

Artistic Directors' Note

Welcome to our 2019/20 season. This season we focus on questions of identity: Who are we? What are our values? What matters to us as individuals, as families, as communities, and as a society?

To begin that enquiry we are excited to be departing from tradition and producing two new plays that have been developed in the Antaeus Playwrights Lab. The Lab was created to support award-winning mid-career playwrights. Most of the year they meet on a weekly basis, coming with new pages from their latest play and Antaeus actors bring those pages to life. Last year we had our first LAB RESULTS, a reading festival of six of these new plays. All of the work was exciting, but two of the plays stood out as "Antaeus Plays." They have the sweep of history and big ideas that make them universal and, well, classic. So we decided to take the leap and open our season with them running in rotating repertory. We haven't done rep since 2007 when we moved into our space on Lankershim Avenue and we produced Noel Coward's *Tonight at 8:30*, eight one acts over two nights. We believe you will find these plays as moving and important as we do.

Stephanie Alison Walker's *The Abuelas* explores the awful repercussions of Argentina's so-called "Dirty War" when the country was ruled by a military dictatorship. The World Premiere of Jennifer Maisel's *Eight Nights* follows the poignant journey of a World War II Jewish refugee and her family through eight decades. We think these plays will be produced for many years to come.

We then finish our season with Shakespeare's *Measure for Measure* and William Saroyan's sprawling *The Time of Your Life*. We round it out with our monthly reading series, *Classic Sundays*, and our second annual LAB RESULTS. Please join us in finding tomorrow's classics, and rediscovering how fresh and timely the great works from the past are.

If you are new to Antaeus, we are delighted to have you. If you are one of our old friends, welcome home. And now, enjoy the show.

Bill Brochtrup & Kitty Swink
Artistic Directors

Antaeus Theatre Company Presents

THE ABUELAS

By Stephanie Alison Walker

Directed by Andi Chapman

Scenic Designer

Edward E. Haynes, Jr.

Lighting Designer

Andrew Schmedake

Projection Designer

Adam R. Macias

Dialect Coach

Lauren Lovett

Choreographer

Indira Tyler

Assistant Director

Jessica E. Williams

Costume Designer

Wendell C. Carmichael

Sound Designer

Jeff Gardner**

Props Master

David Saewart

Fight Choreographer

Bo Foxworth

Dramaturg

Ryan McRee

Production Stage Manager

Karen Osborne*

This production is generously supported in part by the
Michael J. Connell Foundation

Ensemble

Denise Blazor*, Irene De Bari*, David DeSantos*,

Seamus Dever*, Carolina Montenegro, Luisina Quarleri



**Member, Actors' Equity Association, the union of professional Actors and Stage Managers in the United States. This production is presented under the auspices of the Actors' Equity Los Angeles Membership Company Rule.*



The Director is a Member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.



The Designers at this Theatre **
are Represented by
United Scenic Artists Local USA 829
of the International Alliance of Theatrical Stage Employees

Director's Note

...“Terrible things are happening outside... poor helpless people are being dragged out of their homes. Families are torn apart; men, women and children are separated. Children come home from school to find that their parents have disappeared.”-- Anne Frank 1943

The purposeful use of children to punish the parents is not new. Violently separating children from parents, caging and abusing them, placing them with families sympathetic to the “regime” are all signature moves of dirty wars past and present. It is through this lens, of a child of the disappeared, that we are able to bear witness to the journey and the internal struggle of a human being fighting to embrace the real truth of their identity that was snatched away the moment they were born.

As in everything, humans seek to find higher ground.

We seek to find the road to healing despite the tragic narrative that is.

We honor those lost with the victory of living.

“Recovery of my identity is for me, an homage to my parents, a caress of my soul, a symbol of memory, truth and justice.”-- Javier Darroux Mijalcuk, recently found child of the disappeared

Andi Chapman, Director
The Abuelas

THE ABUELAS

Cast of Characters

SOLEDAD/MIDWIFE	Denise Blasor
CAROLINA	Irene De Bari
GABRIELA	Luisina Quarleri
CÉSAR/SOLDIER	David DeSantos
MARTY	Seamus Dever
BELÉN/WOMAN	Carolina Montenegro

Special Thanks

Sophina Brown, Cruz Gonzalez-Cadel, Yetta Gottesman, Mela Green, Arianna Ortiz,
Paula Pizzi , Dino Quarleri, Héctor Rombola, John Sloan, , Tennyson Stead,
Myriam Tubert
Antaeus Playwright Lab
Playwrights Union
The Abuelas cast and crew at Teatro Vista
Ashland New Plays Festival
The Abuelas de Plaza de Mayo
Restitution Artwork Artist: Andy Riva
Photo of Artwork: Gabriela Poggi

The *Abuelas* was first produced by Teatro Vista in Chicago at Victory Gardens in February 2019. The play was written for the Playwrights Union's 2016 February Challenge and was developed in part in the Antaeus Playwrights Lab as well as the 2018 Ashland New Plays Festival.

The Abuelas runs approximately 2 hours, which includes one 15-minute intermission.
The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

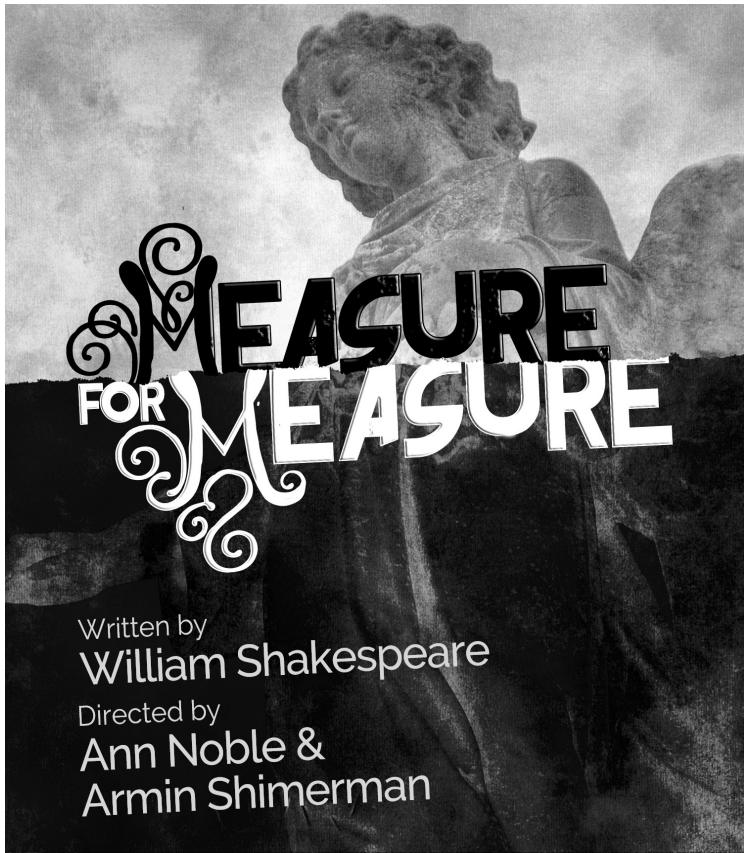
For the Production

Production Manager &
Technical Director
Adam Meyer

Assistant Technical Director
Cuyler Perry
Casting Associate
Ann Noble

Assistant Stage Manager
Talya Camras

Next at Antaeus



**MEASURE
FOR MEASURE**

Written by
William Shakespeare

Directed by
**Ann Noble &
Armin Shimerman**

FEBRUARY 13 - APRIL 6, 2020

ANTAEUS
Theatre Company

The Dirty War and Children of the Disappeared



Courtesy of des Informémonos

To this day, there are billboards in Buenos Aires that read: “If You Have Doubts About Your Identity, Call the Abuelas.”

In 1976, a military regime that would be responsible for the murder of an estimated 30,000 of its own citizens unlawfully seized power in Argentina. Led by General Jorge Rafael Videla, the junta staged a coup against a weakened government led by Isabel Perón, wife and Vice President to the recently deceased Juan Perón, under the premise that left-wing guerrilla revolutionaries were threatening their Western, Christian, and capitalist way of life. Those who were opposed to the reorganization were told “to make themselves invisible, or they would be made to vanish.” The junta called it a “war.” Historians today refer to it by its proper name – genocide.

In the first six months of Videla’s regime, there was an average of 30 abductions each day. From these abductions, a new word came into common usage: “desaparecidos,” or “the disappeared.” The government was unable to keep the disappearances hidden from the public, because almost everyone knew of someone who had a friend or loved one abducted. Very few of those kidnapped had any direct involvement in the leftist terrorist groups whose existence was the initial aim of the government’s extermination campaign. Others had only a tenuous connection to these groups – as friends, acquaintances, or sometimes just names found in the address books of victims. The typical sequence for those abducted during the Dirty War was disappearance, torture, and then death. Under the regime, detainees suffered at the hands of captors who had no incentive to return their prisoners alive.

At the Navy Mechanics School, Admiral Massera created the regime's largest and perhaps most brutal concentration camp. Called the ESMA (Escuela Mecánica de la Armada), it was considered the "Argentine Auschwitz."

Among those detained and tortured were young pregnant women. At both the ESMA and Campo de Mayo Hospital, the junta set up makeshift maternity wards where these women were either forced to undergo Caesarean sections or given serums to accelerate birth. During delivery, the women were blindfolded and tied to beds by their hands and feet. Their babies were given to "politically acceptable" parents – families with some connection to the regime. The regime was able to reap considerable profits during the Dirty War from illegal adoption because of the high number of pregnant detainees.

This illicit business was so well-organized that some couples were able to choose their baby based on a captive mother's looks and education. Descriptions of imprisoned pregnant women were provided to military couples seeking babies; those with fair skin and blue eyes were at a premium. Prospective adoptive mothers visited the detained pregnant women, ensuring that they received special treatment to promote healthy deliveries. Once born, the babies were given to their adoptive parents, and their real mothers were systematically killed, ensuring permanent severance of all biological ties. The junta's goal was erasure of family identities.

Despite the atmosphere of fear that pervaded Argentina during the junta regime, two groups of women – representing the mothers and grandmothers of the disappeared – began protesting the disappearances of their relatives and striving for the reunification of their families. In this way, an initially small group of women spearheaded what became a catalyzing campaign to defy the repression of the junta.

The first group to form, the Madres de Plaza de Mayo – the mothers of the disappeared – embarked on a crusade in April 1977 to obtain information about their missing children, refusing to believe the government's professed ignorance of their whereabouts. Six months later, the Abuelas joined the Madres in the search for missing children. While the Madres demanded both the return of their children and punishment for their captors, the Abuelas had a sharper focus – to find the living. They called them "los desaparecidos con vida" (the living disappeared), referring to the babies who were taken from the Abuelas' murdered daughters and sons.

The Abuelas were not motivated by revenge, but by a desire to know that their grandchildren were alive and well. The Abuelas determined that more than 500 babies born in detention centers were adopted illegally, and they scoured hospitals and orphanages looking for them. They examined birth certificates and adoption records and attempted to gather information from doctors and nurses who attended the births. Their efforts, however, were often thwarted when those who gave information subsequently disappeared as well.

After years of being forced to tolerate the lies of the Argentine government regarding their children and grandchildren, the Abuelas, assisted by scientists and advocates in the international community, catalyzed a means for all citizens to learn the truth about their identities and, inadvertently, for the truth of the Dirty War to be exposed. Encouraged by the accuracy of forensic and DNA-aided identifications, the Abuelas successfully lobbied President Raúl Alfonsín and Argentina's Congress to create the National Bank of Genetic Data in 1987. The first such genetic data bank in the world, it offered state-of-the-art services without charge to the relatives of disappeared children and to anyone whose identity was in question.

Due to the tenacity and courage of the Abuela's efforts, 130 children of the disappeared have been found. Technological breakthroughs and legislative demands that came about in the process of their investigations have also been partially responsible for bringing the criminals of the Dirty War to justice, as well as expanding the rights of those who suffered at their hands.

Ryan McRee
Dramaturg

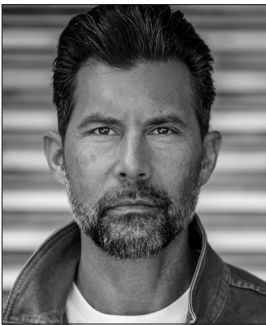
COMPANY - THE ABUELAS



Denise Blasor



Irene De Bari



David DeSantos



Seamus Dever



Carolina Montenegro



Luisina Quarleri

CAST

DENISE BLASOR (SOLEDAD/

MIDWIFE): At ANTAEUS: Debut. Denise was Artistic Director of LADiversified and is currently Associate Artistic Director of Bilingual Foundation of the Arts. She's appeared extensively on stage as an actress, recently in *The Madres* at Skylight Theatre and in Chicago at the Victory Theatre. Other Theater: world premieres of *Juana La Loca*, *June in a Box*, *Heart Song*, *Ten Tiny Love Stories*, *Los Muertos*, *Wild in Wichita*, *Dark*; her adaptations of *House of Bernarda Alba*, *The Three Sisters*, *Blood Wedding*. She's a director in Los Angeles; favorites include *Fefu and Her Friends*, *Blade of Jealousy*, *No Exit*, *Wild in Wichita*, *Ghost of Lote Bravo*, *Marisol*, *Anna in the Tropics*, *Cristo Vive*. TV/Film: *Snowfall*, *Coco*, *A Place Among the Dead*, *Noriega*, *God's Favorite*, *Death in Granada*. She's a recording Voice Artist and her film, *Dentro De La Casa De Bernarda Alba*, was nominated by the Imagen Award Foundation as Best Short.

IRENE DE BARI (CAROLINA): At

ANTAEUS: Debut. Broadway: *The Wrong Way Lightbulb*, *Yerma*. Off Broadway: *House of Fools*, *The Shoemaker's Prodigious Wife*, *A Rose With Two Aromas*, *The Passion of Antígona Pérez*, *The Trojan Women*, *Uncle Vanya*, *See How They Run*, *The Balcony*. Stock and Repertory: *Hamlet*, *Romeo and Juliet*, *Julius Caesar*, *Othello*, *Rattle of a Simple Man*, *The Fanlights*, *A View from the Bridge*, *A Shot in the Dark*, *Tamara* (LA and London), *Our Daily Bitterness*, *The Owl and the Pussycat*, *The Young Lady from Tacna*. Film: *East Side Story*, *Unspeakable*, *The Legacy*, *Price of Glory*,

What's Love Got To Do With It, *Driven*, *Walk Proud*, *Incredible Shrinking Woman*, *A Single Light*, *The 15th Face of the Moon*. TV: *Law and Order: The Menendez Murders*, *Jane the Virgin*, *Reno 911*, *Inconceivable*, *Six Feet Under*, *Gilmore Girls*, *Boomtown*, *The Pretender*, *Solo en America*, *Sunset Beach*, *Chicago Hope*, *NYPD Blue*, *MacGyver*, *Hooperman*, *Hill St. Blues*, *The Devlin Connection*, *Chico and the Man*, *Sesame St. Maricela*.

DAVID DESANTOS (CÉSAR/ SOLDIER):

At ANTAEUS: *Cloud 9*. Other Theater: *Hamlet*, *A View From The Bridge*, *Paradise Lost*, *Quixote*, *The Merchant of Venice*, *Othello* (Oregon Shakespeare Festival); *Arabian Nights* (Arena Stage & Berkeley Rep); *Hamlet*, *La Posada Magica* (South Coast Rep); *Liliom* - World Premiere, *King Lear* (Kansas City Rep); *Anna In The Tropics* (Theatreworks); *Macbeth* (A Noise Within); *Coriolanus* (Theatricum Botanicum); *King Lear*, *The Merchant of Venice*, *The Tempest* (California Shakespeare Festival). Film: *Windows On The World*, *Cheerleader Murders*, *Love On The Vines*. TV: *Animal Kingdom*, *The Rookie*, *SEAL Team*, *NCIS: New Orleans*, *The Good Doctor*, *The Red Road*, etc. Instagram: @iamdaviddesantos

SEAMUS DEVER (MARTY): At

ANTAEUS: *The Cripple of Inishmaan*, *King Lear*, *Pera Palas*. Other Theater: *12 Angry Men* (Laguna Playhouse); *iWitness* (Mark Taper Forum); *Mother Courage* (Boston Court Pasadena); *Clutter* (The Colony Theatre); *Boise USA* (Matrix Theatre); *The Men from the Boys* (Fountain Theatre); *A Clockwork Orange* (Greenway Court Theatre). TV/Film: *DC's Titans*, *Castle*, *The Rookie*, *Take Two*, *MacGyver*, *Far Cry 5*, *Legion*, *Mad*

Men, Army Wives, General Hospital, Cold Case, Hollywoodland. Training: B.A., Northern Arizona University; M.F.A., Carnegie-Mellon University and The Moscow Art Theatre. Member: AEA, The Actors Studio.

CAROLINA MONTENEGRO (BELÉN/ WOMAN): At ANTEAEUS: Debut. 2019 *CBS Diversity Showcase* (CBS); *An Odyssey* (2018 Hollywood Fringe); *Untitled Communion* (Critical Mass Performance Group @ REDCAT); *Hamlet* (Chamber Shakespeare); *Romeo and Juliet* (Chamber Shakespeare); *Gruesome Playground Injuries* (The Garage Theatre); *Fleabag* (Theatre Threshold, CSULB). Film: *Fred Needs a Friend* (2 Best Actress in Short Film Awards), *About Pie*, *Chasing the White Rabbit*, *We Made Our Bed, Piñata*. Training: B.A., CSULB. carolinamontenegro.net
[@carolinasayshello](https://www.instagram.com/carolinasayshello)

LUISINA QUARLERI (GABRIELA): Thrilled to be making her debut at Anteaes! Other Theater: *A Midsummer Night's Dream* (Teatro Principe Gran Via, Madrid), *Shrek The Musical* (Teatro Maipo, Buenos Aires), *Billy The Kid* (Teatro Stella Maris, Buenos Aires), *The Three Musketeers* (Teatro Armenia, Buenos Aires), *Carmen*, *Aida*, *Turandot* (L'Arèna di Verona, Italy), *Intruders* (Teatro La Tertulia, Buenos Aires) Film: *Limitless*, *I Will Wait For You*, *Coyote Lake*, *Stolen Tango*, *27*. Training: NYU Tisch School of the Arts, The William Esper Studio. Thank you to Andi, Stephanie, Karen, the amazing cast and crew, my family (especially my dad, whose help was instrumental for this play), my husband, Andrés, and our dogson Achilles.
[@luisinaquar](https://www.instagram.com/luisinaquar)

PRODUCTION

STEPHANIE ALISON WALKER

(PLAYWRIGHT): Stephanie is an LA-based playwright, born and raised in suburban Chicago. Stephanie's plays include: *The Abuelas* (Teatro Vista, Chicago Tribune Critic's Pick); *The Madres* (NNPN Rolling World Premiere with Teatro Vista, Skylight Theatre, Moxie Theatre and Shrewd Productions; Spanish premiere with La Troupe in San Miguel de Allende, Mexico); *Friends With Guns* (2019 World Premiere with The Road Theatre, Chapel Theatre Collective and Uprising Theatre); *The Art of Disappearing* (16th Street Theatre); *American Home* (Little Candle Productions); *The Sister House* and her newest play, *The Ordeal of Water*. Winner of the Valley Theatre Awards Best New Play (*Friends With Guns*); Craig Noel Award Nomination for Outstanding New Play (*The Madres*); Dramatists Guild Foundation Writers Alliance Grant Recipient; Max K. Lerner Foundation grant recipient; Blue Ink Award (winner); Ashland New Plays Festival (two-time winner); BETC Generations Prize (winner); O'Neill Playwrights Conference (two-time finalist); CTG/Humanitas Prize (finalist); Primus Prize (finalist); Saroyan/Paul Playwriting Prize for Human Rights (finalist); Heideman Award (four-time finalist) and more. Stephanie is proud to be a NNPN Affiliate Artist, a member of the Dramatists Guild, the Playwrights Union, and the Antaeus Playwrights Lab. She is grateful for the support of her family, especially her husband Bob and their spirited sons, Malcolm (9) and Graham (5.) *The Madres* and *The Abuelas* were inspired by the strong women in her

life - her mom Pam, her stepmom Silvia, and her grandma Wilma. This production is dedicated to her Argentine family y Las Abuelas de Plaza de Mayo y todos los nietos y los desaparecidos.

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. Directing credits include: *Native Son* (ANTAEUS & Kirk Douglas Theatre; Best Director nominations - Stage Raw & Broadway World); Ebony Repertory Theatre's *The Gospel at Colonus* (14 Ovation Nominations, including Best Play & Best Play Direction, winner NAACP Theatre Awards 2016 Best Production). Others: *Mockingbird*, *As it is in Heaven*, *The Ninth Wave*, *The Actor's Co-op Steel Magnolias*, (Best Director Award), *The Dutchman*, *A Summer Memory*, etc. Film: award-winning short films *Memorial Street*, *Elijah's Song*, and *Why?* As an actress her TV, film, and stage credits include: *How to Get Away with Murder*, *Criminal Minds*, *NCIS*, *SMLF*, *Chance*, *Shameless*, *Dexter*, *24*, *Six Feet Under*, *Short Cuts*, *The Lower Depths*, *Blood Wedding*. She is currently the Center Theatre Group program advisor/coaching artist for the August Wilson National Monologue Competition. A professor of various universities, she is currently teaching Acting at Azusa Pacific University. Ms. Chapman is a graduate of Yale School of Drama, M.F.A. An alumna of The American Film Institute's Directing Workshop for Women. Andi is honored to be forever Hallon Chapman's daughter.

BILL BROCHTRUP (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*. Other Theater: Primary Stages, South Coast Repertory, Ensemble Theatre Company, 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*. Television: 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

KITTY SWINK (ARTISTIC DIRECTOR): At ANTAEUS: appeared in *The Cripple of Inishmaan*, *Picnic*, *Macbeth*, *Tonight at 8:30* and *The Curse of Oedipus*. LA Theater: Matrix Theatre Company, A Noise Within, The Tiffany, Odyssey Theatre, Andak Stage. She has been nominated for many local theater awards. She has also worked in the regional theater. Television: recurred on *South of Nowhere*, *For the People*, *Nikki & Nora* and guested on *The Fosters*, *Monk*, *Leverage*, *Harry's Law*, *The Riches*, *Crossing Jordan*, multiple episodes of *Star Trek DS9* and *Judging Amy*, among others. Feature films include the soon to be released *The Long Shadow*.

ANA ROSE O'HALLORAN (EXECUTIVE DIRECTOR): Ana Rose is in her sixth 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 worked in various roles in the development

department at Center Theatre Group. She received her M.F.A. in Theatre Management from California State University, Long Beach and a B.F.A. in Theatre Management and a B.F.A. in Performance from Ohio University.

EDWARD E. HAYNES, JR. (SCENIC DESIGNER): Regional credits include: The Muny Theater, Mark Taper Forum, Ebony Repertory Theatre, South Coast Repertory, Kirk Douglas Theatre, Geffen Playhouse, Berkeley Rep., East West Players, Pasadena Playhouse, Hollywood Bowl, Marin Theatre Co., TheatreWorks, The Intiman Theatre, Trinity Rep., Alley Theatre, Alliance Theatre, Alabama Shakespeare Festival, and many he can no longer remember. TV credits include: MTVs Spring Break 2012 & 2011, *Hip Hop Harry* (Discovery Kids/TLC Channel), and *Culture Clash* (Fox TV).

WENDELL C. CARMICHAEL (COSTUME DESIGNER): Theater: *Ragtime*, *Men on Boats*, *Greenwood 1964*, *The Mountaintop*, *Our Town*, *The Wizard of Oz*, *WINK*, *Fool for Love*, *In the Heights*, *Happy Ending*, *American Saga: Gunshot Medley*, *Jews, Christians and Screwing Stalin, Vol. 1: A Post Racial America*, *Violet*, *Her Portmanteau*, *Native Son*, *A Walk in the Woods*, *Cabaret*, *West Side Story*, *Romeo and Juliet*, *Othello*, *Desdemona: A Play About a Handkerchief*, *The Crucible*, *An Octoroon*, *Br'er Cotton*, *Ball Yards*, *Waiting for the Parade*, *The Good War*. 2018 Stage Raw winner - Costume Design; three-time L.A. Ovation Award nominee; 2017 Orange County's Best Costume Designs; 2015 NAACP Theatre Award winner, 2019 Nominee. Member of Local 768, the Theatrical Wardrobe Union/ LA Opera.

ANDREW SCHMEDAKE (LIGHTING DESIGNER): At ANTAEUS: *Native Son*. Other Theater: *Dope Queens* (Tomorrowland Productions); *Andy Warhol's Tomato* (Pacific Resident Theatre); *The Last Five Years*, *One Flew Over the Cuckoo's Nest*, *Dogfight* (After Hours Theatre Company); *Steel Magnolias*, *The Man Who Came to Dinner*, *The 39 Steps and 33 Variations* (Actors Co-op); *The Art Couple*, *Rose and the Rime*, *Skullduggery* (Sacred Fools). Concerts and events include: Gabriel Iglesias, Little Cinema, Tatiana DeMaria and Nisei Week. Awards: 2018 Ovation Award. 2017 Ovation Award. 2018 LADCC Award. Education: Carnegie Mellon University. schmedakelightingdesign.com

JEFF GARDNER (SOUND DESIGNER): At ANTAEUS: *The Caucasian Chalk Circle*, *Diana Of Dobson's*, *The Cripple Of Inishmaan*, *The Little Foxes*, *Native Son*, *The Hothouse*, *Cat On A Hot Tin Roof*, *Picnic*, *Wedding Band*. Other Theater: Geffen Playhouse, Kirk Douglas Theatre, Wallis Annenberg Center, A Noise Within, Boston Court Pasadena, Circle X Theatre, Echo Theater, Rogue Machine Theatre, Skylight Theatre, IAMA Theatre, Odyssey Theatre, Colony Theatre, The Shakespeare Theatre, Arena Stage, The Kennedy Center, and Williamstown Theatre Festival. An Ovation Award winning sound designer, Jeff can be seen at L.A. Theatre Works where he regularly performs live sound effects and is the resident sound designer for the Westridge School in Pasadena. jeffthomasgardner.net

ADAM R. MACIAS (PROJECTION DESIGNER) At ANTAEUS: *Native Son*. Other Theater: *Native Son* (Block

Party 2019: Kirk Douglas Theatre); *Les Miserables*, *Beauty and The Beast* (Video & Sound Designer: Arcadia Performing Arts Center); *She Loves Me* (Sound Designer: Actor's Co-Op); *Charlie and The Chocolate Factory*, *The Giver* (Video & Sound Designer, Composer: Arcadia Performing Arts Center); *Rope*, *A Walk In The Woods*, *Cat's Paw* (Sound Designer & Composer: Actor's Co-Op Theatre); *Fuente Ovejuna* (Sound Designer & Composer: CSULA Arts and Letters). Go to adamrmacias.com to see and listen to his designs and music!

DAVID SAEWART (PROPS MASTER):

At ANTAEUS: *The Little Foxes*. Resident Props Master and Department Manager at South Coast Repertory, over 200 shows including: *Amadeus*, *Once*, *The Tempest*, *Moby Dick*, *Chinglish*, *Sweeney Todd*, as well as several world premieres: *Vietgone*, *Office Hour*, *Cambodian Rock Band*. Other Theater: *A Midsummer Night's Dream*, *The Winter's Tale* (UCI); *Bloody Bloody Andrew Jackson* (Chance); *Scraps* (The Matrix); *Harvey* (Laguna Playhouse); *Joy Wheel* (Ruskin Group Theatre). Proud member IATSE and serves as a trustee on the Orange County School Board.

LAUREN LOVETT (DIALECT COACH):

Lauren is honored to be working with ANTAEUS once again. She has been teaching Voice/Speech, Scene Study, Classical Texts and Holistic Dialect work for various schools and studios in Los Angeles including The Aquila Studio, The Art of Acting Studio, AMDA, Relativity School and the Antaeus Academy. Lauren coaches actors and business professionals internationally on public speaking and empowered presence

through her company, Speak Well. As an actor, she's worked in theaters across the country, including the Geffen Playhouse and Mark Taper Forum, and has appeared on some of your favorite television shows. Education: The Juilliard School.

BO FOXWORTH (FIGHT

CHOREOGRAPHER): As a fight choreographer, Bo has worked with numerous theaters around the country. In Los Angeles, he has been the fight choreographer for The Pasadena Playhouse, Geffen Playhouse, Theatre of NOTE and ANTAEUS. Bo is primarily an actor and is a proud member of ANTAEUS, having performed in *Cloud 9* (LADCC & Stage Raw), *The Liar*, *The Crucible*, *Henry IV*, *Part One* (Ovation nomination), *Macbeth*, *The Seagull* and *The Malcontent*. Other Theater: South Coast Repertory, Pasadena Playhouse, Geffen Playhouse, Shakespeare Orange County, Laguna Playhouse, Hollywood Bowl, A Noise Within, Lucille Lortel Theatre, The Shakespeare Theater in Washington D.C, Vienna's English Theater in Austria, Long Wharf Theatre, Center Stage in Baltimore, PlayMakers Repertory Company, Yale Repertory Theatre and The Old Globe. Bo is a graduate of UCLA and received his Masters at Yale School of Drama.

INDIRA TYLER (CHOREOGRAPHER):

At ANTAEUS: *Native Son*. USC McClintock Theatre: *Mockingbird*. Azusa Pacific: *As It Is in Heaven*. LAUSD: *Once on This Island*, *Hairspray*, *In the Heights*, *Little Shop of Horrors*, *The Music Man*, *Beauty and the Beast*, *West Side Story*, *Chicago*, *Hair*, and *A Chorus Line*. Choreography and teaching credits: Millikan Middle School-Musical

Theatre Dance Director, LAUSD Gifted Talented Conservatory-(Professional Expert/Dance). Indira studied dance at Philadelphia University of the Arts and received her B.A. from University of California Los Angeles in World Arts & Cultures/English Literature. She is a graduate of California State Dominguez Hills, M.A. in Education.

RYAN MCREE (DRAMATURG): At ANTAEUS: *The Caucasian Chalk Circle*, *The Little Foxes*. As Assistant Director: *Two Fisted Love* (Odyssey Theatre Ensemble); *Bled for the Household Truth* (Rogue Machine Theatre); *Stupid Kid* (The Road Theatre Company); *The Kentucky Cycle* (USC School of Dramatic Arts). As Director: *Gilberto* (New Opera West); *Royalton and 5th* (Skylight Theatre Fresh Brews); *The Woman is Perfected* (Hollywood Fringe Festival); *Equus*, *Much Ado About Nothing*, *Six Degrees of Separation* (Aeneid Theatre Company). Training: B.A. Theatre/ Narrative Studies, USC.

JESSICA E. WILLIAMS (ASSISTANT DIRECTOR): At ANTAEUS: *Native Son*. Other Theater: *Native Son* (Block Party 2019: Kirk Douglas Theatre); *The Gospel at Colonus* (Ebony Repertory Theatre). Film: *My C.R.I.T.I.C.* Television Production Secretary: *Twenties* (Season 1: BET), *Grownish* (Season 1: Freeform), and *How To Away With Murder* (Seasons 1-3: ABC). USC's School of Dramatic Arts, B.F.A. in Acting. Full Sail University, M.S. in Entertainment Business. She is always honored and humbled to assist the incredible Andi Chapman. Congratulations to *The Abuelas* Company and Antaeus Theatre Company for the creation of another dynamic piece of theater.

KAREN OSBORNE (PRODUCTION STAGE MANAGER): At ANTAEUS: Debut. At Theatricum Botanicum: *A Midsummer Night's Dream*, *Other Desert Cities*, *August: Osage County*, *The Merchant of Venice*, *Romeo and Juliet*, *Titus Andronicus*, *As You Like It*. Other: *Judas Kiss* (Boston Court Pasadena); *Radiant Vermin* (Door Number 3); *Sisters Three* (The Inkwell Theater); *Priscilla, Queen of the Desert* (Celebration Theatre- Ovation Award winner); *Ashes to Ashes*, *Richard II*, *Shrek The Musical*. Education: Bachelor of Psychology Honors Degree from Brunel University, England.

ADAM MEYER (PRODUCTION MANAGER): 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 at Antaeus. He credits all of his success to this warm and loving theater company, as well as his wife Rebecca and son Leo.

TALYA CAMRAS (ASSISTANT STAGE MANAGER): Stage management credits at Cal Lutheran: *She Kills Monsters*, *The Pirate Queen*, *columbinus*, *The Colored Museum*, *The Devised Works Project*. Other theaters: *columbinus* (KCACTF); *The Merry Wives of Windsor*, *Richard II* (Kingsmen Shakespeare). Talya recently graduated from Cal Lutheran University with a B.A. in Communication and a minor in Technical Theatre. This is her first time working with ANTAEUS and she is very excited and grateful for this opportunity!

Were you born between 1975 - 1980 of Argentinian parents and have doubts about your identity?

You may be one of the grandchildren sought by the Abuelas de Plaza de Mayo.

If you think this applies to you, contact Abuelas de Plaza de Mayo (dudas@abuelas.org.ar) or Red Argentina por Derecho a la Identidad- Canada/USA (redlaidentidad.canadausa@gmail.com)

Your inquiry does not commit you to start any claims and it is carried out with absolute confidentiality, respecting your rights and your needs.



Image courtesy of telam.com.ar



ABUELAS
DE PLAZA DE MAYO

Antaeus Theatre Company Presents

Eight Nights

By Jennifer Maisel

Directed by Emily Chase

Scenic Designer
Edward E. Haynes, Jr.
Lighting Designer
Karyn D. Lawrence
Projection Designer
Adam R. Macias
Dialect Coach
Lauren Lovett
Fight Choreographer
Bo Foxworth

Costume Designer
Alex Jaeger**
Sound Designer
Jeff Gardner**
Props Master
David Saewart
New Play Dramaturg
Paula Cizmar
Dramaturg
Ryan McRee

Production Stage Manager
Heather Gonzalez

This production is generously sponsored in part by the
Michael J. Connell Foundation

Ensemble

Tessa Auberjonois*, Arye Gross*, Devin Kawaoka*,
Christopher Watson, Karen Malina White*, Zoe Yale, Josh Zuckerman



**Member, Actors' Equity Association, the union of professional Actors and Stage Managers in the United States. This production is presented under the auspices of the Actors' Equity Los Angeles Membership Company Rule.*



The Director is a member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.



The Designers at this Theatre
are Represented by
United Scenic Artists Local USA 829
of the International Alliance of Theatrical Stage Employees

Director's Note

Eight Nights is a play that's big enough for the times we live in. It explores both the small details of a life, and the currents that sweep across our globe... the people living in a tenement, and the unfolding of human history. The play calls us to action, but it also immerses us in the memory of our parents' embrace. And it inspires us to give thanks to the ancestors that faced enormous hardships to come to these shores.

It has been a privilege to travel with *Eight Nights* from its birth to its World Premiere. I directed a reading of an early draft for the Playwrights Union First Peek challenge. Jennifer then developed the play at the Antaeus Playwrights Lab. The Moving Arts Company generously gave us space and funding to workshop the play further. Finally, *Eight Nights* was selected for the LAB RESULTS reading series last year, along with five other terrific plays that had taken shape with the help of Antaeus' talented actors.

Thank you for braving traffic to come out and join this conversation, this gathering of souls. Let's see where we go from here.

Emily Chase, Director
Eight Nights

Eight Nights

Cast of Characters

YOUNGER REBECCA/AMY/NINA:	Zoe Yale
ANNA/OLDER REBECCA:	Tessa Auberjonois
ERICH/JORAM:	Arye Gross
AARON:	Josh Zuckerman
ARLENE/LACEY:	Karen Malina White
BENJAMIN/MATT:	Christopher Watson
STEVE/INGE:	Devin Kawaoka

Setting: An apartment on the Lower East Side of Manhattan.
December 15, 1949 - December 31, 2016

Special Thanks

Ed Napier, Rob Nagle, John Sloan, Tennyson Stead, Playwrights Union,
Darin Anthony and Cece Tio of Moving Arts,
members of the Antaeus Playwrights Lab

Eight Nights was written as part of the Playwrights Union playwriting challenge and was further developed at Berkshire Playwrights Lab, Moving Arts Seasoned Readings, Bay Street's Tidal Wave Festival, The Gulfshore New Play Festival, Playmakers' Making Tracks and in the Antaeus Playwrights Lab. Readings to raise funds for HIAS have been held in Denver, Colorado at Curious Theatre, in NYC at City Winery with additional performances in DC, Chicago, LA, Atlanta, Sacramento, Oregon, Detroit, and San Diego, amongst others.

Eight Nights runs approximately 1 hour and 40 minutes. There is no intermission.
The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

“Voyage of the Damned”— The Journey of the MS St. Louis



Courtesy of *Refuge Denied: The St. Louis Passengers and the Holocaust*
by Sarah A. Ogilvie and Scott Miller

Auschwitz survivor Ilse Marcus recalled that growing up in the 1920s she experienced very little antisemitism. In fact, her family felt so secure in Breslau, which boasted the third-largest Jewish community in Germany at that time, that even when the Nazi Party came to power in 1933, the family stayed put. Her father was proud of his German nationality, believing himself and his family to be first-class citizens, and proclaiming that “Pogroms... were for Poland and Russia and other such barbaric lands, not the country of Schiller and Beethoven.” Then came the Nuremberg Laws of 1935, and when ever-increasing state persecution of Jews came to an undeniable height with the Kristallnacht pogrom of November 1938, many German Jews with the means to do so realized they needed to leave their home country behind. Thus, an international refugee crisis began.

Among the most infamous episodes of this time is that of the MS St. Louis — a Hamburg-American ocean line cruiser that set sail on May 13, 1939 from Hamburg to Cuba. Most of the 937 passengers were German Jews hoping to take refuge in Cuba until they could arrange for immigration to the United States, something that boatloads of Jewish refugees had done before them. But political divisiveness and corruption in Cuba were conspiring against them. Scandal broke out when it was revealed that the Cuban immigration director had been taking bribes to hand out “landing permits” for arriving refugees. Economic depression had fostered animosity among the Cuban people toward refugees, who they viewed as competition in a scarce job market. Antisemitic

political organizations such as the Cuban Nazi Party had recently begun to gain traction, staging the largest antisemitic rally in the country's history for a crowd of 40,000 people just five days before the ship's departure. Newspapers stoked fear that the incoming refugees were Communists and criminals. In this atmosphere of mounting fear and pressure, Cuban President Federico Laredo Brú and his cabinet closed all loopholes to Cuba's immigration laws and invalidated the permits being carried by passengers aboard the St. Louis.

As Cuban police barred the gangways and marked passports with a "Return" symbol, panic broke out on the ship. Some of the passengers had family just out of reach, waiting for them at the harbor or floating alongside the ship in chartered boats; in the end only 22 passengers were allowed to disembark. As the ship left the harbor, there were whispers of committing mass suicide. One passenger slit his wrists and jumped off the ship so as to be taken to a Havana hospital.

Rather than returning directly to Hamburg, Captain Gustav Schröder decided to make way for Miami with the hope that the refugees might be able to seek asylum in the United States. Passenger Liesl Joseph Loeb later recalled, "America was a magic word. It was the be-all and end-all. We knew America would not let us down." When the ship reached Miami, it was prevented from docking and surrounded by US Coast Guard ships to stop any refugees from attempting to jump ship and swim to shore. A brief media frenzy ensued, the story making the front pages of *The New York Times*, *The Washington Post*, and many other prominent newspapers. Movie stars wrote letters to President Roosevelt pleading for him to take action. The children aboard the ship sent their own letters to Mrs. Roosevelt, and Captain Schröder sent a direct cable to the President himself, none of which received any reply.

As the United States had long hit their German immigration quota of approximately 27,000 for that year, the refugees on the St. Louis were unable to apply for standard immigration proceedings, and the President was unwilling to face the political repercussions of an executive order. The door was officially closed by the State Department on June 4, and a plea to Canada was met with a similar result. "If these Jews were to find a home [in Canada]," said immigration minister Frederick Blair, "they would be followed by other

shiploads... the line must be drawn somewhere." On June 7, Captain Schröder turned the ship back to Hamburg.

The passengers' spirits were lifted, however, when the American Jewish Joint Distribution Committee made arrangements with four major European countries outside of Germany to accept the refugees. Of the 908 German Jews who returned on the St. Louis to Hamburg, 288 wound up in Great Britain, while the other 620 were assigned to relocate to Belgium, France, or the Netherlands. Although they were initially overjoyed at their apparent salvation, they didn't know that two-thirds of them were on their way to nations that would be soon overrun by the Third Reich.

Of the St. Louis refugees who returned to continental Europe, 254 were killed in the Holocaust, the majority of whom died in the killing centers of Auschwitz or Sobibór.

In an interview with historians Sarah Ogilvie and Scott Miller, who documented the fates of the St. Louis passengers, survivor Alice Olster asked, "Remember the garbage barge?" (she was referencing the trashpiled vessel that wandered the eastern seaboard of the United States for several months in 1987). "We were the human garbage barge."

Ryan McRee
Dramaturg

For the Production

Production Manager &
Technical Director
Adam Meyer

Assistant
Technical Director
Cuyler Perry

Assistant
Stage Manager
Connie Ayala

Casting Associate
Ann Noble

HOW THE LIGHT GETS IN

A WORLD PREMIERE
SEP 19–OCT 27, 2019

By E.M. Lewis
Directed by Emilie Beck



BOSTONCOURT
PASADENA.ORG

BOSTON COURT
PASADENA

COMPANY - EIGHT NIGHTS



Tessa Auberjonois



Arye Gross



Devin Kawaoka



Christopher Watson



Karen Malina White



Zoe Yale



Josh Zuckerman

CAST

TESSA AUBERJONIS (ANNA/ OLDER REBECCA): At ANTAEUS: *Macbeth*, *ClassicsFests: Heartbreak House*, *The Matchmaker*, *Hay Fever*, *Blithe Spirit*. Some regional roles: *Heartbreak House* (Hartford Stage); *The Country Wife*, *The Rivals* (Shakespeare Theatre in Washington D.C.); *Twelfth Night* (Utah Shakespeare); *Hay Fever* (Westport); *Trainspotting* (Player's Theatre); *The Roommate*, *Mr. Wolf*, *Absurd Person Singular*, *Becky Shaw*, *Crimes of the Heart*, *Lobby Hero*, etc. (South Coast Repertory). Her voice is heard on commercials, video games, podcasts, and audiobooks. TV includes: *The Affair*, *Modern Family*, *I'm Dying Up Here*, *Shameless*, *Law & Order(s)*, *ER*, *Boston Legal*. M.F.A., Yale.
tessaauberjonois.com

ARYE GROSS (ERICH/JORAM): At ANTAEUS: *Uncle Vanya*, *Mrs. Warren's Profession*, *Chekhov X 4*. Broadway: *Brooklyn Boy* (MTC/SCR). Regional: *The Great Leap* (ACT-SF); *Underneath the Lintel* (Geffen Playhouse); *After the Revolution* (Center Stage Baltimore); *Above the Fold* (Pasadena Playhouse); *Parfumerie* (The Wallis: Inaugural Production); *Coney Island Christmas* (Geffen Playhouse); *Future Thinking*, *Circle Mirror Transformation*, *Our Mother's Brief Affair*, *Wild Oats*, (South Coast Rep). Other theater: CTG, East/West Players, Los Angeles Theatre Center, Grove Shakespeare, El Teatro Campesino, Odyssey Theatre, L.A.

Theatre Works, Stages Theatre Center and Boston Court Pasadena. Arye studied with Lee Shallat-Chemel, Roy London, Jose Quintero, and James Wilson.

DEVIN KAWAOKA (STEVE/INGE): At ANTAEUS: Debut. Off-Broadway: *City Of* (Playwrights Realm) and *Unnatural Acts* (Classic Stage Company - Rosemarie Tichler Award). Other Theater: Westport Country Playhouse, Pioneer Theatre Company, Shakespeare Theatre of New Jersey, and Geva Theatre Center. Film: *Under the Lantern Lit Sky*, *The Trouble with Cali*, *Submission*, *Under the Silver Lake*. TV: Marvel's *Runaways*, *Criminal Minds*, *Good Trouble*, *The Path*, *I Just Want My Pants Back*. Education: New York University Graduate Acting.
devinkawaoka.com

CHRISTOPHER WATSON (BENJAMIN/MATT): At ANTAEUS: Debut. Other Theater: Alliance Theater, Atlanta Shakespeare Festival, Aurora Theater, Endstation Theater Company. TV: *Seal Team*, *Scorpion*, *Jane the Virgin*, *Kevin Hart's Guide to Black History*. Training: Florida State University Acting Program, B.F.A.
christophermwatson.com

KAREN MALINA WHITE (ARLENE/ LACEY): At ANTAEUS: *You Can't Take It With You*, *The Liar*, *The Wedding Band*, and *As You Like It*. Other Theater: *The Ballad of Emmett Till* (LA Drama Critics Circle Award, Ovation Award); *Citizen* and *Runaway*

Home (The Fountain Theatre); *The Mountaintop*, *Hedda Gabler*, *Little Foxes*, *Behind The Sheet* (LATW); *The Old Settler* (International City Theatre: NAACP nomination); *In the Valley of the Shadow* (Rogue Machine-World Premiere); original Ernestine in the West Coast premiere of *Crumbs From the Table of Joy* (South Coast Repertory: NAACP Image Award); *Permanent Collection*, *Salt Fish N' Bakes*, and *Distracted* (Mixed Blood Theatre). TV: *Cherish The Day*, *Lodge 49*, *Raven's Home*, *Kidding*, *Shameless*, *Snowfall*, *Animal Kingdom*, *How to Get Away with Murder*, *Veep*, *Mike and Molly*, *The Mentalist*, *A Different World*, *Malcolm in the Middle*, *The Cosby Show*, and *Dijonay* in *The Proud Family*, a role she will reprise in the upcoming reboot!

ZOE YALE (YOUNGER REBECCA/ AMY/NINA): Zoe is thrilled to be making her ANTAEUS debut with the incredible team of *Eight Nights!* She is a recent graduate from UCLA's School of Theater, Film, and Television with a B.A. in Acting and Directing. Zoe is a trained clown, and has performed vaudeville at Second City, Dynasty Typewriter, Lyric Hyperion, and the National Puppetry Festival. A scrappy hyphenate, she creates absurdist films with her production company, Violent Pink, and live-streams performance art under a mysterious internet pseudonym. Zoe would like to thank the entire creative team for

this wonderful opportunity, Michael Laskin for his belief, and her friends and family for their above and beyond love and support. She could not be more grateful to be a part of such an important, resonant show. Tikun Olam. We will never forget. zoeyale.com. Instagram: @zozoyale.

JOSH ZUCKERMAN (AARON): At ANTAEUS: *The Autumn Garden*. Other Theater: *A Delicate Ship* (The Road); *Knife To The Heart*, *Dutch Masters* (Rogue Machine); *The Turn Of The Screw*, *Women and Wallace*, *Juno and the Paycock* (Odyssey); *Cock*. Film: *Useless Humans*, *The Bellmen*, *Sex Drive*, *Austin Powers Goldmember*, *Surviving Christmas*, *Feast*, *CBGB*, *The Hottest State*. TV: *Significant Mother*, *Strange Angel*, *The Big Bang Theory*, *Desperate Housewives*, *CSI Miami*, *Boston Legal*, *House*, *Breakout Kings*, *The West Wing*, *NYPD Blue*, *90210*.

PRODUCTION

JENNIFER MAISEL (PLAYWRIGHT): Jennifer Maisel's *The Last Seder* premiered Off-Broadway with Gaby Hoffmann and Greg Mullavey after productions around the country and abroad. Her Sundance-developed *Out of Orbit* was awarded an EST/Alfred P Sloan rewrite commission for plays about science and technology, made the 2016 Kilroy List and won both the Stanley and Woodward/Newman Awards before premiering at Williamston Theatre and Bloomington Playwrights Project in 2018. Her Pen

West Literary finalist *There or Here* had its London premiere after an acclaimed New York run. *@thespeedofJake*, also a Pen West Literary finalist, premiered in LA with Playwrights' Arena. She developed *Eight Nights* with Playwrights Union, the Berkshire Playwrights Lab, Playmakers, Antaeus, Moving Arts, Bay Street and the Gulf Shore New Play festival. The play is part of 8 Nights of *Eight Nights*, a nationwide fundraiser of eight readings in eight cities to raise money and awareness for HIAS. Jennifer writes for film and TV, including movies for major networks, independent features, and original pilots. Jennifer was one of five writers invited into the prestigious Humanitas 2018 PlayLA workshop, where she developed her newest play, *Better*. She is thrilled to be part of the Antaeus Playwrights Lab and their season. jennifermaisel.com.

EMILY CHASE (DIRECTOR):

Directing credits include ANTAEUS (*Divorce Court Hell*, adapted by Dakin Matthews); The Road Theatre; Sierra Madre Playhouse; Theater 40; and numerous development workshops at ANTAEUS, The Road, Playwrights Union, Moving Arts, Met Theater, Classical Theater Lab, Strasberg, etc. Director of the Antaeus Playwrights Lab. Professor and director at Antaeus Academy, USC, University of California, AMDA, A Noise Within, and Shalhevet School. An actress and singer, Emily has performed at ANTAEUS (*As You Like It*, *Tonight at 8:30*, *Patience*, *Trial By Jury*, *Cousin Bette*, *The Liar*), South

Coast Rep, Taper Too, etc. She recently acted with her son Elliot Decker in the indie film, *Ready*, which was selected for the Cannes Short Film Corner. She earned her M.F.A. in Theater Arts from UCLA. Lots of love to David, Dashiell, and Elliot.

BILL BROCHTRUP (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*. Other Theater: Primary Stages, South Coast Rep, Ensemble Theatre Company, 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*.

KITTY SWINK (ARTISTIC

DIRECTOR): At ANTAEUS: *The Cripple of Inishmaan*, *Picnic*, *Macbeth*, *Tonight at 8:30* and *The Curse of Oedipus*. LA Theater: The Matrix Theatre Company, A Noise Within, The Tiffany, Odyssey Theatre, Andak Stage, and been nominated for many local theatre awards. She has also worked in the regional theater. Television: recurred on *South of Nowhere*, *For the People*, *Nikki & Nora* and guested on *The Fosters*, *Monk*, *Leverage*, *Harry's Law*, *The Riches*, *Crossing Jordan*, multiple episodes of *Star Trek DS9* and *Judging Amy*, among others.

ANA ROSE O'HALLORAN

(EXECUTIVE DIRECTOR): Ana Rose is in her sixth season as Executive Director of ANTAEUS. She received her M.F.A. in Theatre Management from California State University, Long Beach and a B.F.A. in Theatre Management and a B.F.A. in Performance from Ohio University.

EDWARD E. HAYNES, JR. (SCENIC DESIGNER):

Regional credits include: The Muny Theater, Mark Taper Forum, Ebony Repertory Theatre Company, South Coast Rep., Kirk Douglas Theatre, Geffen Playhouse, Berkeley Rep., East West Players, Pasadena Playhouse, Hollywood Bowl, Marin Theatre Co., TheatreWorks, The Intiman Theatre, Trinity Rep., The Alley Theatre, The Alliance Theatre, Alabama Shakespeare Festival, and many he can no longer remember. TV credits include: MTVs *Spring Break 2012 & 2011*, *Hip Hop Harry* (Discovery Kids/TLC Channel), and *Culture Clash* (Fox TV).

ALEX JAEGER (COSTUME DESIGNER):

For ANTAEUS: Debut. Other Theater: The Public Theatre N.Y., Guthrie, Mark Taper Forum, A.C.T. San Francisco, Oregon Shakespeare Festival, Kirk Douglas Theatre, Geffen Playhouse, Laguna Playhouse, Ensemble Theatre Santa Barbara, Rubicon Theatre, Studio Theatre D.C., Indiana Repertory, Children's Theatre Company Minneapolis, Village Theatre Seattle, Utah Shakespeare Festival, Magic Theatre San Francisco, Great Lakes Theatre Cleveland, The Theatre @ Boston Court, A Noise Within. Education: M.F.A. in costume design

from U.C.L.A., B.F.A. in fashion design from Massachusetts College of Art. You can view photos of my productions, clips from my films and a list of celebrity clients I've styled on my website alexjaegerdesign.com. Member USA 829.

KARYN D. LAWRENCE (LIGHTING DESIGNER):

At ANTAEUS: *Diana of Dobson's*. Other Theater: Center Theatre Group, South Coast Repertory, East West Players, Boston Court Pasadena, Pasadena Playhouse, Ebony Repertory Theatre, Rogue Artists Ensemble, International City Theatre, Arizona Broadway Theatre, Garry Marshall Theatre, A Noise Within, and New Swan Shakespeare Festival. In addition to theater, she is Radiance Lightworks' lead lighting designer for Universal Studios' Halloween Horror Nights. She currently teaches lighting design at California State University, Los Angeles. Her work has been seen in Italy, Poland, the Czech Republic, and Romania. kdlightingdesign.com

JEFF GARDNER (SOUND DESIGNER):

At ANTAEUS: *The Caucasian Chalk Circle*, *Diana Of Dobson's*, *The Cripple Of Inishmaan*, *The Little Foxes*, *Native Son*, *The Hothouse*, *Cat On A Hot Tin Roof*, *Picnic*, *Wedding Band*. Other Theaters: Geffen Playhouse, The Kirk Douglas Theatre, The Wallis Annenberg Center, A Noise Within, Boston Court Pasadena, Circle X Theatre, Echo Theater, Rogue Machine Theatre, Skylight Theatre, IAMA Theatre, Odyssey Theatre, The Colony Theatre,

The Shakespeare Theatre, Arena Stage, The Kennedy Center, and Williamstown Theatre Festival. An Ovation Award winning sound designer, Jeff can be seen at L.A. Theatre Works where he regularly performs live sound effects and is the resident sound designer for the Westridge School in Pasadena. jeffthomasgardner.net

ADAM R. MACIAS (PROJECTION DESIGNER) At ANTAEUS: *Native Son*. Other Theater: *Native Son* (Block Party 2019; Kirk Douglas Theatre); *Les Miserables*, *Beauty and The Beast* (Video & Sound Designer: Arcadia Performing Arts Center); *She Loves Me* (Sound Designer: Actor's Co-Op); *Charlie and The Chocolate Factory*, *The Giver* (Video & Sound Designer, Composer: Arcadia Performing Arts Center); *Rope*, *A Walk In The Woods*, *Cat's Paw* (Sound Designer & Composer: Actor's Co-Op Theatre); *Fuente Ovejuna* (Sound Designer & Composer: CSULA Arts and Letters). Go to adamrmacias.com to see and listen to his designs and music!

DAVID SAEWART (PROPS MASTER): At ANTAEUS: *The Little Foxes*. Resident Props Master and Department Manager at South Coast Repertory, over 200 shows including: *Amadeus*, *Once*, *The Tempest*, *Moby Dick*, *Chinglish*, *Sweeney Todd*, as well as several world premiers: *Vietgone*, *Office Hour*, *Cambodian Rock Band*. Other theater credits: *A Midsummers Night's Dream*, *The Winters Tale* (UCI); *Bloody Bloody Andrew Jackson* (Chance); *Scraps* (The Matrix); *Harvey* (Laguna Playhouse); *Joy Wheel* (Ruskin Group Theatre). Proud

member IATSE and serves as a trustee on the Orange County School Board.

LAUREN LOVETT (DIALECT COACH): Lauren is honored to be working with ANTAEUS once again. She has been teaching Voice/Speech, Scene Study, Classical Texts and Holistic Dialect work for various schools and studios in Los Angeles including The Aquila Studio, The Art of Acting Studio, AMDA, Relativity School and the Antaeus Academy. Lauren coaches actors and business professionals internationally on public speaking and empowered presence through her company, Speak Well. As an actor, she's worked in theaters across the country, including Geffen Playhouse and Mark Taper Forum, and has appeared on some of your favorite television shows. Education: The Juilliard School.

PAULA CIZMAR (NEW PLAY DRAMATURG): As a dramaturg and mentor specializing in new play development, Paula works one - on - one with candidates in the M.F.A. in Dramatic Writing Program at USC's School of Dramatic Arts, where she is an associate professor of theater practice. An award-winning playwright and librettist, her work has been seen all over the United States and in 20 other countries. Her opera, *The Night Flight of Minerva's Owl*, music by Guang Yang, premieres at Pittsburgh Festival Opera in 2020. She is a member of the Antaeus Playwrights Lab. paulacizmar.net

BO FOXWORTH (FIGHT

CHOREOGRAPHER): As a fight choreographer, Bo has worked with many theaters around the country.

In Los Angeles, he has been the fight choreographer for Pasadena Playhouse, Geffen Playhouse, Theatre of NOTE and Antaeus. Bo is primarily an actor and is a proud member of Antaeus: performed in *Cloud 9* (LADCC & Stage Raw), *The Liar*, *The Crucible*, *Henry IV, Part One* (Ovation nomination), *Macbeth*, *The Seagull* and *The Malcontent*. Other Theater: South Coast Rep, Pasadena Playhouse, Geffen Playhouse, Shakespeare Orange County, Laguna Playhouse, Hollywood Bowl, A Noise Within, Lucille Lortel Theatre, Shakespeare Theater in Washington D.C, Vienna's English Theater in Austria, Long Wharf Theatre, Center Stage in Baltimore, PlayMakers Repertory Company, Yale Repertory Theatre and The Old Globe. A graduate of UCLA; Masters from Yale School of Drama.

RYAN MCREE (DRAMATURG):

At ANTAEUS: *The Caucasian Chalk Circle*, *The Little Foxes*. Other Theater: Assistant Director, *Two Fisted Love* (Odyssey Theatre Ensemble), *bled for the household truth* (Rogue Machine Theatre), *Stupid Kid* (The Road), *The Kentucky Cycle* (USC School of Dramatic Arts). Director: *Gilberto* (New Opera West); *Royalton and 5th* (Skylight Theatre Fresh Brews); *The Woman is Perfected* (Hollywood Fringe Festival); *Equus*, *Much Ado About Nothing*, *Six*

Degrees of Separation (Aeneid Theatre Company). Training: B.A. Theatre/ Narrative Studies, USC.

HEATHER GONZALEZ**(PRODUCTION STAGE MANAGER):**

At ANTAEUS: *Diana of Dobson's*. Other Theater: Kingsmen Shakespeare Company, El Portal Theatre, The Box Theatre, The Road, East LA Classic Theatre (Tour), Odyssey Theatre, American Music and Drama Academy, American Academy of Dramatic Arts, and more...

CONNIE AYALA (ASSISTANT STAGE MANAGER):

Recent Cal State Fullerton graduate. Stage manager at Pacific Resident Theatre: *I am Sophie, A d..th .n v.n.c.* OC-Centric New Play Festival: *Allegory of the Cave*. Assistant Stage Manager at Theatricum Botanicum: *Twelfth Night*. This is her first show at Antaeus.

ADAM MEYER, 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 at Antaeus. He credits all of his success to this warm and loving theater company, his wife, Rebecca and son, Leo.

SUPPORT ANTAEUS

Theatre Company

the TRANSFORMATIVE POWER of LIVE THEATER

Antaeus is an **actor-driven theater company** that explores and produces timely and timeless works, grounded in our **passion for the Classics**. We **illuminate diverse human experiences** through **performance, training and outreach**.

The Antaeus mission and programming are driven by the belief that theater changes lives and our community for the better. This work is made possible by the support of patrons and fans like you!

Support Antaeus with a gift of any amount (either as a one-time donation or a recurring pledge), or join our "crew" with a gift at any of these levels:

- **STAGE CREW LEVELS: \$100 + / \$500 + / \$1,000 +**
Benefits include: Complimentary concessions, "Antaeus Crew" gear, and private invitations
- **DIRECTOR'S CIRCLE LEVELS: \$1,500 + / \$2,500 + / \$5,000 +**
Benefits include: All Stage Crew benefits, plus invitations to our private Opening Night performances & cast parties
- **PRODUCER'S CIRCLE LEVELS: \$15,000 + / \$25,000 +**
Benefits Include: All Stage Crew & Director's Circle benefits, plus acknowledgement as a sponsor for the production of your choice, and eight tickets for opening night of your sponsored production.

Learn more at antaeus.org | Questions? Email alice@antaeus.org

MAKE A GIFT TODAY! Donate now: in the lobby, online at antaeus.org, by phone at 818.506.1983, or by mail to:

Antaeus Theatre Company, Kiki & David Gindler Performing Arts Center
110 East Broadway, Glendale, CA 91205

Antaeus Theatre Company is a 501(c)3 Non-Profit Organization. Tax ID: 95-4548826

Thank You to our Extended Family of Loyal Supporters

Antaeus is a unique community – a company of dedicated artists illuminating the human experience through performance, training and outreach, rooted in values of creative freedom and artistic excellence. From the extraordinary performances on our stage, to the specialized training offered in our Academy, the exciting new work developed in our Playwrights Lab, and the inspiration our teaching artists share with the community through Arts Education partnerships, none of this would be possible without the generous support of our donors.

Visit antaeus.org/support-us to join this list today!

If you have questions, or if you'd like to make a pledge, arrange a recurring gift, or inform us about a planned gift, contact Director of Development, Alice Dutton, by e-mail to alice@antaeus.org or by phone 818.506.5436.

CORPORATE SPONSORSHIP

Join other business leaders by supporting Antaeus Theatre Company's award-winning programming, while gaining access to one-of-a-kind theater experiences.

Corporate Sponsors

AJS Costumes
Amazon Associates
Footlights
Paul Hastings
Mark Kaufman, DDS
Vulcan Materials Company

Based on donations made between 9/1/18-9/11/19

PRODUCER'S CIRCLE

The Producer's Circle ensures we are never limited in our artistic pursuits on our stages. This group believes in sustained excellence and allows Antaeus to produce plays no matter the cast size or production needs.

\$25,000+

Kiki & David Gindler
The David Lee Foundation
Jerry & Terri Kohl
Al Latham & Elaine Kramer
Los Angeles County Department of Arts and Culture
The Michael J. Connell Foundation
The Ralph M. Parsons Foundation

\$15,000+

Polly & Jamie Anderson
Amy Aquino & Drew McCoy
Sonja Berggren & Patrick Seaver
Richard & Elizabeth Berman*
Jon Joyce & Susan Boyd Joyce
Anthony J. Oncidi
The Shubert Foundation
Daniel Blinkoff & Tamlyn Tomita
Jack & Belinda Walker

Based on donations made between 9/1/18-9/11/19

** Gift directly supports Arts Education programming at Antaeus.*

DIRECTOR'S CIRCLE

The Director's Circle is a distinguished group of theater lovers who provide general operating support to Antaeus. In recognition of this support, they receive invitations to special events and VIP access to Antaeus' artists.

\$5,000+

Bill Brochtrup
Community Foundation of the
Verdugos
Evie & John DiCiaccio
Karen Frederiksen
The Green Foundation*
Rosemary & Miguel Hernandez
John & Beverly Stauffer Foundation*
Scott Fraser & Catherine Jurca
Mary & Mark Lambert
Molly Munger & Steve English

Claudette Nevins & Benjamin L. Pick
Melinda Peterson & Philip Proctor
Sue & Carl W. Robertson
Anonymous
Laura A. Siegle
John Pirkle Smith & Kurtwood Smith
Kitty Swink & Armin Shimerman
Reba & Geoffrey Thomas
Debra Thompson & Lawrence Riff
Jocelyn Towne & Simon Helberg
April Webster
Dan Putman & Kathy Williams

\$2,500+

Laura & Ira Behr
Anne Gee Byrd
Drs. Laurie Christensen & Colin Ma
Dawn Didawick & Harry Groener
Ruth Eliel & William Cooney
Jeanie Fiskin
In Honor of Amanda Horton Stork
Diane Glatt & David Holtz
Laurence K. Gould, Jr. & Luigi Vigna

Nancy Hancock Griffith*
Whitney & Glenn Kershaw
Melinda & Robert LeMoine
JVJ Holdings
Michael Murphy
Richard Nathan
Jaye Scholl & Charles Bohlen
Susie Schwarz & Stuart Berton
Arlene Vidor

\$1,500+

The 6th Act
Gigi Birmingham
Steven Warheit & Jean Christensen
Loraine Despres & Carleton Eastlake
Greg Grammer & Simon Wright
Paul M. Holmes
Patricia & Richard Hughes
Stephen O. Lesser
Anna Mathias & Alan Shearman
Gail & Tony McBride
Kitty McNamee & Paul Lazarus

Anonymous
Bruce Merritt
Michael Morrell
Susy Mozer
Anonymous
Pasadena International Film Festival
Gwynne & Robert Pine
R. Scott & Miriam Thompson
Larry Title
Wendy & Peter Van Norden
Willow Cabin Productions
Patty Woo & Steven Poretzky

Based on donations made between 9/1/18-9/11/19

** Gift directly supports Arts Education programming at Antaeus.*

INDIVIDUAL GIVING

Support the production of great plays, innovative arts education outreach,
and the training of the next generation of actors.

\$1,000+

Christin Baker
Jenna Blaustein &
Robert Leventer
Deborah & Andrew
Bogen

Erin Broadhurst &
Patrick Wenk-Wolff
Catherine Caplin
Carol & Stephen Cohen
Sharon & Richard
Ellingsen

Patricia &
Richard Hughes
Anonymous
Anne McNaughton &
Dakin Matthews
David & Deborah Trainer

\$500+

Anonymous
Felicia Davis &
Eric Gutshall
Colleen & Paul Eiding
Gordon Goldsmith
Leslie & Robert Gordon
Richard Gorga
Mary-Pat Green

Melanie Hayes
Kahn Education
Foundation
Janice & Mark Kaspersen
Deb Lacusta &
Dan Castellaneta
Patricia &
Alvin Lindenauer
Pamela &
Todd Littleworth

Marsha & Don McManus
Barbara Miranda-Quirino
Jack Needleman
Ara & Anahid Oshagan
Steven & Susan Peterman
Steven Robman
Greg Shapton & Barbara
Rugley
James Sutorius
Elizabeth Swain

\$100+

Sally Abood
Tony Amendola
Jeremy Ancalade
Robert Anderson
Andrew R. DeMar Family
Foundation
Anonymous
Susanna Baird
Doris Baizley & Edwin
Woll
Holly & Philip Baker Hall
Mary Lou Belli & Charles
Dougherty
Joni & Miles Benickes
Richard & Elizabeth Berry
Linda & Daniel Bess
Isabel Boniface
Amy Borgman & Michael
Fiorillo

Mary Bower
Mark Bramhall
William Butler
Catherine Butterfield
Jane Carr
Paula Cizmar
Karen R. Constine
Sondra Currie &
Alan J. Levi
Robert Daseler
Diana Daves
Angela J. Davis
Bronwen Denton-Davis
Michael Didawick
Ros & Liz Dinerstein
The Dodson Bakers
Barbara Durham
Alice Dutton & Sam
Johnston

Susie Edberg &
Allen Grogan
Kerry English
Ricka Fisher
Valerie Flores
Kay Foster & Ray Xifo
James Freed
Gregory Fu
Barbara Gable
Jeffrey Gale
Jeff Gardner & Dylan
Jones
Matthew Goldsby
Eve Gordon & Todd
Waring
Gretchen & Richard
Grant
Marcia Hanford
Jeanette & Warren
Harkins

Based on donations made between 9/1/18-9/11/19

**Gift directly supports Arts Education programming at Antaeus*

\$100+ cont.

Jim Holland
Carol Howell
Rosemary Huang
Karen Huie
Ellen & Bill Ireland
Dennis & Tina Marie Ito
Sharre Jacoby & Alan Baral
Sofia Jaramillo
Andrew F. Johnson
Veralyn Jones & Gregg Daniel
Ann Jopling
Jonathan Josephson
Denise Kautter
William Kennedy
Filip Krejcik
Kathryn & Jim Kulczycki
Juliet Landau & Deverill Weekes
Tom Lang
Howard & Patrick Leder Morrow
Dinah Lenney & Fred Mills
Elaine Lockhart Mummery
Sandi Logan
Melanie Lora

Jim & Mike Mahan-Soto
Abigail Marks
Janeice McConnell
Stephanie McNamara & Robin Gammell
Amy & Michael Michner
Marlene Mills
Michael Murray
Beth & Jack Nagle
Ana Rose & Grant O'Halloran
Alex Goldberg & Catia Ojeda
Norma Palmer
Louise Peebles
Dr. Kristine Penner & Mr. Steven Klein
Penny Peyser
Amy Proctor & Lloyd Roberson II
Deborah Puette
Anna Quirino-Miranda
David Rambo
In Memory of Jaye Scholl
Rich Reinhart
Kathleen Ross-Allee & John Allee
Ruth Seigle
Carolyn & George Seitz
Liza Seneca & John Seneca

Nayan Shah & Ken Foster
Sheila and Milton Hyman Foundation
Cordelia Sherland
Ian Stark
Janellen Steinger
Patricia & Alan Story
Eileen T'Kaye & David Bischoff
Drs. Ligia & William Toutant
Lori & Marcelo Tubert
Jill Van Dorpe
Eric Vik
John Walcutt
Diane Ward & James Kronman
Marianne Weil
Laura Wernette
Amelia White & Geoffrey Wade
Richard Yaffe
Kelvin Yu

Based on donations made between 9/1/18-9/11/19

**Gift directly supports Arts Education programming at Antaeus*

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

Lab Director: Emily Chase

Playwrights Panel: Stephen Apostolina, 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. Visit Antaeus.org/Academy for more information.

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

Artistic Directors

Bill Brochtrup, Kitty Swink

Executive Director

Ana Rose O'Halloran

Director of Development

Alice Dutton

Production Manager & Technical Director

Adam Meyer

Executive Assistant

Nicole Samsel

Communications Coordinator

Emily Yavitch

Assistant Technical Director

Cuylar Perry

Bookkeeper

Amy Michner

Artwork & Graphic Design

Mila Sterling

Publicist

Lucy Pollak

Antaeus Founders

Dakin Matthews, Lillian Groag

Arts Ed Teaching Artists

John Apicella, Elizabeth Berman,

Curtis Byrd, David DeSantos,

Adrian LaTourelle, Abigail Marks,

Nina Millin, Eternal Mind, Ann Noble,

Ramón de Ocampo, R. Ernie Silva,

Jasmine St. Clair, Joanna Strapp,

Elizabeth Swain, Karen Malina White

ANTAEUS BOARD OF DIRECTORS

David Gindler, Chair

Rhonda Aldrich

Jamie Anderson

Sonja Berggren

Stuart Berton

Charlie Bohlen

Bill Brochtrup

Bob Craft

Evie DiCiaccio

Dawn Didawick

Ruth Eliel

Karen Frederiksen

Harry Groener

Mary Lambert

Melinda Eades LeMoine

Kwana Martinez

Claudette Nevins

Ana Rose O'Halloran

Ara Oshagan

Linda Park

Laura Seigle

Kitty Swink

Reba Thomas

Debra Thompson

Jocelyn Towne

Peter Van Norden

Arlene Vidor

Jack Walker

April Webster

Ensemble Members

John Achorn, Rhonda Aldrich, John Allee, Heather Allyn, Tony Amendola, John Apicella, Tessa Auberjonois, 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, Barry Creyton, JD Cullum, Paul Culos, Nicholas D'Agosto, Gregg Daniel, Julia Davis, Jen Dede, Jason Delane, John DeMita, Ramón de Ocampo, David DeSantos, Seamus Dever, 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, Shannon Holt, Sally Hughes, Gregory Itzin, Antonio Jaramillo, Dylan Jones, Veralyn Jones, Michael Kirby, Lily Knight, Alexander Knox, Tamara Krinsky, Adrian LaTourelle, 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, Desiree Mee Jung, Bill Mendieta, Adam Meyer, Lynn Milgrim, Richard Miro, Elyse Mirto, Rosalyn Mitchell, Rebecca Mozo, Rob Nagle, Claudette Nevins, Ann Noble, Jeffrey Nordling, Linda Park, Melinda Peterson, Robert Pine, Lawrence Pressman, Philip Proctor, John Prosky, Deborah Puette, Anna Quirino-Miranda, Carolyn Ratteray, Spencer Rowe, Jeanne Sakata, Ned Schmidtke, A. Jeffrey Schoenberg, Liza Seneca, 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, Amelia White, Karen Malina White, Jules Willcox, Paul Willson, Alicia Wollerton, Kelvin Yu, Buck Zachary

Playwrights Lab Members

Sean Abley, Nayna Agrawal, Alex Alphaerah, Terence Anthony, Steve Apostolina, Barbara Nell Beery, Jennifer Berry, Jami Brandli, Paula Cizmar, Jihan Crowther, Angela J. Davis, Kevin Delin, Matt Doherty, Vincent Terrell Durham, Jeanette Farr, Ruth Fowler, Cyndy Fujikawa, Alex Goldberg, Franky Gonzalez, Jason Grote, Deb Hielt, Christina Hjelm, Karen Huie, Karen Howes, Julie Jigour, Jonathan Josephson, Luis Kelly-Duarte, Lisa Kenner Grissom, Carolyn Kras, Ali MacLean, Jennifer Maisel, Anna Mathias, Dakin Matthews, Robert Menna, Ed Napier, Ann Noble, Devon O'Brien, Tira Palmquist, Chandler Patton, Jennifer Rowland, Eric Rudnick, Steve Serpas, Lori Tubert, Sarah Tuft, Scott Walker, Stephanie Walker, Khari Wyatt, Marlow Wyatt



MUSICAL
THEATRE
GUILD

The 2019-20 SEASON of
**BROADWAY
IN CONCERT**

SEP. 22, 2019

BARBRA STREISAND

NOV. 10, 2019

The
**Goodbye
Girl**

FEB. 9, 2020

*It
Shoulda
Been
You*

MAY 3, 2020

Kismet

ALEX

Save
\$10
code:
ATCFALL19
(EXP. FEB. 9, 2020 - ORCHESTRA SEATS ONLY)

SUNDAYS AT 7 PM

TICKETS



(818) 243. **ALEX** (2539)



ALEXTHEATRE.ORG or

MUSICALTHEATREGUILD.COM