

THE *Rogue*
THEATRE

Questioning the Rules
2021-2022 Season

DEATH OF A SALESMAN

by Arthur Miller

Attention
must be paid.

January 6–23, 2022

Sponsored by Barbara Martinsons & Larry Boutis
Season Sponsors: Andy & Camille Watson

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300 East University Boulevard, Tucson, Arizona

Next Stage Theatre Southwest
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Suggested for 17+. Venue requires masks plus proof of vaccination or a negative COVID test.

DEATH OF A SALESMAN

by **Arthur Miller**

PRODUCTION SPONSORS:

BARBARA MARTINSONS AND LARRY BOUTIS

Directed by Matt Bowdren

supported in part by a generous gift from Art & Katherine Jacobson

Music Direction and Composition by Russell Ronnebaum

supported in part by generous gifts from
Laura Kosakowsky and Marianne Leedy

Costume Design by Cynthia Meier

supported in part by a generous gift from Kathy Ortega & Larry Johnson

Lighting Design by Don Fox

supported in part by a generous gift from Kay & Philip Korn

Scenic Design by Joseph McGrath

supported in part by a generous gift from Gay Miller

Sound Design by Vincent Calianno & Chris Babbie

Performance run time is two hours and thirty minutes,
including one ten-minute intermission.

Death of a Salesman is presented by special arrangement with Dramatists Play Service, Inc., New York.

Supported by the Arizona Commission on the Arts with funding from the State of Arizona and the National Endowment for the Arts. Support is also provided by a generous grant from the Arts Foundation for Tucson and Southern Arizona

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Director's Notes

Death of a Salesman has an important place in the American canon, both as a testament to Arthur Miller's creative skill with American realism, but also as a critique of the concept of the American Dream. As I approached directing this play I had an intense lack of interest in that critique. I've grown up at a time and in an environment where anyone could open their eyes and see the obvious inequities in the American system. The idea that one day, if you worked hard enough, you could out-earn your parents seems like an antiquated idea that belongs to a different time and place. For people my age, that dream isn't a reality. In truth, I've always felt the American Dream is there to mythologize work and ambition in a way that truly only serves the already wealthy, powerful, and mostly white.

As I sat with the play, trying to find what it was that I found so compelling about it, I stumbled upon a quote from former Goodman Artistic Director, Robert Falls: "The play is about fathers and sons."

Something in this simple summation of the play clicked with me. I thought of all the stories my father told me, and I thought of all the stories I tell my son. Stories about my life, about our country. These stories we tell each other create the masks we wear.

Untimely the tragedy of *Death of a Salesman*, is that Willy gets lost in the mask he is forced to make. Willy disappears into his own mythology and the mythology he made for his son Biff. He gets so lost in what people *should* be that he never gets to know who his family actually *is*. It's a cautionary tale, not about the American Dream, but about our fear of being vulnerable with the people we love. In one moment of the play, Willy realizes the mistake he's made, and corrects as best as he knows how. But he's so lost in the promise of what *could* be, that he doesn't reach for the important things. After all, life is short, and what matters is who shows up for you at the end.

—Matt Bowdren
director@TheRogueTheatre.org

Cast

Willy Loman	Joseph McGrath*
Linda	Cynthia Meier*
Happy	Hunter Hnat*
Biff	Christopher Johnson*
Bernard	Tyler Page
The Woman	Julia Balestracci
Charley	Dennis O'Dell
Uncle Ben	Christopher Younggren
Howard Wagner	Aaron Shand*
Jenny/Miss Forsythe	Chelsea Bowdren
Stanley	Lucas Gonzales
Letta	Bryn Booth*/Andrea Roberts

* Member of The Rogue Resident Acting Ensemble

Music

Piano: Russell Ronnebaum
Fran Moskovitz—Flute (January 6–9)
Diana Schaible—Flute (January 13–23)

Preshow Music

	<i>As popularized by</i>
Day Dream	Duke Ellington (1941)
Lover Man (Oh, Where Can You Be?)	Billie Holiday (1942)
I Got It Bad and That Ain't Good	Duke Ellington (1941)
From The Time You Say Goodbye	Vera Lynn (1952)
We'll Meet Again	Vera Lynn (1939)

Production Music

Original score by Russell Ronnebaum

Act 1	Act 2
Willy's Theme	A Good Day
Memories	Willy Losing It
The Woman	The Truth
Ben's Theme	Willy Departs
Father's Flute	We're Free (Requiem)

Music Director's Notes

Working music into the flow of a non-musical play can lead in many directions. Sometimes music helps to cover transitions, establish setting, or contribute to the tone of a play. In this complex show where the lines are blurred between scenes of present reality and altered memories, music can transform and expand on the characters as they inhabit the real or imagined encounters of Willy Loman.

As Willy conjures memories of the people who pass through his life at various stages, I had a lot of opportunity to develop subtle character themes that drift into the aging salesman's mind bringing memories to his consciousness, and to our stage.

The character of Uncle Ben serves at times as Willy's idol, an example of a man with everything, and at other times as an embodiment of Willy's inner conscious. As Willy drifts into memories of imagined conversations with Ben, the character motif that permeates the air is spectral, otherworldly, yet grounded. This contrasts nicely with Willy's theme which is more wandering, unsure, and unsettled. The direction of these musical motifs is supported by the way each is described in the lines of the play. Biff speaking of his father remarks, "The man never knew who he was." Willy reminisces on his brother Ben: "There was the only man I ever met who knew the answers."

Playing with these two antithetical characters, Willy's theme is atonal—not gravitating towards a key signature. Music with this quality is generally unsettling to the ear, which wants resolution. Ben's underscoring is comprised of pleasant intervals of fourths, and fifths, which are harmonically compatible and pleasing to the ear. In this way, even the music behind Ben's dialogue leaves much for Willy to envy, yearn for, and aspire to.

Hearing the contrast between two themes throughout the play points to the tragedy of Willy's missed opportunity for a greater life.

WILLY: Ben! I've been waiting for you for so long! What's the answer? How did you do it?

BEN: Oh, there's a story in that.

Russell Ronnebaum—Music Director, Pianist, Composer

Death of a Salesman cover image:
Salesman, etching, 1978, by Bruce Waldman

Design and Production Staff

Costume Design	Cynthia Meier
Scenic Design	Joseph McGrath
Lighting Design	Don Fox
Sound Design	Vincent Calianno & Chris Babbie
Stage Manager	Christopher Pankratz
Production Stage Manager	Shannon Wallace
Scenic Artist	Amy Novelli
<i>Amy Novelli's scenic painting is supported in part by a generous gift from Paul Winick & Ronda Lustman.</i>	
Assistant to the Director	Owen Saunders
Sound Installation	Chris Babbie & Location Sound
Property Master	Christopher Pankratz
Set Construction	Christopher Johnson & Joseph McGrath
Costume Construction	Liz Weibler & Cynthia Meier
Master Electrician	Peter Bleasby
Lighting Programmer	Connor Greene
Lighting Crew	Connor Greene, Chris Mason, Alex Alegria & Shannon Wallace
House Manager	Susan Collinet
Assistant House Manager	Matt Elias
Box Office Manager	Thomas Wentzel
Box Office Assistants	Hunter Hnat, Shannon Elias & Shannon Wallace
Theatre Essayist	Jerry James
Program & Poster	Thomas Wentzel
Rogue Website	Bill Sandel, Shannon Wallace & Thomas Wentzel

Our Thanks

Chuck Graham	Kathleen Kennedy
Tim Fuller	Matt Elias
La Posada	Shawn Burke

Arizona Daily Star

Student tickets are sponsored in part by generous donations from Pat & John Hemann, Jan Linn & Richard Pincus, and The David & Norma Lewis Foundation.



Our mission is to create the highest quality theatre possible, challenging, stretching, and invigorating our community.

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The Rogue Theatre, 300 E. University Blvd. Suite 150, Tucson, AZ 85705

www.TheRogueTheatre.org

Ticket line: 520-551-2053 or Ticket@TheRogueTheatre.org

Director: Director@TheRogueTheatre.org

Mailing list requests: MailList@TheRogueTheatre.org

The Playwright



Arthur Miller was born in Harlem on October 17, 1915, the son of Polish immigrants. At school, he studied journalism, became the night editor of the Michigan Daily, and began experimenting with theater. Miller's prolific writing career spans a period of over sixty years. During this time, Miller wrote twenty-six plays (including *All My Sons*, *Death of a Salesman*, *The Crucible*, *After the Fall*, and *The Ride Down Mount Morgan*), a novel (*Focus*), several travel journals, a collection

of short stories (*I Don't Need You Anymore*), and an autobiography (*Timebends*). Miller's plays generally address social issues and center around an individual in a social dilemma, or an individual at the mercy of society. He received numerous honors throughout his career, including Michigan's Avery Hopwood Award, 1936 and 1937; the Theatre Guild's Bureau of New Plays Award, 1937; the New York Drama Critic's Circle Award, 1947; the Pulitzer Prize, 1949; the New York Drama Critic's Circle Award, 1949; the Antoinette Perry and Donaldson Awards, 1953; and the Gold Medal for Drama by the National Institutes of Arts and Letters, 1959. Arthur Miller died on February 10, 2005 at the age of 89.

THREE WEEKENDS! February 18 - March 6

Oliver!

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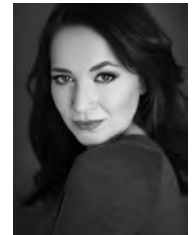
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Biographies



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

Bryn Booth (Letta) is a graduate of the BFA Acting program at the University of Arizona. She was most recently seen as Viola in *Twelfth Night*, Edna in *The Awakening*, Celia in *As You Like It*, Electra in *The Oresteia*, Mary Shelley in *Mary Shelley's Frankenstein* and as Catherine in *A View from the Bridge*. This is Bryn's fifth season as a member of the Resident Acting Ensemble with The Rogue where she has performed in *Moby Dick*, *Bliethe Spirit*, *Middletown*, *The Crucible* (Mac Award Nominee for Best Actress), *The Secret in the Wings*, *Much Ado About Nothing*, *The Curious Incident of the Dog in the Night-Time*, *Galileo*, *King Lear*, *The Grapes of Wrath*, *A House of Pomegranates*, and *Macbeth*. In 2018, Bryn played Mag in the Scoundrel & Scamp's production of *Lovers* (Mac Award Nominee for Best Actress). Other credits include *The Love Talker* (Scoundrel & Scamp), *Romeo & Juliet* (Tucson Shakespeare in the Park), and *Othello* (Arizona Repertory Theatre). She also had the pleasure of understudying with Arizona Theatre Company in *Romeo & Juliet* and *Of Mice and Men*. Bryn wants to thank Joe and Cindy for giving her the best job she's ever had with the most amazing people she's ever met. *Bryn Booth's performance is supported in part by a generous gift from Larry Boutis.*



Chelsea Bowdren (Jenny/Miss Forsythe) is thrilled to be working with The Rogue Theatre again this season, after last appearing as Maria in *Twelfth Night* and, many years ago, as Rosalind in *Immortal Longings*. Chelsea received her BFA in Acting from the University of Arizona and performed in *Taming of the Shrew*, *Diary of Anne Frank*, *Love's Labour's Lost*, *Medea*, & *Titus Andronicus* as a member of Arizona Repertory Theatre. After exploring for a couple years, she's ecstatic to be back in Tucson and back in theatre. For Archer & Eloise. *Chelsea Bowdren's performance is supported in part by a generous gift from Peggy Houghton & Paul Garner.*



Lucas Gonzales (Stanley) is a Tucson native and University of Arizona graduate and completely ecstatic to be performing with The Rogue Theatre again! Over the last decade, he has also been seen at Beowulf Alley Theatre and the Roadrunner Theatre along with several local films from students and professionals based right here in town. His other focus is being an emcee/DJ at countless venues across Tucson, sparking everything from open mic nights to

karaoke shows in an effort to bring out the artistry of whoever dares to try. Enjoy the show! We've all made it this far, so continue to be safe. For Mom and Erik. *Lucas Gonzales' performance is supported in part by a generous gift from Clay Shirk.*

Hunter Hnat (Happy) is grateful to be in his fourth season as a member of The Rogue Resident Acting Ensemble. You may have seen him in previous Rogue productions *Twelfth Night, The Awakening, As You Like It, The Weir, The Oresteia, Mary Shelley's Frankenstein, A View from the Bridge, The Beauty Queen of Leenane, Moby Dick, Long Day's Journey Into Night, Middletown, The Crucible, The Secret in the Wings, Much Ado About Nothing, The Curious Incident of the Dog in the Night-Time, Galileo, King Lear, Bach at Leipzig, and A House of Pomegranates.* Other credits include *Salomé* (Scoundrel & Scamp), U/S in *Romeo and Juliet* (Arizona Theatre Company), and *How the House Burned Down* (Live Theatre Workshop). He is a U of A alumnus with his BFA in Musical Theatre, class of 2015. Enjoy the show! *Hunter Hnat's performance is supported in part by generous gifts from Stu Salasche & Els Duvigneau and Karen DeLay & Bill Sandel.*



Christopher Johnson (Biff) first came to The Rogue in 2011 to play Jewel in *As I Lay Dying* and now serves as Artistic Associate, General Manager, Play-Reading Producer, and Board Member. Select acting credits include Joshua in *Corpus Christi*, Peter in *Bug*, The Master of Ceremonies in *Cabaret* (2013 Mac Award Winner – Best Actor, Musical), Doug in *Gruesome Playground Injuries*, The Narrator in *The Rocky Horror Show*, Alan in *Lemon Sky*, Betty/Gerry in *Cloud 9*, Pale in *Burn This*, Hedwig in *Hedwig and the Angry Inch* (2009 & 2014), Chicklet in *Psycho Beach Party*, Thom Pain in *Thom Pain (based on nothing)*, Danny in *Danny and the Deep Blue Sea*, and Prior Walter in The Rogue's production of *Angels in America, Part 1: Millennium Approaches* (2016 Mac Award Winner – Best Actor, Drama). In addition to acting for The Rogue over the years, he has also directed, adapted, and served as stage manager for both full productions and play-readings. He is a member of the Resident Acting Ensemble, and *Death of a Salesman* marks his 20th role on the Rogue stage. *Christopher Johnson's performance is supported in part by generous gifts from Bill Krauss & Kate McMillan and Shawn Burke.*



Joseph McGrath (Willy Loman) is a graduate of the Juilliard School of Drama and Co-Founder and Artistic Director for The Rogue Theatre. He has recently appeared in *Twelfth Night, The Awakening, As You Like It, The Weir, A View from the Bridge, Moby Dick, Long Day's Journey Into Night, The Crucible, The Secret in the Wings, Galileo* (2018 Mac Award for Best Actor), and *King Lear*. He also received the Mac Award for Best Actor for his portrayal of Tobias in *A Delicate Balance*. Joe has toured with John Houseman's Acting Company and has performed with the Utah Shakespearean Festival. He has been a frequent performer with Ballet Tucson appearing in *The Hunchback of Notre Dame, A Midsummer Night's Dream*, and for seventeen years as Herr Drosselmeyer in *The Nutcracker*. He has also performed with Arizona Theatre Company, Arizona Opera, and Arizona Onstage. Joe owns, with his wife Regina Gagliano, Sonora Theatre Works, which produces theatrical scenery and draperies. *Joseph McGrath's performance is supported in part by generous gifts from Kathleen McGrath & Jerry James and Bill & Barb Dantzler.*

Cynthia Meier (Linda) is Co-Founder and Managing Associate Artistic Director for The Rogue, and has appeared recently in *The Awakening, The Oresteia, A View from the Bridge, The Beauty Queen of Leenane, Blithe Spirit, The Crucible, Three Tall Women, and The Grapes of Wrath*. Cynthia has been nominated for nine Mac Awards for Best Actress from the Arizona Daily Star and received the 2008 Mac Award for her portrayal of Stevie in Edward Albee's *The Goat*. She has also performed with Arizona Repertory Theatre, Arizona Theatre Company, Michigan Repertory Theatre, and Borderlands Theatre. In the 1990s, Cynthia co-founded a women's theatre company, *Bloodhut Productions*, which toured throughout the American West and was published by St. Martin's Press. Cynthia holds a Ph.D. in Performance Studies from the University of Arizona. *Cynthia Meier's performance is supported in part by generous gifts from Pat & Sid Olson and George Timson.*

Dennis O'Dell (Charley) is thrilled to be returning to his first love, theatre, after a 26-year hiatus in the world of Retail Business Management. Dennis and his wife founded and operated an Off-Loop Professional/Educational theatre company, The Center Ring, in Chicago in the 1980s and 1990s, with an emphasis on training young actors and showcasing them in production with working professionals. As an actor, favorite roles include Shaw in *Dear Liar*, Tevya in *Fiddler on the Roof*, Glas in *Slow Dance on the Killing Ground*, and anything and everything Shakespeare. He has previously appeared on The Rogue Theatre stage in *The Oresteia* and *As You Like It*. *Dennis O'Dell's performance is supported in part by a generous gift from Denice Blake & John Blackwell.*





**JOHN & JOYCE AMBRUSTER
PLAY-READING SERIES
2021-2022**

In the Ambruster Playreading Series, we offer readings of plays that might be of interest to our Rogue audience. Each play is rehearsed by a group of actors for about 12 hours and performed with scripts in hand. Some of these plays will be fully produced in future years, and some of the plays are just interesting to hear once. Either way, you get to taste more plays each year.



***Loveplay*
by Moira Buffini
Sunday, March 27, 2022 2:00 P.M.**

A witty and poetic romp down a trail of seductions, transactions, and encounters that have taken place at the same location in London over the last 2,000 years.

The Sign in Sidney Brustein's Window

**by Lorraine Hansberry
Sunday, May 22, 2022 2:00 P.M.**

A story about a man named Sidney, his pitfalls within his personal life, and struggles in the Bohemian culture of 1960s Greenwich Village. From the author of *A Raisin in the Sun*.



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INDIVIDUAL TICKETS \$17 EACH PLAY**

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The 2021-2022 John and Joyce Ambruster Playreading Series is made possible by a generous grant from John and Joyce Ambruster.



Tyler Page (Bernard) is thrilled to be returning to The Rogue Theatre stage this season after first appearing as Feste in *Twelfth Night*. Tyler has a BFA in Acting from the Oregon Center for the Arts at Southern Oregon University. Some of Tyler's other credits include Demetrius (*Titus Andronicus*) where he was nominated for an Irene Ryan Acting Award, Martin Heller (*Angels in America: Millennium Approaches*), Richard Greatham (*Hayfever*), Josh (*If/Then*), Judas (*Godspell*), Walter Gifford (*The Farnsworth Invention*), Rev. Crisparkle (*The Mystery of Edwin Drood*), Ed (*You Can't Take It With You*), Rev. Fred Phelps (*The Laramie Project*), Grantiare (*Les Misérables*), King Arthur (*Spamalot*), East & Dave (*Almost, Maine*), and understudied in the OCA's production of (*Hedda Gabler*). Tyler would like to thank Joe and Cindy for this opportunity and his family for supporting him as he pursues his passions. *Tyler Page's performance is supported in part by a generous gift from Richard & Deborah Apling.*

Andrea Roberts (Letta) is a graduate of the University of Southern California with a B.A. in Theatre, and has previously studied under The Actor's Gang (Culver City, California), Santa Monica College and West Los Angeles College. *Death of a Salesman* marks Andrea's first show with The Rogue Theatre and her first production in eleven years. Her past credits include Juliet in *Romeo and Juliet*, Cathy in *The Last Five Years*, Niobe in *Love of the Nightingale*, Greta in *The Metamorphosis*, and Antigone in *Antigone*. She is excited to return to the stage with such a dedicated group of actors and would like to thank her husband and family for their endless support. *Andrea Robert's performance is supported in part by a generous gift from Larry Boutis.*



Watch the video of our free open talk

***Tragedy and the Common Man:
The Aesthetics of Arthur Miller***

with Patrick Baliani, Associate Professor at the W.A. Franke Honors College at the University of Arizona

The video can be found online at the "Current Play" page at www.TheRogueTheatre.org or at our YouTube channel, "The Rogue Theatre."

The talk is supported by a generous gift from Bill & Nancy Sohn.

For more background on the play, check out Jerry James' essay ***The Power of Denial: Arthur Miller's Life and Times*** on the "Current Play" page at www.TheRogueTheatre.org

THE **Rogue**
THEATRE

2021-2022 Season
Questioning the Rules

Great literature. Challenging ideas. Intimate setting.



DEATH OF A SALESMAN

by Arthur Miller January 6–23

PASSAGE

by Christopher Chen February 24–March 13

MRS DALLOWAY

by Virginia Woolf, adapted by Cynthia Meier April 28–May 15
Video available May 19–June 5

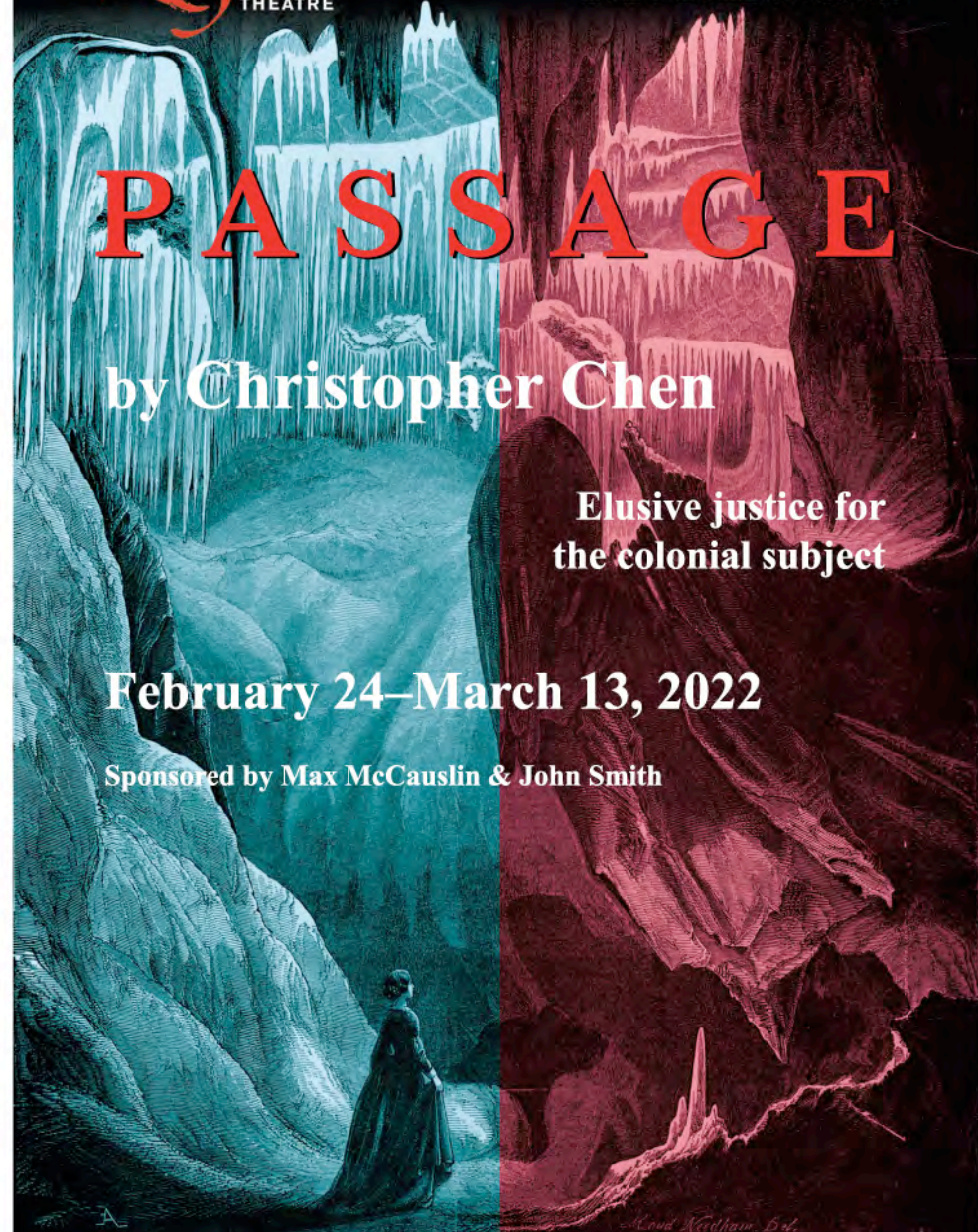
Season and single tickets are now on sale
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Season sponsor: Andy & Cammie Watson

Photo by Tim Fuller

THE **Rogue**
THEATRE

Questioning the Rules
2021-2022 Season



PASSAGE

by Christopher Chen

Elusive justice for
the colonial subject

February 24–March 13, 2022

Sponsored by Max McCauslin & John Smith

Season Sponsors: Andy & Cammie Watson

The Rogue Theatre at The Historic Y

300 East University Boulevard, Tucson, Arizona

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Aaron Shand (Howard Wagner) was last seen on The Rogue stage as Duke Orsino in *Twelfth Night*. Now in his fourth season as a member of The Rogue Theatre's Resident Acting Ensemble, Aaron has also appeared as Leonce Pontellier in *The Awakening*, Orlando in *As You Like It*, Jim in *The Weir*, Agamemnon in *The Oresteia*, Eddie Carbone in *A View from the Bridge*, Ishmael in *Moby Dick*, The Cop in *Middletown*, Hathorne in *The Crucible*, The Sea Captain in *The Secret in the Wings*, Don Pedro in *Much Ado About Nothing*, Sagredo in *Galileo*, Noah Joad in *The Grapes of Wrath* and Duke of Albany in *King Lear*. Born and raised in Tucson, he received his B.F.A. in Acting from the University of Arizona, performing for the Arizona Repertory Theatre in *Bus Stop*, *The Miracle Worker* and *Romeo & Juliet*. He also spent a season with the Milwaukee Repertory Theater, performing in *The Cherry Orchard*, *State of the Union* and *A Christmas Carol*. Aaron Shand's performance is supported in part by generous gifts from Sally Krusing and Carol Mangold.

He's a man way out there in the blue,
riding on a smile and a shoeshine.

—Charlie in
Arthur Miller's
Death of a Salesman



SASO
SOUTHERN ARIZONA
SYMPHONY ORCHESTRA
2021-2022 Season
Linus Lerner, Music Director

February 5 and 6

Beethoven, Borodin
and talented youth
Guest artists Edwin So Kim
and Joshua Thai (winner
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Edwin So Kim



Joshua Thai

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March 12 and 13

Flying High with
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Guest soloist Andrea Trovato



Tucson Flute
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Andrea
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3:00 pm at St Andrew's
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Tucson

Christopher Younggren (Uncle Ben) is delighted to return to The Rogue for his fourth production. An MFA graduate of California State University, Fullerton, Christopher has been involved in theatre, radio, commercials, and film for over 40 years, from Los Angeles to New York City. Most recently he was seen as Tio Diego in Tucson Regional Ballet's *A Southwest Nutcracker*. Other local credits include The Rogue Theatre's *Twelfth Night*, *The Weir*, and *The Crucible*, The Scoundel & Scamp's *Salome*, Live Theatre Workshop's *Voice of the Prairie* (2017 Best Actor Mac Award), *Move Over Mrs. Markham* (2015 Best Actor Mac Award Nominee), and *Time Stands Still*, Tucson Labyrinth Project's *Dogs of Rwanda* (2018 Best Actor Mac Award Nominee, Best Drama Mac Award), Invisible Theatre's *Indoor/Outdoor*, Arizona Rose's *The Odd Couple*, and *The 25th Annual Putnam County Spelling Bee*, and Arts Express' *A Christmas Carol* and *Carousel*, as well as several villainous roles at The Gaslight Theatre. Christopher is also a middle school English teacher at The Academy of Tucson, a YouTube creator where he shares theatre games and teaching techniques on his channel, Classroom Confidential, and a professional magician. As always, he thanks his wife and boys for their unwavering support. Christopher Younggren's performance is supported in part by a generous gift from Paul Winick & Ronda Lustman.





Matt Bowdren (Director) is an Artistic Associate for The Rogue Theatre, where he has directed *Angels in America Part 1* (2016 Mac Award for Best Director) and *Macbeth*. Matt has performed in many plays at the Rogue including *Hamlet* (2015 Mac Award for Best Actor), *The Crucible*, *Waiting for Godot*, *Uncle Vanya*, *Grapes of Wrath*, *As I Lay Dying*, and *The Goat*. Other Arizona credits include *Romeo and Juliet* with Southwest Shakespeare, and *Frankenstein*

and *Othello* as a faculty fellow with Arizona Repertory Theatre. Matt currently lives in Chicago and has performed with a number of theaters including TimeLine and The Shakespeare Project of Chicago. He directed the inaugural production for The Story Theatre (Best New Chicago Theatre 2021) of which he is a founding member. Matt is also part of Small Giants, an interdisciplinary ensemble blending music, poetry, and improvisation, founded with former Rogue alum Jake Sorgen. Matt holds an M.F.A. in Performance from the University of Georgia. *Matt Bowdren's direction of Death of a Salesman is supported in part by a generous gift from Art & Katherine Jacobson.*

Russell Ronnebaum (Music Director, Pianist, Composer)

has served as The Rogue Director of Music and Resident Composer for three years. He holds a Master of Music degree in collaborative piano from the University of Arizona. He currently serves as the assistant director of music at St. Mark the Evangelist Catholic Church in Oro Valley, as well as the staff accompanist for the Tucson Masterworks Chorale. Russell has performed with the Tucson Symphony Orchestra, the American Wind Symphony Orchestra, Artifact Dance Company, Arizona Repertory Theatre, and as a concerto soloist with the Tucson Masterworks Chorale. Russell made his Carnegie Hall debut in 2016 performing the music of composer Dan Forrest. Russell also composes the music for *Rogue Radio*, a radio play series produced in partnership with Arizona Public Media. Recent composition commissions and premieres include music for bassoon quartet, live theatre, strings, brass, voice, choir, and piano. Recordings, videos, sheet music, and upcoming concert dates can be found at RRonnebaum.com. *Russell Ronnebaum's music direction is supported in part by generous gifts from Laura Kosakowsky and Marianne Leedy.*



Fran Moskovitz (Flute) Principal flute of the Civic Orchestra of Tucson and co-principal of the Arizona Symphonic Winds, Fran has appeared as soloist with both groups. She is a member of the Dolce Musica Wind Quintet and Skyline Flutes professional quartet, and free lances with ensembles throughout Tucson. She previously was principal of the Catalina Chamber Orchestra, and played flute and piccolo in the State College Opera Company and Long

Island's Opera on the Sound. She has performed concerts throughout China and Mexico. For nearly 30 years, Fran has worked to protect the environment through her position as Gift Planning Officer with The Nature Conservancy.



Diana Schaible (Flute) is a flutist, guitarist, and music educator originally from Idaho Falls. She received a Bachelor's degree in Music Performance from the University of Idaho in 2011, and received her Master's degree in Music Performance at the University of Arizona in 2013. While at UA, Diana was a part of the prestigious Fred Fox Graduate Wind Quintet, and played principal flute in the Arizona Symphony and UA Wind Ensemble. More recently,

Ms. Schaible was a prize winner in the 2020 Flute Society of Kentucky Young Artist Competition, and has also won prizes in classical guitar at several music festivals. She has performed internationally on both flute and guitar in Canada, Mexico, Ireland, and the United States. In addition to performing, Diana currently shares her passion for music as an instrumental Teaching Artist for Tucson Unified School District, and maintains a private teaching studio.

Don Fox (Lighting Design) holds an MFA in Lighting Design from The University of Arizona and a BA in Theatre Administration from St. Edward's University, Austin, TX. He is currently serving as Production Manager and Technical Director for the Central Kitsap Performing Arts Center on the Kitsap Peninsula near Seattle. As a professional, freelance lighting and scenic designer and theatre producer and consultant, his clients include The Moscow Ballet, The Atlantis Resort Bahamas, Borgata Casino Atlantic City, Silversea Cruises, Music Theatre Wichita, Florida State University, Central Washington University, City Opera Ballet Company Bellevue, the San Antonio Botanical Garden's Shakespeare in the Park, and many others.



Locally, he has designed eighteen Rogue productions since 2013. Please visit Don at DonFoxDesigns.com. *Don Fox's lighting design is supported in part by a generous gift from Kay & Philip Korn.*



Christopher Pankratz (Stage Manager) is honored to be both an actor and a member of the production staff at The Rogue. *Death of a Salesman* is Christopher's first show as a stage manager, but he has performed at The Rogue in *The Grapes of Wrath*, *King Lear*, *Much Ado About Nothing*, *The Crucible*, *Moby Dick*, *A View from the Bridge*, *As You Like It*, and *The Awakening*. In 2019, he also directed *An Enemy of the People* for the John and Joyce Ambruster

Play-Reading Series. Christopher teaches acting and theatre tech at Flowing Wells High School where he has written and produced several plays including *Black Friday*, *Frankenstein*, *Cuando Soñamos*, *Spinning Tales The Musical*, *Leave It to the Snakes*, *Cuando Mentimos*, *Cuckoo*, *Cuando Perdonamos*, *The Snow Queen*, *You Can't Make Wine from Raisins*, and two newly-published plays: *The Longest Day of April* and *The Story Seller's Tale*. Christopher would like to thank his colleagues, family, friends, and students for their support and inspiration. *Christopher Pankratz's stage management is supported in part by a generous gift from Ellen Bodow.*

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I can no other answer make but thanks, and thanks, and ever thanks.

—*Sebastian in Twelfth Night by William Shakespeare*

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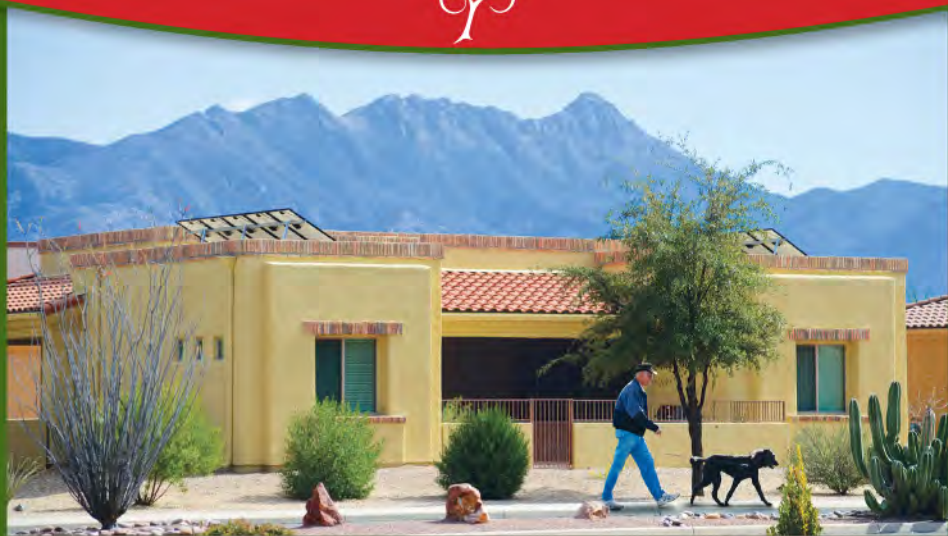
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