

# Artistic Directors' Note

Welcome to the third play of our 2019/20 season. We opened last fall with something different for us, two new plays that came out of our Antaeus Playwrights Lab. We were thrilled with the success of both *The Abuelas* and *Eight Nights*, and are now excited to dive back into our love for the classics with William Shakespeare's *Measure for Measure*. This play came out of our in-house reading series, Second Wednesdays, where actors explore plays they feel are timely and timeless around our Library table each month. Founding Company member Tony Amendola brought us *Measure for Measure* during a Second Wednesdays reading in the beginning throes of the #MeToo Movement. When we heard the play, we felt like it was not only the perfect symbol for that very modern yet very old story, but it also looked at bigger themes we felt were important to explore.

If this season's plays are about exploring who we are, what we value, and what matters to us as individuals and as a society, then this play is about how off kilter the world becomes when we embrace absolutism and blind certainty. So yes, #MeToo is ever present in this story, but so is the story of what happens when the world goes too much in any direction - whether it is a life of decadence and vice, or a too rigid version of religion, or embracing the law without tempering it with mercy. And on top of all of that, Shakespeare wrote it as a comedy.

So, we invite you into the world of *Measure for Measure*, directed by two Company members, who also happen to be master teachers of Shakespeare, Armin Shimerman and Elizabeth Swain. The world they have created is brought to life by many longtime ensemble members - creating a genuinely unique Antaeus experience.

If you are an old friend, we welcome you back. If you are a new one, please join the Antaeus family. There is always room for more.

And now, please enjoy Shakespeare's *Measure for Measure*.

Bill Brochtrup & Kitty Swink  
Artistic Directors

Antaeus Theatre Company Presents

# Measure for Measure

By William Shakespeare

Directed by Armin Shimerman & Elizabeth Swain

Scenic Designer

Frederica Nascimento\*\*

Lighting Designer

Matt Richter

Props Master

Aaron Lyons\*

Dramaturg

Ryan McRee

Costume Designer

Allison Dillard

Sound Designer

Chris Moscatiello\*\*

Choreographer

Liz LaMura

Assistant Directors

Kaite Brandt & Michael Hoag\*

Production Stage Manager

Taylor Anne Cullen\*

## Ensemble

Rhonda Aldrich\*, Paul Culos\*, Ramón de Ocampo\*, Paul Eiding\*, Nicole Erb\*,  
Julia Fletcher\*, Bo Foxworth\*, Aaron Lyons\*, Desirée Mee Jung\*,  
Carolyn Ratteray\*, Lloyd Roberson II\*

This production is generously supported in part by Al Latham and Elaine Kramer.



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

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

## Directors' Note

To a contemporary audience, *Measure for Measure* immediately resonates with the #MeToo movement. A young woman, Isabella, pleads for clemency for her brother's death sentence and a seemingly puritanical judge, Angelo, agrees if she will surrender her virginity to him. She resists and is threatened with public humiliation.

Shakespeare took the story from three different sources. In all, the woman unwillingly sleeps with the judge and then is married to him. Shakespeare does not humiliate his heroine that way, making her a fierce spokeswoman for her religious beliefs about sin and mercy, and ultimately the ameliorating power of love.

*Measure for Measure* was first performed in 1604, possibly at the Globe Theatre and then at the court of James I and historians and critics suggest some reflection on James in the character of the Duke. In his book *Basilicon Decorun*, James wrote, reflecting on his prior mistakes as King of Scotland, "I confess where I thought, by being gracious at the beginning, to win all men's hearts to a loving and willing obedience, I by the contrary found the disorder of the country to be my reward." That is the Duke's dilemma at the beginning of the play, and why he appoints Angelo as his deputy, disguising himself in order to watch over the results.

In the characters of Angelo and Isabella we have two extremists: Angelo who believes in the uncompromising letter of the law; Isabella and her religious faith, which condemns sin but counsels mercy. Shakespeare also pens two characters of moderation: Mariana and Escalus. Escalus tries to curb his fellow judge's rigor, with a more humane interpretation of the law. Mariana exemplifies Christian love and forgiveness in her treatment of the man who wronged her. Shakespeare also paints his play with a rich texture of comic characters, who plead for moderation, and mainly receive it from the ultimately wiser Duke.

We have approached the casting of this play as Shakespeare might have, with actors doubling in several roles, the characters often reflecting on each other. We have also played as freely with gender, allowing our actors to attack roles they might not normally play.

During the modern era of #MeToo and whistleblowing, we find the play timely in its praise for women and men who courageously stand up to authority.

"Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged: and with what measure ye mete, it shall be measured unto you again."

- The Gospel according to St. Matthew.

Armin Shimerman & Elizabeth Swain, Directors

*Measure for Measure*

# Measure for Measure

## Cast of Characters

THE DUKE	Paul Culos
ESCALUS	Julia Fletcher
ISABELLA/2ND GENTLEMAN	Carolyn Ratteray
PROVOST	Lloyd Roberson II
MARIANA/1ST GENTLEMAN/FROTH	Desirée Mee Jung^/Nicole Erb^
ANGELO/CLAUDIO	Ramón de Ocampo
ELBOW/BARNADINE/FRIAR THOMAS	Paul Eiding
LUCIO/JULIET	Bo Foxworth
POMPEY	Aaron Lyons
MISTRESS OVERDONE/MOTHER FRANCISCA/ FRIAR PETER/ABHORSON	Rhonda Aldrich

## Special Thanks

Ray Leslee  
Thomas Yotka  
Kathryn Moncrief  
Ann Noble  
Tony Amendola  
Kaite Brandt  
Michael Hoag  
John Robert Matz for Mariana's Song  
Emmet Swain Heckel

^Desirée Mee Jung will be performing February 13 - March 14.  
^Nicole Erb will be performing March 14 - April 6.

*Measure for Measure* runs approximately 2 and a half hours,  
which includes one 15-minute intermission.

# For the Production

Technical Director  
Adam Meyer

Casting Associate  
Ann Noble

Assistant Stage Manager  
Talya Camras

## Did You Know?

In addition to award-winning productions, Antaeus seeks to engage students in the classroom. Training and outreach are integral to our mission, and we believe in the transformative power of live theater. . We are so proud of our accomplishments in this area from this past year.

**ARTS** EDUCATION  
*BY THE NUMBERS*

**4** PROGRAMS

AGGELER  
WITH  
RANCHO SAN ANTONIO  
BOYS HOME

NEW VILLAGE  
GIRLS ACADEMY

HERBERT  
HOOVER  
HIGH SCHOOL

HOMEBOY  
INDUSTRIES

**198**  
STUDENTS:

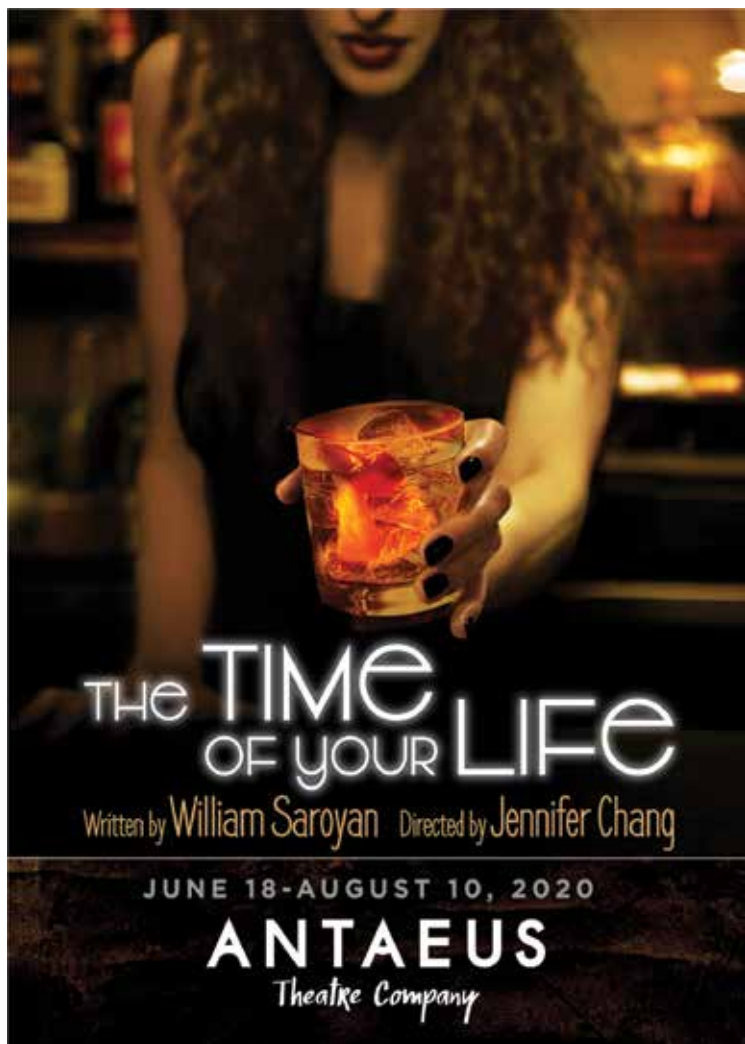
**84%** Low Income

**79%** Identify as People of Color

**Student / Teacher Ratio: 4 to 1**



Next at Antaeus



THE TIME  
OF YOUR LIFE

Written by William Saroyan Directed by Jennifer Chang

JUNE 18-AUGUST 10, 2020

**ANTAEUS**  
*Theatre Company*

# The Many and the One: Leadership and the Public Body in *Measure for Measure*



Painting of Jacobean London courtesy of [earlymodernengland.com](http://earlymodernengland.com)

Shakespeare wrote *Measure for Measure* at a historical juncture when England was rapidly changing, and was rather vulnerable because of it. Queen Elizabeth I had recently died, ending a 44-year long period of relative stability and prosperity, and one that would later be known as a golden era for arts and culture. Though several of his greatest tragedies were still to come, Shakespeare had made a name for himself as one of London's most esteemed and prolific playwrights, and his Lord Chamberlain's Men was one of the city's two most popular theater companies.

In 1603 the London theaters were shut down in response to the plague, which was coincidentally the year that King James VI, King of Scotland and cousin to Elizabeth, ascended to the throne as King James I of Great Britain and Ireland, unifying the English and Scottish monarchies. In this transition James faced both a great deal of resistance and a plethora of English nobility flocking to him for patronage. He faced opposition from Catholics, critics of the English-Scottish union, and even small sects of Parliament who were eager to be rid of the monarchy altogether. He quickly set out to amass allies, and one of his earliest acts as king was to become the sole patron of all the major theaters in London. Whereas before the theaters were usually financed by a wealthy nobleman, James eliminated all private sponsorship and ensured that the Crown be made responsible for the financial health of the theaters. He did so not merely as a form of censorship, but because he felt the nourishment of culture was one of his primary duties as monarch. That being said, it didn't hurt that these very public centers of entertainment and discourse were now under his direct supervision and largely indebted to him for their survival.

When the theaters reopened in 1604, a curious trend swept across the theatrical landscape: all the major dramatists of London were writing very similar stories in a unique genre that later critics would label the “absent ruler plays.” These plays usually featured a central character, a king or high-ranking nobleman of sorts, who took on a disguise to observe how his realm functioned in his absence. In every instance, deputies and surrogate leaders were put in charge. They made a mess of things and essentially brought ruin to society; order was only restored once the true ruler unmasked himself and set everything right. One can easily see how this type of play benefited James tremendously, and communicated to the masses the absolute need for monarchy.

Shakespeare was very much in alignment with his contemporaries when he wrote *Measure for Measure*. Although several of Duke Vincentio’s actions may seem puzzling to a contemporary audience, the play offers little solution for any of its social problems other than those he’s capable of providing. Though today Elizabeth and James seem towering figures of the English monarchy, the reality at the time was far more fragile. Consider that only one generation later, James’s son Charles I was deposed and beheaded by Oliver Cromwell’s revolutionaries. James needed the English people to have faith in the absolutism of his position and the theaters provided a very effective outlet by which to reach them.

At the same time as the “absent ruler” phenomenon, there was a growing interest in “city comedy” as a genre, which differed significantly from Elizabethan comedy that had been largely pastoral in setting. In the last 50 years, London had begun to experience a major population boom and a concentration of people into cramped, urban settings that led to public health concerns, disastrous overcrowding and city management crises, and, perhaps most significantly, the notion of the “public” at all. As London was becoming a city of greater and greater diversity, so was it becoming a city of increasing strangerhood, where people judged each other not by prior-known reputation but instead by images and stereotypes. City comedies then featured diverse casts of characters from all walks of life, from prostitutes to laborers to clergy to merchants to nobility. Frequently plays in this genre made use of a substantial number of supporting characters playing bit parts in order to flesh out the larger world of the play’s setting. In order to accurately



capture the spirit of the urban environment, one had to have the feeling that any type of character could walk onto the stage at any moment.

While *Measure for Measure* is not always classified as a city comedy, many critics have labeled it one of Shakespeare's closest approximations of the genre. In his examination of the functions of law, order and justice in society, Shakespeare presents to us a complex portrait of that society, with its various strata of rank and privilege, and the various places from which disease can spring in the "body politic," to use the buzzwords of the time.

As urban life became the norm for many Englishmen, they began to understand themselves as a unified whole that could only survive and function as a unified whole – one that required a central figure, or head, to direct its functions to reach maximum capability. The plays of the early Jacobean era maneuvered skillfully and consciously the lines between plurality and singularity, addressing arising concerns about the "publicity" of life by demonstrating the need for exceptional leadership, and encouraging absolute loyalty and blind faith in it. This may be a challenging narrative to engage in for a 21st-century audience inclined toward democratic ideals, but *Measure for Measure* still asks timely questions: what do we expect of our leaders, and how can we build a society that still manages to function fairly and dispense justice when our leadership isn't up to the task?

Ryan McRee  
Dramaturg



Portrait of King James I  
Courtesy of Encyclopedia Britannica

COMPANY - MEASURE FOR MEASURE



Rhonda Aldrich



Paul Culos



Ramón de Ocampo



Paul Eiding



Nicole Erb



Julia Fletcher



Bo Foxworth



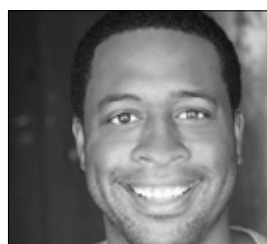
Aaron Lyons



Desirée Mee Jung



Carolyn Ratteray



Lloyd Roberson II

# CAST

## **RHONDA ALDRICH (MISTRESS OVERDONE/MOTHER FRANCISCA/ FRIAR PETER/ABHORSON):** At

ANTAEUS: *Diana of Dobson's; The Cripple of Inishmaan; Picnic; Henry IV, Part One; The Curse of Oedipus; Top Girls; The Crucible; You Can't Take It With You; The Autumn Garden; Tonight at 8:30; Mother Courage and Her Children; Proof of the Promise; Trial by Jury.* She has appeared Off-Broadway, regionally at Milwaukee Repertory Theater and Pittsburgh Public Theater, and locally at the Mark Taper Forum, South Coast Repertory, The Los Angeles Theatre Center and at numerous small theaters. TV: *Sequestered, The Middle, Criminal Minds, Without a Trace, Star Trek: The Next Generation* (recurring). Movies: *K-town Cowboys; Night of the Living Dead 3D: Re-Animation; The Gods of Circumstance; Crocodile Dundee in Los Angeles; Bob Roberts; Welcome Home, Roxy Carmichael;* and the cult classic *Jailbird Rock*, among others.

## **PAUL CULOS (THE DUKE):** At

ANTAEUS: *Les Liasons Dangereuses; As You Like It; Macbeth; Peace in Our Time.* Other Theater: *Everything That Never Happened* (Boston Court Pasadena); *The Velveteen Rabbit, Junie B. Jones Is Not A Crook* (South Coast Repertory); *Miss Bennet: Christmas at Pemberley* (Ensemble Theatre Company); national tour of *Dracula, Act One* (L.A. Theatre Works); *Come Back Little Sheba* (A Noise Within); *The Hamlet Project* (Loose Canon Collective); *Two Gentlemen of Verona* (PCPA); *Jason & (Medea)* (Los Angeles New Court Theatre). TV/Film: *Modern Family; Shameless; The Middle;*

*Superior Donuts; Golden Boy; Pig; Video Synchronicity* with David Fincher. Training: M.F.A., UC Irvine; B.A., Western Michigan University, British American Drama Academy. paulculos.com

## **RAMÓN DE OCAMPO (ANGELO/ CLAUDIO):** At ANTAEUS: *Henry IV, Part One* (Hal); *The Curse of Oedipus* (Oedipus); *Macbeth; The Malcontent; King Lear; Tonight at 8:30; Pera Palas.*

LA Theater: *Girl Most Likely To; Sick* (Playwrights Arena); *Dogeaters; Neva; Much Ado* (Kirk Douglas Theatre). REGIONAL: NY Public Theater, Delacorte Theater, Kennedy Center, Signature Theatre, Lincoln Center, Yale among others. TV (recurring): *12 Monkeys, The West Wing, Medium, Killer Instinct, Sons of Anarchy, Notorious, MacGyver, Counterpart, Major Crimes.* Recent guest star: *Station 19, the Rookie, S.W.A.T., Hawaii 5-0.* B.F.A., Carnegie Mellon. Awards: OBIE Award; Princess Grace. Audiobooks: Audie Award, 14 AudioFile Awards including "Best Voice" ramondeocampo.com.

## **PAUL EIDING (ELBOW/BARNADINE):**

At ANTAEUS: *American Tales; You Can't Take It With You; The Man Who Had All The Luck; The Hothouse; Cousin Bette.* Other Theater: *Cloud 9* (L.A. Stage Company); *Kalamazoo* (PRT); *Beyond Therapy* (L.A. Public Theatre); *Fiddler on the Roof* (Chanhassen Theatre). TV/ Film: *Grey's Anatomy; ER; Star Trek: TNG; House of Lies; CSI: Miami; West Wing; Providence; American Zombie.* Web Series: *Aliens Anonymous; Empty Space; Riley Parra.* Voiceover: *Incredibles 2; Monsters U; WALL-E; Up,* and over 100 video games.

**NICOLE ERB (MARIANA/1ST GENTLEMAN/FROTH):** At ANTAEUS: *The Crucible*. Other Theater: *Hole in the Sky* (Circle X Theatre Co.); *Completeness* (VS. Theatre Company); *Junie B. Jones Is Not a Crook*, *The Velveteen Rabbit* (South Coast Repertory); *Two Gentlemen of Verona* (Pennsylvania Shakespeare Festival); *Romeo and Juliet* (Lantern Theater Company); *The Edge of Our Bodies* (Theatre Exile), *Thrones! The Musical* (Baby Wants Candy at Edinburgh Fringe Festival); *Complete History of America (Abridged)* (u/s, The Falcon.). TV/Film: *Scandal*; *V/H/S*; *Serious Music*; *The UCB Show*; *Big Time Rush*; *Ghost Story Club*. Upright Citizens Brigade Maude Alum. Training: B.A., Temple University; M.F.A., University of California, Irvine. Nicole has written for Comedy Central, UCB, and McSweeney's Internet Tendency. [nicoleerb.com](http://nicoleerb.com)

**JULIA FLETCHER (ESCALUS):** At ANTAEUS: *The Cripple of Inishmaan*; *Cat on a Hot Tin Roof*; *You Can't Take It With You*; *The Liar*. Other Theater: American Conservatory Theatre, The Old Globe, Berkeley Repertory Theatre, Intiman Theatre, ACT Theatre, San Jose Repertory Theatre, Pittsburgh Public Theater, Andak Stage Company. Training: ACT's Master of Fine Arts Advanced Training Program. Also a director, Fletcher was the Founding Artistic Director of the Pacific Resident Theatre in Venice.

**BO FOXWORTH (LUCIO/JULIET):** At ANTAEUS: *Cloud 9* (LADCC and Stage Raw Best Actor Winner); *Henry IV, Part One*; *The Liar*; *The Crucible* (Ovation nomination); *Macbeth*; *The Seagull*; *The Malcontent*. Other Theater: International

City Theatre, South Coast Repertory, Pasadena Playhouse, The Fountain Theatre, Shakespeare Orange County (Board Member), Skylight Theatre Company, Ensemble Theatre Company, La Mirada Theatre, Laguna Playhouse, Geffen Playhouse, Disney Hall, L.A. Theatre Works, Boston Court Pasadena, The Hollywood Bowl and A Noise Within (2 Ovation nominations). New York and Regional Theater: Lucile Lortel Theatre, The Century Theater, HERE, Pearl Theater; Shakespeare Theatre Company D.C., Vienna's English Theater, Long Wharf Theatre, Baltimore Center Stage, PlayMakers Repertory Company, The Old Globe, Yale Repertory Theatre and many others. TV/Film: *Modern Family*; *VEEP*; *All The Way* (HBO). He is a graduate of UCLA and received his Masters at Yale School of Drama.

**AARON LYONS (POMPEY):** At ANTAEUS: *Les Liaisons Dangereuses*; *The Crucible*; *Cousin Bette*. Other Theater: *The Devil And Billy Markham* (Award-Winning one man show, Zenith Ensemble); *Pulp Shakespeare* (Theatre Asylum); *Delusion* (Haunted Play); *Hamlet*; *A Midsummer's Night Dream* (American Shakespeare Center). TV/Film: *Bell Canyon*; *The Wasteland* (Historian); *Unfriended*; *To The Beat*; *To The Beat 2*; *Saint George*; *Weeds*. Training: B.A., University of Massachusetts: Amherst, Antaeus Theatre Company, Lecoq Mask Intensive, Studio 24/7, To Play Not Work Studio. [aaronlyons.net](http://aaronlyons.net)

**DESIRÉE MEE JUNG (MARIANA/1ST GENTLEMAN/FROTH):** At ANTAEUS: *Diana of Dobson's*; *As You Like It*; *Henry IV Part One*; *The Curse of Oedipus*. Other Theater: Vietgone (Alley Theatre);

*Sense & Sensibility* (South Coast Repertory); *Love's Labour's Lost*; *Edward III*; *Cyrano de Bergerac* (Colorado Shakespeare Festival); *Hamlet* (The 6th Act); *Frankenstein* (A Noise Within); *The Hard Problem* (L.A. Theatre Works); *Gloria*, *The Intelligent Homosexual's Guide* (Curious Theatre Company); *Colony Collapse* (Boston Court Pasadena); *Supper* (Theatre of NOTE); *Rose and the Rime* (Sacred Fools Theater Company); and *99 Histories* (Artists at Play). Next up she will be working on an Anna Moench world premiere. She holds degrees in Theatre and Business from UNCo. [desireemeejung.com](http://desireemeejung.com)

### **CAROLYN RATTERAY**

**(ISABELLA/2ND GENTLEMAN):** At ANTAEUS: Debut. Other Theater: *Gem of the Ocean* (A Noise Within); *The Mountaintop* (Garry Marshall Theatre); *The Cake* (Geffen Playhouse and Echo Theater Company); *Father Comes Home from the Wars* (u/s Mark Taper Forum); *Pygmalion* (Pasadena Playhouse); *The Imaginary Invalid*; *The Importance of Being Earnest* (A Noise Within); *The Merry Wives of Windsor* (The Old Globe); *How to Disappear Completely and Never Be Found* (Boston Court Pasadena). TV/Film: *Snowfall*, *NCIS*, *Riley Parra*, *The Young and the Restless*, *Chemistry*. Training: B.F.A., NYU Tisch School of the Arts; M.F.A., The Old Globe/University of San Diego.

### **LLOYD ROBERSON II (PROVOST):**

At ANTAEUS: Readings of *The Rover*; *Mayor of the 85th Floor*. Frequent participant of the Antaeus Playwrights Lab. Other Theater: *My Children, My Africa!* (Marin Theatre Company); *A Christmas Carol* (American Conservatory

Theater); *Exonerated* (Lynx Performance Theatre); *Good Breeding* (Yerba Buena Center for the Arts); *Hamlet Machine* (Ion Theatre). TV/Film: *40*; *Easy Made Hard*; *The Institute*. Training: B.A., San Diego State University; M.F.A., American Conservatory Theater. Member: AEA, SAG.

## **PRODUCTION**

### **ARMIN SHIMERMAN (DIRECTOR):**

At ANTAEUS: Co-Director of *The Crucible*. Actor: *Three Days in the Country*; *Macbeth*. He served on the Antaeus Board and as Associate Artistic Director. Other Theater (Director): two productions of *Twelfth Night*, one of *Macbeth*. Actor (Broadway): *The Three Penny Opera*, *St. Joan*, *I Remember Mama*. Regional Theater: Utah Shakespeare Festival, Geffen Playhouse, Mark Taper Forum, A Noise Within, The Old Globe, Arizona Theatre Company, NY Shakespeare Festival, American Shakespeare Festival, Guthrie Theater, and more. Armin teaches Shakespeare at ANTAEUS, Theatricum Botanicum, and as adjunct professor at USC. He has 100s of television, film, and voice-over appearances, including *Star Trek: Deep Space Nine*; *Buffy the Vampire Slayer*; *Boston Legal*; *Ratchet&Clank*; and *Bioshock*. Awards: San Diego Critics award, Emmy nomination, Los Angeles Robby award. [arminsherman.com](http://arminsherman.com)

### **ELIZABETH SWAIN (DIRECTOR):**

is an actor, director and teacher, and a member of Antaeus. Directing includes *Two Noble Kinsmen* (Kingsmen Shakespeare Festival); *An Evening of Betrayal* (The 6th Act); *The Winter's Tale*; three *Hamlets*; two *Macbeths*; A

*Midsummer Night's Dream*; Marston's *The Malcontent* (ANTAEUS); Aphra Behn's *The Rover* and *The Lucky Chance*; several new plays, most recently Dana Schwartz's *Early Birds* (Moving Arts). She has directed staged readings for Classical Theatre Lab and ANTAEUS. As an actor she has worked on Broadway, Off-Broadway and in regional theaters, including the Los Angeles Women's Shakespeare Company. She has taught at Cal Arts, Barnard College, and is Professor Emerita at Marymount Manhattan College. She was awarded an NEH Fellowship to study at Shakespeare's Globe in London and holds a Ph.D. from the CUNY Graduate Center. [elizabethswain.net](http://elizabethswain.net)

**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, The Fountain Theatre, Black Dahlia Theatre, 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: *Major Crimes* (recurring); *Shameless*; *Kendra*; *Public Morals* (series regular); *Total Security*; *NYPD Blue*. Spoken Word: *Sit 'n Spin*, *Rant & Rave*, *Spark Off Rose*, as well as numerous other storytelling venues. [billbrochtrup.com](http://billbrochtrup.com)

**KITTY SWINK (ARTISTIC DIRECTOR):** At ANTAEUS: *The Cripple of Inishmaan*; *Picnic*; *Macbeth*; *Tonight at 8:30*; *The Curse of Oedipus*. LA Theater: The Matrix Theatre Company; A Noise Within; The

Tiffany; Odyssey Theatre Ensemble; Andak Stage Company. She has been nominated for many local theater awards. She has also worked in the regional theater. TV: *South of Nowhere* (recurring); *For the People*; *Nikki & Nora*; and guested on *The Fosters*, *Monk*, *Leverage*, *Harry's Law*, *The Riches*, *Crossing Jordan*, multiple episodes of *Star Trek: Deep Space Nine* 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.

**FREDERICA NASCIMENTO (SCENIC DESIGNER):** At ANTAEUS: *The Caucasian Chalk Circle*. Works in theater, opera, dance and film. Collaborates with several theater companies and is a Resident Artist at A Noise Within (*Argonautika*; *Othello*; *Henry V*; *The Maids*; *Arcadia*; *All My Sons*; *Julius Caesar*; *The Threepenny Opera*; *Tartuffe*, among others). 19/20 Season: *The Winter's Tale* directed by Geoff Elliott; *Alice in Wonderland* directed by Stephanie Shroyer; *Sweeney Todd* directed by Julia Rodriguez-Elliott. Frederica is an architect, Faculty at Pierce College, Guest Scenic and Costume

Designer at CSUN, Usual Suspect at NYTW and a member of USA829, IATSE. M.F.A., NYU with Tisch Scholarship and awarded the Seidman Graduating Award for Excellence in Design. Nominated for NAACP and Ovation Awards. fredericanascimento.com IG:@fredericanascimentodesign

**ALLISON DILLARD (COSTUME DESIGNER):** An Ovation and LADCC award-winning costume designer based in Los Angeles. She received an M.F.A. in Costume Design and Technology from the University of Missouri- Kansas City. Recent local design work includes: *Bliss: or Emily Post is Dead!* (Moving Arts); *Mutt House* (Kirk Douglas Theatre); *Born to Win*; *Priscilla, Queen of the Desert*; *Die, Mommie, Die!*; *BootyCandy* (Celebration Theatre); *Shine Darkly, Illyria*; *Antigone* (Fugitive Kind Live Theater); *Anais: A Dance Opera* (Mixed eMotion Theatrx); *Spies Are Forever* (Tin Can Bros.); *A Singular They*; *Sons of the Prophet* (The Blank Theatre); *Failure: A Love Story* (Coourage Theatre Company); *Taming of the Shrew*; *The Addams Family*; *The Lion King Jr.* (Milken Community Schools); *Cloud 9*; *The Arsonists* (The Western Stage). Her work can be seen at allisondillard.com.

**MATT RICHTER (LIGHTING DESIGNER):** AT ANTAEUS: Debut. Other Theater: Los Angeles LGBT Center (resident designer and full-time employee), Sacred Fools Theater Company, Son of Semele Ensemble, Theatre of NOTE, Echo Theater, The Fountain Theatre, The Royal George Theatre (Chicago), The Cutting Room and The Box (NYC). Multiple award nominations (Ovation, Stage Raw, LADCC). More info at mattrichter.net.

**CHRIS MOSCATIELLO (SOUND DESIGNER):** At ANTAEUS: *Uncle Vanya*; *Three Days in the Country*. Other Theater: Kirk Douglas Theatre, Ahmanson Theatre, Rogue Machine Theatre, Odyssey Theatre Ensemble, Skylight Theatre Company, Pacific Resident Theater, Circle X Theatre Co., Echo Theater, IAMA Theatre Company, Sierra Madre Playhouse, 24th Street Theatre, The Kennedy Center, Smithsonian Institution, Shakespeare Theatre Company, Round House Theatre, Signature Theatre, Olney Theatre Center. Broadway: *The Phantom of the Opera* (tour). TV/Film: *The Walking Dead*; *Eureka*; *Psych*; *Human Target*; *Caprica*; *The Cape*; *Trauma*; *The Wanderers*; *Riddles of the Dead*; *Crittercam*; *Operation: Neighborhood Watch*; *Ashes*. Master Sound Engineer, Washington Folklore Society Folk Festival. Conductor and Associate Artistic Director, Boston Chamber Ensemble. LADCC and Stage Raw Awards.

**AARON LYONS (PROPS MASTER):** See cast bio above.

**LIZ LAMURA (CHOREOGRAPHER):** dancer, choreographer and actress. Favorite roles: Ophelia, Beatrice, Celia, Luciana, Kate, Titania. Adjunct Professor at Marymount Manhattan College teaching Movement for Actors and coaching actors in film, TV and theater. Instructor at Kent State University, Flagler College, and De Sales University. Executive producer: The Garden State Dinner Theatre. TV: *Contract-Santa Barbara*; *Dear John*; *The Famous Teddy Z*; *Friday the 13th*; *Jake and the Fatman*; *Quo Vadis* (Milan Italy). Film: *Puppet Master II*; *Crash and Burn*; *Playing for Keeps*; Other: *Mame*; *Westside Story*;

*Will Rogers Follies; Vinnie V; Vote of Confidence; Bloomers; Best Little Whorehouse.* M.F.A. acting.

**RYAN MCREE (DRAMATURG):**

At ANTAEUS: *Eight Nights, The Abuelas, 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 Company: Fresh Brews); *The Woman is Perfected* (Hollywood Fringe Festival); *Equus; Much Ado About Nothing; Six Degrees of Separation* (The Aeneid Theatre Company). Training: B.A. Theatre/ Narrative Studies, USC.

**KAITE BRANDT (ASSISTANT DIRECTOR):**

Kaite is pleased to be working with ANTAEUS for the first time. As an actor: *Warriors for Peace Theatre, Chase What Flies, the Unlikely Shakespeare Company, Green Room Theatre Company, Downtown Repertory Theater Company and the Sierra Madre Shakespeare Festival.* Additionally, Kaite holds a degree in directing and teaches Shakespeare and the Theatrical Arts.

**MICHAEL HOAG (ASSISTANT DIRECTOR):**

At ANTAEUS: *Henry VI, Part One* (Classic Sundays). At Theatricum Botanicum: *A Midsummer Night's Dream; The Crucible; Coriolanus.* Company member with The Porters of Hellsgate. Artistic Director of The Riot of the Topsy Bacchanals @RiotShakespeare. Found everywhere @hoagmichael. Thanks always to Brandi.

**TAYLOR ANNE CULLEN (PRODUCTION**

**STAGE MANAGER):** At ANTAEUS: *The Caucasian Chalk Circle; The Little Foxes; Native Son.* Other Theater: *Seven; How We're Different from Animals* (Élan Ensemble); *Native Son* (Kirk Douglas Theater); *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 Masters* (Rogue Machine Theatre); and *Annapurna* (The New Group). Taylor is a graduate of the University of Southern California's School of Dramatic Arts B.F.A. in Stage Management.

**ADAM MEYER (TECHNICAL DIRECTOR):**

Adam has been hanging around the ANTAEUS buildings since 2004. He took over as Technical Director 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):** At ANTAEUS: *The Abuelas.* Stage management credits at Cal Lutheran University: *Pirate Queen; The Colored Museum; She Kills Monsters; The Devised Works Project.* Other theaters: *columbinus* (KCACTF); *The Merry Wives of Windsor; Richard II* (Kingsmen Shakespeare). Talya recently graduated Cal Lutheran University with a B.A. in Communication and a minor in Technical Theatre.



Glendale Community College Department of Theatre Arts Presents

# The Flies

Directed by .....  
Melissa R. Randel

By  
Jean-Paul  
Sartre

Costume Design by  
Megan MacLean

Lighting Design by  
Derek Jones

Scenic and  
Properties Design by  
Kyla Hansen

*Two weekends, 8 Performances*  
Thursday-Saturday // April 30-May 2, 2020 at 7:30pm  
Sunday, May 3, 2020 at 2:00pm  
Wednesday-Friday // May 6-8, 2020 at 7:30pm  
Saturday, May 9, 2020 at 2:00pm

*Glendale Community College Studio Theatre*

We are exceedingly proud of all that we accomplished in 2019 at Antaeus Theatre Company. Here are a few of the highlights!



### *The Little Foxes*

**2019 LA Drama Critics Circle Winner:** Best Revival, Featured Performance (Rob Nagle), Set Design (John Iacovelli), and Best Ensemble



### *The Cripple of Inishmaan*

“A brilliant revival of an exquisite play...superb cast... do not miss.” -Paul Myrvold, *Theatre Notes*



### *Native Son*

“Razor-sharp focus and clarity from director Andi Chapman and her stellar Antaeus ensemble steer us through wild leaps in time.” -Philip Brandes, *LA Times*



### *Diana of Dobson's*

“Abigail Marks more than fills the shoes of Diana... A firecracker of a woman (and a play) to experience.” - Gil Kaan, *Broadway World*



### *The Caucasian Chalk Circle*

“Immersive...Hauntingly beautiful physicality.”  
- Philip Brandes, *LA Times*



### *The Abuelas*

“A modern tragedy of Shakespearean proportions... bolstered by nuanced performances by the entire cast.” - John Lavitt, *The Hollywood Times*



### *Eight Nights*

“CRITIC’S CHOICE...sharply written, expertly performed, and staged with breathtaking emotional impact.” - Philip Brandes, *LA Times*

SUPPORT  
**ANTAЕUS**  
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](http://antaeus.org) | Questions? Email [alice@antaeus.org](mailto:alice@antaeus.org)

**MAKE A GIFT TODAY!** Donate now: in the lobby, online at [antaeus.org](http://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](https://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, at [alice@antaeus.org](mailto:alice@antaeus.org) or 818.506.5436.*

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## 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.

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Sony  
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The Walt Disney Company Foundation

*Based on donations made between 1/1/19 - 1/6/20*

## 30TH ANNIVERSARY PLEDGES

Thank you to the following donors for making commitments in support of our 30th Anniversary Campaign in 2020/21:

Sonja Berggren & Patrick Seaver  
Karen Frederiksen  
Al Latham & Elaine Kramer  
Kitty Swink & Armin Shimerman  
Jack & Belinda Walker

## 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  
Sonja Berggren & Patrick Seaver  
The David Lee Foundation  
Karen Frederiksen  
Jerry & Terri Kohl  
Al Latham & Elaine Kramer  
Los Angeles County Department of Arts and Culture  
The Michael J. Connell Foundation  
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Kitty Swink & Armin Shimerman  
Daniel Blinkoff & Tamlyn Tomita  
Belinda & Jack Walker

### **\$15,000+**

Amy Aquino & Drew McCoy  
Richard & Elizabeth Berman\*  
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Max Factor Family Foundation  
Anthony J. Oncidi  
The Shubert Foundation  
Jocelyn Towne & Simon Helberg

*Based on donations made between 1/1/19 - 1/6/20*

*\* 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+

Polly & Jamie Anderson  
Bill Brochtrup  
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Verdugos  
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Melinda Peterson & Philip Proctor  
John Pirkle Smith & Kurtwood Smith  
Sue & Carl W. Robertson  
Laura A. Siegle  
Debra Thompson & Lawrence Riff  
Arlene Vidor

### \$2,500+

Laura & Ira Behr  
Anne Gee Byrd  
Drs. Laurie Christensen & Colin Ma  
Dawn Didawick & Harry Groener  
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### \$1,500+

The 6th Act  
Christin Baker  
Gigi Bermingham  
Steven Warheit & Jean Christensen  
Carleton & Loraine Despres Eastlake  
Sharon & Rick Ellingsen  
Greg Grammer & Simon Wright  
Paul M. Holmes  
Patricia & Richard Hughes  
Stephen O. Lesser  
Anna Mathias & Alan Shearman  
Gail & Tony McBride  
Don & Marsha McManus

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Willow Cabin Productions

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# STAGE CREW

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

## \$1,000+

Jenna Blaustein &  
Robert Leventer  
Deborah & Andrew  
Bogen  
Erin Broadhurst &  
Patrick Wenk-Wolff  
Catherine Caplin  
Carol & Stephen Cohen

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## \$500+

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Ana Rose & Grant  
O'Halloran  
Dan Oliverio  
Ara & Anahid Oshagan  
Linda Park Bess & Daniel  
Park Bess  
Steven & Susan Peterman  
David Rambo & Ted  
Heyck  
Steven Robman  
Ned & Suzanne  
Schmidtke  
Adam Smith  
Susan Sullivan  
Elizabeth Swain

## \$100+

Sally Abood  
Jeremy Ancalade  
Robert Anderson  
Susanna Baird  
Holly & Philip Baker-Hall  
Ed Woll & Dorie Baizley  
Mary Lou Belli &  
Charles Dougherty  
Mary Bower  
Mark Bramhall  
Bill Butler

Catherine Butterfield  
Anonymous  
Jane Carr  
Karen Chiella  
Kathy Connell & Daryl  
Anderson  
Karen Constine  
Sondra Currie & Alan J.  
Levi  
Robert Dassler  
Diana Daves  
Angela J. Davis

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Kathleen & James  
Drummy  
Barbara Durham

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**\$100+ cont.**

Kerry English  
Jeanette Farr-Harkins  
Ricka Fisher  
Valerie Flores  
Kay Foster & Ray Xifo  
James Freed  
Barbara Gable  
Jean Smart Gilliland  
Traute Gleeson  
Matthew Goldsby  
Ruth & Richard Goldstein  
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Waring  
Howard Gradet\*  
Gretchen & Richard  
Grant  
Martha Hackett  
Marcia Hanford  
Richard Martin Hirsch  
Jim Holland  
Carol Howell  
Rosemary Huang  
Ellen & Bill Ireland  
Sharre Jacoby & Alan  
Baral  
Sofia Jaramillo  
Andrew Johnson  
Jeff Gardner & Dylan  
Jones  
Veralyn Jones & Gregg  
Daniel  
Ann Jopling  
Jonathan Josephson  
Denise Kautter  
William Kennedy  
Hannah & Marshall  
Kramer  
Filip Krejczik  
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Howard & Patrick Leder  
Morrow

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Elaine Lockhart  
Mummery  
Sandi Logan  
Mark A Longo  
Melanie Lora  
Jill Maglione & Paul Van  
Dorpe  
Jim & Mike Mahan-Soto  
Kate Maher  
Abigail Marks  
Tony Amendola & Judith  
Marx  
Jeffrey Gale & Julane  
Marx  
Janeice McConnell  
Amy Michner  
Dinah Mills  
Marlene Mills  
Armando Molina &  
Evangeline Ordaz  
Michael Murray  
Beth & Jack Nagle  
Ed & Alex Napier  
Arianne Neumark  
Richard Ortega Miro  
Norma Palmer  
Louise Peebles  
Dr. Kristine Penner & Mr.  
Steven Klein  
Sarah Pillsbury  
Marilyn Plutae  
Amy Proctor & Lloyd  
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Deborah Puette  
Pamela Putnam  
Anna Quirino-Miranda  
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Irene Robinson  
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Wade  
Richard Yaffe  
Kelvin Yu

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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

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](http://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.

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Peter Van Norden

Arlene Vidor

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## Playwrights Lab Members

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# **PASSION**

MUSIC & LYRICS BY STEPHEN SONDHEIM

BOOK BY JAMES JAPINE

DIRECTED BY MICHAEL MICHETTI

MAR 5–APR 19, 2020



Based on the film "Passione d'Amore", directed by Ettore Scola  
This production is generously supported, in part, by the David Lee Foundation

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