

DEATH OF A SALESMAN

BY ARTHUR MILLER

Directed by
Adrian Elfenbaum



September 25 – October 25, 2026



TICKETS RossValleyPlayers.com | 415-456-9555

DEATH OF A SALESMAN

September 25 - October 25, 2026



From the Executive Producer

What a Life Is Worth

What makes a life meaningful? What do we owe one another? And when we look back, what remains to show that a life mattered?

This season invites us to sit with those questions—not as abstract ideas, but through the deeply human stories of people searching for love, belonging, dignity, purpose, and connection. Across five very different worlds, we encounter lives shaped by the choices we make, the dreams we carry, the people we hold close, and the stories we tell ourselves about who we are.

In *Death of a Salesman*, a man measures his worth against a dream that may never have been his to begin with. *It's a Wonderful Life: A Live Radio Play* asks us to imagine the world without one ordinary life and discovers the extraordinary value of a person's presence. *A Little Night Music* finds people reckoning with desire, regret, aging, and the possibility of beginning again. *The Many Mysterious Deaths of José Robles* turns toward the mysteries surrounding a life and the stories left behind when someone is gone. And in *Lovesong*, a couple moves through the seasons of a shared life, reminding us that love is measured not only in grand gestures, but in the countless small moments that become a history together.

Together, these plays ask us to consider the ways a life can be valued—and the ways we can lose sight of that value. They remind us that worth is not always found in achievement, status, youth, success, or the fulfillment of a dream. Sometimes it is found in being known. Sometimes in being remembered. Sometimes in being loved. Sometimes in simply having been here, and having changed another life by being here.

What a life is worth may be an impossible question to answer. But this season gives us a place to ask it together.

Steve Price

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Death of a Salesman by Arthur Miller

SETTING – Brooklyn, New York. 1949.

CAST (in order of appearance)

Willy Loman, a Salesman	Charles Queary*
Linda Loman, Willy's wife	Mary Ann Rodgers
Happy Loman, Willy's younger son	Evan Held
Biff Loman, Willy's older son	Brennan Pickman-Thoon*
Bernard, Charley's son	Chris Jensen
The Woman, Willy's companion in Boston	Ilana Niernberger
Charley, Willy's neighbor	Steve Price
Uncle Ben, Willy's older brother	Mark P. Robinson
Howard Wagner, Willy's boss	William Brosnahan
Jenny, Charley's assistant	Isadora Zucker
Stanley, Waiter at Frank's Chophouse	D. G. Hardy
Miss Forsythe, a woman at Frank's Chophouse	Rachel Ka'ulani Kennealy
Letta, Miss Forsythe's friend	Isadora Zucker

UNDERSTUDIES

Willy Loman	Steve Price
Charley, Uncle Ben, Stanley	Gregory Wilker
Happy, Biff, Bernard, Howard	Jesse Lumb
Linda, The Woman	Amanda Vitiello
Jenny, Miss Forsythe, Letta	Alexandra Fry

PRODUCTION TEAM

Producer	Steve Price
Director	Adrian Elfenbaum
Stage Manager	Benjamin Vasquez
Assistant Stage Manager	Robert Molossi
Set Design	Ron Krempetz
Costume Design	Valera Coble
Lighting Design	Robin DeLuca
Sound Design	Alexis Brooks, Brooklyn Sound Lab
Properties Design	Dianne Harrison
Intimacy Choreographer/	
Mental Health Coordinator	Bessie Zolno
Combat Choreographer	Nic Moore
Dialect Consultant	Stephanie Hunt
Dresser	Alexandra Fry
Set Builder	Carl Jordan
Scenic Painter	Dhyanis Carniglia
Assistant to Lighting Designer	James Montellato
Costume Shop Crew	Jana Fleming, Christina Jaqua, Vicki Dehnert, Jesse Israel, Emily Mills, Genevieve Riby, Michael A. Berg
Wig Stylist	Roxie Johnson
Photographer	Robin Jackson
Webmaster	Andy Wilson
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Graphic Designer	Mark Shepard
Program Consultants	Suzie Hughes & Nancy Wilson
Volunteer Coordinator	Eleanor Prugh
Lobby Flowers & Décor	Maureen Kalbus

Special Thanks to Ray Archie, Max Carpenter (of blessed memory), Jim Cave, Billie Cox, Patrick Dooley, Amy Freed, Sarah Phykitt, Molly Benson, Ginny Peterson, Raysheina deLeon Ruhs, Mike Cole, Sophie Gilmore, Electric Bill, Joanna Pinckney and the College of Marin Music Department

Running Time: Approximately 2:45, with one 15-minute Intermission
This production explores mature themes and deals with issues surrounding suicide. Electronic cigarettes are used on stage.

*Appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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Director's Notes

In May of this year, roughly 100 Bay Area actors came to the Barn and auditioned for roles in this play. We expected the strong interest; many actors jump at the opportunity to work on an Arthur Miller play, and this masterful play is widely considered to be his strongest.

But what was surprising, perhaps even alarming, was the large number of actors at the auditions who volunteered that, "This play is about my father."

Is that a good thing? Willy Loman encourages Biff to cheat on exams. He ignores Happy. He cheats on Linda. He endlessly borrows money from Charley, with no capability of paying him back. What a guy.

On the other hand, *Death of a Salesman*, written in 1948 - Miller famously wrote the entire first act in one day - has been viewed as Miller's condemnation of the American Dream, a response to the emerging American hegemony of the post-War era. Myopically driven to clear a pathway for his children's success, much of Willy's improper behavior can be attributed to his dutiful sense of a father's responsibility within the American Dream's mythology. In this context, even Biff acknowledges Willy to be "a hardworking, unappreciated prince. ... Always for his boys."

Nonetheless, the Dream maliciously eludes Willy, even while it is readily available to others. Howard inherits his wealth. Ben strikes it rich. And Charley; well, Charley just doesn't give a damn. Bernard seems to be the only character who follows the American Dream's roadmap. Bernard's hard work yields his success. Yet Willy, despite his obsessive



devotion to the Dream, "land(s) in the ashcan."

Given the seeming randomness of these various outcomes, perhaps the most tragic element of *Death of a Salesman* is the fact that Willy's unbending focus on achieving the American Dream renders opaque the love of his devoted family. Willy can't see or feel what he already has.

Miller shows us that absolute trust in the American Dream can have a devastating cost.

Adrian Elfenbaum (*Director*) happily returns to Ross Valley Players where he has directed award-nominated productions of: *The 39 Steps*; *The Mousetrap*; *Picnic* (2022 Winner Bay Area Theatre Critics' Circle Best Production-North Bay Small Theatres); *It's a Wonderful Life - A Live Radio Play*; *Crossing Delancey* (2024 Winner BATCC Best Production-Entire Bay Area Small Theatres); and *Tartuffe*. Other North Bay credits include award-nominated productions of *Medea* and *Dead Accounts* at College of Marin, and several plays at Sonoma State University. In the Greater Bay Area, Adrian has worked with Marin Shakespeare, TheatreWorks, Magic Theatre, PlayGround, VITA Shakespeare, Eureka Theatre Company, and San Francisco's Word for

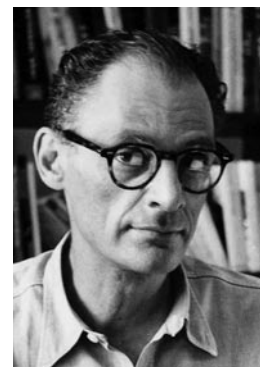
Word. Adrian holds an MFA in Acting from UC Davis. Adrian thanks the generous, creative, and inspiring cast of *Death of a Salesman*, and once again thanks the talented and collegial production team at RVP, with whom it's always a joy to work. Adrian is forever grateful to JoAnne, Ben, and Jack, for their continuous patience and loving support.



Playwright Bio

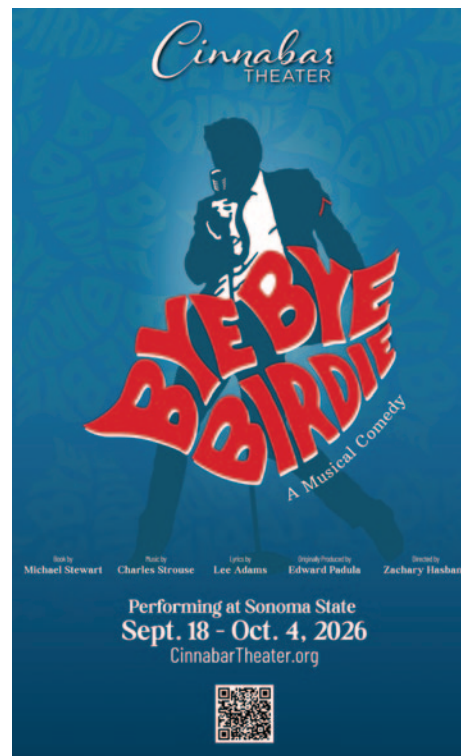
Arthur Miller (1915-2005) was a prominent American playwright known for his profound exploration of social and psychological themes within the human experience. Born in Manhattan to Jewish immigrant parents, Miller's early life was shaped by the economic turmoil of the Great Depression, which deeply influenced his views on personal success and failure. He gained fame in the late 1940s with his plays *All My Sons* and *Death of a Salesman*, both of which deal with familial relationships and the moral dilemmas faced by ordinary individuals in society.

Miller's work often reflects the struggles of his characters against societal



expectations and personal demons, making him a critical voice in American theater. His notable play *The Crucible*, written during the McCarthy era, draws parallels between the Salem witch trials and contemporary political repression. Over his six-decade career, Miller received numerous accolades, including multiple Tony

Awards and the Pulitzer Prize. Miller's legacy endures through the continued production of his works, which remain relevant in contemporary discussions about identity and ethical responsibility. He passed away in 2005, leaving a lasting impact on American literature and theater.



THE CAST



William Brosnahan (*Howard*) is thrilled to be joining his first production at Ross Valley Players. He is a Bay Area/New York based actor with a BFA from Carnegie Mellon University. Previous roles include Marcus in *Yellow Face* at Shotgun Players, Romeo and Mark Antony with SF Shakespeare Festival, and stay tuned for his first lead in feature film with *Bucket Baby* streaming on Amazon Prime in 2027.



D.G. Hardy (*Stanley*) is excited to make his RVP debut. Recent works include Berowne in *Love's Labour's Lost* (Curtain Theatre) and Telegraph Boy in *Skin of Our Teeth* (Novato Theatre Co.). He'd like to thank his wife Rachel for her friendship and constant support.



Evan Held (*Happy Loman*) is the Education Program Manager at San Francisco Shakespeare Festival and is excited for his seventh production in *The Barn*. He's acted at numerous companies across the Bay, including ACT, SPARC, SF Shakes, 6th Street Playhouse, Word for Word, Spreckels, and more! This is his fifth production with director Adrian Elfenbaum and he looks forward to number six.



Chris Jensen (*Bernard*) received his theatrical education from the University of Michigan. He has since been seen in theatre throughout Chicagoland and California. Select Chicago credits include *Orson Welles' Dracula* (Glass Apple Theatre) and *Obama-ology* (Fleetwood-Jourdain Theatre). Previous California Credits encompass *All My Sons* (Pacific Conservatory Theatre), *Death at Devil's Cave* (Great American Melodrama), *A Christmas Story* (SLO Repertory Theatre), *Outside Mullingar* (The Western Stage) *Pride and Prejudice* and *Much Ado About Nothing* (Rotation Theatre Company). (he/him)

Rachel Ka'iulani Kennealy (*Miss Forsythe*) is an East Bay-based actor, director, and teaching artist. Training: BA, UCLA. Some credits: Emily in *Value Over Replacement* (RVP), Desdemona in *Othello* (Theatre Rhinoceros), Viola in *Shakespeare in Love* (NTC), Puck in *A Midsummer Night's Dream* (Curtain Theatre), and W in *Lungs*. Rachel would like to thank her husband and two kitties for their unwavering love and support. Website: www.rachelkennealy.com. (she/her)



Ilana Niernberger (*The Woman*) grew up in Sonoma County and attended SRHS's ArtQuest Drama program, before receiving a BA in Acting from the Drama Centre, London. Some favorite roles include Helen in *Meet Me At Dawn* with Mercury Theater, Yelena in *Uncle Vanya* with Roustabout Theatre, Lady Macbeth with Shakespeare in the Cannery, and Miss Julie in *After Miss Julie* at Main Stage West. She's delighted to be working with RVP for the first time!



Brennan Pickman-Thoon (*Biff Loman*) is thrilled to make his RVP debut, coming full circle to a theater where he saw some of his first plays as a kid. Brennan is an actor, director, teaching artist, and proud Marin native. He has performed with Berkeley Repertory Theatre, American Conservatory Theater, Marin Theatre, SF Shakes, Marin Shakes, and Word For Word. He has received two acting awards from the SFBATCC. Brennan is a faculty member at American Conservatory Theater, SFArtsED, Damato Performance School, and Brandeis SF. Love to Mom, Dad, J, and E. For more, please visit brennanpickmanthoon.com.



Steve Price (*Charley*) recently appeared as Port in *Julius Caesar* at Marin Shakespeare Company and as Tartuffe in *Tartuffe* at Ross Valley Players. Steve has played many roles at RVP including Frank Butley in *Native Gardens* (SFBATCC nomination), The Mayor in *The Government Inspector* (SFBATCC award for Best Principal Performance in a Comedy) and Howard Bevans in *Picnic* (SFBATCC nomination). Steve will be playing Alfieri in *A View From The Bridge* by Arthur Miller next year at Shotgun Players.



THE CAST



Charles Queary (*Willy Loman*) is unbelievably happy to be a part of this production. He lived and performed in Chicago, New York, and Pennsylvania for seventeen years before returning to his native Bay Area in 1989. He learned his craft (and keeps their ghosts close by) from Alvina Krause, Alice Spivak, and Joan See. A teacher himself, he thanks his students for the treasured things they have taught him! Shout out to Tenzing Norgay (aka Tori Truss)!



Mark P. Robinson (*Uncle Ben*) recently appeared as Fredrik in *A Little Night Music* with Redwood Symphony. At Ross Valley Players, he played Sam in *Crossing Delancey*. Other Bay Area credits include *The Curious Incident of the Dog in the Night-Time* (Ed, San Francisco Playhouse), *Before the Sword* (Jonathan, New Conservatory Theatre Center), *Fun Home* (Bruce, Berkeley Playhouse), and *Devil in a Blue Dress, the Musical* (Berkeley Rep's Ground Floor). His film work includes the independent features *Werewolf Serenade* (villain Konrad Beissen) and the recently wrapped *Bucket Baby* (Jack Redburn). @markprobinson



Mary Ann Rodgers (*Linda Loman*) was most recently seen in Marin Shakespeare Company's epic *Julius Caesar*. She's worked with several of the summer Shakespeare theater companies in the Bay Area and with Shotgun Players, Central Works and RVP (*Bus Stop*, *To Kill a Mockingbird*, *Pack of Lies*, and more). She has directed for SPARC, RVP, Symmetry, Shotgun Players and others and is a graduate of U.C. Santa Barbara. Thanks to Adrian for casting her and thanks to her foundation and support, actor and set designer Malcolm Rodgers.



Isadora Zucker (*Jenny/Letta*) is excited to be making her RVP debut! She is a Bay Area-based actor with recent credits including: *The Glass Menagerie* (Laura), *Mrs. Whitman's Words For Women* (Ida Kettering), *Last Summer At Bluefish Cove* (Kitty Cochrane), and *Horse Girls* (Margaret). She is a recent graduate of Skidmore College with a BA in Neuroscience and Theater. Isadora sends thanks to her wonderful friends and family for their endless love and support! @isadora.zucker

Backstage Bios

Gregory Wilker (*Understudy*) After decades away from the dramatic stage, Greg has been slowly putting energy back into the craft of acting—strongly supported by his studies at the College of Marin. He is grateful for the opportunity to continue learning with Ross Valley Players and this production of *Death of a Salesman*.



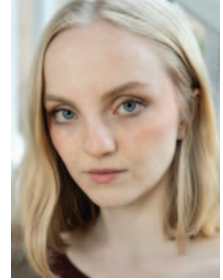
Jesse Lumb (*Understudy*) is so pleased to reunite with stage manager Ben Vasquez and director Adrian Elfenbaum. Favorite roles in the Bay Area include Dr. Astrovin in *Uncle Vanya*, Jack in *Dead Accounts* and Jim in *The Glass Menagerie*. In Marin he has directed *The Aliens* and *Circle Mirror Transformation* by Annie Baker. Offstage, Jesse runs the Bookmobile program for Marin County Free Library. Thank you Betsy B and Johnny G.

Amanda Vitiello (*Understudy*) is delighted to be working with RVP. Theatre credits include *Shades and Shadows* (Magic Theatre), *The Lehman Trilogy* (ACT), *Meet Me at Dawn* (Mercury Theater), *The Trials of Maud Allan* (The Marsh Berkeley), *Cry It Out* (Cinnabar Theater), and *The Dogs of War* and *Plastic Rose* (Edinburgh Fringe). Film/TV: *Dark Light*, *Mad Men*. Amanda holds an MFA in Acting from UC Davis and



trained at The Groundlings. For more: amandavitiello.com

Alexandra Fry (*Understudy*) Is jubilant to return to The Barn again. Earlier this year she was the Princess of France in *Love's Labour's Lost* (Curtain), and First Tree in *The Wizard Of Oz* (Mountain Play). Previous credits at RVP include *The Divine Sarah*, *Our Town*, *Pride & Prejudice*, and *The Children's Hour*. Love and thanks to the couple hundred youth theater students grades 2-8 she works with, hopefully none of whom are reading this right now.



Ben Vasquez (*Stage Manager*) has stage managed throughout the Bay Area and Marin County. Some favorite stage management at the Barn include *Sylvia*, *Crossing Delancey*, *The 39 Steps*, *Picnic*, *She Loves Me*, *Camelot*, and *Gypsy*. Last season at the Barn, he stage managed *Tartuffe* and played Sam Hendrix on stage in *Wait Until Dark*. He'd like to thank the cast and designers for all their hard work in this production and also the staff and faculty at the College of Marin Drama Department.

Robert Molossi (*Assistant Stage Manager*) attended San Francisco State University and lived, performed, and studied in New York City. RVP credits include the School Principal in *The Government Inspector* by Nikolai Gogol; Mr. Paravicini in Agatha Christie's *The Mousetrap*; Jemy in *Incidents in the Wicked Life of Moll Flanders*; Dr. Bradman in *Blithe Spirit* and M. Loyal in *Tartuffe* and William Gillette/ Sherlock Holmes in *The Game's Afoot*. Robert enjoyed playing Malcolm Drake in Charles Busch's *Red Scare on Sunset* at the New Conservatory Theater, and Eugene in Boxcar Theater's *Speakeasy*.



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Ronald E. Krempetz (*Scenic Design*) has been a Bay Area set designer since 1967. Throughout his career, Ron has earned numerous awards for theatre, retail, and industrial theatrical design. In 2022 Ron retired from his position at the College of Marin as resident Set Designer and Instructor of Technical Theatre. Ron has been happy to work on many productions at Ross Valley Players since 1995, earning numerous acknowledgments for his work. He is happy to return to work with RVP's many talented theatre folks on the production of *Death of a Salesman*. Ron resides in Novato with his wife Diane. He is the proud *PopPops* of nine grandchildren who continue to inspire his creative process.

Valera Coble (*Costume Design*). recently designed costumes for RVP's *Hello Girls*, *Tartuffe*, *The Book of Will*, *The Spitfire Grill*, *Blythe Spirit*, and *Crossing Delancey*. A company member with Berkeley based Shotgun Players since 1999, her more than 50 Shotgun credits include *Macbeth*, *Iphigenia In Aulis*, *Phaedra*, *Three Sisters*, *Mother Courage and Her Children* and *Oedipus Rex*. Valera's work has also been seen in the Bay Area at Berkeley Repertory Theatre, Aurora Theatre Company, Magic Theatre, Center Repertory Company, San Francisco Playhouse, Crowded Fire, Town Hall Theatre and Word for Word.

Dianne Harrison (*Props Design & Scenic Painting*) earned her Technical Theatre BA from Sonoma State University and has worked in stage management, sound/light board operations, properties design, and scenic painting for many Bay Area organizations, including African-American Shakespeare Company (*Richard III*), Altarena

Playhouse (*The Birds*), Marin Shakespeare Company (*The Tempest*), Napa Valley College (*Seussical: The Musical*), Novato Theatre Company (*Noises Off*), Opera Parallèle (*Hello, Star*), PlayGround SF (*Best Of Festival*), Ross Valley Players (*The Hello Girls*), Santa Rosa Ballet Company (*The Nutcracker*), Santa Rosa Junior College (*Hello, Dolly!*), Sonoma Arts Live (*Calendar Girls*), and Sonoma State University (*In the Heights*, *Perfect Arrangement*).

Robin DeLuca (*Lighting Design*) started her theatrical career in 2013 and bounced between shows and union calls until the start of COVID. After eight months, she transitioned to a new full-time job but maintains some core gigs.

Alexis Brooks (*Sound Design*) is a Bay Area sound designer, audio engineer, and vocalist with an ear for detail and a deep instinct for storytelling. She brings both technical precision and deep creative discernment to every project. Calm, thoughtful, and famously cool under pressure, Alexis has a gift for listening closely, finding solutions, and making complicated moments feel manageable. Immersing fully in the world of each story, she designs sound that doesn't just support the narrative but places the audience squarely inside it. Her motto - the best sound design is the kind you feel before you notice it.

Bessie Zolno (*Intimacy Choreographer/ Mental Health Coordinator*) is a violence and intimacy choreographer for theater and film. She thoughtfully cultivates collaborative and consent-driven environments, an approach deeply rooted in her certification with Mental Health Coordination (Association of Mental Health

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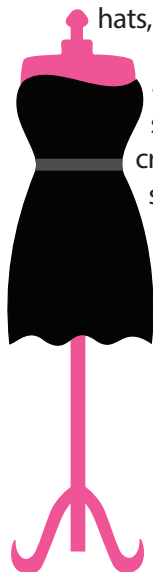
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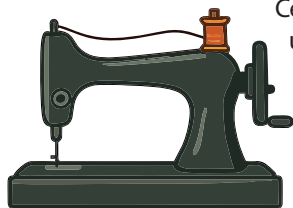
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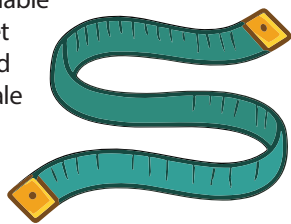
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Coordinators). Her expertise is dedicated to facilitating the safe and impactful execution of heightened moments on stage and screen for performers of all ages, across both professional productions and educational settings. Upcoming and recent projects include as *Urinetown* (Ray of Light), *Gentleman's Guide* (Palo Alto Players), *African Stew* (Lorraine Hansberry Theater), and *Measure for Measure* (Berkeley Shakes). For more information, please visit: bessiezolno.com

Nic Moore (*Combat Choreographer*) is a fight choreographer who has choreographed at 6th Street Playhouse, SPARC, We Players, Novato Theater Company, Marin Musical Theatre Company, Spreckels, and Inferno Theatre. He also works as an actor, director, and theater educator. He is a graduate of The Meisner Technique Studio in San Francisco and The American Musical and Dramatic Academy in New York City. (he/him)

Stephanie Hunt (*Dialect Consultant*) is a core company member of the theater company Word for Word and has directed and acted in many productions with them. Last year, she played Elmire in *Tartuffe* directed by Adrian Elfenbaum at RVP. Stephanie got her MFA at ACT and now

teaches Voice and Acting at Stanford. She has studied dialects with Deborah Sussel, Deb Hecht, and owes an extra debt of gratitude to Lynne Soffer, for her mentorship over the last twenty years.

Dhyanis (*Scenic Painting*) was introduced to the Barn Theatre in 1986 and has served many roles here and at other Bay Area theatres, including Head Costumer and Designer, Scenic Artist, Choreographer and Prop Designer. She is currently assistant to the set designer at College of Marin. She designs and produces her own line of dance costumes and clothing, teaches belly dance and is a Grief Coach. Past credits at the Mountain Play include Costume Designer for *The King and I* (1987), *South Pacific* (1988), *Brigadoon* (1989), and *Anything Goes* (1990). She also served as Scenic Artist on the Mountain up to and including *Beauty and the Beast* (2017). Awards for costuming include Bay Area Theatre Critics Circle (*Follies*, 1994), four Shellies (Contra Costa Civic Light Opera musicals) and a Solano College Award for *Elephant Man* (1995).

Robin B. Jackson (*Photographer*) is very grateful to RVP and the College of Marin Drama Department for letting her "learn on the job" and to the many talented photographers, including Greg LeBlanc, Bryan Hendon and Cathy Summa-Wolfe, among others, who generously shared their considerable knowledge.

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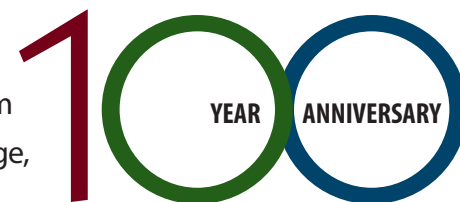
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Growing Up In A Barn

A History of Ross Valley Players

The history of productions at RVP from 1930 to modern days. Written by Carol Winograd. Photos from RVP archives.

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Ross Valley Players is honored to recognize the members of our Legacy Circle. Their generosity will ensure the RVP curtain rises for years to come. Stephanie and Tom Ahlberg
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Come Full Circle with RVP

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Georgia F. Sagues has done just that!

"I've enjoyed RVP productions for years. They are wonderful! I encourage everyone to support RVP, including the Legacy Circle."

Legacy Circle Members include Ross Valley Players in their estate plans in some way—will, trust, life insurance policy, etc. The Board's intention is to invest any funds received in a way to produce a stable income stream to benefit RVP for decades.

Georgia has joined board members, volunteers, and season ticket subscribers in this commitment. No need to tell us the amount of your planned estate gift, only that you will be including RVP as a beneficiary or have already done so.

Contact our Board President, Allan Casalou, at acasalou@gmail.com with questions.

Join the honor roll of donors displayed in the lobby, right by where Georgia is sitting. Help sustain a creative community asset.





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