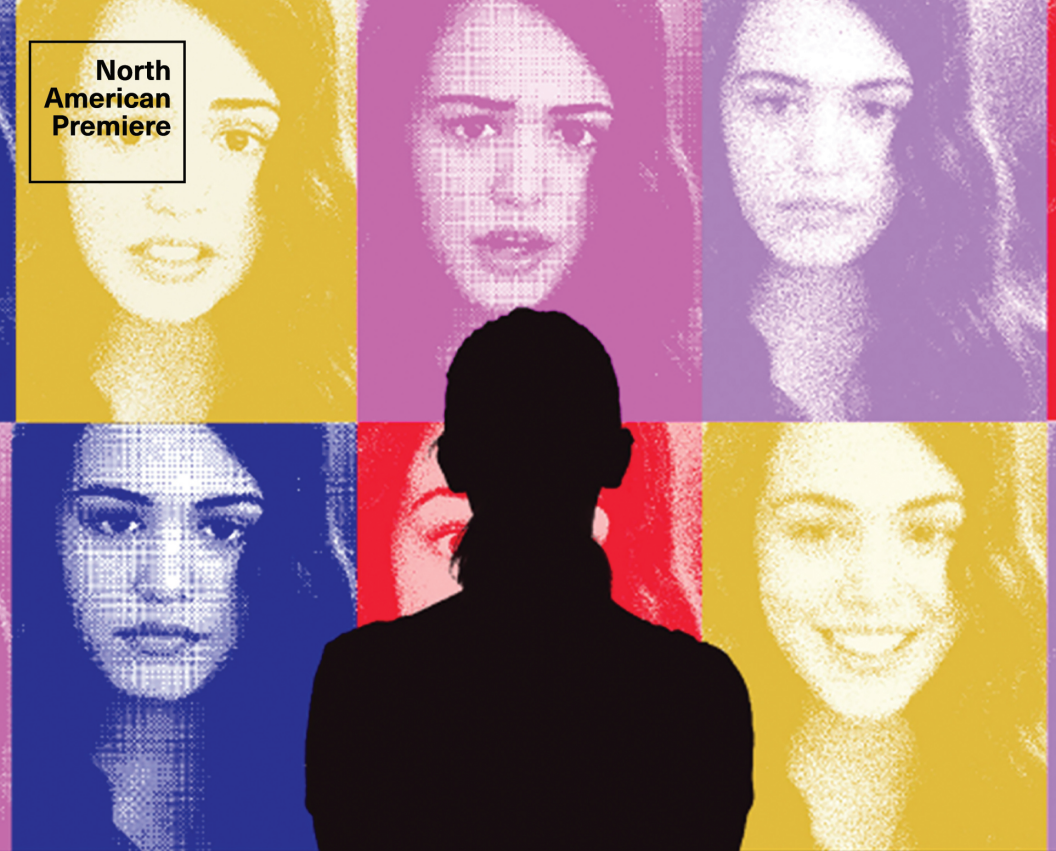


North  
American  
Premiere



Lauren Gunderson's



# anthropology

Directed by John Perrin Flynn

 ROGUE MACHINE THEATRE

ROGUE  
\* MACHINE  
THEATRE

PRESENTS THE NORTH AMERICAN PREMIERE OF

*anthropology*  
by **Lauren Gunderson**

*featuring*

**ALEXANDRA HELLQUIST, KAYLEE KANESHIRO**  
**JULIA MANIS, NAN MCNAMARA\***

SCENIC & COSTUME DESIGN  
**STEPHANIE KERLEY SCHWARTZ\*\***

LIGHTING DESIGN  
**DAN WEINGARTEN\*\***

SOUND DESIGN  
**CHRISTOPHER MOSCATIELLO\*\***

AI & VIDEO DESIGN  
**MICHELLE HANZELOVA-BIERBAUER**

VIOLENCE DESIGN  
**NED MOCHEL**

VIDEO ENGINEER  
**FRTZ DAVIS**

WIG MASTER  
**TONY VALDÉS**

LIGHTING DESIGN ASSISTANT  
**LAZARO TIO**

ASSISTANT DIRECTOR  
PROP COORDINATOR  
**ATHENA SAXON**

INTIMACY DIRECTOR  
**CARLY BONES**

TECHNICAL DIRECTOR  
**GRANT GERRARD**

CASTING DIRECTOR  
**VICTORIA HOFFMAN**

PRODUCERS  
**LEXI SLOAN**  
**CHISOM OKOYE**  
**GUILLERMO CIENFUEGOS**  
**JUSTIN OKIN**

DIRECTED BY  
**JOHN PERRIN FLYNN**

\*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*

Merril.....	Alexandra Hellquist
Angie.....	Kaylee Kaneshiro
Raquel.....	Julia Manis
Brin.....	Nan McNamara

## TIME AND PLACE

Now; Northern California

*This performance will run for 90 minutes with no intermission*

## PRODUCTION TEAM

Artistic Director.....	Guillermo Cienfuegos
Executive Director.....	Justin Okin
Founding Artistic Director.....	John Perrin Flynn
Resident Casting Director.....	Victoria Hoffman
Director of Artistic Community Impact.....	Elina de Santos
Marketing Director.....	Michelle Hanzelova-Bierbauer
Technical Director.....	Grant Gerrard
General Manager.....	Ramón Valdez
Production Manager.....	Rachel Ann Manheimer
Company Manager.....	Scott Sheldon
Box Office Manager.....	Marsha Henry
House Manager.....	Athena Saxon
Publicity.....	Judith Borne
Master Electrician .....	Juan Pardo
Electricians.....	Giann Bello, Leo Hall, Shaquille Lavon Miranda Richard, Cesar Vargas, Chloe Verbestel
Videographer.....	Keith Stevenson
Photographer.....	Jeff Lorch
Scenic Painter.....	Marine Walton
Summer Intern.....	Jaqueline Aleksandrovich

## BOARD OF DIRECTORS

**President/Chair:** Neely Swanson

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*anthropology* was a risk to write.

All plays are I suppose, but this one came to me just after ChatGPT first publicly launched in 2023 and AI became truly inescapable. I felt the heated surge of an idea written about this new tool that felt both new and old: a thriller, a mystery, a race against time and tech.

This play is unlike most of my others, so much so that I almost used a pen name so audiences would experience it without any context to my other work. I wanted this weird, dark, churning, funny, brutalist play to live in its own universe. But technology exposes our humanity (good and bad), so as with any other play of mine, this one is about people not things.

It's about a family not AI, it's about sisters not technology. I'm proud of this play more than many recent works of mine. It was a leap. And I have for so long been ever curious about the moment that changes leaping into flight.

- Lauren Gunderson, Playwright

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*"Hope" is the thing with feathers -  
That perches in the soul -  
And sings the tune without the words -  
And never stops - at all -*  
**Emily Dickinson**

I have been wrestling with how important and how fragile hope is for the past two very bleak years, I know many of us are. Living through this time has certainly brought a new, richer and disturbing understanding of what Dickinson meant by a thing with feathers.

When I first read Lauren Gunderson's beautifully realized *anthropology* I knew it was a song I had to sing. It's a family drama masquerading as a Hitchcockian thriller which gets us immediately onto the edge of our seats.

Like many new plays, *anthropology* examines the impact of AI on our lives but seeks to provoke thought rather than taking a side in what is to come. It's much more than an AI roller coaster ride. It is, first and foremost, an extraordinarily complex and often funny play which asks if love is enough to heal the wounds of the past and reawaken hope when all hope has been lost. Ms. Gunderson is a remarkable writer. We thank her for this gift.

- John Perrin Flynn, Director



**Welcome to Season 18 at Rogue Machine.** The theme we're exploring this season is Perception; how do we perceive the world? How do we perceive each other? And how does that perception shape the way we perceive ourselves? Beginning with Lauren Gunderson's powerful play, I hope you'll find this exploration as impactful and enriching as we have.

Also related to this play, the number 18 makes me think of my sister. When I was 18, I lost her. She was just 28. One day she was here and the next she was gone. The grief was unbearable.

It's often been said that losing a sibling feels like losing a limb. A fundamental part of oneself. For me, it was as if overnight an extra limb had suddenly grown out of my chest. It didn't make sense. How could I possibly go on with this absurd, unacceptable reality? I'd see people going to work, laughing at coffee shops, driving down the street and ask "How can you just continue with your lives? Can't you see what's happened?"

I didn't have the knowledge and skill set that the main character of this play has or the extraordinary (and frankly kind of terrifying) artificial intelligence tools at her disposal - but I get her. The drive and obsession.

I would've done anything to talk to Sylvie again.

-Guillermo Cienfuegos  
Artistic Director

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We're so glad you're here and ready for the start of **Season 18** and the 50th anniversary of the storied Matrix Theatre. We carry on a long tradition of bringing thought-provoking new works to Los Angeles and *anthropology* by Lauren Gunderson is a perfect fit. This take on modern life in the near future is both startling and believable; mundane and edgy with equal doses of science and fiction. Gunderson has cleverly brought AI into a family drama and an unsolved mystery that incorporates themes of isolation and forgiveness and asks a telling question. What would you do if "Alexa" or "Siri" were your closest companions, serving to recreate what is missing in your life? Sit back, open yourself to "what ifs" and put yourself in Merrill's place. Thank you for coming but we need your help.

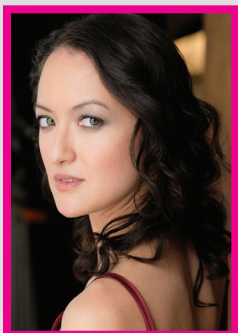
The arts are not a luxury and now more than ever they are a necessity.

Ticket prices cover only a portion of what it costs to bring you exciting theater. Please, visit to our website at [roguemachinetheatre.org](http://roguemachinetheatre.org) and donate.

A lot or a little, it all helps.

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

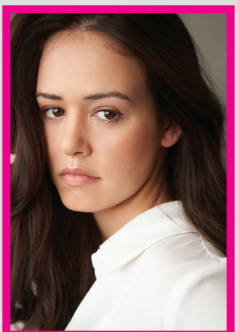
# CAST



## ALEXANDRA HELLQUIST (*Merril*)

Alexandra Hellquist (she/they) is thrilled to return home to Rogue Machine. Specializing in characters who've experienced abuse, she loves stories that are unflinching but compassionate about our shared humanity, and that shine a light forward in dark times. At Rogue Machine: *On The Other Hand, We're Happy* (LADCC Best Production, L.A. Times Best Theatre, SR Best Supporting Actor and more), *bled for the household truth*, *Still Life*. Elsewhere: *On The Other*

*Hand, We're Happy* (BCT), *Unbroken Blossoms* (East West Players), *Othello* (Griot), *Much Ado About Nothing* (A Noise Within). Multiple award-winning co-producer of *Kill Shelter* (Theatre of Note). An international mutt who recently became a US citizen, she's also a story structure nerd/dramaturge, and an obsessed baby tango dancer. Thank you, rogue anthropologists, for this collaborative trust fall, and to my extended artistic family for your support - in art, as in all things, we need each other more than ever. As beautifully imperfect as we are <3



## KAYLEE KANESHIRO (*Angie*)

Kaylee Kaneshiro is thrilled to be making her Rogue Machine Theatre debut. Most notably, she spent four seasons starring as fan-favorite Josie Saltzman on The CW's *Legacies*. Other select TV credits include *Santa Clarita Diet* (Netflix), *The Real O'Neals* (ABC), *Chasing Life* (Freeform), *Criminal Minds* (CBS), and *American Horror Story* (FX). On film, Kaneshiro recently starred in Paramount's *Spin the Bottle* and the independent feature *The Locksmith*. On stage, she recently appeared

in Huron Station Playhouse's public reading of *You Got Older*, directed by Anne Kauffman.



**JULIA MANIS** (*Raquel*)

Julia is thrilled to be making her Rogue Machine Theatre debut! Recent theatre credits include *Here Comes the Night* (Moving Arts Theatre), *Jane Eyre* (A Noise Within), and *Edward III* (Porters of Hellsgate). Other theatre credits: *According to the Chorus* (The Road Theatre), *Unt. Baby Play* (U/S IAMA), *Cowboy Mouth* (Hollywood Fringe), and *At the Table* (Alt Cast, The Road Theatre). Training: Nancy Banks Studios,

Antaeus, USC (BFA Program). She thanks John Perrin Flynn, Lauren Gunderson, Victoria Hoffman, the Rogue Machine Theatre team, this extraordinary cast, and her lovely family and community for their endless support.



**NAN MCNAMARA** (*Brin*)

Recipient of Los Angeles Drama Critics Circle Award and L.A. Weekly Award for WIT; Stage Raw Award, Robby Award, Los Angeles Drama Critics Circle nomination for *33 Variations* (Ovation Award - Best Production.) Other favorites: *A Walk in the Woods*, *Pocket Universe*, *As You Like It*. Television: *Good Trouble*, *9-1-1: Lonestar*, *Major Crimes*, *Dear White People*, *Hawaii Five-0* and others. As a director, Nan

was nominated for the Los Angeles Drama Critics Circle Award for Lee Blessing's *A Body of Water* (Ovation recommended). Her screenplay, *Brand New Ballgame* (with Ana Auther) won the La Femme Independent Jury Award. Nan is a voiceover artist and award-winning audiobook narrator (350+ titles). She is the co-host (with Steve Cubine) of the podcast "From Beneath the Hollywood Sign" about the Golden Age of Hollywood. From Minnesota, Nan is married to voiceover artist and podcaster Lindsay Schnebly. She dedicates this performance to her Mom."



# Rogue Machine Theatre's Mission Statement

**We believe live theatre is a vital part of a community's cultural fabric.**

Rogue Machine Theatre was founded to serve the greater Los Angeles community by introducing new plays, and plays new to Los Angeles, which we consider important contemporary works that examine the pressing ideas of our time, by developing and nurturing emerging playwrights, and by engaging diverse artists and audiences to inspire and empower the next generation of theatregoers and theatre makers.

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## DONATE TO ROGUE MACHINE

Make a tax-deductible monetary donation by going to our website or scanning the QR code.

For more information on becoming a donor, please email Sierra Marcks at [sierra@roguemachinetheatre.org](mailto:sierra@roguemachinetheatre.org)



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## SUBSCRIBE TO OUR NEWSLETTER

We never sell or provide your information to any third party and we try to keep it to one newsletter a week during our season. Our newsletter includes updates about our programming, special discounts and also special discounts from our Art Partners such as CTG,



**Special Thanks:** Simon Levy, Rose Kelly, Kate Heffernan, Stephen Runnigen and Betsy Zajko

# My Son The Playwright

Written and performed by  
**Justin Tanner**

Directed by **Lisa James**

Produced by **Byron Coolie**

Opens January 2026

The World Premiere of Justin Tanner's *My Son The Playwright*, directed by Lisa James, will be staged on our hyper intimate Henry Murray Stage.

This is an immersive journey into the beating heart of a father/son relationship. The autobiographical story of this fractious father and son who dig through endless layers of ego, jealousy (and mutual annoyance) in order to find the kernel of love at the core of their relationship.

Alone in his meticulous apartment in Salinas, CA, Douglas awaits the arrival of his son, throwing back shots of gin and spewing comically bitter stories of a father's thwarted hopes, while somehow maintaining the faintest possibility of redemption. Meanwhile, in Los Angeles, James delays his departure, refusing to get on the road until he's located a missing bag of weed. As he unleashes forty years' worth of acrimony about his dad's egregious shortcomings, he cautiously begins to set aside his resentments and recognize his part in the slow-motion car crash of his career.

Peppered with live songs of love and anger, Tanner performs both the roles of his father and his younger self with equal amounts of lacerating humor and pathos.

**Tickets now on sale!**



# CREATIVE TEAM

## LAUREN GUNDERSON (*Playwright*)

Lauren is currently the most produced playwright in America since 2015 topping the list four times including this year. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*; the winner of the William Inge Distinguished Achievement in Theater Award, Lanford Wilson Award, The Jeff Award for New Plays, and the Otis Guernsey New Voices Award; and finalist for the Susan Smith Blackburn Prize, the Arthur L. Weissberger Award, and John Gassner Award for Playwriting. *Revolutionary Women*, her new anthology of five plays, is published by Bloomsbury along with *I and You*, *The Catastrophist* and *anthropology*, which recently premiered at Hampstead Theatre. She co-authored the popular *Miss Bennet* trilogy with Margot Melcon. *The Half-Life of Marie Curie* was commissioned by Audible Theatre, premiered off-Broadway and can be heard at Audible.com. She will soon premiere several new musicals including *Lady M* (with Joriah Kwame), *I and You: A Musical* (with Ari Afsar) and *Built for This* and *Pride & Prejudice* (with Kira Stone), as well as another musical with the incredible Dave Stewart. She lives in London with her family and the world's best cat. **LaurenGunderson.com**

## JOHN PERRIN FLYNN (*Director, Founding Artistic Director*)

John is Rogue Machine's founding Artistic Director. For RMT, he has directed world premieres of John Pollono's *Lost Girls*, Henry Murray's *Treefall*; and David Rambo's *A Good Guy* and local premiers of Enda Walsh's *The New Electric Ballroom* and *Penelope*; Samuel D. Hunter's *Pocatello*, *A Permanent Image* and *A Bright New Boise*; Cormac McCarthy's *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 L.A. Weekly. John is a proud member of the Chickasaw Nation. In 2025, he was awarded the Playwrights Arena Lee Melville Award and the Los Angeles Drama Critics Circle Gordon Davidson Award for distinguished contributions to the Los Angeles Theatrical Community.

## GUILLERMO CIENFUEGOS (*Producer, Artistic Director*)

Guillermo Cienfuegos serves as Artistic Director at Rogue Machine. Among others, he directed the RMT productions of Will Arbery's *Evanston* *Salt Costs Climbing* and *Heroes of the Fourth Turning*, Neil



McGowan's *Disposable Necessities*, Greg Keller's *Dutch Masters* and Tim Venable's *The Beautiful People* and *Adolescent Salvation*. Other credits include: Martyna Majok's *Ironbound*, with Marin Ireland and Jon Bernthal, as the inaugural production of the Ojai Theatre Festival and Shaw's *Misalliance* and Shakespeare's *Much Ado About Nothing* at A Noise Within. He 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 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 Stephen Adly Guirgis' *Between Riverside and Crazy* at the Fountain Theatre, Juan Alfonso's *Middle of the World* at Boise Contemporary Theatre and RMT, Carlos Zenen-Trujillo's *Christmas Contigo* at Oregon Cabaret Theatre, and Vince Melocchi's *Julia*, both at PRT and at New York's 59E59 theatre, Off-Broadway. Cienfuegos was featured in the 'People to Watch' issue of American Theatre magazine and is a graduate of the American Conservatory Theatre.

#### **LEXI SLOAN** (*Producer*)

Lexi is an award-winning actor and producer whose work spans stage and screen. A proud member of Rogue Machine, IAMA, and Ammunition Theatre Companies, she is also a Creative Producer at Apple. Notable acting credits include *Camille* (LED Virtual Production), *Celestial Events* (IAMA), and *The Honeycomb Theory* (Ammo), with training at The Groundlings, Impro Theatre, and under Brad Fleischer (scene study) and Pat Whiteman (vocal). Her producing highlights include the award-winning short films *Still Scattered*, *Pilgrimage*, and *Boys Don't Wear Dresses*, as well as sold-out theatre productions such as *Bacon* (Rogue Machine) and *Found: A New Musical* (IAMA). She is also honored to be on the directing and acting team for Stan Zimmerman's suicide awareness play, *Right Before I Go*. Whether in L.A. or traveling the world in search of adventures and great ice cream, Lexi is driven by a love of bold, meaningful storytelling.

#### **JUSTIN OKIN** (*Producer, Executive Director*)

Justin serves as the Executive Director of Rogue Machine, where he has produced *Evanston Salt Costs Climbing*, *Bacon*, *On the Other Hand*, *We're Happy* (LADCC award for Outstanding Production) and *Heroes of the Fourth Turning* (LA Times' "Best theater of 2023"). As an actor, Justin appeared in *Stop Kiss*, *Milk Milk Lemonade*, *Monkey Adored* and *Pocatello*. He served on the Board of Directors at Theatre of NOTE, where he performed in *Entropy* and *Eat the Runt*. With The Road Theater, he co-produced four seasons of the Summer

Playwrights Festival and performed in *At the Table*. Additionally, he associate-produced *Tiny Little Town* and performed in *Hot Cat* with Theatre Movement Bazaar. Other acting credits include appearances at Center Theatre Group, Lincoln Center's Directors Lab, the Edinburgh Fringe Festival and The Public. He is the founder of Rogue Machine's Playwright's Roundtable.

**CHISOM OKOYE** (*Producer*)

Originally from Las Vegas, Nevada, Chisom graduated from Howard University with her B.A. in Film and TV Production with a minor in Playwriting. While there and armed with a strong love for entertainment, she worked with Allied Global Marketing, Apple TV+, The Gotham Group, and the Walt Disney Company. After graduating, she spent two years at Disney's ABC Signature in their Current Series department, and is now at Higher Ground Productions working in Scripted Television. She serves as the Associate Producer for the SheLA Summer Theater Festival, and is incredibly passionate about authentic and diverse storytelling. She is thrilled to be a part of the *anthropology* producing team.

**STEPHANIE KERLEY-SCHWARTZ** (*Scenic and Costume Design*)

Resident Designer for Rogue Machine Theatre, where her designs include the world premiere of *One Night in Miami*, *Heroes of the Fourth Turning* and *Treefall*. For Seattle Rep, she designed scenery for *The Skin of Our Teeth* this past season. At Center Theatre Group/The Mark Taper Forum, she designed costumes for *The Lieutenant of Inishmore*, Randy Newman's *Harps and Angels*, and scenery for *Good Grief* at The Kirk Douglas. Other theatres include: Pasadena Playhouse, A Noise Within, Laguna Playhouse, Ford's Theatre (in Washington DC), Artist's Repertory Theatre (in Portland Oregon), The Geffen Playhouse, South Coast Repertory, East West Players, Boston Court Pasadena, The Fountain, The Skylight, Odyssey Theatre Ensemble, The Matrix Theatre and many others. Recipient of multiple awards and nominations, including the LADCC/Kinetic Award for Distinguished Achievement in Theatrical Design. [www.kerleydesign.com](http://www.kerleydesign.com)

**MICHELLE HANZELOVA-BIERBAUER** (*AI & Video Design, Marketing Director*)

Michelle is a visual creative designer with a passion for storytelling through art. Best known for her work as a theatre poster designer, she has created hundreds of designs for productions across Los Angeles and New York City. Over the past two decades, Michelle has worn many creative hats: stage manager, projection designer (Ovation Award nominee for Best Projections Design in *Earthquakes in London*, 2020), producer, and dedicated advocate for the arts: often found discussing



theatre and design late into the night on Los Angeles sidewalks. She currently serves as Marketing Director here at Rogue Machine. In addition, Michelle often works as Art Department Coordinator for prolific designer Arae Webner, collaborating on projects for artists including Usher, Lizzo, SZA, Olivia Rodrigo, Imagine Dragons and so on. When she's not bringing creative visions to life, Michelle enjoys the charm and breathing hazard of dark, dusty theatres, the company of her wife and their boyfriend, one of their two dogs, most of their seven cats, and, of course, corn. She would like to also thank Irina, her AI Assistant who might possibly know Angie personally...digitally?

**[www.michellehanelova.com](http://www.michellehanelova.com)**

### **DAN WEINGARTEN** (*Lighting Design*)

Credits include: Rogue Machine's *Corktown '39*, *Evanston Salt Costs Climbing*, *Heroes of the fourth Turning*, *Gruesome Playground Injuries*, *Monkey Adored*, *The Word Begins*, *I Wish I Had a Sylvia Plath*, *The Sunset Limited* and *Compleat Female Stage Beauty*. *Tasty Little Rabbit* for Moving Arts. *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 L.A. Drama Critic's Circle Angstrom Award, the L.A. 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 MOSCATIELLO** (*Sound Design*)

Chris is an award-winning sound designer, composer, music editor and music director for theater, TV and film, and he is the Resident Sound Designer at Rogue Machine. TV highlights include *The Walking Dead* (HBO), *Eureka* (SyFy), *Psych* (USA), *Human Target* (Fox), *Caprica* (SyFy), *The Cape* (NBC) and *Trauma* (NBC). He has scored series and specials for National Geographic and The Discovery Channel, as well as specials and promos for HBO, BBC, Animal Planet, MSNBC, ZDF Germany and The History Channel. Theater highlights include The Kennedy Center, The Smithsonian Institution, The Shakespeare Theatre, Signature Theatre, Roundhouse Theatre, Ensemble Theatre Company, Antaeus, A Noise Within, Skylight Theatre, The Fountain Theatre, Odyssey Theater, The Road Theatre, Pacific Resident Theater, and he served as assistant conductor for the national tour of *The Phantom of the Opera*. An East Coast native, Chris was Associate



Artistic Director and Conductor of the Boston Chamber Ensemble and wrote a ballet commissioned by the Kirov Ballet Academy that had its world premiere in Washington, D.C.

**CARLY DW BONES** (*Intimacy Director*)

Carly DW Bones is a theatre director, intimacy coordinator/director, sex educator, facilitator and theatre witch. They work at the intersections of performance, ritual, sexuality, gender, community, and trauma-sensitivity. Most recently, Carly was the intimacy coordinator for *Jesus Christ Superstar Live* at the Hollywood Bowl with the L.A. Philharmonic. Up next, she is directing the world premiere of *The Aaron Play* at The Independent Shakespeare Co. co-produced by Coin & Ghost this fall. Carly created and directed at the feminist theatre ensemble, *The Illyrian Players*, from 2011-2019, and has also directed at: Coin & Ghost, The Echo, EST LA, Independent Shakespeare Co., Inkwell Theater, Hollywood Fringe Festival, Kayenta Center for the Arts, The Road, Rogue Artists Ensemble, Rogue Machine, Sorority, The Vagrancy and more. Carly is a freelance intimacy professional in the Los Angeles area for theatre companies (A Noise Within, Antaeus, Boston Court, Coeurage, Coin & Ghost, East West Players, EST LA, Ghost Road, Greenway Court, Hero Theatre, IAMA, Moving Arts, The Road, Skylight, Son of Semele, South Coast Rep, StarKid), for university theatre programs (UCLA, UCR, USC, CSULA, CSULB, Pomona College, Emerson LA, Occidental College, Cal Lutheran University), and for indie films (Double Date, Hypochondriac, Mind Games, Omi, Serpentine Pink, Next of Kin, My Life Stopped at 15). Connect: carlydwbones@gmail.com and [www.thespomancer.com](http://www.thespomancer.com)

**NED MOCHEL** (*Violence Design*)

Mochel has enjoyed working in the Los Angeles theater community for twenty years. Rogue Machine Theatre: *Adolescent Salvation*, *Monsters of the American Cinema*, *Penelope*, *A Permanent Image*, *Corktown '39* and *Luca's Room*; Geffen Playhouse: *Guards at the Taj*, *Bad Jews*, *Wait Until Dark*, *American Buffalo*, *Miss Julie*, *Superior Donuts*, and *The Jacksonian* (also Off-Broadway/Acorn Theatre NYC); Antaeus Theatre Company: *Les Liaisons Dangereuses*, *Native Son*, and *Hamlet*; A Noise Within: *Macbeth*; Circle X: *Trevor*; VS Theatre: *Gus's Fashion And Shoes*, *Cops and Friends of Cops* (2013 LADC Award recipient), and *On an Average Day* (2009 LADC Award recipient). Other notable credits include the West Coast premieres of Tracy Letts' *Bug* (Coast Playhouse) and *Killer Joe* (Lost Angels); Steppenwolf Theatre (Chicago): *True West*, *The Song of Jacob Zulu* (also Broadway/Plymouth Theatre NYC); The Lyric Opera (Chicago): *McTeague*, directed by Robert Alt.

**FRITZ DAVIS** (*Video Engineer*)

Fritz is a Philadelphia native who moved to Los Angeles in 2000 and began his career in the local 99-seat theater scene. Over 20 years later, with hundreds of productions to his credit, he is now the owner and principal designer at Davis Multimedia, an audio-visual rental company catering to theatrical production needs. His multidisciplinary skill set includes video projection mapping and design, theatrical sound design, as well as foley, live audio and video mixing. He is incredibly proud to be working on this production, and would like to thank everyone who has supported his work over the years.

**GRANT GERRARD** (*Technical Director*)

Grant is the Technical Director at Rogue Machine Theatre, where he has worked on their production of *Evanston Salt Costs Climbing*, *Bacon*, *Corktown '39*, *Nice Girl*, *Reel to Reel* (co-production with Horsechart Theatre), and *Adolescent Salvation*. He is a graduate of the University of Southern California, where he earned a BA in Theatre Design. Other Technical Director credits include: *Outside Mullingar* (The 6th Act), and *The Antipodes* (Lobby Theatre). Some Master Carpenter credits include *Kill Shelter*, *AllStore*, and *Electric I* (Theatre of NOTE) and *Last Night at Mikell's* (The Robey Theatre Company). In addition, he has worked with various theater groups throughout L.A., such as The Latino Theatre Company, Center Theatre Group, and The Industry. While he primarily works as a scenic carpenter, he sometimes takes up roles as a lighting tech, production manager, and production assistant. He is looking forward to continuing in the role of Technical Director for future productions with Rogue Machine.

**VICTORIA HOFFMAN** (*Casting Director*)

Resident CD for RMT. Recent credits include *Adolescent Salvation*, *Corktown 39*, *Bacon*, *Evanston Salt Costs Climbing*, and *H\*tlers Tasters* (Stage Raw Award Best Ensemble). For the Skylight Theatre: *Hide and Hide* (World Premiere by Roger Q Mason), *The Winter's Tale*; *For the Love of a Glove* at The Carl Sagan & Ann Druyan Theater; *Kiss of the Spider Woman* and *Othello* at A Noise Within; *Judas Kiss* & *A Streetcar Named Desire* for Boston Court. Film projects include the AFI Thesis films *Zenaida* (LAAPFF Official Selection) and *The Fishmonger* (Slamdance 2025, College Television Awards Nominee, CAA Moebius); She is currently Manager of Casting at the AFI Conservatory. Directing Credits include four seasons of The Blank Theatre's YPF & Living Room Series, Hollywood Fringe Fest, Rogue Machine's Around the Clock Plays. Acting credits include *Troubies Home Alone-ly Heart's Club Band* & *Julius Weezer*. TV pop ups on *Abbot Elementary* and *The Shrink Next Door*. [www.victoriahoffman.com](http://www.victoriahoffman.com) @VicHoffmanLA



**RICH WONG** (*Stage Manager*)

Rich is a graduate of UCLA where he earned a BA in film and television. His theatre credits include *Company of Wayward Saints*, *Reservations For Two*, *Gruesome Hotel*, *Measure For Measure*, *Come Get Maggie*, *Blue*, *The Shadow*, *Lines in the Dust*, *Sukkot*, *H\*rtler's Tasters*, *Psycho Beach Party*, *A Good Guy*, *Bacon*, *Corktown '39*, *Outside Mullingar*, and *Reel to Reel*. When he's not stage managing, you may find him forcing blood from a stone (or what he likes to call writing).

**ATHENA SAXON** (*Assistant Director, Prop Coordinator, House Manager*)

Athena (she/her) is an actor and producer from the SF Bay Area. After graduating from Chapman University, she worked as a freelance production assistant and coordinator on several network TV shows. In addition to Rogue Machine, Athena has collaborated with numerous L.A. theater companies including CTG, IAMA Theatre, Pacific Resident Theatre, The Vagrancy, Support Black Theatre, Lobby Theatre, The Kirk Douglas and is also a founding producer of her company, Season 10 Stage Productions. Athena is on staff at Rogue Machine and loves her cozy home theatre The Matrix. *anthropology* is her 6th show with RMT and counting!

**RACHEL ANN MANHEIMER** (*Production Manager*)

Rachel is a Los Angeles native who has worked as a stage and production manager across the city for more than 20 years. After graduating from CalArts, she's gone on to manage artists and performances in New York City, Paris, Berlin, and Seoul. Her work encompasses world premieres, devised work, contemporary opera, ballet, new musicals, and the classical canon. 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 in NYC. Rachel is proud to be in her 4th season with Rogue Machine in the historic Matrix theatre. Ask them about the ephemeral power of the sense of wonder!

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



**SHAWNA VARAGEN** (*Assistant Video Engineer*)

Shawna Voragen (she/her) is a Los Angeles based AEA Stage Manager and virtual production specialist. Select stage management credits include: *Twilight: Los Angeles, 1992, 2:22 – A Ghost Story*, *The Search for Signs of Intelligent Life in the Universe* (Center Theatre Group); *Quixote Nuevo* (South Coast Rep/Seattle Rep/Portland Center Stage); *King Lear*, *Witness Uganda*, *A Christmas Carol*, *UNMASKED: A Theatrical Celebration of Black Women's Liberation* (The Wallis); *Paradise Blue* (Geffen Playhouse); *Medusa: The Musical*, *The Window* [Staged Reading] (Deaf West Theatre); *If I Forget*, *Citizen: An American Lyric*, *In The Red And Brown Water*, *The Brothers Size* (Fountain Theatre); *The Civility of Albert Cashier* (The Colony Theatre); *33 Variations*, *A Body of Water*, *Steel Magnolias* (Actors Co-Op); *Hocus Pocus: A Musical Cocktail Experience*, *A Christmas Carol Cocktail Spectacular* (After Hours Theatre Company); *Next to Normal* (Knot Free Productions); and the acclaimed remount of *Citizen: An American Lyric* as part of CTG's inaugural Block Party. Thank you for supporting live theatre!

**LAZARO TIO** (*Lighting Design Assistant*)

Lazaro is a dedicated and passionate student with a deep love for lighting design and live event production within the entertainment and live music industries. With hands-on experience at a state of the art theater at Glendale High School and participation in a technical cinematography program, he developed a strong foundation in lighting, sound, and stage management. His work has allowed him to hone his skills in lighting design and live event production, from set preparation to post show strikes. Assisting in lighting design for *anthropology* has been one of the coolest projects he's helped out on in a long time, and all of the crew, cast, and staff have been amazing to work with in every aspect.

**TONY VALDÉS** (*Wig Master*)

35+ years of career. Graduate from the University of Puerto Rico where he earned a B.A. in Fine Arts on Theater, Tony worked for fifteen years as a hair and makeup artist on professional theatrical productions and Television. Since he moved to Los Angeles, Tony has worked as a professional HMU artist at CNN Spanish Edition, stage, fashion, music videos and Independent Films. Tony taught classes from Beauty Makeup to Special FX along with his position as Co-Director and Dean of Academics at EI School of Professional Makeup in Hollywood for 20 years. He is working as Wig & Makeup Designer for various productions at A Noise Within Theatre in Pasadena and collaborates with other theatres' productions. As the owner of Tombola Stage Hair & Makeup, he offers wig styling classes and wig styling services.

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