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
12417 Ventura Court • Studio City, CA 91607

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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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In this production of Of Mice and Men, the roles marked with an asterisk
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 Shrink 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 Battle of Ginger Esperanza, Asst. SM for the LA Women's Shakespeare production of Richard III, and ASM for Ceremonville at the Odyssey Theatre. She is a freelance point-producer for theatre, film, and corporate industries 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 Steininger (Curely's Wife), Lily Knight (Curely's Wife), Marcelo Tubert (Carslon), John Michael Morgan (Slim), Frank Dwyer (Boss), Jeffrey Nordling (Lenny), Raphael Sarge (Whit, Curley), and Donald Sage Mackay (Whit, George).

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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 Lilian 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 Celli
Harmonica Vaughn Armstrong
Graphics Design by Eric Allan Kramer
Press Representative Brenda Marshall

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* Gordon Davidson & CTG * D. Martyn Bookwelter * The Atlas Circle * Judi Dickenson * Linda Johnston * James Fluyt *
* Franz at Angstrom * Cornerstone Theater * East/West Players * Phyllis Moberly * Nancy Hareford *
* McCoy/Frigby Entertainment * Babylon 5 * Tamlyn Wright * Tal Sander * Tim Petrie * Oliver Mayer *
* John Apicella * Jay Thompson * Robert Peacock * Amy Hill * Paul Gutrecht * Harry Groener & Dawn Oldsack *

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 repertoire. 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 farther 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 storytelling. 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 repertoire 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 only 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 any 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 storytelling.

Thea there’s that image of the piece of food 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 is what Antaeus does 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 stirring 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 masterpiece—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 1984 production of *The Wood Demon*, his tenth play for the Mark Taper Forum. He was in *Shadowland* at South Coast Rep, *What the Butler Saw* at LATC, *Uncle Vanya* at the Dougllittle, and *Cosi Fan Tutte* at the Old Globe. Dakin appears frequently in TV movies and serials, as a regular on *Down Home*, *Dragnet's Glass*, *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 *Frasier*, *Nashaw, 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-act drama *The Kentucky Cycle*, which ran at the Intiman, the Mark Taper Forum, and on Broadway. Other Broadway credits include *Equus* and *The Crucible of Blood*. Last winter Tuck appeared Off-Broadway in *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, Paki 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 Herkles in *A String of Pearls* at the MET Theatre, *Grenda in Siddnarth: Beggar 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 Jose Rivero's new play *187*. John co-produced The Wilton Project's production of *Therese 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, Keelin in The Swan, Man 3 in Samuel Beckett's Play, Adopt in Creditors, Lomus in The Winter's Tale*, and *Frank N. Furtz in The Rocky Horror Show*. He received his MFA from Southern Methodist University.


**Janelleen 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 Iguanas*, and Lillian in *Happy End*. Also in Los Angeles: Réjene in Lillian Garett-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 EastWest Players, Amy in Company and Polly Peckman in *The Threepenny Opera*, as well as appearances in *A Song for a NNeil Fisherman*, *The Great Child*, *Mother Tongue*, and *The Magic 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 in *Where Has Tammy's Flowers Gone?* at the Farm and Theater Cleveland*. Television appearances include *Rosanne, General Hospital* and *Unsolved Mysteries*. Ms. Steininger's other love is singing jazz; she does studio work and has performed solo concerts at EastWest Players, as well as on her original one-woman show, *Musing to Jazz... Sonnet 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 studies of *Mercadet* and *The Double Inconstancy*, *The Granny* at the Old Globe, *The Misers* at the 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 Garett-Groag (for which Mr. Tubert received a Drama League Best Actor Award), and the world premiere of Eugene Ionesco's *The Tale*, *For Persons Under Three Years Of Age* at Stages Trilingual Theatre. Mr. Tubert's many film and television credits include: *Nevaradlo, Carolina in the City, Step By Step, Star Trek: The Next Generation, Dooogie Howser, M.D., Golden Girls, L.A. Law, Tremors II: Aftershocks, Lepechacha 3, Vampire in Brooklyn, Postcards from the Edge, Steel Justice, Men Against the Mob, Double Switch*, and *Night Train To Kathmandu*. Manso and his talented wife, actress and writer Lori Street, are proud of their latest productions, *Emily Listana* and *Sarah Joslin*.

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**What's an Antaeus?**

Antaeus was a Titan who renewed his strength by touching the earth. Antaeus have taken on the name because they too find they can only renew their strength, their creativity, in the world of live theatre from which most of them spring. Thus, Antaeus are born or theatre artists--who, active and successful as they may be in film and television, still return to the theatre, particularly the great classics, for strength and satisfaction. Antaeus also believe that a strong and permanent structure is the real key to success in producing the classics. So, though you may never have seen an Antaeus production before, if you're a theatre-goer you've probably seen an Antaeus--perhaps without knowing it. In the last couple of seasons, Antaeus have anchored important productions throughout Southern California: *Harry Gruener and Mike Houston in Arms and the Man* at South Coast Rep, *Mark Harrell in The Taming of the Shrew* at the Old Globe, *Donald Sago-Mackay in Great Expectations at A Noise Within*, Amy Hilt in *Lettice and Love* at EastWest Players, *Victor Love*, *Peter Van Norden*, and *Bob Devlin Jones in Death Wish* at the Coast Playhouse, *John Vickery and Lynda Ferguson* in *The Misbehaves* at South Coast Rep, *Greg Izzi* in *Psychopathia Sexualis* at the Mark Taper Forum, *Kander and Spelli* in *Private Lives* at the Old Globe, and many more.
MEMBERS OF THE ANTAEUUS COMPANY

VAUGHN ARMSTRONG has been seen at the Mark Taper Forum in Julius Caesar, Richard II, 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 Wimper'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, Contra, 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, It These Wells 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, WPAA, American Place, and Playwrights Horizons. Regional credits include Arena State, Williamstown, Syracuse State, and the MUNY Opera (St. Louis). Recently JD played Nicholas Greaswell in Midsummer Night's Dream! TV credits include Campus Cope, 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-2G," which was performed at LACE.

MARSHA DETLEIN 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 Mercurial. She also performed in Walking for the Parade at the Commonwealth Theatre, The Tavern at the Matrix, and Woman in Mind with Helen Miren at the Tiffany. Television credits include the pilot Falls Road, Loose Threads, Nice Try, and White Dwarf. She has guest-starred on numerous other shows, including Walker Texas Ranger, Matlock, Herman's Head, The George Wendt Show, Johnny Bago, and the final episode of Night Court. She played Velva Joan in the AFI short film Velva Joan 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 Rosenzweig and Guildenstern are Dead. The American Clock, Ahi Wilderness, Vivah! Vivah! 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 DYWY is founding member of The Antaeus Company and Literary Manager of the Mark Taper Forum. He directed the Company in its premiere production, its co-translation (with fellow Antaeus Nicholas Saunders) of Chekhov's The Wood Demon in the Teper 1993-94 season. Other Saunders-Dwyer translations (all published by Smith and Kraus) include The Sea Gull (premiered at San Jose 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 Zoya'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 year's end, although Frank will be off to direct The Caine Mutiny Court Martial for San Jose in September, Frank's performance as Fasial 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 Steenbath, 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, Iought To Be In Pictures, Gung Ho, Planets, 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 light 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 Dow Home, recurring roles on the Hope and Gloria, Extreme Blue, and The Precinct, as well as several guest spots, some of which include Orleans, The Home Court, Ellen, Seinfeld, Renegade, Civil Wars, Roseanne, and Muttler She Wrote. Feature film credits include The Commodities of Summer, True Romance, The Crazy Sister, 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 Door, I'm Gonna Git You Sucka, The Habitation of Dragons, Mother, The Peppy 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 playwriting competitions, garner another NAACP Image Award nomination.