log on to our website at roguemachine.org and donate. A lot, a little, it all helps.

Best regards,
- Neely Swanson
Chair, Rogue Machine Theatre Board of Directors

WHO'S WHO: CAST



CHERYL UMAÑA (*Victoria Rojas*)

Cheryl Umaña is a graduate of the UCLA School of Theatre Film and Television and of the LACC Theatre Academy. She is an L.A. native with strong roots in Guatemala. She has had the pleasure of working with various theatre companies throughout L.A., some of which include, The Latino Theatre Company (*Mother of Henry, La Virgen*) Company of Angels (*This Land*), Artists at Play (*In Love and Warcraft*), Breath of Fire (*Digging up the Dirt*), and CalArts CNP (*Octavio Solis', Scene with Cranes*). She has also performed at the Repertory Theatre of St. Louis in Luis Alfaro's *Mojada*. Most recently, she appeared in the title role in CTG's *Alma*, at the Kirk Douglas Theatre and just returned from beautiful Boise, Idaho for the world premiere of *Middle of the World* at Boise Contemporary Theatre. Her work in film has garnered best performance awards from the Latino Short Film Festival for Highland Park and from the Leicester International Film Festival for *Little Con Lili*. Her most recent short film, *The Ballad of Tita and the Machines* premiered at Tribeca Film Festival this past summer. She has also appeared in several commercials and is a dedicated voiceover artist. Cheryl is very excited to be working at Rogue Machine Theatre for the first time, reprising her role in *Middle of the World* and working alongside such wonderful and talented friends. Here's to nurturing the beautiful art of theatre together!!



CHRISTIAN TELESMAR (*Glenn Joyner*)

Christian Telesmar is thrilled to be returning to the Rogue Machine stage. He is best known for his work in *Cooper's Bar* on IFC, *the Young and the Restless* on CBS and *Animal Kingdom* on TNT. As well as his previous productions of *Kentucky* by Leah Nanako Winkler at East West Players (Los Angeles), *Friends with Guns* by Stephanie Walkter at the Road Theatre Company, August Wilson's *Radio Golf* at A Noise Within (Los Angeles), *Othello* at Montana Shakespeare Company (Helena) and *On the Other Hand, We're Happy* by Daf James at Rogue Machine Theatre (named Best Production of 2022 by both the L.A. Times and the L.A. Drama Critics Circle). He obtained his MFA from the University of Washington, Seattle, and is an L.A. Local Board member of SAG-AFTRA.



LEANDRO CANO (*Bob Gonzalez*)

Leandro is thrilled to make his Rogue Machine debut and continue on the *Middle of the World* journey with these wonderful artists. He has performed in *Motherf**ker With the Hat*, *American Falls*, *Jesus Hopped the 'A' Train*, and *One Flew Over the Cuckoo's Nest* (barebones productions - Pittsburgh); *Nowhere on the Border* and *The Rescued* (The Road Theatre Company); *Stories, Romeo & Juliet*, and *Fables* (Denver Center Theatre Co.); *American Falls and Ascension* (Echo Theatre Co.);

Juan, American Buffalo, Genesis, Amigo's Blue Guitar, and Caucasian Chalk Circle (Perseverance Theatre - Douglas, AK); *Oedipus el Rey* and *Colony Collapse* (Boston Court Pasadena); *The River Bride* (Arizona Theatre Co.); *Anna in the Tropics* (A Noise Within); *El Henry* (La Jolla Playhouse); and *Of Mice & Men* (Pittsburgh Playhouse). Notable television roles include: *Bull, CSI: Miami, Castle, Hugs, Without a Trace, General Hospital, Days of Our Lives, and Life*. Leandro is also a very busy voice actor dubbing dozens of foreign films and series by Netflix, HBO, Amazon, & Disney. He has also voiced characters in several video games, most recently appearing in *Marvel Spiderman 2* as Sandman/ Flint Marko.



DAN LIN (*Warren Lim*)

makes his Rogue Machine debut. Theatre credits include: *Middle Of The World* (Boise Cont. Theatre); *Support* (OTV Rep); *Christmas, Contigo* (Oregon Cabaret); *Peter And The Starcatcher* (OSF); *Wolf Play* (Gift Theatre); *Romeo And Juliet* w/ *The Family Crest*, (Jacaranda Collective); *Support Group For Men, King Of The Yees, The World Of Extreme Happiness* (Goodman Theatre); *Chimerica* (Timeline Theatre); *Miss Saigon* (Paramount Theatre); *American Hwangap* (Interlochen Shakespeare Festival); *The White Snake* (The Old Globe 2015, Goodman Theatre 2014) Dan is an Executive Producer on the

independent feature film *Flora*, where his portrayal of Matsudaira Basho won him a Best Supporting Actor award from Miami International Sci-Fi Film Festival. *Flora* has also received multiple awards across different festivals in America and Europe, and is available on Amazon and Apple TV. Other credits include several guest star appearances on *Utopia, The Brave, Chicago Med, and Chicago Pd*, as well as VO work for Dwayne "The Rock" Johnson's picture *Skyscraper*.



JENNIFER POLLONO (*Barbara Blanchard*)

A founding member of Rogue Machine, some of Jen's credits include *Pocatello, Lost Girls, Dirty Filthy Love Story, Where the Great Ones Run, Compleat Female Stage Beauty, Shorts & Sweets*, and Steven Sater's *New York Animals*. Other Los Angeles stage credits include *Rules of Seconds @ LATC*, directed by Jo Bonney and the third play of the *Fried Meat* franchise @ PRT, directed by Guillermo Cienfuegos. She is Producing Director of the *Off The Clock* series at RMT, where she produced the multi-award-winning world premiere of *Small Engine Repair*, which originated at Rogue Machine and opened Off-Broadway to rave reviews in

2013. Other producing credits include: *Bingo with the Indians* (GLAAD nomination) *MilkMilkLemonade, Lone-Anon, Paternus* and *Uploaded*. She also directed the west coast premiere of Mike Bartlett's *Bull* (Best of Fringe 2016).

“Rogue Machine can't seem to stop making fierce, groundbreaking, sublimely original theatre hits one after the other.”

- Broadway World

WHO'S WHO: CREATIVE

JUAN JOSÉ ALFONSO (*Playwright*)

Whether it's marketing to International sports fans or Boise theater audiences, Juan José Alfonso says, "You have to know your audience inside and out. You have to do your homework. You have to do your research. You have to be out there with them." Juan began his career in advertising agencies in New York and San Francisco. After being a media executive for decades, Alfonso told his own U.S. immigration story with his first play, *An Educated Guess*. When not writing or workshopping plays, he could be working as an executive on a Marvel Studios series like *Agent Carter*, VP'ing something at ESPN International, working on documentaries like *The Clemente Effect* and *L'Arbitre*, winner of the United Nations prize at the New York Festivals in 2010, or as an SVP of Original Programming at Starz on the political thriller TV mini-series *Gaslit*, starring Julia Roberts and Sean Penn. Worldbuilding. It's his day job. He is an active Children's Bureau and Urban Compass member and an unpaid weekend chauffeur for his very active children.

GUILLERMO CIENFUEGOS (*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 *Heroes of the Fourth Turning*, *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, the World Premiere of *Middle of the World* at Boise Contemporary Theatre, *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 *Luka's 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 (*Artistic Director, 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 *Pocatello*, *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.

RAMÓN VALDEZ (*Producer*)

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*, *The Beautiful People* and *Heroes of the Fourth Turning*. Ramón is also on the board of the Los Angeles Contemporary Dance Company.

NICHOLAS HEWITT (*Scenic Design*)

Nicholas Hewitt has been a scenic designer for about 10 years, A graduate of The University of Oregon, Nicholas immediately started doing scenic work in the Southern Oregon valley, working on various shows such as *The Man Who Shot Liberty Valance*, *Rosencrantz and Guildenstern Are Dead*, *Dancing at Lughnasa*, and *Pippin*, as well as having worked as the Paint Charge for The Oregon Cabaret Theatre. Since moving to Idaho in 2021, Nicholas has worked with many different companies, designing for the Opera such shows as *The Barber of Seville* and *The Marriage of Figaro* as well as BCT on the world premiere of this show *Middle of the World* as well as Boise State University, Idaho Shakespeare Festival and The Alley Repertory Theatre, working such shows as *The River Bride* and *The Royale*. He is so honored to have his scenic design being presented to this new audience.

ANDREW J. HUNGERFORD (*Lighting Design*)

Andrew is delighted to make his design debut at Rogue Machine. His over 250 design credits include: Boise Contemporary Theatre; New York Theatre Workshop; La Jolla Playhouse; Shakespeare Theatre of New Jersey; Boston Court Pasadena; Need Theatre; Boise Contemporary Theatre; Portland Stage Company; The Flea; Edinburgh Fringe; Stanford Summer Theatre; Cincinnati Playhouse; and The Children's Theatre of Cincinnati. Andrew is also in his 10th season as Producing Artistic Director and 17th season as Resident Scenic & Lighting Designer with Know Theatre of Cincinnati. He holds degrees in theatre and astrophysics from Michigan State University and his MFA in lighting design from the University of Cincinnati College-Conservatory of Music. He is a proud member of United Scenic Artists Local 829. More at www.andrewhungerford.com

PETER JOHN STILL (*Sound Design*)

Peter has designed forty-seven productions for Boise Contemporary Theater and at the Idaho Shakespeare Festival he designed most of the sound and composed music for most of the Shakespearean songs 1992-2007. A frequent collaborator with Bartlett Sher, he designed sound for *Oslo*, *Golden Boy* (Tony Award nomination), *Awake and Sing!* (Broadway), *Cymbeline* (Drama Desk nomination, Royal Shakespeare Company and Off Broadway), *Breaking the Code*, *The Best of Friends*, *It's Ralph*, *Bookends*, *Married Love* (West End). Peter is a graduate of Oxford University. Film/TV: *Oslo* (HBOmax) (Golden Reel nomination).

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!*, *Disposable Necessities* and *Heroes of the Fourth Turning*. 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 (*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, Olivia Rodrigo, Doja Cat, Imagine Dragons, John Legend and others. She likes dark, dusty theatres, her wife Amanda (yes, *that* Amanda!), their seven cats, two dogs and laughing at existential crises. www.MichelleHanzelova.com

LILY KENNEDY (*Prop Design*)

Lily Kennedy graduated with her BFA in Theatre and Art & Design from The College of Idaho in 2021. She has most recently worked for the Idaho Shakespeare Festival as the Lead Scenic Charge (*Little Shop of Horrors*, *Natasha, Pierre*, and *The Great Comet of 1812*, *Dracula: The Bloody Truth*), Props Artisan at Boise Contemporary Theater (*Sweat, Tiny Beautiful Things*, *The Christians*), and teaches paint classes in Boise. She believes that a jack of all trades has more fun, and is constantly swimming in hobbies: painting, writing, embroidery, reading, crafting, design, sewing, and bugging her husband with useless Taylor Swift facts.

JAIME NEBEKER (*Intimacy Director*)

Jaime is an actor, director, puppeteer, and movement/fight/intimacy director. After receiving her BA in Theatre Arts from Boise State University, Jaime spent the next ten years building a new company, HomeGrown Theatre, alongside Artistic Director Chad Shohet. HGT was monumental in her growth as an artist. It's the place where she learned to wear the many hats she does. At HGT failure wasn't feared and risk was celebrated. Aside from the dozens of times she performed with HomeGrown, she has been on stage with Alley Repertory Theater, Idaho Shakespeare Festival, Great Lakes Theater, and Boise Contemporary Theater. Directing Intimacy is the most recent addition to her bag of tricks. Intimacy credits include: *A Funny Thing Happened on the Way to the Gynecologic Oncology Unit at Memorial Sloan Kettering Cancer Center of New York City*, *Hot Asian Doctor Husband*, and *The Normal Heart* (Alley Rep). Jaime is committed to making theatre that creates an opportunity for humans to grow closer to themselves, to question their beliefs, shift their perspectives and increase their empathy, making this world a better place.

CHRISTOPHER MOSCATIELLO (*Sound Consultant*)

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.

JUSTIN OKIN (*Executive Director*)

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 four 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.

JOE MCCLEAN (*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 for *Viral*, written and produced by Joe, starring and directed by Blair Underwood, and also starring Sarah Silverman and Alfre Woodard.

DANE BOWMAN (*Technical Director*)

Dane's love of theater began at the age of six, 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.

RACHEL ANN MANHEIMER (*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 eight shows in with Rogue Machine in the historic Matrix Theatre. Ask them about the ephemeral power of the sense of wonder!

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.

Rogue Machine gratefully acknowledges the contributions made by



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by Christian St. Croix

Directed by John Perrin Flynn

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