

Antaeus Theatre Company Presents

THE LITTLE FOXES

By Lillian Hellman

Directed by Cameron Watson

Scenic Designer
John Iacovelli**

Costume Designer
Terri A. Lewis**

Lighting Designer
Jared A. Sayeg**

Sound Designer
Jeff Gardner**

Props Master
David Saewert

Composer
Ellen Mandel

Hair & Wigs Designer
Jessica Mills

Dialect Coach
Michael Thomas Walker

Production Stage Manager

Taylor Anne Cullen

Ensemble

Kristin Couture, John DeMita*, Judy Louise Johnson, Mike McShane*,
Rob Nagle*, Calvin Picou, Deborah Puette*, Jocelyn Towne*,
Timothy Adam Venable*, William L. Warren



**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
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This production of *The Little Foxes* is generously supported
in part by Producer's Circle member

Al Latham & Elaine Kramer

Artistic Directors' Note

Welcome to the 2018/19 Antaeus Season. A season where we examine “what is truth”? Are things what they appear? Are people who they say they are? These questions have never been more pertinent than right now.

What better way to ask those questions than with Lillian Hellman's masterwork *The Little Foxes*? With a title inspired by the Bible verse, “Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes,” it is study of greed, betrayal, and corruption; the perfect play for our times. We are thrilled to have Cameron Watson at the helm of this production. Cameron previously directed *Top Girls*, *Picnic* and our inaugural production in this theater, *Cat on a Hot Tin Roof*. Once again he has assembled an extraordinary cast and team of designers. Under his leadership they have been fearless in their exploration of the dark side of humanity.

This season we are not only producing four full productions in this theater, but we have also activated our black box theater. At the end of September, we had a festival of new plays that arose out of the Antaeus Playwrights Lab, called *LAB RESULTS*. We heard six plays in two days, and the weekend included lots of chances to mix and talk about what is happening that is new and exciting in the American theater. And in the spirit of our old ClassicsFests, we have started a new reading series called *Classic Sundays*. Many of our audience and ensemble members told us they missed that look into theater mid process and we think this is a great way to fill that void.

As always, Antaeus is a hive of activity. There are productions, Academy classes, readings, process work, and outreach to the community. So come join us and become part of the Antaeus family of artists and audience members. Make Antaeus your home for live theater.

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

Director's Note

My parents had a hardbound copy of *The Collected Plays of Lillian Hellman* sitting on the built-in bookcase in our den in Shelbyville, Tennessee when I was growing up. It was out of place, as it was the only book of plays they owned. My parents were educated and savvy, and were very interested in the theater and the arts, but they were certainly not collectors of plays. I think this particular book must have been a selection in a “book-of-the-month” club that arrived unexpectedly some October when my mother thought she had ordered a book on gardening instead. Regardless, there it was. And I was obsessed with it. I read all of the plays, over and over, because they were there in my den and I could read them anytime without going to the town library. The people of *The Little Foxes* fascinated me. I knew their voices, their cadences and their rhythms. They were familiar, and at the same time they scared the hell out of me. I felt as if I shouldn't be reading their lives because I was intruding on something they did not want me to see. The truth, perhaps - their truth. Underneath all of this, I worried about them. I was probably only twelve or thirteen then, and I was worried that these folks in *The Little Foxes* were in such big trouble and they were being so hard on each other and hurting each other. And the loudest echo at that age was something telling me that they didn't want to be this way, not really. So I quietly pondered, “Why are they like this?” for a very long time. There is almost a great relief in finally allowing these characters the chance to stand up in front of us and live their truth out right before our eyes. Lillian Hellman has said about this play, “I wanted to write about people's beginnings... to show how characters get that way.” Exploring the beginnings of Regina and her clan, their childhoods, their surroundings, the time in which they lived, the way they were treated, their needs and desires, their dreams, their losses, and their aching, has been a remarkable experience. I am not sure of any answers, but we have now seen deeper into the darkest chambers of their hearts. I thought that would make the copy of my parents' Hellman anthology, which is now on my bookcase in my den, rest a little more calmly; instead, it rattles and trembles and cries out even louder.

Cameron Watson
Director

THE LITTLE FOXES

Cast of Characters

REGINA HUBBARD GIDDENS Deborah Puette

BIRDIE HUBBARD Jocelyn Towne

HORACE GIDDENS John DeMita

WILLIAM MARSHALL Timothy Adam Venable

BENJAMIN HUBBARD Mike McShane

LEO HUBBARD Calvin Picou

CAL William L. Warren

ADDIE Judy Louise Johnson

OSCAR HUBBARD Rob Nagle

ALEXANDRA GIDDENS Kristin Couture

The scene of the play is the living room of the Giddens house,
in a small town in Alabama.

Act One

The Spring of 1900, evening.

Act Two

A week later, early morning.

Act Three

Two weeks later, late afternoon.

\$88,000.00 in 1900 is equivalent to \$2,630,195.00 today.

For the Production

Fight Choreographer
Bo Foxworth

Dramaturg
Ryan McRee

Assistant Stage Manager
Jessica Osorio

Assistant Director
Liz Lanier

Production Manager &
Technical Director
Adam Meyer

Assistant
Technical Director
Cuyler Perry

The Little Foxes is presented by special arrangement with
Dramatists Play Service, Inc., New York.

The Little Foxes runs approximately 2 hours and 30 minutes,
which includes two 10-minute intermissions.

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

From the Gilded Age to the Progressive Era: The World of *The Little Foxes*

The year 1900, in which *The Little Foxes* is set, was a major transition period in American history, particularly in the area of economic politics. It was the end of the Gilded Age and the dawn of the Progressive Era, where the consequences of the explosion of industrialization, urbanization, and free market capitalism had to be reckoned with. The Gilded Age oversaw the expansion of factory production, concentration of populations into urban areas, establishment of the first monopolies and corporations, the beginnings of labor unionization, far-reaching government corruption, massive developments in technology, and the industrialization of the American South. The Progressive Era sought to combat the negative fallout of all these rapid advances with the strengthening of labor unions, antitrust laws, further democratization and voting rights (including women's suffrage), health reforms, and Prohibition.

In 1899, the phrases “conspicuous leisure” and “conspicuous consumption” first entered the English lexicon. Alongside brutal hours for the working class, child labor disputes, and problematic health conditions in urban centers, the era was noted for a greater apparent wealth disparity than had previously been observed in American society. The term “Gilded Age” was coined by Mark Twain in his 1873 novel *The Gilded Age: A Tale of Today*, satirically named so to describe the thin, gold lining that masked the immense social problems of the period, as well as the gilded lifestyles, showy expenditures and excesses of the following three decades.

The profound effect of the Gilded Age on the South led to a historical division of what academics term the “Old South” and the “New South.” Once the disastrous process of Reconstruction came to a (relative) close, the South began to catch up on decades’ worth of lagging behind the North in industrial production. The failure of the “King Cotton” strategy and the South’s agricultural dominance to lead the Confederacy to victory led a new generation of Southerners to rethink the region’s economic homogenization and to question the aristocratic hierarchy that had long defined their social structure. Industrial diversity, they reckoned, is what had made the Union impossible to defeat.

A new upper class emerged, one that took inspiration from the Yankee capitalists and entrepreneurs, and as the South developed an economy for manufacturing, the Planter class was replaced by one composed of industrialists, bankers, and financiers. The *noblesse oblige* philosophy of the older Southern gentry was replaced with a new philosophy steeped in emerging ideas about competition, Social Darwinism and a survival-of-the-fittest mentality.

Over the course of the last twenty years of the nineteenth century, cotton processing and textiles (through mills just like what the Hubbards conspire to build in *The Little Foxes*) shift from the North to the South; processing cotton where it's grown cuts transportation costs significantly, and the Northern textile industry struggles to compete. In the North, the steel and oil industries explode, leading to the establishment of the first billionaire tycoons such as Nelson Rockefeller and Andrew Carnegie. The national wealth becomes \$88 billion, as opposed to \$16 billion in 1860. The nation's first skyscraper is built in Chicago in 1885, and the population triples from a half million to over 1.6 million over the course of 20 years. Chicago also becomes the battleground for labor with the Haymarket Square Riot of 1886 and the Pullman Strike of 1894, two of the most noted insurrections by unionists and anarchists of the period. These would be the precursor to the sweeping reforms of the upcoming Progressive Era.

The turn of the century was a period of immense technological advancement, economic growth, wealth disparity, and civil unrest. It's no coincidence that *The Little Foxes* premiered in 1939, ten years after the great Stock Market Crash of 1929 decimated the American economy and plummeted the nation into a depression era that destroyed millions of lives. Amidst union strikes, agit-prop plays and a growing American Communist Party, Hellman takes us back to where it all began—where the emerging opportunities of industrialization emboldened the strong to prey on the weak and the hungry to devour each other, regardless of the bonds of family.

Ryan McRee
Dramaturg

Lillian Hellman

Lillian Florence Hellman was born in New Orleans, Louisiana on June 20, 1906, the only daughter of Julia Newhouse Hellman and Max Bernard Hellman. Her mother was a Newhouse from Demopolis, Alabama, a member of a wealthy family presided over by her grandmother Sophie Marx Newhouse who had come from a long-established family of bankers and shopkeepers in drygoods. Sophie's brother, Jake Marx, was a successful banker in Demopolis and New York. Her father was a self-educated man from the lower classes who opened his own shoe manufacturing business with the help of his wife's dowry. The Newhouses, the Marxes, and the Hellmans were all German Jews of 1840s immigration. From the time Hellman was six years old through age sixteen, she spent half the year in New York with her mother's wealthy family and half the year in New Orleans with her father's two unmarried sisters in their boarding house. Her memoirs confirm the use of her mother's family as inspiration for the Hubbards in *The Little Foxes* and *Another Part of the Forest*, while she used her father's family for *The Autumn Garden* and *Toys in the Attic*.

Hellman was an indifferent student, dropping out of brief stints at NYU and Columbia before heading to Hollywood, where she wrote synopses of potential film materials for MGM. She was fired from MGM for a "constant state of indignation" and attempts to start a union, but while in Hollywood she met Dashiell Hammett, an ex-Pinkerton detective and celebrated crime fiction novelist (whose work included *The Maltese Falcon*). She moved back to New York with Hammett, predicating an amicable divorce with her first husband, Arthur Kober in 1932, and she and Hammett lived together on and off until his death in 1961.

In the spring of 1933, Hellman wrote her first play based on a suggestion from Hammett. On November 29, 1934, *The Children's Hour* opened on Broadway and ran for 691 performances (the longest of her Broadway runs), and she continued to write plays and screenplays until the major success of *The Little Foxes* (starring Tallulah Bankhead) in 1939 established her as one of America's leading playwrights. In 1946, she wrote and directed *Another Part of the Forest*, her prequel to *The Little Foxes*, in a modestly successful Broadway run. She had always imagined the two plays to be part of a theatrical trilogy, but the third installment was never completed.

Hellman faced immense financial strain and bad press during the McCarthy Era; when she was subpoenaed to testify before the House Un-American Activities Committee against her associates, she famously responded, "I will not cut my conscience to fit this year's fashions." She survived the blacklist, but lost Hammett to illness when his own HUAC prosecution and six months in prison proved too much for him. She continued writing and teaching, and remained active in political organizations until she died on June 30, 1984 in Martha's Vineyard, MA, where she was buried. She had eleven plays produced on Broadway, sold six major screenplays, and published a novel as well as several memoirs in her lifetime. John Hersey spoke at a gathering of her friends at her gravesite—"She's a finished woman now. I mean 'finished' in its better sense. You shone with a finish of integrity, decency, uprightness... We thank you, we honor you, and we all say goodbye to you now with a love that should calm that anger of yours forever."

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At Antaeus, we believe in the transformative power of live theater and that philosophy fuels everything we do. Your generosity empowers these efforts - maintaining high-quality productions on our stages, strengthening our growing Academy classes for the greater Los Angeles community, helping us support new work generated in our Playwrights Lab, and connecting the human elements in classical texts to contemporary issues and ideas in our Arts Education outreach programs. It is only with the support of our extended Antaeus family, like you, that all of this is possible.

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Kristin Couture



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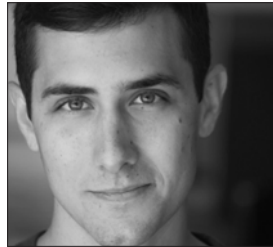
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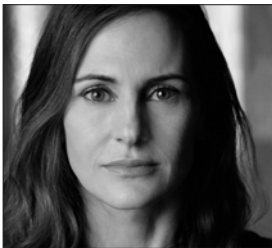
Mike McShane



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Timothy Adam Venable



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ENSEMBLE

KRISTIN COUTURE (ALEXANDRA

GIDDENS): At ANTAEUS: Debut. Theater credits include: *Kiss* (Odyssey Theatre Ensemble), *Lear's Daughters* (Third Culture Theatre at 2nd Stage), *Rocket to the Moon* (Harold Clurman Laboratory Theater), *Our Country's Good* (Art of Acting), and *The Last Days of Judas Iscariot* (Art of Acting).

JOHN DEMITA (HORACE GIDDENS):

At ANTAEUS: *As You Like It*, *Cat on a Hot Tin Roof*, *Picnic*, *King Lear*. Other Theater: Oregon Shakespeare Festival, Intiman Theatre, Pasadena Playhouse, Williamstown Theatre Festival, the Hollywood Bowl, American Conservatory Theatre. Directing (over 40 productions): Andak Theatre Company, Santa Clarita Performing Arts Center, El Camino Center for the Performing Arts. FILM/TV credits include: *Resident Evil: Vendetta*, *JAG* (4 seasons), series regular on Comedy Central's *The Clinic*. Voice Acting: *Cars 3*, *Ninjago*, *Star Trek: Discovery*, *Dumbo*, among hundreds of others. John is currently a voice director and dubbing supervisor at Netflix, and a professor at USC School of Dramatic Arts.

JUDY LOUISE JOHNSON (ADDIE):

At ANTAEUS: Debut. TV/Film credits include: *House M. D.*, *The Practice*, *The Drew Carey Show*, *Side Order of Life*, *George Lopez*. Upcoming Films: *A Patient Man* and *Dominique's Baby*. Other Theater credits include: *Crane*

Mississippi, *Wayside* (The Elephant), *The Fantasticks* (The Morgan-Wixson), *The Comedy of Errors* (Pacific Shakespeare Co.), *Little Mary Sunshine* (Richard Basehart Theatre). After studying at the Royal Academy of Dramatic Art (RADA) in London, Judy took her time looking for her theatrical home here in Los Angeles and found ANTAEUS.

MIKE MCSHANE (BENJAMIN

HUBBARD): At ANTAEUS: *Tonight at 8:30*, *Cat on a Hot Tin Roof*, *Mercadet*, *Cousin Bette* and *The Seagull*. Mike McShane was an original cast member of *Whose Line Is It Anyway?* (U.K.). He's appeared in *Little Shop of Horrors*, *Tailor Made Man*, *Pocket Dream* and *Assassins* (West End, U.K.); *La Cage aux Folles* and *Taller Than a Dwarf* on Broadway. His film credits include *Robin Hood: Prince of Thieves*, *Richie Rich*, *Tom & Huck*, *Office Space* and *Big Trouble*. His television appearances include *Seinfeld*, *ER*, *Brotherly Love*, *Frasier*, *Malcolm in the Middle*, *Wayward Pines* and *Red Bird* on Amazon, as well as the British shows *Doctor Who*, *A Summer Day's Dream*, *The Big One*, *S&M* and *Bluestone 42*. He was Ovation nominated for his performance as Big Daddy in *Cat on a Hot Tin Roof*, as well as Emmy nominated for Best Actor for *Red Bird*. McShane is a proud member of Impro Theatre and Antaeus Theatre Company.

ROB NAGLE (OSCAR HUBBARD):

At ANTAEUS: *The Hothouse*, *The Liar*, *Macbeth*, *Peace in Our Time*. Other

Theater: The Road Theatre Company, New World Stages, Skylight Theatre Company, South Coast Repertory, Denver Center for the Performing Arts, The Troubadour Theater Company, Rogue Machine Theatre, Portland Center Stage, Mark Taper Forum, The Old Globe. Film includes: *First Love*, *To Hell and Gone*, *Bad Samaritan*, *Mother's Day*, *Fishing Naked*, *Boost*, *New Year's Eve*, *The Soloist*, *Cellular*, *American Wedding*. TV includes: *NCIS: Los Angeles*, *Superior Donuts*, *Modern Family*, *The Librarians*, *Grey's Anatomy*, *CSI: Crime Scene Investigation*, *Criminal Minds*, *NCIS*, *Mad Men*, *Eli Stone*, *Everwood*, *The Guardian*, *Buffy the Vampire Slayer*, *Dawson's Creek*. Education: Northwestern University. Spouse: Heather Allyn. Pug: Houston. robnagle.com

CALVIN PICOU (LEO HUBBARD): Calvin is privileged to be making his ANTAEUS debut. Other theatrical credits include *The Roommate* and *A Christmas Carol* (South Coast Repertory), *Physical Beauty & Other Abnormalities* (Theatre Asylum), and *Tracers* (Hollywood Fringe Festival). He is a close collaborator with The Arbor Company, an independent film company based out of Los Angeles, where he has committed to roles in *Young Americans*, *Happy Birthday Duncan*, and *Hollow Bedrooms*. Other TV/Film credits include *UnCorked* and *Nightshift* (both on Vimeo). Calvin received classical training from The American Academy of Dramatic Arts.

DEBORAH PUETTE (REGINA HUBBARD GIDDENS): At ANTAEUS: *Cloud 9* (Los Angeles Drama Critics Circle Award), *Pera Palas*. Selected Los Angeles: *Facing Our Truth*, *The Christians* (Center Theatre Group); *Rabbit Hole* (La Mirada); *A Delicate Balance* (Odyssey Theatre Ensemble, LADCC Award, Stage Raw nomination); *The Eccentricities of a Nightingale* (A Noise Within); *Tryst* (Black Dahlia, Ovation and LADCC nominations, LA Weekly award); *Stop Kiss*, *Captain of the Bible Quiz Team* (Rogue Machine Theatre, LADCC award for Solo Performance). Selected Chicago: *The Glory of Living*, Circle Theatre (debut, Joseph Jefferson Citation); *Toys in the Attic*, American Theatre Co. Full theater/television/film credits including Netflix's upcoming *Unbelievable*: deborah-puette.com

JOCELYN TOWNE (BIRDIE HUBBARD): At ANTAEUS: *The Hothouse*, *Cat on a Hot Tin Roof*, *La Ronde*. Other Theater: *Phaedra* (Getty Villa), *Free \$\$\$* (Sacred Fools Theater Company), *Amadeus*, *God Of Carnage*, *Fathers and Sons*, *Steel Magnolias* (L.A. Theatre Works). TV: *The Kominsky Method* (Netflix), *Lodge 49* (AMC), *Gilmore Girls* (WB), *Derek and Simon* (HBO). Film: *Diani & Devine Meet the Apocalypse*, *I Am I*, *A Bird of the Air*, *The Selling*, *Havoc*, *Elvis Has Left the Building*. Towne's company Wildline Entertainment is currently executive producing the unscripted series *Elvis Goes There* - hosted by esteemed film critic and interviewer Elvis Mitchell - for Epix.

TIMOTHY ADAM VENABLE (WILLIAM MARSHALL): At ANTAEUS: *Mother*

Courage and Her Children. Other Theaters: *Henry IV Parts 1 & 2* at Shakespeare & Co., *Dancing at Lughnasa* at Portland Stage Company, The Black Dahlia, Brimmer Street Theatre Company, Son of Semele Ensemble, Off Square Theatre Company, Boston Court Pasadena, Illinois Shakespeare Festival, and three seasons at A Noise Within. TV/Film: *Brooklyn*, *Maybe* (writer/director), *Best Christmas Ever* (writer), *After the Bep*, *Verona*, *Where the Road Meets the Sun*, *Ashes*; TBS, Spike TV. Training: Shakespeare & Co., Pig Iron Theatre, The Berg Studios, iOWest, Illinois State University.

WILLIAM L. WARREN (CAL): At ANTAEUS: Debut. Other Theaters: Towne Street Theatre productions at Stella Adler Theatre; *2018 Ten Minute Play Festival*, *In Response 1*, *In Response 2*; *The Fertile River* (Baylor University Theatre and also Acme Theatre); *Periphery* (The Hudson Theatre); *LYMAN The Musical* (El Portal Theatre). As a professional vocalist has performed in various musical productions, toured Canada as a vocalist with the Platters and performed as a backup vocalist with recording artist Billy Davis and Marilyn McCoo of The Fifth Dimensions, Stephanie Mills, Deniece Williams and Phillip Bailey of Earth Wind and Fire.

PRODUCTION

CAMERON WATSON (DIRECTOR):

Cameron Watson returns to ANTAEUS after directing the award-winning productions of *Cat on a Hot Tin Roof*, *Picnic* and *Top Girls*. He recently directed *The City of Conversation* at Ensemble Theatre Company, *Bled for the Household Truth* and *The Super Variety Match Bonus Round* at Rogue Machine Theatre and *Dream Catcher* at The Fountain Theatre. Other credits include: *Cock* (Rogue Machine) *All My Sons* (The Matrix), *Trying* and *Grace & Glorie* (The Colony Theatre), *I Never Sang for My Father* (New American Theatre), *I Capture the Castle* and *A Midsummer Night's Dream* (The Shakespeare Theatre of New Jersey) and *Rolling with Laughter* in London's West End. Cameron wrote and directed the Miramax feature film *Our Very Own*, starring Allison Janney in an Independent Spirit Award-nominated performance. He created the hit comedy series *Break a Hip*, which just garnered Christina Pickles a 2018 Primetime Emmy Award. The series is now available at breakahip.com.

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, The 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. TV: 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

ROB NAGLE (CO-ARTISTIC DIRECTOR): See Cast Bio.

KITTY SWINK (CO-ARTISTIC DIRECTOR): At ANTAEUS: *Picnic, The Curse of Oedipus, Macbeth, The Autumn Garden, Tonight at 8:30.* Other Theater: *A Noise Within, Merrimack Repertory Theatre, Florida Stage, Barter Theatre, The Matrix Theatre Company, Odyssey Theatre Ensemble, Andak Stage Company, Tiffany Theatre, L.A. Theatre Works.* Film: *The Long Shadow, Patty Hearst, In the Mood, Like Father, Like Son, Diani & Devine Meet the Apocalypse.* TV: recurring on *For the People* and *South of Nowhere, Santa Barbara*, multiple episodes *Star Trek: Deep Space Nine* and many guest stars. Web Series: *Nikki & Nora: The N&N Files, Red Bird, Fumbling Thru the Pieces.* She is a former Vice President of The Screen Actors Guild.

ANA ROSE O'HALLORAN (EXECUTIVE DIRECTOR): Ana Rose is in her 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 served

in various roles in the development department at Center Theatre Group. She received her MFA in Theatre Management from California State University, Long Beach and a BFA in Theatre Management and a BFA in Performance from Ohio University.

JOHN IACOVELLI (SCENIC DESIGNER): John Iacovelli designed the early ANTAEUS productions: *Of Mice and Men*, directed by founder Dakin Matthews, and also *Mother Courage and Her Children* and *Tonight at 8:30.* He has designed more than 300 plays and musicals at most major theaters in the U.S. including South Coast Repertory, McCarter Theatre, Long Wharf Theatre, Seattle Repertory Theatre, Geffen Playhouse, Pasadena Playhouse, Berkeley Repertory Theatre, The Goodman Theatre, Oregon Shakespeare Festival, Steppenwolf Theatre Company, and Center Theatre Group. Iacovelli received a prime-time Emmy for the broadcast of the Broadway production of *Peter Pan.* He was the production designer on *Ruby in Paradise*, starring Ashley Judd, and Art Director on *Honey, I Shrunk the Kids!* TV credits include: *The Old Settler* starring Phylicia Rashad and Debbie Allen, *The Gin Game* starring Mary Tyler Moore and Dick Van Dyke, and *Babylon 5.* He has an MFA in scenic design from NYU's Tisch School of the Arts. This year he received the Distinguished Achievement Award in Scene Design and Technology from The U.S. Institute of Theatre Technology. iacovelli.com

TERRI A. LEWIS (COSTUME

DESIGNER): Terri is thrilled to be designing *The Little Foxes* for ANTAEUS. She also designed the costumes for *Cat on a Hot Tin Roof* (Stage Raw Award Nomination), *Picnic* (Ovation Award Nomination, Robby Award Nomination, Stage Raw Award Nomination), *Henry IV, Part One*, and *Top Girls* (Ovation Award Nomination, Stage Raw Award Nomination). Past productions include: *Dream Catcher* and *Baby Doll* for The Fountain Theatre; *Forever House* for Skylight Theatre Company; *Class, Bunny Bunny, Billy & Ray, Laurel & Hardy, Souvenir*, and *Everybody Say "Cheese"*, for The Garry Marshall Theatre; *On Golden Pond, Grace & Glorie, Educating Rita*, and *The Voice Of The Prairie*, for The Colony Theatre; *I Capture The Castle* for Hollywood Food Chain Productions (Ovation Nomination); and *The Habitation Of Dragons* for Actors Co-Op.

JARED A. SAYEG (LIGHTING

DESIGNER): Jared A. Sayeg is the recipient of Ovation and LADCC Kinetic Lighting Awards. His designs for theater, opera, ballet, themed attractions, exhibits, and architectural installations have been seen throughout the world. Broadway/ National Tours: *The Illusionists*. Regional: Center Theatre Group, South Coast Repertory, McCoy Rigby Entertainment, International City Theatre, Pasadena Playhouse, 5TH Avenue Theatre, Reprise!, Ensemble Theatre Company, Laguna Playhouse, Virginia Stage Company, The

Colony Theatre, Shakespeare Theatre of New Jersey. He was on the design teams for the Broadway productions of *PRIMO, The Woman in White, The Radio City Christmas Spectacular* and the national tour of *Blithe Spirit*, starring Angela Lansbury. Four seasons at Los Angeles Opera, lighting Pope Benedict XVI in NYC and the USA International Ballet Competitions. Jared is a member of United Scenic Artists Local 829 and serves as a trustee on its executive board. jaslighting.com

JEFF GARDNER (SOUND DESIGNER):

At ANTAEUS: *Native Son, The Hothouse, Cat on a Hot Tin Roof, Picnic, Wedding Band*. Other Theaters: Geffen Playhouse, Kirk Douglas Theatre, Wallis Annenberg Center for the Performing Arts, A Noise Within, Boston Court Pasadena, Circle X Theatre Co., The Echo Theater Company, Rogue Machine Theatre, Sacred Fools Theater Company, Skylight Theatre Company, IAMA Theatre Company, Odyssey Theatre Ensemble, The Colony Theatre, Shakespeare Theatre Company - DC, The Kennedy Center, and Williamstown Theatre Festival. 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. jeffthomasgardner.net

DAVID SAEWERT (PROPS MASTER):

At ANTAEUS: Debut. Other Theaters: Close to 200 shows at South Coast Repertory including *Amadeus, Once, The*

Tempest, *Chinglish*, as well as several world premieres: *Vietgone*, *Office Hour* and *Cambodian Rock Band*. Other Theater credits: *A Midsummers Night's Dream*, *The Winter's Tale*, *Bloody Bloody Andrew Jackson*, *Shrek* and *Big Fish*.

ELLEN MANDEL (COMPOSER):

Ellen has created music for over 70 plays. At ANTAEUS: *Top Girls* (Scenie Award with Jeff Gardner) and *Picnic*. NYC: Phoenix Theatre Ensemble, Jean Cocteau Repertory Resident Composer, Mint Theater Company, New Yiddish Rep's *Death of a Salesman* (Drama Desk nom Best Revival); also Peterborough Players, Arkansas Repertory Theatre, Asolo Repertory Theatre. Ellen has composed many songs to poems by e.e. cummings, Seamus Heaney, WB Yeats, and more. *NY Times* raves: "As always, a major asset to the production is Ellen Mandel's original music" and "her poem songs are ardent, spiky, and freshly organic." Dizzy Gillespie called her a "Wonderful musician."
ellenmandel.com

JESSICA MILLS (HAIR AND WIGS

DESIGNER): At ANTAEUS: *The Malcontent*, *Cloud 9*, *Les Liaisons Dangereuses*. Other design work includes: *Zoot Suit* (Mark Taper Forum), *Merrily We Roll Along* (Wallis Annenberg Center for the Performing Arts), *Stoneface* (Pasadena Playhouse). She has also worked on various productions for Musical Theater West, Los Angeles Opera, Nashville Opera, and the Los Angeles Philharmonic

at the Hollywood Bowl. When not working theater or film or TV, Jessica teaches classes or works on individual wig commissions at her studio.

MICHAEL THOMAS WALKER

(DIALECT COACH): Michael Thomas Walker is an Assistant Professor at the University of Montevallo and currently teaches acting, voice, and speech. He has been a voice/dialect coach for several regional theaters whose productions include: *The 39 Steps*, *Hair*, *Machinal*, and *Topdog/Underdog*. Michael was a finalist for the Edna St. Vincent Millay Colony Playwriting Residency and is a recipient of the Wildacres Playwriting Residency. His solo show, *BUBBA*, received the Best Variety Show Award at the United Solo Festival, Best Solo Performance Award for the Planet Connections Festival and was recently performed on NPR's *Tales From The South*. He is a co-writer of the play *Canfield Drive* about the death of Michael Brown and the Black Lives Matter movement, which will premiere at The St. Louis Black Repertory in January 2019. He is a proud member of VASTA, SDC, SAG-AFTRA, and AEA.
michaelthomaswalker.com

RYAN MCREE (DRAMATURG): At ANTAEUS: Debut. Other Theaters: 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, *The Woman Is Perfected* (Hollywood Fringe Festival), *Equus*, *Much Ado About Nothing*, *Six Degrees of Separation* (Aeneid Theatre Company). Training: BA Theatre/Narrative Studies, USC.

TAYLOR ANNE CULLEN

(PRODUCTION STAGE MANAGER):

Taylor is thrilled to be back at ANTAEUS, after her debut as PSM for its critically-acclaimed production of *Native Son*. Other PSM credits include: *Alcina* (USC Thornton School of Music), *A Weekend with Pablo Picasso* (Casa 0101 Theatre), *The Kentucky Cycle*, *Mockingbird*, *Love and Information*, *That Long Damn Dark* (USC School of Dramatic Arts). Stage Management Internship credits include: *Tosca* (Los Angeles Opera), *Bull*, *Dutch Masters* (Rogue Machine Theatre), and *Annapurna* (The New Group). Taylor is a graduate of the University of Southern California's School of Dramatic Arts BFA in Stage Management.

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. Adam is also a Company Member and has acted in numerous plays and readings

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

JESSICA OSORIO (ASSISTANT STAGE MANAGER):

At ANTAEUS: *As You Like It*, *Les Liaisons Dangereuses*, *The Hothouse*, *Native Son*, *Three Days In The Country*. Other Credits: *If All The Sky Were Paper* (Kirk Douglas Theatre). Training: AMDA LA - BFA. Cheers to everyone involved with bringing this story to life. Enjoy the magic!

LIZ LANIER (ASSISTANT DIRECTOR):

Liz is an actor/writer/director from Nashville, Tennessee. She studied at the Stella Adler Studio of Acting in NYC. She performs regularly with Trashcan Shakespeare, and also plays Hera on the Lesser Gods Podcast. Directing and writing credits in Los Angeles include: *Narcissus & Echo* (Hollywood Fringe 2017) and *Wolf*, which premiered as part of Son of Semele's Company Creation Festival last January. This summer, she directed Kerry Kazmierowicztrimm's *Wounded* (Hollywood Fringe 2018) and is excited to take it to New York City in December where it will make its Off-Broadway debut at the Soho Playhouse. She's thrilled to be a part of *The Little Foxes* and very grateful to Cam for the opportunity.

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 Clair, Josh Clark, Avery Clyde, Barry Creyton, JD Cullum, Paul Culos, Nicholas D'Agosto, Gregg Daniel, Julia Davis, Ramón de Ocampo, Jen Dede, Joe Delafield, Jason Delane, John DeMita, 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, Desiree Mee Jung, 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, Dakin Matthews, Bill Mendieta, Dakin Matthews, Don R. McManus, Anne McNaughton, Mike McShane, Adam Meyer, Lynn Milgrim, Allan Miller, Richard Miro, Elyse Mirto, Rosalyn Mitchell, Lisa Valerie Morgan, Rebecca Mozo, Michael Murray, 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, Mikael Salazar, Raphael Sbarge, Ned Schmidtke, A. Jeffrey Schoenberg, Liza Seneca, Tro Shaw, Armin Shimerman, Stephanie Shroyer, John Sloan, Adam J. Smith, Kurtwood Smith, Devon Sorvari, Janellen Steininger, 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, Karen Malina White, Amelia White, Abby Wilde, Jules Willcox, Paul Willson, Alicia Wollerton, Kelvin Yu, Buck Zachary, Lizzie Zerebko

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Kitty Swink

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Ana Rose O'Halloran

Company Manager

Robin Campbell

Production Manager & Technical Director

Adam Meyer

Administrative Assistant

Natalie Rose

Assistant Technical Director

Cuyler Perry

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