Antaeus Theatre Company Presents

Native Son

By Nambi E. Kelley
Adapted from the novel by Richard Wright
Directed by Andi Chapman

Ensemble

Scenic Designer
Edward E. Haynes, Jr.

Lighting Designer
Andrew Schmedake

Props Designer
Jacquelyn Gutierrez

Fight Choreographer
Bo Foxworth

Costume Designer
Wendell C. Carmichael

Sound Designer
Jeff Gardner

Dramaturg
Dylan Southard

Video Designer
Adam R. Macias

Production Stage Manager
Taylor Anne Cullen

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

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

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

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

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

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

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

Bill Brochtrup, Rob Nagle and Kitty Swink
Co-Artistic Directors
Empathy is everything...

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

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

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

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

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

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

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

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

And the city is a fierce character whose impact is felt throughout the story, a violent and angry character befitting the violence of its collisions. One feels it in the weather, the way Chicago’s famous cold seems to stab at Bigger whenever he faces it. One feels it too in the city’s architecture and the way its buildings seem to loom over the story’s action. Many of those buildings were, in fact, empty at that time, a quality that features prominently in the plot of *Native Son* and a tragic irony which speaks directly to the condition of the city’s African American population.
Decades before, as World War I got under way and soldiers shipped off, the resulting labor shortages had created jobs for minorities and brought with them the promise of a brighter future. Hearing that call, the first generations of African-Americans not born into bondage began to move from the plantations and rural communities of the South to great industrial centers of the North like Chicago. This decades-long relocation of more than 6 million people came to be known as The Great Migration, and it’s one of the most important economic and cultural shifts in American history.

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

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

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

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

Dylan Southard
Dramaturg
Native Son

Cast of Characters

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

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

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

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

Native Son runs approximately 90 minutes with no intermission.
For the Production

Production Manager & Technical Director
Adam Meyer

Assistant Technical Director
Cuyler Perry

Assistant Stage Manager
Jessica Osorio

Scenic Artist
Orlando De La Paz

Music Arranger
(Steal Away)
Dr. Joi Carr and Mr. Addison Doby

Music Arranger (Bless My Daddy)
Dr. Joi Carr

Assistant Director
Jessica Williams

Featured Movement Consultant
Indira Tyler

Come See Our Next Production!

Three Days in the Country
by Patrick Marber
A Version of Turgenev’s A Month in the Country
directed by Andrew Paul

JULY 5 - AUGUST 26, 2018
Thank You to our Extended Family of Loyal Supporters

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
Bush Gottlieb
Footlights
Paul Hastings
Hollywood Production Center
Mark Kaufman, DDS
Oak & Vine
Vulcan Materials Company

Based on donations made between 1/1/17-3/1/18
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
Jerry & Terri Kohl
Los Angeles County Arts Commission

$15,000+
Polly & Jamie Anderson
Elizabeth & Rick Berman*
The Michael J. Connell Foundation
Anonymous
Max Factor Family Foundation
Jon Joyce & Susan Boyd Joyce
Al Latham & Elaine Kramer
David Lee Foundation
Anthony J. Oncidi
Belinda & Jack Walker

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+
Gigi Bermingham & Matthew Goldsby
Bill Brochtrup
The Edgerton Foundation
The Flourish Foundation*
The Green Foundation*
Mary & Mark Lambert
Anne McNaughton & Dakin Matthews
Molly Munger & Steve English
Claudette Nevins & Benjamin L. Pick
Laura A. Seigle
The Shubert Foundation
Joan Pirkle Smith & Kurtwood Smith
John & Beverly Stauffer Foundation*
Reba & Geoffrey Thomas
Debra Thompson & Lawrence Riff
Tamlyn Tomita & Daniel Blinkoff
Jocelyn Towne & Simon Helberg
The Wells Fargo Foundation

$2,500+
American Endowment Foundation*
Evie & John DiCiaccio
Dawn Didawick & Harry Groener
Ruth Eliel & William Cooney
Jeanie Fiskin
Paula Holt
Melinda & Robert LeMoine
Ronus Foundation
Jaye Scholl & Charles Bohlen
Susie Schwarz & Stuart Berton
Willow Cabin Productions
Kitty Swink & Armin Shimerman
Tamlyn Tomita & Daniel Blinkoff
Deborah & David Trainer
Dan Putman & Kathy Williams

*Gift directly supports Arts Education programming at Antaeus
Based on donations made between 1/1/17-3/1/18
$1,500+
Joni & Miles Benickes
Anne Gee Byrd
Colleen & Paul Eiding
Greg Grammer &
Simon Wright
Laurence K. Gould, Jr. &
Luigi Vigna

$1,000+
Deborah & Andrew Bogen
Laurie Christiensen &
Colin Ma
James Garrison
Diane Glatt & David Holtz
Robert David Hall
Sharon & Rick Ellingsen
Tess Harper
Michael Oppenheim
Melinda Peterson &
Philip Proctor
Gwynne & Robert Pine

$500+
Rhonda Aldrich &
Stephen Halbert
Jenna Blaustein &
Robert Leventer
Bross Family Foundation
Cate Caplin
Rusty Fox & Stephen Elliott
Susan Futterman &
Arnie Siegel
Nancy & Eric Garen
Kimiko Gelman &
John Prosky
Robert Gordon
Patricia & Richard Hughes
Scott Fraser &
Catherine Jurca
Janice & Mark Kaspersen

$100+
Jehan Agrama-Fried
Robert Anderson
Judith & Rene Auberjonois
Pier Charlene Avirom &
David Avirom
Doris Baizley & Edwin Woll
Christin Baker
Isabel Boniface
Julie Bosworth
William Butler
Kathy Connell &
Daryl Anderson
Karen R. Constine
Sondra Currie & Alan J. Levi
Sybil Davis &
Thomas Yotka
Kevin Delin
Andrew R. DeMar
Family Foundation

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

Joni & Miles Benickes
Anne Gee Byrd
Colleen & Paul Eiding
Greg Grammer &
Simon Wright
Laurence K. Gould, Jr. &
Luigi Vigna
Rosemary &
Miguel Hernandez
Eugene Kapaloski
Stephen Lesser
Anna Mathias &
Alan Shearman
Michael Murphy
Richard Nathan

James Sutorius
Elizabeth Swain
R. Scott Thompson
Larry Title
Patty Woo &
Steven Poretzky

Deborah & Andrew Bogen
Laurie Christiensen &
Colin Ma
James Garrison
Diane Glatt & David Holtz
Robert David Hall
Sharon & Rick Ellingsen
Tess Harper
Michael Oppenheim
Melinda Peterson &
Philip Proctor
Gwynne & Robert Pine

Deb Lacusta &
Dan Castellaneta
Dinah Lenney
Audrey Davis Levin &
Peter Levin
Alvin Lindenauer
Pamela Cochran Littleworth
Jack Needleman
Bruce Pottash &
Scott Ferguson
Wendy & Peter Van Norden

Laurie Dowling &
Michael Woo
Barbara Durham
Louis Charles Fantasia, Jr.
David Fertik
Bo Foxworth
James Freed
Brenda & Tom Freiberg
Barbara Gable
Kenneth Gerstenfeld
Kevin Goetz
Holly & Philip Baker Hall
Marcia Hanford
Sam Harris
Helen Russel Hart
Richard Martin Hirsch
Jessica Hopman &
Richard Miró
Carol Howell
Madelyn C. Inglese
Ann Jopling
Henrietta &
Christopher Keller
William Kennedy
Kerry Korf
Hannah & Marshall Kramer
Pery Krinsky
Sheila & Alan Lamson
Juliet Landa
Elaine Lockhart-Mummery
Sharon & Daniel Lowenstein
Jill Maglione &
Paul Van Dorpe

Based on donations made between 1/1/17-3/1/18
Based on donations made between 1/1/17-3/1/18

$100+ CONTINUED

Judith Marx & Tony Amendola
Gail & Tony McBride
Jeffry Melnick
Joy & Chad Meserve
Marlene Mills
Kerry Mohr
Elvira Munoz & Robert Geoghegan
Beth & Jack Nagle
Alexandra & Ed Napier
Diane Neubauer
Penny Peyser
Marilyn Price
Charlotte Rae
Rich Reinhart
Susan Rubin
Raphael Sbarge
Barbara & Bob Scheibel
Robin Schiff
Chris Schmelke

Ethel Seid
Ruth Seigle
Liza Seneca
Margaret & David Sloan
Janellen Steininger
Eileen T’Kaye
Palencia Turner
Chris & Steven Warheit
Patti & Daniel Winkel
Richard Yaffe
PLAY ON!

Thank you to all of our generous supporters who have contributed to our Play On! Capital Campaign.

$1,000,000+
Kiki & David Gindler

$100,000+
The Ahmanson Foundation
Anonymous
Jerry & Terri Kohl
The Ralph M. Parsons Foundation

$40,000+
Sonja Berggren & Patrick Seaver
City of Glendale
Kitty Swink & Armin Shimerman
Jocelyn Towne & Simon Helberg

$25,000+
Elizabeth & Rick Berman
Andrea & Nicholas D'Agosto
Diane Glatt & David Holtz
Laurence K. Gould & Luigi Vigna
Rosemary & Miguel Hernandez
Jennifer & Matthew Rowland
Reba & Geoffrey Thomas

$20,000+
The Michael J. Connell Foundation
Jon Joyce & Susan Boyd Joyce
Claudette Nevins & Benjamin L. Pick
Laura A. Seigle
Belinda & Jack Walker
Patty Woo & Steven Poretzky

$15,000+
Gigi Bermingham & Matthew Goldsby
Bill Brochtrup
Dawn Didawick & Harry Groener
Mary & Mark Lambert
Melinda Peterson & Philip Proctor
Chris Pine

$10,000
Heather Allyn & Rob Nagle
Polly & Jamie Anderson
Anonymous
Amy Aquino & Drew McCoy
Christin Baker
Yvonne & Derek Bell
Deborah & Andrew Bogen
Anne Gee Byrd
J. Robin Groves
Al Latham & Elaine Kramer
Melinda & Robert LeMoine
Kitty McNamee & Paul Lazarus
Anne McNaughton & Dakin Matthews
Angela Paton & Robert Goldsby
Gwynne & Robert Pine
Sue & Carl W. Robertson
Debra Jo Rupp
Thomas Safran
Susie Schwarz & Stuart Berton
Joan Pirkle Smith & Kurtwood Smith
Debra Thompson & Lawrence Riff
Dan Putman & Kathy Williams

$5,000+
Kahsaree & F Kenneth Baldwin
Susan Barton & Gary Clark
The Sheri and Les Biller Family Foundation
Julie & Bob Craft
Colleen & Paul Eiding
M. A. & Josephine R. Grisham Foundation
Melinda & Robert LeMoine
Jessica Hopman & Richard Miró
Beth & Jack Nagle
Suzanne & Ned Schmidtke
Miki & Brad Shelton
Susan Sullivan & Connell Cowan
Larry Title
Deborah & David Trainer
Claudia Weill & Walter Teller

$2,500+
Drs. Laurie Christiensen & Colin Ma
JD Cullum
Evie & John DiCiaccio
Paige & Drew Doyle
Desirée Mee Jung & Brandon Kruhm
Mark & Janice Kaspersen
Lily Knight & Steve Hofvendahl
Jill Maglione & Paul Van Dorpe
Alicia Millikan
Michael Morrell
Suzy Moser
Michael Murphy
Richard Nathan

Based on donations made between 10/1/16-12/3/17
Ann Noble
Ana Rose &
  Grant O’Halloran
Adam J. Smith
Pacific Stages
Linda Park & Daniel Bess
Lawrence Pressman
Jaye Scholl &
  Charles Bohlen
Lisa R. Schulz & Arye Gross
Margaret & David Sloan
James Sutorius
Elizabeth Swain
Lori & Marcelo Tubert
Amelia White &
  Geoffrey Wade
Willow Cabin Productions

$1,000+
Diane & Arthur Abbey
Rhonda Aldrich &
  Stephen Halbert
Alex Alpharaoh
Anonymous
Kathy Baker &
  Steve Robman
Jenna Blaustein &
  Robert Leventer
Devon & Steven Brand
Betsy Brandt & Grady Olsen
Z. Clark Branson
Jane Carr
Cigna Foundation
Karen & Josh Clark
Nim & Joe Delafield
Ramón de Ocampo
Loraine Despres &
  Carl Eastlake
Juliana & Seamus Dever
Nike Doukas & Leo Marks
Laurie Dowling &
  Michael Woo
Marjorie Marks Fond &
  Richard Fond
Rusty Fox & Stephen Elliott
Brenda & Tom Freiberg
Footlights
Kathy Graf
Belen Greene &
  George Earth
Margaret & Paul Grossman
Graham Hamilton
Tess Harper
Gayla & Jeffrey Hartsough
Patricia & Richard Herd
Kate Maher Hyland &
  Michael Hyland
Tom Jacobson
Jim Kane
Loretta Kania & Mark Doerr
Eugene Kapaloski
Kimberly & Mark Kaufman
Firefly Theater & Films
David H. Lawrence XVII
Benjamin Lemon
Melanie Lora & Sky Meltzer
Robert Machray
Lynn & Mike Maher
Judith Marx &
  Tony Amendola
Anna Mathias &
  Alan Shearman
Kellie Matteson &
  Dikran Ornekian
Don & Marsha McManus
Rebecca Miller &
  Adam Meyer
Mary & Kevin O’Connell
James O’Kane &
  Caroline Hope
Marilyn Price
Ida Prosky
Millee Taggart Ratcliffe
Barbara Ruskin
Jeanne Sakata &
  Timothy Patterson
Liza Seneca
Amy Shimerman
John Sloan
Amy Sosa
Wendy & Peter Van Norden
Vulcan Materials Company
Karlene Ware
Kris & Cynthia Weber
Joerg Wekenborg
Laura Zucker & Allan Miller

Based on donations made between 10/1/16-12/3/17
Join the Antaeus Family!

As an intimate theater company, every gift goes to incredible lengths. Your generosity plays a crucial role in sustaining the high level of artistry of our productions, provides training to the next generation of actors through the Antaeus Academy, helps us find the next great classic through the Playwrights Lab, and connects the human elements in classical texts to contemporary issues and ideas through our Arts Education programs.

Join the Antaeus donor family today by calling 818.506.5436 or email Serena Johnson at serena@antaeus.org to help us continue to create fulfilling moments every day.

Consider a Multi-Year Pledge

Help us plan for the future with confidence with a multi-year pledge in the amount of your choice.

More Ways to Support Us

MATCHING GIFTS
Your company may have a Matching program—and if not, they can create one!

PLANNED GIVING
Leave a legacy that will benefit Antaeus for years to come.

IN KIND DONATIONS
Donations of services, supplies and time help us focus on what we do best.

RALPHS REWARDS CARD
Ralphs will automatically donate a portion of what you spend to Antaeus!

AMAZON SMILE
Use our special link, and Amazon will donate a percentage of your purchase!

To make a donation, visit antaeus.org/support-us or call 818.506.5436.
ENSEMBLE

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

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

JON CHAFFIN (BIGGER): At ANTAEUS: Debut. Other Theater: King Hedley II (The Matrix Theatre Company - LADCC Award Nomination: Best Ensemble), God of Carnage (Alliance Theatre), The Dumb Waiter (PushPush Film & Theater). Film/Tv: The Haves and the Have Nots, Snowfall, Hawaii Five-O, Stitchers, Army Wives, House of Payne, The Red Road, Blindspotting, 96 Minutes, Altered. Jon is also a writer, having penned four screenplays, numerous poems, monologues and short stories. He received his BA from Fort Valley State University. He is also a member of Phi Beta Sigma Fraternity, and is a native of Atlanta, Georgia.


MATTHEW GRONDIN (JAN): At ANTAEUS: Debut. Other Recent Theater Includes: District Merchants, Tales of a Fourth Grade Nothing (South Coast Repertory), The City of Conversation, Women In Jeopardy!, Good People (Ensemble Theatre Company), A Moon for the Misbegotten (Rubicon Theatre Company), Stupid F*cking Bird, Bad Jews (Stage West Theatre), Spinning Into Butter, Rabbit Hole (Actors Co-op Theatre Company), Everything You Touch, Shiv (The Theatre @ Boston Court - U/S), Friends Like These (New York International Fringe Festival). TV: Westworld. Also interested in writing, Matthew’s first play was staged at Joan Scheckel’s Collective Loft. This one’s for Dad. Always.
MILDRED MARIE LANGFORD (BESSIE/VERA): At ANTAEUS: Debut. Other Theater Credits include: Domesticated, Animal Farm, Venus, The Crucible (Steppenwolf Theatre Company), The Royale (American Theater Company), Luck of the Irish (Next Theatre Company), A Raisin in the Sun (Milwaukee Repertory Theater), My Kind of Town, In Darfur, A Raisin in the Sun (TimeLine Theatre Company), Failure: A Love Story (Victory Gardens Theater), Freshly Fallen Snow (Chicago Dramatists), A Civil War Christmas: An American Musical Celebration (Northlight Theatre), 12 Ophelias: A Play With Broken Songs (Trap Door Theatre). TV/Film: Magic Funhouse!, Chicago Med, Masters of Sex, Boss, Analysis Paralysis, Market Value. Mildred is excited to be making her Los Angeles and Antaeus debut in Native Son!


VICTORIA PLATT (HANNAH): At ANTAEUS: Debut. Other Theater: Jelly’s Last Jam (Virginia Theatre), Building the Wall, Roxy in Cyrano (The Fountain Theatre), Venice (The Public Theater & Kirk Douglas Theatre - Ovation Award Nominated), Sammy (The Old Globe), Pippin (Mark Taper Forum), Asphalt (REDCAT), Atlanta, The Musical (Geffen Playhouse). Select TV/Film Includes: Major Crimes, Bones, The Mentalist, Castle, Criminal Minds, as well as contract roles on both All My Children and Guiding Light, H4 (an adaptation of Henry IV which she co-produced with Harry Lennix & Terrell Tilford), and as Josephine Baker in HBO’s Winchell. Upcoming: #Truth, The Gleaner, Interference, Framed and CW’s Lucifer. VictoriaPlatt.com

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

DONATHAN WALTERS (BIGGER/THE BLACK RAT U/S): At ANTAEUS: Debut. Other Theater: Home (International City Theatre), Bars & Measures, Colony Collapse (The Theatre @ Boston Court), Café Society (Odyssey Theatre Ensemble). Voice-Over/Motion Capture: NBA 2K18. Training: BFA, Chapman University. Contact: donathanwalters@gmail.com

PRODUCTION

NAMBI E. KELLEY (PLAYWRIGHT): Nambi has penned plays for Steppenwolf Theatre Company, Goodman Theatre, Court Theatre/American Blues Theater, Lincoln Center Theater Directors Lab, LATT Children’s Theatre/Unibooks Publishing Company (South Korea), Teatri Sbagliati (Italy), and The Finger Players (Singapore), where she also performed in the co-adapted production of The Book of Living and Dying. The world premiere of Native Son was nominated for five Jeff Awards (Chicago’s Tony Awards) including best adaptation and production of the year, and was the highest grossing production in Court Theatre’s 60-year
history. It is included on the Kilroys List 2015, in the top 7% of new plays by female and trans authors and can be purchased through Samuel French. Her Other Works: Xtigone (Chicago Danz Theatre Ensemble; African American Shakespeare Company, directed by Rhodessa Jones) and For Her As A Piano (a Goodman Theatre/Chicago Dramatists/ Pegasus co-production). A recent finalist for the Francesca Primus Award and the Kevin Spacey Foundation Award, Kelley just concluded being the Playwright in Residence at National Black Theatre where her play Blood starring Roscoe Orman received a workshop production in November. Professional affiliations include Goodman Theatre Playwrights Unit, Steppenwolf Theatre Company, La MaMa E.T.C., Spoleto, Ragdale Foundation, and playwright emeritus at Chicago Dramatists. An accomplished actress, Kelley has performed at theaters across the country and internationally and has been seen on several television shows, including Person of Interest, Madam Secretary, Elementary and Chicago Justice. Nambi has a BFA from The Theatre School at DePaul University and an MFA in interdisciplinary arts from Goddard College.

ANDI CHAPMAN: (DIRECTOR): Born in New York City, Ms. Chapman is a director, actor, educator. She is the Associate Artistic Director of Ebony Repertory Theatre. Her directing credits include: The Gospel at Colonus (Ebony Repertory Theatre: 14 Ovation Nominations including Best Play & Best Play Direction, NAACP Theatre Awards 2016 Best Production Winner), Mockingbird, As it is in Heaven, The Ninth Wave, Steel Magnolias (Actors Co-op Theatre Company: Best Director Award), The Dutchman, A Summer Memory and a host of others. Film: The award winning short films Memorial Street, Elijah’s Song and Why? As an actress her television, film and stage credits include: NCIS, SMILF, Shameless, Glee, Dexter, 24, Six Feet Under, Short Cuts, The Lower Depths, Blood Wedding. She is currently the Center Theatre Group Program Advisor/Coaching Artist for August Wilson National Monologue Competition. A professor of various universities (Pepperdine, Chapman), she is currently teaching Film Acting at Azusa Pacific University. Ms. Chapman is a graduate of Yale School of Drama/M.F.A and alumna of The American Film Institute’s Directing Workshop for Women. Andi is also a selected participant of the prestigious Lincoln Center Directors Lab.


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

Education: Northwestern University.


robnagle.com


Film: The Long Shadow, Patty Hearst, In the Mood, Like Father, Like Son, Diani & Devine Meet the Apocalypse. TV: recurring on For the People and South of Nowhere, Santa Barbara, multiple episodes Star Trek: Deep Space Nine and many guest stars. Web Series: Nikki & Nora: The N&N Files, Red Bird, Fumbling Thru the Pieces. She is a former Vice President of The Screen Actors Guild.

ANA ROSE O'HALLORAN (EXECUTIVE DIRECTOR): Ana Rose is in her fourth season as Executive Director of Antaeus. From 2012-2015, she served as the director of development and then senior director at The Pablove Foundation. From 2008-2012, she served in various roles in the development department at Center Theatre Group. She received her MFA in Theatre Management from California State University, Long Beach and a BFA in Theatre Management and a BFA in Performance from Ohio University.


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

~ It is in giving that we receive.

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

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


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

DYLAN SOUTHARD (DRAMATURG): As a dramaturg, Dylan has worked with companies including Center Theatre Group, Geffen Playhouse, The Theatre @ Boston Court, Baltimore Center Stage, Skylight Theatre Company, Rogue Artists Ensemble, Casa 0101 and Lower Depth Theatre Ensemble. He is the former co-artistic director of Needtheater Studios, the current resident dramaturg for The Robey Theatre Company and the founding creative director for the virtual reality production company, VR Playhouse.
BO FOXWORTH (FIGHT CHOREOGRAPHER): As a fight choreographer, Bo has worked with numerous theaters in New York and around the country. In Los Angeles he has choreographed fights for Pasadena Playhouse, Geffen Playhouse, Antaeus, Theatre of Note, Shakespeare Orange County and many others. Bo is primarily an actor, performing in many theaters throughout LA and across the country. He is a proud member of Antaeus, most recently performing in Cloud 9 (LADCC & Stage Raw winner Best Featured Actor). He is a graduate of UCLA and received his Masters at Yale School of Drama.

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

ADAM MEYER (PRODUCTION MANAGER & TECHNICAL DIRECTOR): Adam has been hanging around the Antaeus buildings since 2004. He took over as Production Manager in 2011 and has overseen every production since then. Adam is also a Company Member and has acted in numerous plays and readings with Antaeus. He credits all of his success to the warm and loving theater company, as well as his wife Rebecca and son Leo.

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

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


ANTAEUS
Theatre Company

The Kiki & David Gindler Performing Arts Center
110 E. Broadway, Glendale, CA 91205
box office: 818.506.1983  administration: 818.506.5436

Antaeus Theater Company  @AntaeusTheatre  @AntaeusTheatre

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

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

The Lab Committee is:
Lab Facilitator: Emily Chase
Co-Artistic Directors: Rob Nagle, Kitty Swink
Playwrights Panel: Jeanette Farr, Alex Goldberg, Jennifer Rowland

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

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

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

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

Executive Director
Ana Rose O’Halloran

Senior Advancement Officer
Serena Johnson

Company Manager
Robin Campbell

Marketing Manager
Monisha Sharma

Production Manager & Technical Director
Adam Meyer

Administrative Assistant
Natalie Rose

Assistant Technical Director
Cuyler Perry

Bookkeeper
Amy Michner

Artwork & Graphic Design
Mila Sterling

Publicist
Lucy Pollak

Antaeus Founders
Dakin Matthews, Lillian Garrett-Groag

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

ANTAEUS BOARD OF DIRECTORS
David Gindler, Chair
Rhonda Aldrich
Jamie Anderson
Sonja Berggren
Stuart Berton
Charlie Bohlen
Bill Brochtrup
Anne Gee Byrd
Bob Craft
Evie DiCiaccio
Dawn Didawick
Harry Groener
Paula Holt
Susan Boyd Joyce
Mary Lambert
Melinda Eades LeMoine
Rob Nagle
Claudette Nevins
Ana Rose O’Halloran
Ara Oshagan
Laura Seigle
Armin Shimerman
Elizabeth Swain
Kitty Swink
Reba Thomas
Debra Thompson
Peter Van Norden
Jack Walker