

Antaeus Theatre Company Presents

Native Son

By Nambi E. Kelley

Adapted from the novel by Richard Wright

Directed by Andi Chapman

Scenic Designer

Edward E. Haynes, Jr.

Costume Designer

Wendell C. Carmichael

Lighting Designer

Andrew Schmedake

Sound Designer

Jeff Gardner

Props Designer

Jacquelyn Gutierrez

Dramaturg

Dylan Southard

Fight Choreographer

Bo Foxworth

Video Designer

Adam R. Macias

Production Stage Manager

Taylor Anne Cullen

Ensemble

Noel Arthur*, Gigi Birmingham*, Jon Chaffin, Ellis Greer*,
Matthew Grondin*, Mildred Marie Langford*, Ned Mochel*,
Victoria Platt*, Brandon Rachal, Donathan Walters*

The World Premiere Production of Native Son was produced by Court Theatre
Charles Newell, Artistic Director Stephen J. Albert, Executive Director and
American Blues Theater Gwendolyn Whiteside, Producing Artistic Director.



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Artistic Directors Note

Antaeus Theatre Company has always been known as a “classical” theater company, featuring playwrights such as Shakespeare, Chekhov and Shaw. But a question that fascinates, confounds and inspires us is: What is a Classic? What makes a piece of writing timeless and fresh? What does a particular story have to say about our time, to our audience, to our community *right now*? We are always challenging ourselves to answer those questions.

When we came across Nambi E. Kelley’s new adaptation of Richard Wright’s groundbreaking novel *Native Son* on the Kilroys List of un- and underproduced plays by female and transgender writers, we knew we had found a piece that would both answer – and expand – our definition of “What is a Classic?”

Ms. Kelley has distilled a vast, sweeping narrative into under 90 minutes of visceral theater. In a cinematic style she cuts between the present and the past, from the rough streets of pre-war Chicago, where the iconic main character “Bigger Thomas” is trapped, to the interior spaces of his tortured subconscious.

The archetypal struggle in which Bigger finds himself is absolutely classical. Our tragic hero is trapped in circumstances beyond his own making, no less so than Oedipus is locked into his own tragic spiral. All the elements of fate force him to hurtle down a violent path toward its inevitable – yet empowering – conclusion. As an audience, we watch with both fear and compassion as Bigger’s tragic fate unravels before us.

What makes *Native Son* so particularly impactful for us today are the societal forces in America that have built the world that crashes down upon Bigger. It doesn’t require much power of observation to discern that “post-racial” America is hardly that at all. While many things have improved for people of color in the United States in the 75 years between the publication of Mr. Wright’s novel and Ms. Kelley’s adaptation, it is woefully and painfully clear every day that many things have not improved at all. The crushing vise of institutional racism, economic barriers and the continued lack of opportunities for people of color continue to create modern-day Bigger Thomases throughout our nation.

We believe that stories with these kinds of rich, enduring themes are Classics, which is why we are so proud and excited to produce Ms. Kelley’s work in Los Angeles. We think *Native Son* will compel us to open our eyes and ears to the truths around us as we immerse ourselves in Bigger’s world.

Bill Brochtrup, Rob Nagle and Kitty Swink
Co-Artistic Directors

Director's Note

Empathy is everything...

Echoes of Atticus Finch, "If you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view, until you climb inside of his skin and walk around in it."

Skittles, I can't breathe, Philando, Brown, had my cell phone in grandma's backyard, Oh no, not Bland, and the list goes on and on and on... My prayer Lord is that it would STOP... this...identification of this man, this black man, this woMan as something other than huMan... I pray Lord it must STOP.

No one's life is perfect. An accident, sometimes small, sometimes in great magnitude, can change the very trajectory of one's life. Sometimes those mistakes are made because one believes that they entered this world dead on arrival, and every day that belief is tragically reinforced. This belief incites more tragedy until there is no catching this train. So... let the one who is without sin cast the first stone.

The Bigger question asks, can you see me? I am human, I am no animal to be shot down at will. My life is of value, I am you, you are me, the same hue of blood runs through my veins as in yours. I will not be dismissed. See me America, the crime is that you refuse to SEE ME, that you do not regard me... you do not respect me ...I am... human... See. Stop. Killing. Me.

Take a walk in my shoes and understand you've tried to make me into something I am clearly not. I should not HAVE to take your constant firing, to cause me to have to fly - Above - you.

Your disregard says to me I, Bigger Thomas, am inhuman. But through this journey, I now understand:

- I am BIGGER, through the words of my God and my ancestors - they sacrificed all their blood and tears to fight for the right for me to be who I am.
 - I am BIGGER, a King's son no longer needing to follow insecure fearful voices and fulfilling prophecy spoken by those who have no gift.
 - I am BIGGER, to follow my true purpose walking in the Bigger shoes that were formed for me before the beginning of time.
- I am Bigger than... I am... A... Man.

Andi Chapman
Director

The Character of Chicago in "Native Son"



Photo Credit: Library of Congress

The events of *Native Son* take place in December of 1939 - a moment in time that signaled the end of one era and the start of the next. The tumultuous rise and fall that had marked the period following World War I's end in 1918 - the roaring '20s, Prohibition, the stock market crash and the ensuing Great Depression - was coming to an end. At the same time, a new tumult was on the horizon. Just as Bigger Thomas' own drama was playing out on the streets and in the homes of South Chicago, across the Atlantic Ocean, the Nazis were invading Poland. World War II was beginning.

There are few places in America where the collision of eras, of histories and cultures and heritages, is more strongly felt than in Chicago. It's a city that has always served to represent a crossroads, lying as it does squarely in the middle of the country. The city has also long served as a cultural meeting point, the winds of history, change and opportunity pushing various groups across it in mass movements. That constant, shifting, roiling melting pot animates Chicago, giving it depth and character. In *Native Son*, the city is so alive it practically becomes its own character.

And the city is a fierce character whose impact is felt throughout the story, a violent and angry character befitting the violence of its collisions. One feels it in the weather, the way Chicago's famous cold seems to stab at Bigger whenever he faces it. One feels it too in the city's architecture and the way its buildings seem to loom over the story's action. Many of those buildings were, in fact, empty at that time, a quality that features prominently in the plot of *Native Son* and a tragic irony which speaks directly to the condition of the city's African American population.

Decades before, as World War I got under way and soldiers shipped off, the resulting labor shortages had created jobs for minorities and brought with them the promise of a brighter future. Hearing that call, the first generations of African-Americans not born into bondage began to move from the plantations and rural communities of the South to great industrial centers of the North like Chicago. This decades-long relocation of more than 6 million people came to be known as The Great Migration, and it's one of the most important economic and cultural shifts in American history.

The Great Migration led to the establishment of new communities for black families within these cities, vital communities that in turn, led to vital cultural expressions like those that came out of the Harlem Renaissance or Chicago's own Bronzeville neighborhood. But this movement brought with it opposition as well. Following the end of the war a few years later, the returning soldiers were looking for jobs and homes too and competing with African Americans just arriving from the South. Opportunities were snatched up. Frustration and animosity grew, and violence and crime came with it. Racism, always a part of the fabric of American life, took an especially tight hold.

The summer of 1919, presumably the year when Bigger was born, is known as "The Red Summer" to mark the dozens and dozens of race riots that occurred then. The highest number of fatalities occurred in the rural area around Elaine, Arkansas, where *Native Son* novelist Richard Wright had spent time as a child. And in Chicago, one riot killed 38 people and injured 500 more.

As this kind of horrific unrest persisted, white property owners responded by enacting racist housing covenants. Condoned by the city, these covenants allowed owners to prohibit the purchase, lease or occupation of their premises by any African Americans. Even when the Great Depression swept in and buildings emptied out, black families found their options increasingly limited by this artificial housing shortage, hemmed in to a small section of Chicago's South Side. It led to extreme overcrowding, with a 1934 census estimating that black households contained 6.8 people on average, whereas white households contained 4.7. This, in turn, led to unsanitary and unsafe living conditions, the very kind of situation that Bigger's family finds themselves in and that we witness in the early parts of *Native Son*.

The evil of this segregation is crystal clear to Bigger as soon as he leaves his family's one-room apartment and begins to move through Chicago. He's on his way to meet with the Daltons, the affluent, white family in the sprawling home whose fate will cross with his soon enough. They live not even two miles away, just a hop on the trolley, and yet the Thomases and the Daltons are worlds apart. Of course, Bigger can see the differences plain as day, just as he can everyday. It creates an anger and fear that hangs over him like Chicago's towering buildings. It stabs at him like its bitter winds, and it's unquestionably part of what leads him down the path he travels in *Native Son*.

Dylan Southard

Dramaturg

Native Son

Cast of Characters

BIGGER	Jon Chaffin
THE BLACK RAT	Noel Arthur
MARY	Ellis Greer
JAN	Matthew Grondin
HANNAH	Victoria Platt
BUDDY	Brandon Rachal
BESSIE/VERA	Mildred Marie Langford
MRS. DALTON	Gigi Bermingham
BRITTEN	Ned Mochel
BIGGER/THE BLACK RAT U/S	Donathan Walters

Special Thanks

Dr. Joi Carr
Gregg Daniel
Fritz Davis
Heather Fipps
Lily Knight
Indira Tyler
Pam Williams
Lizzie Zerebko

Setting: A labyrinth of Chicago's black belt and surrounding areas as it appears in Bigger's mind.

Time: a split-second inside Bigger's mind, when he runs from his crime, remembers, imagines, two cold and snowy winter days in December 1939 and beyond.

Native Son runs approximately 90 minutes with no intermission.

For the Production

Production Manager &
Technical Director
Adam Meyer

Assistant Technical Director
Cuyler Perry

Assistant Stage Manager
Jessica Osorio

Scenic Artist
Orlando De La Paz

Music Arranger
(Steal Away)

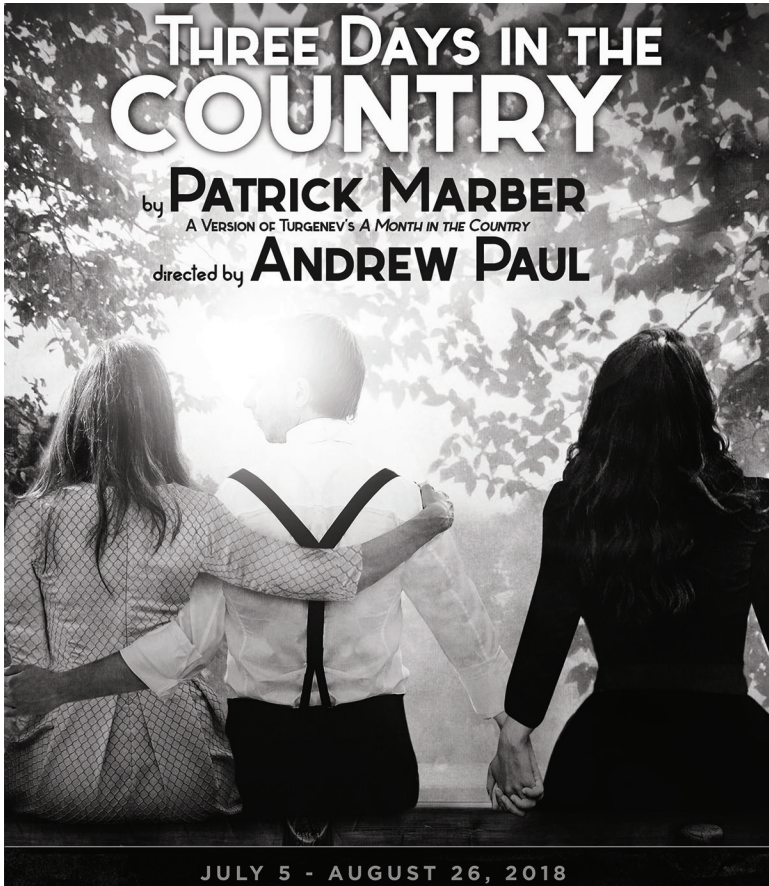
Dr. Joi Carr and Mr. Addison Doby

Music Arranger (Bless My Daddy)
Dr. Joi Carr

Assistant Director
Jessica Williams

Featured Movement Consultant
Indira Tyler

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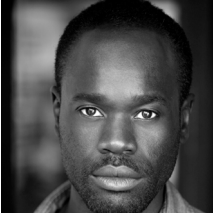
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Noel Arthur



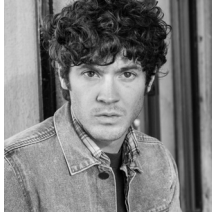
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Mildred Marie Langford



Ned Mochel



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ENSEMBLE

NOEL ARTHUR (THE BLACK RAT):

At ANTAEUS: Debut. Other Theater: *Burners* (Moving Arts), *Bars & Measures* (The Theatre @ Boston Court - U/S), *The Exonerated* (The Actors' Gang - U/S), *Elmina's Kitchen* (Lower Depth Theatre Ensemble). TV/Film: *Bad Lieutenant: Port of Call New Orleans*, *ER*, *Scrubs*, *NCIS*, *NCIS: Los Angeles*, *CSI: Cyber*, *My Son*, *My Son*, *What Have Ye Done?* Special Awards/Training: 2013 NAACP Best Ensemble Award, MFA Acting, Columbia University. Social Media: @noelactor noelarthur.com

GIGI BERMINGHAM (MRS. DALTON):

At ANTAEUS: *Cloud 9*, *Picnic*, *The Liar*, *The Seagull*, *Mother Courage and Her Children*, *You Can't Take It With You* (Director). Gigi has appeared on many Southern California stages, including Pasadena Playhouse, The Old Globe, International City Theatre, La Mirada, Rubicon, MainStreet and others. TV: *Adam Ruins Everything*, *Scandal*, *Agents of SHIELD*, *Mistresses*, *Chasing Life*, *Hart of Dixie*, *Weeds*, *Days of Our Lives*. Film: *Save the Date*, *Alex & Emma*. Web: *Precious Plum*, *Kittens in a Cage*, *The Britishes*. Awards: Ovation Award for *Master Class* at International City Theatre; Ovation and LADCC Awards for solo comedy *Non-Vital Organs*; Garland Award for *Tartuffe* with The New American Theatre at the Odyssey. In December 2017, Gigi also performed *Cabaret Noel* at Antaeus.

JON CHAFFIN (BIGGER):

At ANTAEUS: Debut. Other Theater: *King Hedley II* (The Matrix Theatre Company - LADCC Award Nomination: Best Ensemble), *God of Carnage* (Alliance Theatre), *The Dumb Waiter* (PushPush Film & Theater).

Film/TV: *The Haves and the Have Nots*, *Snowfall*, *Hawaii Five-O*, *Stitchers*, *Army Wives*, *House of Payne*, *The Red Road*, *Blindspotting*, *96 Minutes*, *Altered*.

Jon is also a writer, having penned four screenplays, numerous poems, monologues and short stories. He received his BA from Fort Valley State University. He is also a member of Phi Beta Sigma Fraternity, and is a native of Atlanta, Georgia.

ELLIS GREER (MARY):

At ANTAEUS: *Les Liaisons Dangereuses*. Other Theaters: *The Goodbye Girl* (L.A. Theatre Works), *Jefferson's Garden* (American premiere, LA Theatre Works), *The Matchmaker* (Actors Co-op Theatre Company), *The Many Women of Troy* (Pallas Theatre Co., Capital Fringe Festival), *The Diary of Anne Frank* (Oklahoma City Children's Theatre). Film: *Bastard*. Special Awards: Best Actress for *Saint Miranda* (DC 48-hour Film Project). Training: BFA, USC School of Dramatic Arts.

MATTHEW GRONDIN (JAN):

At ANTAEUS: Debut. Other Recent Theater Includes: *District Merchants*, *Tales of a Fourth Grade Nothing* (South Coast Repertory), *The City of Conversation*, *Women In Jeopardy!*, *Good People* (Ensemble Theatre Company), *A Moon for the Misbegotten* (Rubicon Theatre Company), *Stupid F*cking Bird*, *Bad Jews* (Stage West Theatre), *Spinning Into Butter*, *Rabbit Hole* (Actors Co-op Theatre Company), *Everything You Touch*, *Shiv* (The Theatre @ Boston Court - U/S), *Friends Like These* (New York International Fringe Festival). TV: *Westworld*. Also interested in writing, Matthew's first play was staged at Joan Scheckel's Collective Loft. This one's for Dad. Always.

MILDRED MARIE LANGFORD (BESSIE/

VERA): At ANTAEUS: Debut. Other Theater Credits include: *Domesticated, Animal Farm, Venus, The Crucible* (Steppenwolf Theatre Company), *The Royale* (American Theater Company), *Luck of the Irish* (Next Theatre Company), *A Raisin in the Sun* (Milwaukee Repertory Theater), *My Kind of Town, In Darfur, A Raisin in the Sun* (TimeLine Theatre Company), *Failure: A Love Story* (Victory Gardens Theater), *Freshly Fallen Snow* (Chicago Dramatists), *A Civil War Christmas: An American Musical Celebration* (Northlight Theatre), *12 Ophelias: A Play With Broken Songs* (Trap Door Theatre). TV/Film: *Magic Funhouse!, Chicago Med, Masters of Sex, Boss, Analysis Paralysis, Market Value*. Mildred is excited to be making her Los Angeles and Antaeus debut in *Native Son*!

NED MOCHEL (BRITTEN): At ANTAEUS:

Hedda Gabler. Los Angeles Theater: *A Permanent Image* (Rogue Machine Theatre), *Dinner With Friends, Two Henrys* (Pacific Resident Theatre). In Chicago, Ned worked at The Goodman Theatre, The Court Theatre, Chicago Shakespeare, Organic Theatre and numerous other midwest regional theaters and Shakespeare festivals.

VICTORIA PLATT (HANNAH): At

ANTAEUS: Debut. Other Theater: *Jelly's Last Jam* (Virginia Theatre), *Building the Wall, Roxy in Cyrano* (The Fountain Theatre), *Venice* (The Public Theater & Kirk Douglas Theatre - Ovation Award Nominated), *Sammy* (The Old Globe), *Pippin* (Mark Taper Forum), *Asphalt* (REDCAT), *Atlanta, The Musical* (Geffen Playhouse). Select TV/Film Includes: *Major Crimes, Bones, The Mentalist, Castle, Criminal Minds*, as well as contract roles

on both *All My Children* and *Guiding Light, H4* (an adaptation of *Henry IV* which she co-produced with Harry Lennix & Terrell Tilford), and as Josephine Baker in HBO's *Winchell*. Upcoming: *#Truth, The Gleaner, Interference, Framed* and CW's *Lucifer*.
VictoriaPlatt.com

BRANDON RACHAL (BUDDY): At

ANTAEUS: Debut. Los Angeles Theater: *Fences* (Long Beach Playhouse), *Love's Labour's Lost, Romeo and Juliet, Twelfth Night* (Downtown Repertory Theater Company). Regional Theater: *Romeo and Juliet* (Texas Shakespeare Festival). Training: BA.Theatre, USC.
IG: @brandonrachal_

DONATHAN WALTERS (BIGGER/THE BLACK RAT U/S): At ANTAEUS: Debut.

Other Theater: *Home* (International City Theatre), *Bars & Measures, Colony Collapse* (The Theatre @ Boston Court), *Café Society* (Odyssey Theatre Ensemble). Voice-Over/Motion Capture: *NBA 2K18*. Training: BFA, Chapman University.
Contact: donathanwalters@gmail.com

PRODUCTION

NAMBI E. KELLEY (PLAYWRIGHT):

Nambi has penned plays for Steppenwolf Theatre Company, Goodman Theatre, Court Theatre/American Blues Theater, Lincoln Center Theater Directors Lab, LATT Children's Theatre/Unibooks Publishing Company (South Korea), Teatri Sbagliati (Italy), and The Finger Players (Singapore), where she also performed in the co-adapted production of *The Book of Living and Dying*. The world premiere of *Native Son* was nominated for five Jeff Awards (Chicago's Tony Awards) including best adaptation and production of the year, and was the highest grossing production in Court Theatre's 60-year

history. It is included on the Kilroys List 2015, in the top 7% of new plays by female and trans authors and can be purchased through Samuel French. Her Other Works: *Xtigone* (Chicago Danz Theatre Ensemble; African American Shakespeare Company, directed by Rhodessa Jones) and *For Her As A Piano* (a Goodman Theatre/Chicago Dramatists/Pegasus co-production). A recent finalist for the Francesca Primus Award and the Kevin Spacey Foundation Award, Kelley just concluded being the Playwright in Residence at National Black Theatre where her play *Blood* starring Roscoe Orman received a workshop production in November. Professional affiliations include Goodman Theatre Playwrights Unit, Steppenwolf Theatre Company, La MaMa E.T.C., Spoleto, Ragdale Foundation, and playwright emeritus at Chicago Dramatists. An accomplished actress, Kelley has performed at theaters across the country and internationally and has been seen on several television shows, including *Person of Interest*, *Madam Secretary*, *Elementary* and *Chicago Justice*. Nambi has a BFA from The Theatre School at DePaul University and an MFA in interdisciplinary arts from Goddard College. nambikelley.com

ANDI CHAPMAN: (DIRECTOR): Born in New York City, Ms. Chapman is a director, actor, educator. She is the Associate Artistic Director of Ebony Repertory Theatre. Her directing credits include: *The Gospel at Colonus* (Ebony Repertory Theatre: 14 Ovation Nominations including Best Play & Best Play Direction, NAACP Theatre Awards 2016 Best Production Winner), *Mockingbird*, *As it is in Heaven*, *The Ninth Wave*, *Steel Magnolias* (Actors Co-op Theatre Company: Best Director Award), *The Dutchman*, *A Summer Memory*

and a host of others. Film: The award winning short films *Memorial Street*, *Elijah's Song* and *Why?*. As an actress her television, film and stage credits include: *NCIS*, *SMILF*, *Shameless*, *Glee*, *Dexter*, *24*, *Six Feet Under*, *Short Cuts*, *The Lower Depths*, *Blood Wedding*. She is currently the Center Theatre Group Program Advisor/Coaching Artist for August Wilson National Monologue Competition. A professor of various universities (Pepperdine, Chapman), she is currently teaching Film Acting at Azusa Pacific University. Ms. Chapman is a graduate of Yale School of Drama/M.F.A and alumna of The American Film Institute's Directing Workshop for Women. Andi is also a selected participant of the prestigious Lincoln Center Directors Lab.

BILL BROCHTRUP (CO-ARTISTIC DIRECTOR): At ANTAEUS: *Cloud 9*, *Mrs. Warren's Profession*, *The Seagull*, *Peace in Our Time*, *The Malcontent*, *Cousin Bette*, *Tonight at 8:30*, *Pera Palas*. Theater: Primary Stages, South Coast Repertory, The Fountain Theatre, Black Dahlia, Odyssey Theatre Ensemble, L.A. Theatre Works, Pasadena Playhouse, Rogue Machine Theatre. Film: *Hypnotized*, *Life As We Know It*, *He's Just Not That Into You*, *Ravenous*. TV: recurring on *Major Crimes*, *Shameless*, *Kendra*; series regular on *Public Morals*, *Total Security*, *NYPD Blue*. Spoken Word: *Sit 'n Spin*, *Rant & Rave*, *Spark Off Rose*, as well as numerous other Storytelling venues. billbrochtrup.com

ROB NAGLE (CO-ARTISTIC DIRECTOR): At ANTAEUS: *The Hothouse*, *The Liar*, *Macbeth*, *Peace in Our Time*. Other Theater: The Road Theatre, New World Stages, Skylight Theatre Company, South Coast Repertory, Denver Center for the Performing Arts, The Troubadour Theater

Company, Rogue Machine Theatre, Portland Center Stage, Mark Taper Forum, The Old Globe. Film: *To Hell and Gone*, *First Love*, *Bad Samaritan*, *Mother's Day*, *New Year's Eve*, *Life as We Know It*, *The Soloist*, *Fun with Dick and Jane*, *Cellular*, *American Wedding*. TV: *Superior Donuts*, *NCIS: Los Angeles*, *Modern Family*, *The Librarians*, *Grey's Anatomy*, *CSI: Crime Scene Investigation*, *Criminal Minds*, *Castle*, *Major Crimes*, *NCIS*, *Mad Men*, *Eli Stone*, *Studio 60 on the Sunset Strip*, *Buffy the Vampire Slayer*, *Dawson's Creek*. Education: Northwestern University. Spouse: Heather Allyn. Pug: Roosevelt. robnagle.com

KITTY SWINK (CO-ARTISTIC

DIRECTOR): At ANTAEUS: *Picnic*, *The Curse of Oedipus*, *Macbeth*, *The Autumn Garden*, *Tonight at 8:30*. Other Theater: A Noise Within, Merrimack Repertory Theatre, Florida Stage, Barter Theatre, The Matrix Theatre Company, Odyssey Theatre Ensemble, Andak Stage Company, Tiffany Theatre, L.A. Theatre Works. Film: *The Long Shadow*, *Patty Hearst*, *In the Mood*, *Like Father, Like Son*, *Diani & Devine Meet the Apocalypse*. TV: recurring on *For the People* and *South of Nowhere*, *Santa Barbara*, multiple episodes *Star Trek: Deep Space Nine* and many guest stars. Web Series: *Nikki & Nora: The N&N Files*, *Red Bird*, *Fumbling Thru the Pieces*. She is a former Vice President of The Screen Actors Guild.

ANA ROSE O'HALLORAN (EXECUTIVE

DIRECTOR): Ana Rose is in her fourth season as Executive Director of Antaeus. From 2012-2015, she served as the director of development and then senior director at The Pablove Foundation. From 2008-2012, she served in various roles in the development department at Center

Theatre Group. She received her MFA in Theatre Management from California State University, Long Beach and a BFA in Theatre Management and a BFA in Performance from Ohio University.

EDWARD E. HAYNES JR. (SCENIC DESIGNER):

Regional Credits include: Mark Taper Forum, South Coast Repertory, Kirk Douglas Theatre, Ebony Repertory Theatre, Geffen Playhouse, Berkeley Repertory Theatre, Hollywood Bowl, Marin Theatre Company, TheatreWorks, Intiman Theatre, Trinity Repertory Company, Alley Theatre, Alliance Theatre, Alabama Shakespeare Festival and many he can no longer remember. TV includes: MTV's *Spring Break 2012 & 2011*, *Hip Hop Harry* for the Discovery Kids/TLC Channel and *Culture Clash* for Fox TV. Ed is the proud father of twins, Denis and Wesly, and husband to director Elizabeth Bell-Haynes.

WENDELL C. CARMICHAEL (COSTUME DESIGNER):

This is Wendell's first design at Antaeus and he is delighted to be working with Andi Chapman. Theater Credits: *Romeo and Juliet*, *Othello*, *Desdemona: A Play about a Handkerchief*, *A Walk in the Woods*, *The Crucible*, *An Octoroon*, *Br'er Cotton*, *Ball Yards*, *Waiting for the Parade*, *The Good War*, *Les Blancs*, *Into the Woods*, *The Great Divorce*, *The Fertile River*, *Uncle Vanya*, *Mockingbird*, *As You Like It*, *Godspell*, *Fraternity's*, *Low Hanging Fruit*, *Lend Me a Tenor*, *Bakers Wife*. He is a three-time Ovation nominee, Winner of Orange County's Best Costume Designs and a NAACP Theatre Awards 2015 winner for Costume Design. A proud member of Local 768 the Theatrical Wardrobe Union and Contracted with LA Opera. Please like his Facebook page at Wynningz by Wyndell. It is with Gratitude to both Adleane Hunter and Mylette Nora

for always nurturing my love of the theatre.
~ It is in giving that we receive.

jeffthomasgardner.net

ANDREW SCHMEDAKE (LIGHTING DESIGNER): Andrew is a Los Angeles-based lighting designer for theater, dance and live events. Recent credits include designs for *The Art Couple* (Sacred Fools), *Sister Act The Musical* (Simi Valley Cultural Arts Center), *The Man Who Came to Dinner*, *The 39 Steps*, *33 Variations* (Actors Co-op Theatre Company: 2017 Ovation Award for Lighting Design, Intimate Theater), *Blackbird* (BAE Theatre), *Dogfight* (After Hours Theatre) and UCSB Dance Company. Andrew holds an MFA from the School of Drama at Carnegie Mellon University and teaches as a guest lecturer in lighting design at UC Santa Barbara.

JEFF GARDNER (SOUND DESIGNER): Jeff is excited to be back at Antaeus where he has designed *The Hothouse*, *Cat on a Hot Tin Roof*, *Picnic*, *Wedding Band*, *Top Girls* and *The Crucible*. Other design credits include: *The Cake*, *Dry Land* (Echo Theater Company), *Trevor* (Circle X Theatre), *The Recommendation* (IAMA Theatre Company), as well as *A Raisin In The Sun*, *The Madwoman Of Chaillot* (A Noise Within). He has designed and performed throughout the country including Shakespeare Theatre Company, Studio Theatre, Pasadena Playhouse, Kirk Douglas Theatre, Rogue Machine Theatre, Sacred Fools Theater Company, The Colony Theatre Company, Odyssey Theatre Ensemble, John F. Kennedy Center for the Performing Arts and Williamstown Theatre Festival. Jeff can be seen at L.A. Theatre Works where he regularly performs live sound effects, and is also the resident sound designer for Westridge School in Pasadena.

JACQUELYN GUTIERREZ (PROPS DESIGNER): At ANTAEUS: Debut. Scenic Designer: *SJB Productions*, *Marion Bridge* (Son of Semele Ensemble). Model Assistant: *Good Grief* (Center Theatre Group). Scenic Artist: *Block Party Series* (Center Theatre Group), *The Legend of Georgia McBride* (Geffen Playhouse), *Runaway Home* (The Fountain Theatre). Assistant Scenic Designer/Properties Master: *Les Blancs* (Rogue Machine Theatre). Jacquelyn is a 2016 graduate of Carnegie Mellon University where she earned a BFA in Scenic Design. jacquelyngutierrez.com

ADAM R. MACIAS (VIDEO DESIGNER): Adam is very excited to have been brought aboard this production! Recent credits include: *A Walk In The Woods*, *Cat's Paw* (Actors Co-op Theatre Company), *The Giver* (Arcadia Performing Arts Center), *Fuente Ovejuna* (CSULA Arts and Letters), *Sister Act*, *The Lion*, *The Witch*, and *The Wardrobe* (Arcadia Performing Arts Center), *Latina* (CSULA Arts and Letters) and much more. Go to adamrmacias.com to see and listen to his designs and music.

DYLAN SOUTHARD (DRAMATURG): As a dramaturg, Dylan has worked with companies including Center Theatre Group, Geffen Playhouse, The Theatre @ Boston Court, Baltimore Center Stage, Skylight Theatre Company, Rogue Artists Ensemble, Casa 0101 and Lower Depth Theatre Ensemble. He is the former co-artistic director of Needtheater Studios, the current resident dramaturg for The Robey Theatre Company and the founding creative director for the virtual reality production company, VR Playhouse.

BO FOXWORTH (FIGHT

CHOREOGRAPHER): As a fight choreographer, Bo has worked with numerous theaters in New York and around the country. In Los Angeles he has choreographed fights for Pasadena Playhouse, Geffen Playhouse, Antaeus, Theatre of Note, Shakespeare Orange County and many others. Bo is primarily an actor, performing in many theaters throughout LA and across the country. He is a proud member of Antaeus, most recently performing in *Cloud 9* (LADCC & Stage Raw winner Best Featured Actor) He is a graduate of UCLA and received his Masters at Yale School of Drama.

TAYLOR ANNE CULLEN (PRODUCTION

STAGE MANAGER): This is Taylor's first production with Antaeus and she couldn't have asked for a better team. Other Stage Management credits include: *Alcina* (USC Thornton School of Music), *A Weekend with Pablo Picasso* (Casa 0101 Theatre), *The Kentucky Cycle*, *Mockingbird*, *Love and Information*, *That Long Damn Dark* (USC School of Dramatic Arts). Stage Management Internship Credits Include: *Tosca* (LA Opera), *Bull*, *Dutch Master* (Rogue Machine Theatre) and *Annapurna* (The New Group). Taylor is a graduate of the University of Southern California's School of Dramatic Arts BFA in Stage Management. Special thanks to director Andi, and her mentor Els Collins.

ADAM MEYER (PRODUCTION

MANAGER & TECHNICAL DIRECTOR): Adam has been hanging around the Antaeus buildings since 2004. He took over as Production Manager in 2011 and has overseen every production since then. Adam is also a Company Member and has acted in numerous plays and readings with Antaeus. He credits all of his success to

the warm and loving theater company, as well as his wife Rebecca and son Leo.

JESSICA OSORIO (ASSISTANT STAGE

MANAGER): At ANTAEUS: *As You Like It*, *Les Liaisons Dangereuses*, *The Hothouse*. Other Credits: *If All The Sky Were Paper* (Kirk Douglas Theatre). Jess graduated from AMDA-LA with a bachelor's degree in acting. She is extremely excited and blessed to call Antaeus her artistic home, giving her the opportunity to work alongside outstanding people. A special thank you to her family and friends for their constant support and love. Cheers to everyone involved with bringing this story to life. Enjoy the magic!

JESSICA E. WILLIAMS (ASSISTANT

DIRECTOR): Jessica is a graduate of University of Southern California with a BFA in Acting (Magna Cum Laude) from the School of Dramatic Arts and a graduate of Full Sail University (Summa Cum Laude) with a Master of Science in Entertainment Business. She is honored to assist the incredible Andi Chapman. The daughter of an actor, Jessica has spent her entire life around artists and storytellers. Theater has taught her to appreciate the ensemble energy and sense of community, which can often be lost in the world of television, where she spends the majority of her time working. She is always grateful for the opportunity to return to the theater.

ENSEMBLE MEMBERS

Tony Abatemarco, Brian Abraham, John Achorn, Rhonda Aldrich, John Allee, Heather Allyn, Tony Amendola, John Apicella, Sola Bamis, Erin Barnes, Noah Bean, Fran Bennett, Gigi Bermingham, Daniel Bess, Daniel Blinkoff, John Bobek, Andrew Borba, Chad Borden, Christopher Breyer, Bill Brochtrup, Anne Gee Byrd, Stephen Caffrey, Jane Carr, Emily Chase, Shannon Clair, Josh Clark, Avery Clyde, Mimi Cozzens, Barry Creyton, JD Cullum, Paul Culos, Nicholas D'Agosto, Gregg Daniel, Julia Davis, Ramón de Ocampo, Jen Dede, Joe Delafield, Jason Delane, John DeMita, David DeSantos, Etta Devine, Gabriel Diani, Dawn Didawick, Francia DiMase, Mark Doerr, Daniel Dorr, Nike Doukas, Sarah Drew, Mitchell Edmonds, Paul Eiding, Nicole Erb, Terry Evans, James Ferrero, Martin Ferrero, Karianne Flaathen, Julia Fletcher, Bo Foxworth, Jeff Thomas Gardner, Matthew Goldsby, Robert Goldsby, Alexandra Goodman, Eve Gordon, Belen Greene, Harry Groener, Matthew Grondin, Arye Gross, Graham Hamilton, Simon Helberg, Steve Hofvendahl, Raleigh Holmes, Shannon Holt, Sally Hughes, Kate Maher Hyland, Gregory Itzin, Antonio Jaramillo, Dylan Jones, Veralyn Jones, Desiree Mee Jung, Connor Kelly-Eiding, Michael Kirby, Lily Knight, Alexander Knox, Tamara Krinsky, Adrian LaTourelle, Lindsay LaVanchy, Paul Lazarus, Emily Lenkeit, Ian Littleworth, Melanie Lora, Henri Lubatti, Aaron Lyons, Jill Maglione, Abigail Marks, Leo Marks, Kwana Martinez, Anna Mathias, Kellie Matteson, Dakin Matthews, Don R. McManus, Anne McNaughton, Mike McShane, Bill Mendieta, Adam Meyer, Lynn Milgrim, Allan Miller, Richard Miro, Elyse Mirto, Rosalyn Mitchell, Lisa Valerie Morgan, Rebecca Mozo, Michael Murray, Rob Nagle, Claudette Nevins, Ann Noble, Jeffrey Nordling, Jaimi Paige, Linda Park, Melinda Peterson, Robert Pine, Lawrence Pressman, Philip Proctor, John Prosky, Deborah Puette, Anna Quirino-Miranda, Carolyn Ratteray, Spencer Rowe, Jeanne Sakata, Mikael Salazar, Raphael Sbarge, Ned Schmidtke, A. Jeffrey Schoenberg, Liza Seneca, Tro Shaw, Armin Shimerman, Stephanie Shroyer, John Sloan, Adam J. Smith, Kurtwood Smith, Devon Sorvari, Janellen Steininger, Joanna Strapp, Susan Sullivan, James Sutorius, Elizabeth Swain, Joel Swetow, Kitty Swink, Jeanne Syquia, R. Scott Thompson, Danielle Thorpe, Jocelyn Towne, Rebekah Tripp, Marcelo Tubert, Peter Van Norden, Geoffrey Wade, Todd Waring, Patrick Wenk-Wolff, Laura Wernette, Karen Malina White, Amelia White, Jules Willcox, Paul Willson, Alicia Wollerton, Kelvin Yu, Buck Zachary, Lizzie Zerebko

ANTAEUS

Theatre Company

The Kiki & David Gindler Performing Arts Center
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Antaeus Programs

PLAYWRIGHTS LAB

The Antaeus Playwrights Lab supports a select group of award-winning, mid-career writers as they develop the classics of the future. At weekly meetings, accomplished Antaeus Company actors bring our writers' new pages to life. The Lab incubates new works that provide compelling roles for actors, and creates a nurturing and supportive artistic community.

New playwrights are brought into the Lab through referral; there is no application process at this time. However, we do have regular Open Houses when writers can share their work with us and actors can come play. Check our calendar for upcoming events.

The Lab Committee is:

Lab Facilitator: Emily Chase

Co-Artistic Directors: Rob Nagle, Kitty Swink

Playwrights Panel: Jeanette Farr, Alex Goldberg, Jennifer Rowland

ACADEMY

The Academy trains the next generation of professional theater artists and serves more than 220 students each year. The program offers opportunities for both aspiring artists who want to develop essential skills and seasoned professionals who want to fine-tune their skills by giving them the chance to learn among a community of respected professionals. Classes cover topics such as scene-study, technique training, classical movement, voice, and improvisation, among others.

ODYSSEY ARTISTS' WORKSHOP

The Antaeus Odyssey Artists' Workshop is a creative writing and theater residency for at-risk youth and young adults that employs work from the classical canon to teach the structural elements of nonfiction writing as well as theater performance skills.

By working with professional actors who perform classical texts in a style that resonates with students and breaks down themes from the chosen play, the program removes the perception of literature's inaccessibility. It also gives students permission to express themselves and allows them to tell their own stories by using the universality of the classical characters, showing them they are not alone. Perhaps even more important is the program's ability to help students gain, or regain, empathy.

Antaeus Staff

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Bill Brochtrup, Rob Nagle,
Kitty Swink

Executive Director

Ana Rose O'Halloran

Senior Advancement Officer

Serena Johnson

Company Manager

Robin Campbell

Marketing Manager

Monisha Sharma

Production Manager & Technical Director

Adam Meyer

Administrative Assistant

Natalie Rose

Assistant Technical Director

Cuyler Perry

Bookkeeper

Amy Michner

Artwork & Graphic Design

Mila Sterling

Publicist

Lucy Pollak

Antaeus Founders

Dakin Matthews, Lillian Garrett-Groag

Arts Ed Teaching Artists

Elizabeth Berman, Ann Noble,
Ramon de Ocampo, R. Ernie Silva,
John Apicella, Marcelo Tubert,
Aaron Lyons, Curtis Byrd,
Abigail Marks, Elizabeth Swain,
Tro Shaw, Karen Malina White,
David DeSantos, Adrian LaTourelle

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