

John Steinbeck's Of Mice and Men

presented by
THE ANTAEUS COMPANY



featuring
VAUGHN ARMSTRONG
JD CULLUM
MARSHA DIETLEIN[†]
RALPH DRISCHELL
FRANK DWYER
MARTIN FERRERO
ERIC ALLAN KRAMER
HAWTHORNE JAMES
DAKIN MATTHEWS
TUCK MILLIGAN
JOHN MICHAEL MORGAN
JONATHAN NICHOLS
JANELLEN STEININGER
MARCELO TUBERT

directed by
FRANK DWYER



JULY 5 - AUGUST 25

Thursday, Friday, and Saturday at 8:00PM • Sunday at 2:30 PM

VENTURA COURT THEATRE

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The Antaeus Company
in association with the
Ventura Court Theatre Alliance

presents

Of Mice and Men

by John Steinbeck

Directed by
Frank Dwyer

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are shared by at least two different actors,
and all other roles have been understudied for emergencies.
The cast for this performance is as follows:*

CAST

George Tuck Milligan
Lennie Eric Allan Kramer
Candy Ralph Drischell
The Boss* Dakin Matthews
Curley Jonathan Nichols
Curley's Wife* Marsha Dietlein
Slim* John Michael Morgan
Carlson* Martin Ferrero
Whit JD Cullum
Crooks Hawthorne James
Candy's Dog Kevin

All human actors in The Antaeus Company are members of Actors' Equity Association.

Produced by special arrangement with Dramatists Play Service, Inc.

GUESTS OF THE ANTAEUS COMPANY

JOHN IACOVELLI designed *Twilight of the Golds* on Broadway and for the Kennedy Center and the Pasadena Playhouse. He has designed across the nation, including The Berkshire Theatre Festival, McCoy-Rigby at La Mirada, the Walnut street Theatre, the Dallas Theater Center, the Old Globe, and the Oregon Shakespeare Festival. He has designed five productions for the Taper (including *Largo Desolato* and *Temptation*), nine for the Los Angeles Theatre Center (including *The Caretaker* and *The Geography of Luck*), and ten for South coast Rep (including *Shadowlands* and *Heartbreak House*, for which he won the L.A. Drama Critics Circle Award.) John was Art director on the film *Honey, I Shrunk the Kids* and Production Designer for the series *Babylon 5* and the film *Ruby in Paradise*, among others. He is Head of Design at U.C. Riverside and The Hudson Guild, and an honorary member of the San Quentin Drama Workshop, for whom he designed the Smithsonian's film of Beckett's *Endgame*. He has an MFA in design from NYU.

DONNA MARIE started her career in NY at Parson Mears working on *Cats* and *Starlight Express*. Her design credits include *School For Scandal* (Kindred Productions), *From Morning To Midnight* (The Actors Collective), *The Last of the Red Hot Lovers* (RSVP Rep), *A Man's A Man*, *Sex*, and *The Vanderbilts* (Hyde Park Theatre). In LA she became the Resident Assistant Costume Designer for the Mark Taper Forum and the Ahmanson Theatre, assisting on such shows as *Angels in America*, *Five Guys Named Moe*, *Twilight in LA*, and *Master Class*. She also designed *Vig* for the Road Theatre Co., *On the Verge* and *Measure for Measure* for the Oasis Theatre Company, *Family Secrets* for La Mirada Theatre, and *Celebrity* for Actors Gang Theatre. Film credits include *Dr. Hugo*, *The Right Way*, *The Big Knife*, *Ritual*, and *The Android Walks*.

GEOFF KORF's bio will appear in future editions.

MICHAEL C. MILLER is currently a partner at Sticky Notes, Inc., a music composition/production facility in L.A. He has engineered/edited music and effects for *Party of Five*, *the Crew*, *The Five Mrs. Buchanans*, and many other TV shows. While in New York, Michael programmed the electronic keyboards for such Broadway shows as *City of Angels*, *Miss Saigon*, and *Les Miserables*. He also did sound design for the world premiere of *All Strange Away* at the Samuel Beckett Theatre. Michael is the proud father of a six-month-old son named Kyle.

SHARON MORRISSETTE is no less than thrilled to serve the Antaeus Company with her rapidly developing Stage Managing skills. She was SM for the Mark Taper Forum New Works Festival 1995 experimental piece, *The Ballad of Ginger Esperanza*, Asst. SM for the LA Women's Shakespeare production of *Richard III*, and ASM for *Cementville* at the Odyssey Theatre. She is a freelance point-producer for theatre, film, and corporate industrials by day, in addition to completing her B.A. in English Literature at UCLA.

KEVIN is proud to be performing with the Bunk House Boys in Antaeus's inaugural production at the Ventura Court Theatre. In 1995 he played Candy's Dog in A Noise Within's production of *Of Mice And Men*, and has also appeared in an Isuzu industrial. He dedicates his performance to his second Mom Sara, his neighbors Chris, Madam, Juneau, Edie, and Ouch.

Alternates and covers for this production include: Janellen Steinger (Curley's Wife), Lily Knight (Curley's Wife), Marcelo Tubert (Carlson), John Michael Morgan (Slim), Frank Dwyer (Boss), Jeffrey Nordling (Lenny), Raphael Sbarge (Whit, Curley), and Donald Sage Mackay (Whit, George).

Are you interested in seeing more classical theatre?

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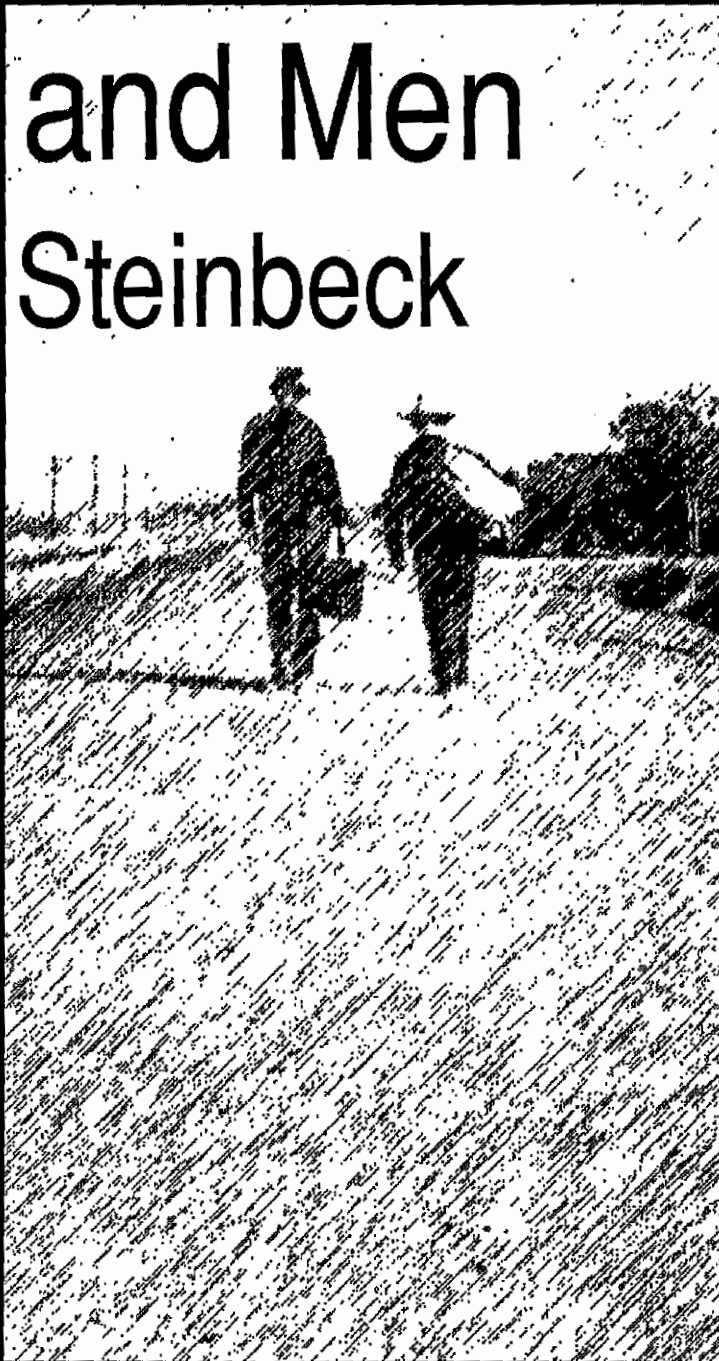
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by John Steinbeck



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THE ANTAEUS COMPANY is an ensemble of experienced Southland stage and screen actors, which began six years ago out of the Mark Taper Forum. It was founded in 1990 by Dakin Matthews and Lillian Garrett-Groag to explore the possibility of establishing and maintaining a classical repertory ensemble in the city of Los Angeles. With financial and moral support from The Center Theatre Group, Matthews and Garrett-Groag invited thirty other experienced classical actors--many of whom had appeared on Taper stages frequently over the years--to join them in the task of forming a classical company in an industry town. In the six years since, the Company has grown through readings, classes, workshops, and studio and mainstage productions, into a sixty-member collective of not just actors, but playwrights, directors, designers, teachers, and other theatre artists--many of them active in film and television--but all trained in America's best schools and theatres and committed to keeping great theatre alive. As a means to that end, the Company has embarked in 1996 on two ambitious ventures: producing its own plays, of which this production is the first; and establishing a permanent home in the NoHo Arts District, where it is leasing and remodeling a warehouse and offices into New Place Studio Theatre.

Scenic Design by **John Iacovelli**
Costume Design by **Donna Marie**
Lighting Design by **Geoff Korf**
Sound Design by **Michael C. Miller**
Fight Choreography by **Eric Allan Kramer**
Stage Manager **Sharon Morrissette**

Sound and Light Operator **Joe Daugherty**
Set Construction **Gothic Moon Productions**
Scenic Artist **Matthew Plumber**
Props **Joe Celi**
Harmonica **Vaughn Armstrong**
Graphics Design by **Eric Allan Kramer**
Press Representative **Brenda Marshall**

Acknowledgements

* Gordon Davidson & CTG * D. Martyn Bookwalter * The Atlas Circle * Judi Dickerson * Linda Johnston * James Flynt *
* Franz at Angstrom * Cornerstone Theater * East/West Players * Phyllis Moberley * Nancy Hereford *
* McCoy/Rigby Entertainment * Babylon 5 * Tamlyn Wright * Tal Sanders * Tim Petrie * Oliver Mayer *
* John Apicella * Jay Thompson * Robert Peacock * Amy Hill * Paul Gutrecht * Harry Groener & Dawn Didawick *

TALKING ABOUT THE CLASSICS

The Antaeus Company is a classical theatre ensemble. It was to do the classics that the theatre was founded, and the classics will always be the foundation of its repertory. Why then *Of Mice And Men*?

First of all, obviously, because we consider this play a classic, and an American classic at that--and therefore appropriate for an American ensemble in its first independent venture. But as we look further into what makes a play a classic--other than mere longevity--as we look deeper into *Of Mice And Men*, we find something else that makes it particularly appropriate for us in its themes, in its imagery, in its concerns.

For one thing, this play is about story-telling. Most people, of course, remember the stories that George tells Lenny--of a home of their own and a brighter future--to keep them both going when times are bleak. But there are so many other stories as well. George and Lenny are the bunkhouse "new guys," and so become a fresh audience for every story--however old, however familiar--that each "old guy" has to tell. Candy has a repertory of stories, so do Whit and Carlson, and Crooks, even Candy's wife. And George finds new recruits for his story, his narrative ritual almost, one that keeps hope alive. And it's not really the content of the story that counts but the live act of storytelling. "I seen it over and over," says Crooks, "a guy talking to another guy and it don't make no difference if he don't hear or understand. The thing is they're talkin'." We, too, believe in the importance of the live act of story-telling.

Then there's that image of the piece of land that George and Lenny, and so many others, are trying to get back to. Getting back to that patch of ground, they're convinced, will make them healthy and free and in control of their destiny. Touching ground in the live theatre is what Antaeans do to hold onto their sanity and freedom and artistry.

And finally there is the central concern of the piece--loving care for our fellow human beings, even when that care cannot save or cure them. It is the giving of care, not the care itself, that matters. Steinbeck's final stunning image is an unsentimental celebration of the kind of deep care for one's fellow man that can exist, perhaps must exist, at the core of great tragedy. As such, it is not unlike the image that ends his other masterwork--Rose of Sharon nursing a dying old man in a barn at the end of *The Grapes of Wrath*.

for writing, and has had one produced feature film script. He has worked at ITC and Tri-Star, where he was the head of the post-production ancillary markets; it was here where he feels he learned the arts of film-making and deal-making.

DAKIN MATTHEWS appeared with the Antaeus Company in the 1994 production of *The Wood Demon*, his tenth play for the Mark Taper Forum. He was in *Shadowlands* at South Coast Rep, *What the Butler Saw* at LATC, *Uncle Vanya* at the Doolittle, and *Coriolanus* at the Old Globe. Dakin appears frequently in TV movies and series, as a regular on *Down Home*, *Drexell's Class*, *The Office*, *Cutters*, and *The Jeff Foxworthy Show*, recurring on *My Two Dads*, *Dear John*, *L.A. Law*, and *Doctor, Doctor*, and guest starring on *Picket Fences*, *Newhart*, *Matlock*, *Love & War*, *Murder She Wrote*, and *St. Elsewhere*, among many others. His television movies include *White Mile*, *And the Band Played On*, *Baby M*, and *My Brother's Wife*. His features include *Rising Sun*, *Nuts*, *The Fabulous Baker Boys*, *Clean and Sober*, and *Child's Play 3*. Dakin is also a playwright, a translator, a dramaturge, a stage director, a Shakespeare scholar, an emeritus professor of English, and a founding member of the Antaeus Company.

TUCK MILLIGAN received the Helen Hayes Award for the seven different characters he portrayed in the Pulitzer Prize winning, two-part drama *The Kentucky Cycle*, which ran at the Intiman, the Mark Taper Forum, and on Broadway. Other Broadway credits include *Equus* and *The Crucifer of Blood*. Last winter Tuck appeared Off-Broadway in *The Grey Zone*. Regional theatre appearances include the Philadelphia Drama Guild, Seattle Rep, Intiman Theatre, South Coast Rep, and the La Jolla Playhouse. Feature film appearances include *Heaven's Prisoners*, *Of Mice and Men*, *The Russia House*, and *The Letters From Moab*. Recently, Tuck has been seen on television in *The X-Files*, the TNT movie *Crazy Horse*, *Chicago Hope*, *Picket Fences*, as well as many others. He has been a member of the Antaeus Company for over four years.

JOHN MICHAEL MORGAN is new to Los Angeles. Since his arrival he has appeared as Herakles in *A String of Pearls* at the MET Theatre, Govinda in *Siddhartha: Beggars and Saints* at the Arcade, and as a singer in the musical revue *Tapestry* at International City Theatre. He also originated the role of John in José Rivera's new play *187*. John co-produced The Wilton Project's production of *Therésè Raquin*, which recently was Awarded Production of the Year from *L. A. Weekly*. Prior to coming West, John was the producing director and co-founder of Kitchen Dog Theater, an award-winning theatre company in Dallas, Texas. His roles there included Lloyd in *Mud*, Kevin in *The Swan*, Man 3 in Samuel Beckett's *Play*, Adolph in *Creditors*, Leontes in *The Winter's Tale*, and Frank N. Furter in *The Rocky Horror Show*. He received his MFA from Southern Methodist University.

JONATHAN NICHOLS appeared in New York in *Measure for Measure* at Lincoln Center and *Othello* at CSC. Regional theatre companies he has worked with include Hartford Stage, The Old Globe Theatre, and The Acting Company. Antaeus projects include *Spite for Spite*, *A Winter's Tale*, *Love's Labour's Lost*, and *The Liar*. Recent television credits include *The Crew*, *The Preston Episodes*, *Models Inc.*, *Where are My Children*, and a short independent film *Only One Suitcase*. Jonathan trained at The Juilliard School Drama Division.

JANELLEN STEININGER was last seen with the Antaeus Company at the Mark Taper Forum as Yuliya in *The Wood Demon*. Other roles with Antaeus include Hortensia in *The Rehearsal*, Hannah in *Night of the Iguana*, and Lillian in *Happy End*. Also in Los Angeles: Réjane in Lillian Garrett-Groag's *The Ladies of the*

Camellias, Puck in *A Midsummer Night's Dream* with Will and Co., Rebecca in *Scenes and Revelations* at the Victory Theatre, and, at East/West Players, Amy in *Company* and Polly Peachum in *The Threepenny Opera*, as well as appearances in *A Song for a Nisei Fisherman*, *The Grunt Child*, *Mother Tongue*, and *The Music Lesson*. Regional credits include Mae in *Street Scene* at the Third Street Theatre (N.Y.C.), Olivia in *Twelfth Night* and Josephine in *H.M.S. Pinafore* at the Tennessee Williams Fine Arts Center in Key West, and Nedda Lemon in *Where Has Tommy Flowers Gone?* at the Fairmount Center in Cleveland. Television appearances include *Roseanne*, *General Hospital* and *Unsolved Mysteries*. Ms. Steininger's other love is singing jazz; she does studio work and has performed solo concerts at East/West Players, as well as her original one-woman show, *Musing to Jazz*. . . *Sonnets and Song*.

MARCELO TUBERT's theatre credits include *Mirandolina* at East L.A. Classics Theatre, *Hysteria* and *Death and the Maiden* at the Mark Taper Forum, the Antaeus Company/Taper Classics Lab of *The Wood Demon*, the Antaeus studios of *Mercadet* and *The Double Inconstancy*, *The Granny* at the Old Globe, *The Miser* at Grove Shakespeare Festival, *The New Odd Couple* at La Mirada Civic Theatre, *Prospect* at South Coast Rep, the award-winning *The Ladies of the Camellias*, written and directed by fellow Antaeus Lillian Garrett-Groag (for which Mr. Tubert received a *Drama-Logue Best Actor Award*), and the world premiere of Eugene Ionesco's *The Tales*, *For Persons Under Three Years Of Age* at Stages Trilingual Theatre. Mr. Tubert's many film and television credits include: *Newsradio*, *Caroline in the City*, *Step By Step*, *Star Trek: The Next Generation*, *Doogie Howser, M.D.*, *Golden Girls*, *L.A. Law*, *Tremors II: Aftershocks*, *Leprechaun 3*, *Vampire In Brooklyn*, *Postcards from the Edge*, *Steele Justice*, *Man Against the Mob*, *Double Switch*, and *Night Train To Kathmandu*. Marcelo and his talented wife, actress and writer Lori Street, are proudest of their latest productions, Emily Lilliana and Sarah Joinson.

What's an Antaeon?

Antaeus was a Titan who renewed his strength by touching the earth. Antaeans have taken him as their model because they, too, find that they can only renew their strength, their creativity, in the world of live theatre from which most of them sprang. Thus, Antaeans are actors--or theatre artists--who, active and successful as they may be in film and television, still return to the theatre, particularly the great classic theatre, for strength and satisfaction. Antaeans also believe that a strong and permanent ensemble is the real key to success in producing the classics. So, though you may never have seen an Antaeon production before, if you're a theatre-goer, you've probably seen an Antaeon--perhaps without knowing it. In the last couple of seasons, Antaeans have anchored important productions throughout Southern California: Harry Groener and Nike Doukas in *Arms and the Man* at South Coast Rep, Mark Hareluk in *The Taming of the Shrew* at the Old Globe, Donald Sage Mackay in *Great Expectations* at A Noise Within, Amy Hill in *Lettice and Lovage* at East/West Players, Victor Love, Peter Van Norden, and Bob Devin Jones in *Dinah Was* at the Coast Playhouse, John Vickery and Lynnnda Ferguson in *The Misanthrope* at South Coast Rep, Greg Itzin in *Psychopathia Sexualis* at the Mark Taper Forum, Kandis Chappell in *Private Lives* at the Old Globe, and many more.

MEMBERS OF THE ANTAEUS COMPANY

VAUGHN ARMSTRONG has been seen at the Mark Taper Forum in *Julius Caesar*, *Richard III*, *Measure for Measure*, *Stand Up Tragedy*, *A Month in the Country*, and many more. At the Old Globe in San Diego: *Julius Caesar*, *Richard II*, *Henry IV*, *A Winter's Tale*, *Othello*, *Twelfth Night*, *The Tempest*, and others. At the Ahmanson: *The Hasty Heart*, *Another Part of the Forest*, *Mary Stuart*, and more. At the La Jolla Playhouse: *Macbeth*. His feature films include *Clear and Present Danger*, *The Net*, *Coma*, and *The Philadelphia Experiment*. TV appearances include guest spots on *Frasier*, *Home Improvement*, *Seinfeld*, *Star Trek: The Next Generation*, *Star Trek: Voyager*, *Star Trek: Deep Space Nine*, *Melrose Place*, and *Baywatch Nights*. Television movies include *High Desert Kill*, *Family of Spies*, *If These Walls Could Talk*, and *Mission of the Shark*.

JD CULLUM is originally from New York City, where he performed at various theatres, including Broadway's Circle in the Square, Manhattan Theatre Club, WPA, American Place, and Playwrights Horizons. Regional credits include Arena Stage, Williamstown, Syracuse Stage, and the MUNY Opera (St. Louis). Recently JD played Nicholas Cresswell in Middlemarch Films' *Liberty!* TV credits include *Campus Cops*, *Pistol Pete*, *Married With Children*, *Can't Hurry Love*, *Lois and Clark*, and *Star Trek: The Next Generation*. A member of L.A.'s Matrix Company as well as The Antaeus Company, JD recently joined The Wilton Project, where he directed his own piece "IB-20," which was performed at LACE.

MARSHA DIETLEIN just finished starring in Nicky Silver's *The Food Chain* off-Broadway. She has been a member of the Antaeus Company for four years, and appeared in its production of *The Wood Demon* at the Mark Taper Forum, and in workshop productions of *Troilus and Cressida*, *Night of the Iguana*, and *Mercadet*. She also performed in *Waiting for the Parade* at the Commonwealth Theatre, *The Tavern* at the Matrix, and *Woman in Mind* with Helen Mirren at the Tiffany. Television credits include the pilots *Falls Road*, *Loose Threads*, *Nice Try*, and *White Dwarf*. She has guest-starred on numerous other shows, including *Walker Texas Ranger*, *Matlock*, *Harman's Head*, *The George Wendt Show*, *Johnny Bago*, and the final episode of *Night Court*. She played Velva Jean in the AFI short film "Velva Jean Learns to Drive," which won the student Emmy award for best drama.

RALPH DRISCHELL, over a forty year career, has played over 250 roles, including twenty-four on Broadway in such plays as *Rosencrantz and Guildenstern are Dead*, *The American Clock*, *Ah! Wilderness*, *Vivat! Vivat! Regina*, *The Time of Your Life*, and *The Three-Penny Opera*. In film and TV he has played over forty roles. He has fifty-four Shakespearean roles to his credit and lacks only three of the plays to complete the canon. At the Mark Taper Forum he played in *The Genius*, *Wild Oats*, *The American Clock*, and *Moby Dick Rehearsed*.

FRANK DWYER is founding member of The Antaeus Company and Literary Manager of the Mark Taper Forum. He directed the Company in its premiere production, his co-translation (with fellow Antaeus Nicholas Saunders) of Chekhov's *The Wood Demon* in the Taper 1993-94 season. Other Saunders-Dwyer translations (all published by Smith and Kraus) include *The Sea Gull* (premiered at San José Repertory Theatre in the same season), Gorky's *The Summer People* (given a Taper New Works Festival reading in the '94-'95 season), and Bulgakov's *Zoyka's Apartment* (which was premiered at Circle in the Square on Broadway). The collaborators expect their new translation of *The Cherry Orchard* to be ready by the end of the year, although Frank will be off to direct

The Caine Mutiny Court Martial for San José in September. Frank's performance as Falstaff last season at the Odyssey Theatre in an adaptation of both parts of Shakespeare's *Henry IV* won a "Best of the Year" critic's citation; his acting credits include Broadway, the Repertory Company at Lincoln Center, the New York Shakespeare Festival, CSC (NYC), as well as many Antaeus readings, labs, and workshops at the Taper. The author of four young adult biographies, he has published poems in such literary journals as *American Poetry Review*, *Salmagundi*, and *Shenandoah*. He is married to actress/writer Mary Stark, also a member of the Antaeus Company.

MARTIN FERRERO appeared in *The Accidental Death of an Anarchist* at the Mark Taper Forum, and in *We Won't Pay, We Won't Pay* at the Los Angeles Actors Theatre. Mr. Ferrero began his career in the San Francisco Bay Area, and is a veteran of the California Actors Theatre, where he appeared in *Steambath*, *Enrico IV*, *The Good Woman of Setzuan*, and Dakin Matthews' adaptation of Shakespeare's *Henry IV* and *Henry V*, called *This Star of England*. He also starred as Sirhan Sirhan in that theatre's world premiere production of *A Very Gentle Person*. He is well known to TV audiences for his continuing roles on *Miami Vice* and *Hill Street Blues*, as well as his appearances on *Shannon's Deal*, *Cheers*, and *Moonlighting*, among others. His feature film credits include *Get Shorty*, *Jurassic Park*, *Heat*, *Oscar*, *I Ought To Be In Pictures*, *Gung Ho*, *Planes, Trains and Automobiles*, and *Stop Or My Mom Will Shoot*.

ERIC ALLAN KRAMER's Los Angeles stage credits include the Antaeus/Taper production of *The Wood Demon* at the Mark Taper Forum, *The Foreigner* at La Mirada, and the improvised soap opera *Specific Hospital* at the Zephyr. Also a fight choreographer, he has directed as well as performed in a number of theatres across western Canada; productions include *Glengarry Glen Ross*, *I'm Not Rappaport*, *The Foreigner*, *Odd Jobs*, *Cut!*, *Pieces of Eight*, *Peter Pan*, and *The Rocky Horror Show*. Television credits include series regular roles on *Bob* and *Down Home*, recurring roles on the *Hope and Gloria*, *Extreme Blue*, and *The Precinct*, as well as several guest spots, some of which include *Dweebs*, *The Home Court*, *Ellen*, *Seinfeld*, *Renegade*, *Civil Wars*, *Roseanne*, and *Murder She Wrote*. Feature film credits include *The Comrades of Summer*, *True Romance*, *The Crazy Sitter*, *Robin Hood: Men in Tights*, and *High School High*.

HAWTHORNE JAMES hails from Vandalia, MI, via Chicago, IL. He received his B.A. from the University of Notre Dame, his M.A. from the University of Michigan, and continued his studies at the prestigious London Shakespeare Academy in London. Some of the films and television he has appeared in include the recent blockbusters *Speed* and *Seven*, and the Showtime movie *Riot*. Among his other credits are *Heaven's Prisoners*, *The Five Heartbeats*, *The Doors*, *I'm Gonna Git You Sucka*, *The Habitation of Dragons*, *Mother*, *The Patty Hearst Story*, *The Color Purple*, and Ted Lange's *Othello*. Television credits include *The Fresh Prince of Bel-Air*, *The Adventures of Brisco County Jr.*, *Cheers*, *Amazing Stories*, *Hill Street Blues*, and *Frank's Place*. He has appeared in over three hundred stage productions, including the title/lead roles in *King Lear*, *Oliver*, *Boesman and Lena*, *Sleep No More*, *Othello*, *Spunk*, *Our Country's Good*, *The Seagull*, and the recent workshop production at the Mark Taper Forum of a new musical *The Legend*, directed by Debbie Allen and scored by James Ingram. Hawthorne has won several Drama-Logue Awards, been nominated for numerous NAACP Image Awards, and has won an L.A. Weekly Award for his performances. He is also a past winner of the Ira Aldridge Acting Competition. He has won several playwrighting competitions, garnered another NAACP Image Award nomination