

Antaeus Theatre Company Presents

THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht

Translated by Alistair Beaton

Directed by Stephanie Shroyer

Scenic Designer
Frederica Nascimento**

Costume Designer
Angela Calin**

Lighting Designer
Ken Booth

Sound Designer
Jeff Gardner**

Props Designer
Erin Walley

Assistant Director
Emily Hawkins

Dramaturg
Ryan McRee

Production Stage Manager
Taylor Anne Cullen*

Ensemble

John Apicella*, Noel Arthur*, Paul Baird*, Gabriela Bonet*,
Claudia Elmore, Turner Frankosky, Troy Guthrie, Steve Hofvendahl*,
Connor Kelly-Eiding*, Michael Khachanov, Alex Knox*, Mehrnaz Mohammadi,
Madalina Nastase, Liza Seneca*, Janellen Steining*, George Villas*



**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

Artistic Director's Note

Welcome to the final show of our 2018/19 season. We are delighted to have you back!

One of the founding principles of Antaeus is that we are an ensemble and few plays speak to that aesthetic more than Bertolt Brecht's masterwork, *The Caucasian Chalk Circle*. The idea for the production came out of the "Antaeus Project", where actors can bring forward plays and use the Library to explore and study them with other members. Ensemble member and former Co-Artistic Director, John Apicella, led the charge on this one and you will see him onstage tonight.

The Caucasian Chalk Circle is a homecoming for us. We did Brecht's *Mother Courage and Her Children* 14 years ago. Antaeus member, and director, Stephanie Shroyer is back with us for the first time since *Tonight at 8:30* in 2007. Stephanie seemed to us the perfect director for Brecht's epic theater. Her work is kinetic, visual, physical and ensemble oriented. She and her cast have taken on the exciting job of creating the score during the rehearsal process, instead of relying on one of the many extant versions. The results are magical.

Beaton's translation is full of wit and warmth, and yet goes straight to the heart of this play about justice, corruption, and challenges to morality. He asks very directly, what is the price for doing the right thing? *Mother Courage and Her Children* and *The Threepenny Opera* may be Brecht's most produced plays, but *The Caucasian Chalk Circle* is the one we feel speaks so profoundly to our world today.

We look forward to seeing you next season for more exciting theater, as we explore two new plays from our Playwrights Lab, *The Abuelas* and *Eight Nights*, both which have the kind of scope of big ideas that make classics, well classic. They will be followed by Shakespeare's *Measure for Measure* and William Saroyan's *The Time of Your Life*.

Antaeus, Come See Us!

Bill Brochtrup & Kitty Swink
Artistic Directors

Director's Note

A much-treasured teacher, mentor and friend fiercely posits that the center of the circle of humanity is the quest for the essential question, and that the answer to that question will be the infinite concentric answers that ripple across time.

Perhaps in high contention for that essential question is: "What is fair and just?" Are fairness and justice the same thing? In differentiating fairness from justice we call to question moral obligation-- here is where we, the company of *The Caucasian Chalk Circle*, have met our playwright head on. Brecht's work demands the players take on the essential question only to find the reverberating evidence that justice, fairness, and moral responsibility reside in the imperfect container that is humankind. The timeless questions of what's best for whom, who decides, and do circumstances make what was fair or just yesterday, make it so today? One might, at first, think the answers most obvious. But just as he is wont to do, Brecht provokes us with the following:

"When something seems 'the most obvious thing in the world' it means that any attempt to understand the world has been given up."

...And another ripple from the center of the circle that is perhaps the most essential of all...

We can't give up.

Stephanie Shroyer
Director

THE CAUCASIAN CHALK CIRCLE

Cast of Characters

JOHN APICELLA	The Expert, the Grand Duke, and others
NOEL ARTHUR	The Fat Prince, First Lawyer, and others
PAUL BAIRD	George Abashvili, a Farmer, and others
GABRIELA BONET	The Singer, Jussup's Mother, and others
CLAUDIA ELMORE	The Governor's Wife, Aniko, and others
TURNER FRANKOSKY	Shauva, a Soldier, and others
TROY GUTHRIE	Jussup, a Sergeant, and others
STEVE HOFVENDAHL	Azdak, Arkady Chaidze, and others
CONNOR KELLY-EIDING	A Farmer's Wife, the Fat Prince's nephew, and others
MICHAEL KHACHANOV	Simon Chachava and others
ALEX KNOX	Lavrenti Vachnadze, First Doctor, and others
MEHRNAZ MOHAMMADI	Ludovica, a Noble Woman, and others
MADALINA NASTASE	An Old Woman, a Young Woman, and others
LIZA SENECA	Grusha Vachnadze and others
JANELLEN STEININGER	A Cook, a Noble Lady, and others
GEORGE VILLAS	Shalva, a Monk, and others

The Caucasian Chalk Circle runs approximately two hours and 15 minutes, which includes one 15-minute intermission.

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

For the Production

Production Manager &
Technical Director
Adam Meyer

Assistant Technical Director
Cuyler Perry

Assistant Stage Manager
Jessica Osorio

Special Thanks

The Heirs of Bertolt Brecht
Yelena Podkolzina
Matthew Mitchell
John Apicella & The Antaeus Project

Bertolt Brecht

Eugen Berthold Friedrich Brecht was born February 10, 1898 in Augsburg, Germany – a town of 90,000 people that is 40 miles northwest of Munich—to middle-class parents Berthold and Sophie Brecht. From youth, Brecht was notable for his confidence, intelligence, and ambition. He began medical studies at the University of Munich in 1917 in order to avoid conscription in World War I, but flaked on his medical courses and devoted his time to studying theater with Artur Kutscher, through him becoming a devout admirer of Frank Wedekind, whose expressionistic plays and ballads influenced a great deal of the young Brecht's cabaret and coffeeshop experiments. In 1918, he wrote his first play, *Baal*, about an amoral Bohemian bard-balladeer who cruelly discards friends and lovers of both sexes. That same year, he began the anti-war drama *Drums In the Night*, which demonstrated Brecht's disdain from a young age with war and the capitalist forces that benefited from it – partially motivated by the horrific things he saw working in a military hospital in Augsburg in 1918. Though he had a number of mistresses (some very high-profile celebrities) and children with various women, the most important woman in his life was actress Helene Weigel, with whom he had two children, Stefan and Barbara. She was considered one of the finest German actresses of her time, and starred in Brecht's *The Mother* (1932) and *Mother Courage and Her Children* (1940).

In 1924, Brecht moved to Berlin to work as an assistant dramaturg at Max Reinhardt's Deutsches Theatre and established himself as a proletariat intellectual, attracting many with his charisma and passion for anti-establishment principles. In 1926, he began a fuller study of Marxism, and wrote, "When I read Marx's Capital, I understood my plays." Then 1927 saw Brecht beginning some of his most important collaborations, those with director Erwin Piscator and composer Kurt Weill, who would become Brecht's primary composer for the music in his later plays. He formulated a writers' collective that involved Elizabeth Hauptmann and Weill, and it was this group that adapted John Gay's *The Beggar's Opera* into *The Threepenny Opera*. This was Berlin's biggest hit production of the 1920s and catapulted Brecht to worldwide fame. His works into the early 1930s began to stimulate serious opposition from the growing Nazi-sympathizing base of German spectators, and Brecht had to flee Germany in February of 1933 in order to avoid persecution.

Brecht had multiple artistic projects in Prague, Zurich, and Paris, but eventually he and Weigel settled down in Denmark until 1939, when the outbreak of war relocated the Brecht family first to Stockholm and then to Helsinki. During this time, Brecht was incredibly despondent, and although he stayed busy with high profile collaborations and celebrity guests to his home, he felt doubtful about his role as an artist in what he called the "dark times." Despite a growing pessimism, 1941 saw the premiere of *Mother Courage and Her Children*, and Brecht started writing a number of his anti-Nazi dramas

that would later bring him further acclaim. However, as he came to feel that his role as a writer was diminishing in the face of Hitler's encroaching conquests, he sought asylum in the United States, and moved the family there in July of 1941. Although Brecht struggled to adapt to his new home in many ways, it served as an inspirational laboratory for some of his most important theatrical experiments.

Though he had a fundamental opposition to Hollywood practices and aesthetic, Brecht tried to find work as a screenwriter (to little success) and he largely relied on the generosity and patronage of friends to stay financially afloat. American critics viewed Brecht as either overly-intellectual and pretentious or a Communist subversive. His early American writing saw the completion of two works that he had begun in his European exile years, *The Good Person of Szechwan* and *The Resistible Rise of Arturo Ui*, both of which were highly inspired by his new surroundings.

His next two plays, *The Caucasian Chalk Circle* and *The Private Life of the Master Race* were, according to Brecht, subtly more targeted toward an American middle-class audience, and American critics grew to appreciate his work more when they saw him as a pacifist playwright rather than one devoted to class struggle. Brecht wouldn't see the 1947 opening of his last "American" play, *Galileo*, as he began to attract unwanted attention from the House Un-American Activities Committee, who suspected him part of a larger supposed Communist infiltration of Hollywood. He outwitted the committee and escaped prosecution (unlike other prominent members of the "Hollywood 19"), but soon after boarded a plane to Paris and relocated his family to Zurich, and in 1949 permanently settled in what was now known as "East Berlin."

In East Berlin, Brecht founded The Berliner Ensemble, and though he continued to write, his primary focus became directing and teaching the next generation of actors, writers, and dramaturges. He died on August 14, 1956 of a heart attack. Art historian Philip Glahn wrote of Brecht:

"As an artist, he is usually described as developing from a happy anarchist to a Marxist convert; he has been accused of being a staunch supporter of the Communist party line, even of being a Stalinist. Yet the few things Brecht ever held onto were his critical distance, his skeptical humor, and his pragmatic commitment to observation. He always resisted the urge to fall in with comfortable social and political mythologies, and his work was persistently driven by the contradictions and complexities of situating himself and his audience in an active and contingent relationship between image and reality, mediation and experience."

Ryan McRee
Dramaturg

The Caucasian Chalk Circle

The Caucasian Chalk Circle was one of Brecht's first plays begun during his stay in the United States, and thus reflected somewhat of a turning point in the playwright's attitudes and ambitions. Brecht paradoxically referred to his play as both a rejection and incorporation of American theatrical taste, weary of the escapist attitude that dominated Broadway entertainments during the years of World War II, but intrigued by the burlesques and musicals of the previous theatrical era. While he saw the American musical as lacking in substance or truthfulness, he did see what he called "certain primitive 'epic' devices" that were in line with his own ambitions for the theater – to draw conscious attention to the "illusions" of performance and undermine any attempt at the "fourth wall" that defined the "well-made play" in the commercial theater.

His opportunity for a new kind of play came when Austrian-born actress and fellow expatriate Luise Rainer, then at the height of her fame, arranged for Brecht a Broadway contract for *The Caucasian Chalk Circle*, in which she would play the lead role. Their collaborative relationship fell apart, however, as tempers flared when Brecht failed to deliver a draft on time. He used the advance on the contract to stay financially afloat and continued to work on the play with his collaborator and lover Ruth Berlau, who helped him assemble the master text and discuss the development of the play while he wrote.

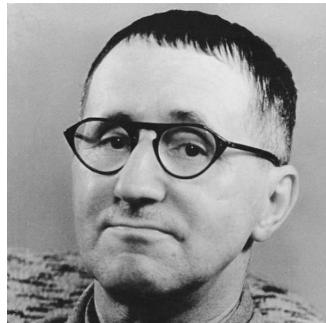
Though he did eventually fulfill the contract by producing a final manuscript and a translation by W.H. Auden and James and Tania Stern, the play was never performed on Broadway during Brecht's American years. The world premiere production was translated, directed, and produced by Eric Bentley, Brecht's friend and admirer, in a student production at Carleton College in Northfield, Minnesota. It premiered in Germany at the Berliner Ensemble on October 7, 1954. It wouldn't be produced for Broadway audiences (for whom the play was originally intended) until 1966, but today is one of Brecht's most well-known and popularly performed plays.

The play itself was inspired by a German adaptation of *The Chalk Circle*, a classic zaju verse play from the Chinese Yuan dynasty, which depicts the wise judgment of famed Song Dynasty Judge Bao Zheng on a case of disputed maternity. Brecht re-worked the setting to place both the story – and the “frame story” introduced in the prologue – in a semi-fictionalized version of Georgia (“Grusinia,” the name of the country in the play, is derived from the Russian exonym for Georgia, “Gruziya”). By putting feudal Georgia, a kingdom known historically for rampant warfare and constantly shifting national and cultural borders, in conversation with post-WWII Soviet Georgia as seen in the prologue, Brecht forces us to consider the role and definition of justice in times of great political upheaval, and draws our attention to the cyclical, and sometimes nonsensical, nature of power.

Ryan McRee
Dramaturg



Original Production of *The
Caucasian Chalk Circle* at
Carleton College, 1948
Photo courtesy of Carleton College



Bertolt Brecht
Photograph courtesy of
Grove Atlantic

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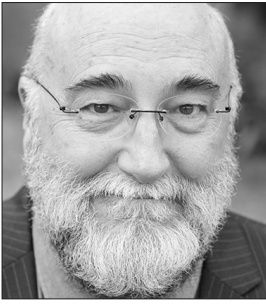
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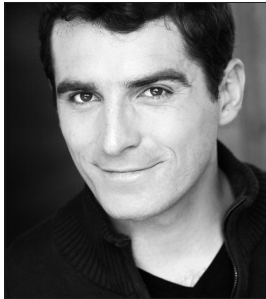
COMPANY - THE CAUCASIAN CHALK CIRCLE



John Apicella



Noel Arthur



Paul Baird



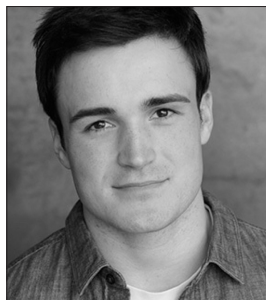
Gabriela Bonet



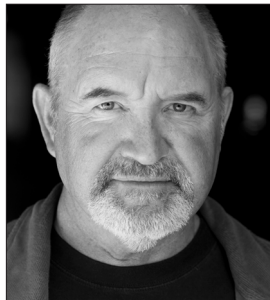
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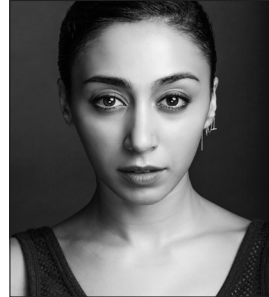
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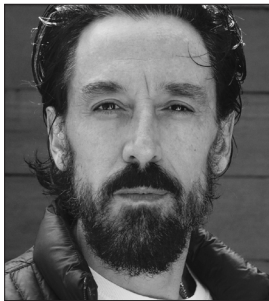
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CAST

JOHN APICELLA (ENSEMBLE): At ANTAEUS: *Diana of Dobson's, The Hothouse, The Curse of Oedipus, You Can't Take It With You, Mother Courage and Her Children, Legal Briefs, Patience, The Man Who Had All the Luck, The Wood Demon.* A founding member and early co-artistic director. Other Stages: *Rory and the Devil* (Hollywood Fringe Festival), *Hillary and Clinton* (Victory Gardens Theater), *The Imaginary Invalid, Glengarry Glen Ross, The First Picture Show* (American Conservatory Theater), *36 Views* (Laguna Playhouse), *Archy and Mehitabel: A Back-Alley Opera* (The Yard, Chilmark), *Temptation, The Wood Demon* (Mark Taper Forum), *Sex Parasite, Largo Desolato* (Taper, Too), *The History Boys* (Ahmanson), *Durango* (East West Players), *A Christmas Carol* (Dallas Theater Center). For Film and TV, please see IMDB.com.

NOEL ARTHUR (ENSEMBLE): At ANTAEUS: *Native Son* (Kirk Douglas Theatre). Other Theater: *Haddon Park* (Hollywood Fringe Festival), *Tar* (Playwright's Arena), *Burners* (Moving Arts Theatre), *Bars & Measures* (Boston Court Pasadena Theatre), *Elmina's Kitchen* (Lower Depth Theatre Ensemble), *The Exonerated* (The Actors' Gang), *Hercules Furens* (Not Man Apart), *A Taste Of Freedom* (Ellis Island Theatre). TV/Film: *Jane the Virgin, Shameless, NCIS, NCIS: Los Angeles, K.C. Undercover, ER, Scrubs, Glee, Shake It Up!, Bad Lieutenant:*

Port of Call New Orleans. Training: MFA Acting, Columbia University. Thanks Antaeus and Stephanie! Love to my wife and son, Vanessa and Neo Orion. IG: @noelactor.

PAUL BAIRD (ENSEMBLE): At ANTAEUS: *Uncle Vanya.* Paul Baird is an actor, writer, dancer, and musician. Though born in Santa Cruz, he has spent much of his life performing while living abroad in Ivory Coast, Egypt, and El Salvador. His favorite productions include *Cabaret* (Emcee), *Becoming Julia Morgan* (BACC Best Ensemble), *Odysseus* (Greek Tour), his award-winning co-written play *Ni Una Más* (Voice 6), *El Grande Circus De Coca-Cola* (Ovation Award Best Variety Show), and his two autobiographical solo shows *My Brother's Keeper* and *The White Knuckle Driver.* Award-winning films include *EBX 3000, Jesus Blues,* and *Undocumented.* ThePaulBaird.com.

GABRIELA BONET (ENSEMBLE): At ANTAEUS: Debut. Other Theaters: *Homeward LA 2019* (Boston Court Pasadena); *Platero y Yo* (Kennedy Center and International Tour in the Fringe Festival- Edinburgh and Spain). Other Puerto Rico credits include: *The Crucible, Macbeth, The Rivals* (The Bing Theater). *A Bright Room Called Day Revisited, The Matchmaker, Buenaza-Cabrón* (USC Three play Rep). TV/Film: *The Babymoon, Incógnita 2* (in Puerto Rico). Training: M.F.A., USC.

CLAUDIA ELMORE (ENSEMBLE): At ANTAEUS: Debut. Claudia is grateful to be able to make her debut on the

Antaeus stage with the gifted artists in the ensemble of *The Caucasian Chalk Circle*. Other Theaters: *Talking Blues: Family Tradition* (LGBT Davidson/Valentini Theatre), *A Force to Be Reckoned With* (Casa 0101), *Trojan Women*, *Tartuffe*, *Our Town*, *Portrait of a Madonna*, *Taming of the Shrew* (USC Scene Dock Theatre). TV/Film: *Hawaii Five-O*, *The Kominsky Method*. Training: MFA, USC. IG: @claudiaelmore. claudiaelmore.com.

TURNER FRANKOSKY

(ENSEMBLE): At ANTAEUS: *Les Liaisons Dangereuses*. Turner is from Boston and received his training at USC. Other Theaters: Four Clowns, Akvavit, Wet the Hippo Collective, Rogue Machine, Theatricum Botanicum, Shakespeare Center LA, Santa Cruz Shakespeare, and Theater at Monmouth. Turner studies fiddle with David Bragger.

TROY GUTHRIE (ENSEMBLE): At ANTAEUS: Debut. Troy is thrilled to be working with Antaeus for the first time. Recent theater credits include *Henry IV Part I* and *The Kentucky Cycle*. B.F.A., USC School of Dramatic Arts 2017. Big shout out to friends and family for all their support!

STEVE HOFVENDAHL (ENSEMBLE): At ANTAEUS: *The Hothouse*, *Peace in Our Time*, *The Crucible*, *As You Like It*, *Macbeth*. Other Theater: *The Engine of Our Ruin*, *The Shoplifters* (Victory Center Theatre), *Baby Doll* (The Fountain Theatre), *The Magic Bullet Theory* (Sacred Fools Theater Company), *Caribou Crossing*, *Memory of Water*, *The Great Great*

Grandson of Jedediah Kohler (Circle West), *Heralds* (Theater Tribe), *The Andersonville Trial* (All Saints in Pasadena), *Briar Patch* (Ventura Court Theatre), *Breast Men* (Met One Act Festival). Steve started in New York in 1980, where he appeared on Broadway, Off Broadway and Off-Off Broadway. He has appeared in some TV shows, a few movies and several TV commercials. He is an expert in Southern Californian edible landscaping and pomology.

CONNOR KELLY-EIDING

(ENSEMBLE): At ANTAEUS: *Picnic*. Other Theaters: *Dry Land* (The Kirk Douglas & The Echo Theater Company), *The Wolves* (The Echo Theater Company), *Apocalypse Play* (Moving Arts), *Nice Things* (Rogue Machine), *Twelfth Night* (Shakespeare Center LA), *Four Clowns Presents Hamlet*, *That Beautiful Laugh*, *Noah & Jonah* (Four Clowns). TV/Film: *House of Lies*, *Locating Silver Lake*, *Here I Am*, *Can You Take My Picture*, *Landings*. Training: B.F.A., USC. @condogg.

MICHAEL KHACHANOV

(ENSEMBLE): At ANTAEUS: Debut. Other Theatres: *King Lear* (Montana Shakespeare Company), *A Bright Room Called Day (Revisited)*, *The Matchmaker* (Scene Dock Theatre). TV: *Modern Family*. Training: M.F.A. in Acting from USC. khachanov.com

ALEX KNOX (ENSEMBLE): At ANTAEUS: *The Malcontent*, *Macbeth*. Other Theaters: *Pygmalion* (Pasadena Playhouse), *Eurydice* and *A Christmas Carol* (South Coast Repertory),

Richard II (Yale Repertory Theatre). His solo show *No Static At All* (about seeking enlightenment through the music of Steely Dan) has played in New York, Seattle and Los Angeles, where it was awarded Best Solo Performance at the Hollywood Fringe Festival. Web Series: *Kat Loves LA*, *Language Academy*. Training: UC Santa Barbara, Yale School of Drama. Proud husband to Kristin and dog daddy to Cosmo.

MEHRNAZ MOHAMMADI

(ENSEMBLE): At ANTAEUS: Debut. Other Theatres: *Sand Moon* (Son of Semele), *Suppliant Women* (Rogue Machine at The Getty Villa), *Antigone X*, *Angels in America* (Scene Dock), *Intersection* (Guthrie Theatre), *Scorched* (D.B. Clarke Theatre, Montreal). Training: B.F.A. in Theatre Performance from Concordia University in Montreal, M.F.A. in Acting from USC. mehrnaz.org.

MADALINA NASTASE (ENSEMBLE):

At ANTAEUS: Debut. Other Theaters: *Disposable*, *A Hitchhiker's Guide to the Galaxy* (Wallis Annenberg) *A Lie of the Mind*, *Camille*, *Mansfield Park*, *What We're Up Against* (University of Southern California). Madalina can be seen in two short films coming this summer: *True North*, *Prey*. Training: BFA in Acting, USC; Playhouse West, Upright Citizens Brigade, Central School of Speech and Drama. Madalina is extremely excited to be joining this beautiful cast; she would like to thank Stephanie Shroyer, Ann Noble, and her family for their support, and her dogs Ralphie and Stella for keeping her sane.

Madalina is currently seeking representation.

LIZA SENECA (ENSEMBLE):

At ANTAEUS: *Cloud 9* (LADCC Award, Best Ensemble), *Les Liaisons Dangereuses*. Other Theaters: *Amyrka* (CTG/Critical Mass), *Macbeth* (Colorado Shakespeare Festival), *Much Ado About Nothing* (Kentucky Shakespeare), *A Shayna Maidel* (ICT), *The Boomerang Effect* (Odyssey), *Pulp Shakespeare* (LA/ NYC Premieres), *An Evening of Betrayal* (The 6th Act, where she is Co-Artistic Director). TV/Film: *The Following*, *Grey's Anatomy*, *Big Love*, *The Drama Club*, *Black Book*, among many others. Her voice can be heard in countless films and TV shows including *Finding Dory*, *Ready Player One*, and Netflix's *Bordertown*. Training: B.A. English and Theater, Boston University.

JANELLEN STEININGER

(ENSEMBLE): Janellen is an original Antaeus ensemble member and has appeared in several Antaeus productions, including its inaugural *The Wood Demon* at the Mark Taper Forum. Other theatre: East/West Players, The Old Globe, International City Theatre, Odyssey, Evidence Room, Sacred Fools, Lower Depths Theatre Ensemble, Fountain Theatre, 24th Street Theatre. TV/ Film include *Raising Hope*, *Sleeper Cell*, *Roseanne*. Janellen's voice is heard in film, TV, radio, video games and animation voice overs. She has translated theatre and opera from German to English and is an Antaeus Moderator. On the web at

JanellenSteininger.com, Facebook and Twitter.

GEORGE VILLAS (ENSEMBLE):

At Antaeus: Debut. Last seen in *It Is Done*, *26 Pebbles*, *Screwball Comedy* (Theatre 40); *The Madwoman Of Chaillot*, *Ragpicker*, *Mrs. Warren's Profession* (A Noise Within); *Dorothy Parker Project*, *Sweet Thursday*, *A Question of Mercy*, *Golden Boy*, *Welcome to the Moon*, *Marat Sade*, *The Swan*, *There's One In Every Marriage* (Pacific Resident Theatre); *John Smith*, *Break of Noon* (2016 Stage Raw - Lead Actor Nomination), *When the Rain Stops Falling*, *The Conduct of Life*, *Bulgakov-Moliere*, *Tartuffe* (City Garage Theatre); *Ghetto*, *King Lear* (Seattle Rep.); *The Beard*, *The Seagull*, *The Importance of Being Earnest*, *Bury the Dead*, *Vinal in Oliver Mayer's Blade to the Heat* (Mark Taper Forum). TV/FILM : *Roots*, *Lords of the Underworld*, *The Gallery*, *Brimstone*, *The In Crowd*. Special Thanks to Antaeus, Stephanie Shroyer, Kitty Swink and Bill Brochtrup.
georgevillas.com.

PRODUCTION

BERTOLT BRECHT (PLAYWRIGHT).

Born in Bavaria, 1898. At 24, his cutting-edge *Drums in the Night* won him Expressionist recognition. His quickly written *Threepenny Opera* was Germany's greatest hit of the 1920s. Revolutionary in form for 1928 Berlin- non-operatic, anti-highbrow musical theater- and cynically satirical, it irritated the Nazis; Brecht left Germany with his family in 1933. He

continued to write in Scandinavia (e.g. *Mother Courage*) until the Nazi invasion. In California, along with some work for Hollywood he wrote *The Caucasian Chalk Circle* and *Galileo*, produced in L.A. in 1947. The House Un-American Activities Committee interrogated him that same year; he left the U.S. the following day. He established the Berliner Ensemble in 1949 in East Berlin, opening *Mother Courage* with his wife Helene Weigel; its 1954 tour to Paris brought him recognition as Europe's most important director, a year before his untimely illness and death.

STEPHANIE SHROYER

(DIRECTOR). Directing endeavors with Antaeus include: Seneca's *Phaedra* at The Getty Villa in Malibu, CA; *The Astonished Heart* and *Still Life* in Tonight at Eight Thirty; *The Bear* in Chekov X 4. Former Artistic Director of Pacific Resident Theatre and Founding Artistic Director of The 24th Street Theatre. Additional work includes directorial efforts at the Pasadena Playhouse, Disney Hall/The LA Philharmonic Youth Concert Series, A Noise Within, The Matrix, Alliance Repertory, 24th Street Theater, Pacific Resident Theatre (PRT), Stages, South Coast Repertory's New Play Reading Series, and Showtime's Act One Series. Stephanie has been a company member, actor, choreographer and/or faculty member at American Conservatory Theatre, Pacific Conservatory of Performing Arts, and The Denver Center; has been guest faculty at Cal Arts, Cal

Poly Pomona and Whitman College and is currently Artistic Director, an Associate Professor of Practice and Director of B.F.A. Programs at USC's School of Dramatic Arts. Additional choreography/movement direction has been seen at The Wallis Annenberg, A Noise Within, The Odyssey, Berkeley Shakespeare Festival and The Laguna Playhouse.

BILL BROCHTRUP (CO-ARTISTIC DIRECTOR): At ANTAEUS: *Cloud 9, Mrs. Warren's Profession, The Seagull, Peace in Our Time, The Malcontent, Cousin Bette, Tonight at 8:30, Pera Palas*. Other Theater: Primary Stages, South Coast Repertory, Ensemble Theatre Company, Fountain Theatre, Black Dahlia, Odyssey Theatre Ensemble, L.A. Theatre Works, Pasadena Playhouse, Rogue Machine Theatre. Film: *Hypnotized, Life As We Know It, He's Just Not That Into You, Ravenous*. Television: recurring on *Major Crimes, Shameless, Kendra*; series regular on *Public Morals, Total Security, NYPD Blue*. Spoken Word: Sit 'n Spin, Rant & Rave, Spark Off Rose, as well as numerous other storytelling venues. billbrochtrup.com

KITTY SWINK (CO-ARTISTIC DIRECTOR): At ANTAEUS: appeared in *The Cripple of Inishmaan, Picnic, Macbeth, Tonight at 8:30* and *The Curse of Oedipus*. LA Theater: Matrix Theatre Company, A Noise Within, The Tiffany, Odyssey Theater, Andak Stage, and been nominated for many local theater awards. She has also worked in the regional theater. Television: recurred on *South of Nowhere, For the People, Nikki & Nora*

and guested on *The Fosters, Monk, Leverage, Harry's Law, The Riches, Crossing Jordan*, multiple episodes of *Star Trek DS9* and *Judging Amy*, among others. Feature films include the soon to be released *The Long Shadow*.

ANA ROSE O'HALLORAN (EXECUTIVE DIRECTOR): Ana Rose is in her fifth 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 DESIGN): At ANTAEUS: Debut. 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*, among others). 19/20 Season: *The Winter's Tale* directed by Geoff Elliott and *Sweeney Todd* directed by Julia Rodriguez-Elliott. In production: *Fefu and Her Friends* at the Odyssey Theatre. She is an Architect, Faculty at Pierce College, Guest 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.

ANGELA CALIN (COSTUME DESIGN): At ANTAEUS: *The Liar*.

Angela is a costume and set designer with over 120 productions in local and regional theaters. Her recent credits include *Shakespeare in Love* (The Alliance Theatre and Orlando Shakespeare), *Sweet Charity* (Reprise 2/UCLA), *Mamma Mia* (Hollywood Bowl), *Two Degrees* and *To Kill a Mockingbird* (Denver Center Theatre Company), *The Monster Builder*, *The Whale* (South Coast Repertory), *Into the Breeches* (Chautauqua Theatre Company), *Sense and Sensibility* (Milwaukee Rep), *Othello*, *Man Of La Mancha* and *The Madwoman of Chailot* (A Noise Within Theatre). Angela is a resident artist at A Noise Within. Her work has been seen at the Old Globe, Pasadena Playhouse, Georgia Shakespeare, and various other theatres in Los Angeles. Angela's designs garnered L.A Drama Critics Circle, Ovation, Backstage and Drama Logue Awards. Angela has 16 film production credits in the U.S. and her native Romania and she holds an M.F.A. in set and costume design from the Academy of Arts "N. Grigorescu" in Bucharest- Romania.

KEN BOOTH (LIGHTING DESIGN):

Ken is happy to be making his debut at Antaeus Theatre Company. He is the resident lighting designer at A Noise Within and has worked previously with Stephanie Shroyer on *The Maids* and *The Madwoman of Chailot*. Recent productions with A Noise

Within include: *Argonautika: The Voyage of Jason and the Argonauts*; *The Glass Menagerie*; *Rosencrantz and Guildenstern are Dead*; *Noises Off*; *Man of La Mancha*; and *Henry V*. Other theaters in the past: Deaf West Theatre Company, The Tiffany Theaters, The Fountain Theater, and Pasadena Playhouse.

JEFF GARDNER (SOUND DESIGN):

At ANTAEUS: *The Little Foxes*, *Native Son*, *The Hothouse*, *Cat On A Hot Tin Roof*, *Picnic*, *Wedding Band*, *The Crucible*. Other Theater: Geffen Playhouse, Kirk Douglas Theatre, The Wallis Annenberg Center, A Noise Within, Boston Court Pasadena, Circle X Theatre, Matrix Theatre, Echo Theater, Rogue Machine Theatre, IAMA Theatre, The Shakespeare Theatre, Arena Stage, The Kennedy Center, and Williamstown Theatre Festival. An Ovation Award winning sound designer, Jeff can be seen at L.A. Theatre Works where he regularly performs live sound effects and is the resident sound designer for the Westridge School in Pasadena. Online: jeffthomasgardner.net.

ERIN WALLEY (PROPS DESIGNER):

At ANTAEUS: *Hedda Gabler*, *The Hothouse*, *Les Liaisons Dangereuses*, *Three Days in the Country*, *Cat on a Hot Tin Roof*, *The Cripple of Inishmaan*. Other Theater: *Argonautika*, *Othello*, *The Picture of Dorian Gray*, *A Raisin in the Sun* and *Man of La Mancha* (A Noise Within), *Her Portmanteau* (Boston Court Pasadena) and *Bonnie and Clyde* (Young Actors Project). She has been employed by Center Theatre Group since 2016 and worked

on *Ma Rainey's Black Bottom*, *Grey Gardens*, *Amelia*, *Soft Power* and *Sweat*. Special Awards/Training: M.F.A. Scenic Design from University of Missouri, Kansas City.

EMILY HAWKINS (ASSISTANT DIRECTOR): This is Emily's first show at Antaeus. Directing: *The Last Five Years* (USC Student Theatre). Upcoming- *The Duchess of Malfi* (Aeneid Theatre Company). Assistant Directing: *Street Scene* (USC School of Dramatic Arts), *Next to Normal* (Musical Theatre Repertory), *Les Miserables* (Musical Theatre University). Marketing Intern (Pacific Resident Theatre). Emily will be completing her Theatre B.A. degree at the USC School of Dramatic Arts this Spring.

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

TAYLOR ANNE CULLEN (PRODUCTION STAGE MANAGER): At ANTAEUS: *The Little Foxes*, *Native Son*. Other Theater: *Native*

Son, *Block Party* 2019 (Kirk Douglas Theater), *How We're Different From Animals* (Élan Ensemble), *Alcina* (USC Thornton School of Music), *A Weekend with Pablo Picasso* (Casa 0101), *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, NYC). Taylor is a graduate of the University of Southern California's School of Dramatic Arts B.F.A. in Stage Management.

JESSICA OSORIO (ASSISTANT STAGE MANAGER): At ANTAEUS: As *You Like It*, *Les Liaisons Dangereuses*, *The Hothouse*, *Native Son*, *Three Days in the Country*, *The Little Foxes*, *The Cripple of Inishmaan*, *Diana of Dobson's*. Other Theater: *If All the Sky Were Paper* (Kirk Douglas Theatre). Education: B.F.A. from AMDA LA. Cheers to everyone involved with bringing this story to life. Enjoy the magic!

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

ENSEMBLE MEMBERS

John Achorn, Rhonda Aldrich, John Allee, Heather Allyn, Tony Amendola, John Apicella, Tessa Auberjonois, Sola Bamis, Erin Barnes, Noah Bean, Fran Bennett, Gigi Bermingham, Daniel Bess, Daniel Blinkoff, John Bobek, Andrew Borba, Chad Borden, Christopher Breyer, Bill Brochtrup, Anne Gee Byrd, Stephen Caffrey, Jane Carr, Emily Chase, Shannon Lee Clair, Josh Clark, Avery Clyde, Barry Creyton, JD Cullum, Paul Culos, Nicholas D'Agosto, Gregg Daniel, Julia Davis, Jen Dede, Jason Delane, John DeMita, Ramón de Ocampo, David DeSantos, Seamus Dever, Etta Devine, Gabriel Diani, Dawn Didawick, Francia DiMase, Mark Doerr, Daniel Dorr, Nike Doukas, Sarah Drew, Mitchell Edmonds, Paul Eiding, Nicole Erb, Terry Evans, James Ferrero, Martin Ferrero, Karianne Flaathen, Julia Fletcher, Bo Foxworth, Jeff Thomas Gardner, Matthew Goldsby, Robert Goldsby, Alexandra Goodman, Eve Gordon, Belen Greene, Harry Groener, Matthew Grondin, Arye Gross, Graham Hamilton, Simon Helberg, Steve Hofvendahl, Shannon Holt, Sally Hughes, Kate Maher Hyland, Gregory Itzin, Antonio Jaramillo, Dylan Jones, Verilyn Jones, Michael Kirby, Lily Knight, Alexander Knox, Tamara Krinsky, Adrian LaTourelle, Paul Lazarus, Emily Lenkeit, Ian Littleworth, Melanie Lora, Henri Lubatti, Aaron Lyons, Jill Maglione, Abigail Marks, Leo Marks, Kwana Martinez, Anna Mathias, Kellie Matteson, Dakin Matthews, Don R. McManus, Anne McNaughton, Mike McShane, Desiree Mee Jung, Bill Mendieta, Adam Meyer, Lynn Milgrim, Richard Miro, Elyse Mirto, Rosalyn Mitchell, Rebecca Mozo, Rob Nagle, Claudette Nevins, Ann Noble, Jeffrey Nordling, Linda Park, Melinda Peterson, Robert Pine, Lawrence Pressman, Philip Proctor, John Prosky, Deborah Puette, Anna Quirino-Miranda, Carolyn Ratteray, Spencer Rowe, Jeanne Sakata, Ned Schmidtke, A. Jeffrey Schoenberg, Liza Seneca, Armin Shimerman, Stephanie Shroyer, John Sloan, Adam J. Smith, Kurtwood Smith, Devon Sorvari, Janellen Steinger, Joanna Strapp, Susan Sullivan, James Sutorius, Elizabeth Swain, Joel Swetow, Kitty Swink, Jeanne Syquia, R. Scott Thompson, Danielle Thorpe, Jocelyn Towne, Rebekah Tripp, Marcelo Tubert, Peter Van Norden, Geoffrey Wade, Todd Waring, Patrick Wenk-Wolff, Laura Wernette, Amelia White, Karen Malina White, Jules Willcox, Paul Willson, Alicia Wollerton, Kelvin Yu, Buck Zachary

PLAYWRIGHTS LAB MEMBERS

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

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 is:

Lab Director: Emily Chase

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, Kitty Swink

Executive Director

Ana Rose O'Halloran

Director of Development

Alice Dutton

Production Manager & Technical Director

Adam Meyer

Academy Manager

Payden Ackerman

Executive Assistant

Nicole Samsel

Communications Coordinator

Emily Yavitch

Assistant Technical Director

Cuyler Perry

Bookkeeper

Amy Michner

Artwork & Graphic Design

Mila Sterling

Publicist

Lucy Pollak

Antaeus Founders

Dakin Matthews, Lillian Groag

Arts Ed Teaching Artists

John Apicella, Elizabeth Berman,

Curtis Byrd, David DeSantos,

Adrian LaTourelle, Abigail Marks,

Nina Millin, Eternal Mind, Ann Noble,

Ramón de Ocampo, R. Ernie Silva,

Jasmine St. Clair, Joanna Strapp,

Elizabeth Swain, Kitty Swink,

Karen Malina White

ANTAEUS BOARD OF DIRECTORS

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Rhonda Aldrich

Jamie Anderson

Sonja Berggren

Stuart Berton

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Bill Brochtrup

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Mary Lambert

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Ana Rose O'Halloran

Ara Oshagan

Linda Park

Laura Seigle

Kitty Swink

Reba Thomas

Debra Thompson

Jocelyn Towne

Peter Van Norden

Arlene Vidor

Jack Walker

April Webster

HOW THE LIGHT GETS IN

A WORLD PREMIERE
SEP 19–OCT 27, 2019

By E.M. Lewis
Directed by Emilie Beck



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