

**GREENSTAGE**

American Classics Series

# THE SKIN OF OUR TEETH

By Thornton Wilder


Directed by Peter Burford



**FREE**  
Donations accepted

**MARCH 2-24, 2007**

Warren G. Magnuson Park Building 30

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<b>12</b>	<b>21</b>	<b>33</b>	<b>51</b>	<b>63</b>
<b>6</b>	<b>23</b>	<b>40</b>	<b>57</b>	<b>68</b>
<b>15</b>	<b>26</b>		<b>54</b>	<b>73</b>
<b>2</b>	<b>18</b>	<b>37</b>	<b>53</b>	<b>70</b>
<b>1</b>	<b>16</b>	<b>36</b>	<b>46</b>	<b>62</b>

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THORNTON WILDER'S  
**THE SKIN OF OUR TEETH**

DIRECTED BY  
PETER BURFORD

**CAST**

Mr. Antrobus ..... Phillip D. Clarke  
Mrs. Antrobus ..... Erin Day  
Henry ..... Jack Lush  
Gladys ..... Julia Beers  
Sabina ..... Nicole Vernon  
Dinosaur, TV Prodcuer, Ensemble ..... Ben Cournoyer  
Announcer, Ensemble ..... Ray Irvin  
Telegram Boy, Ensemble ..... Patrick Lennon  
Fortune Teller, Wooly Mammoth, Ensemble ..... Amelia Meckler  
Special Appearances By ..... Archibald Barasol, John Barsad,  
Ricky T. Bridge, Amanda Jefferson,  
Stan Julian, Jason McNab,  
Jimbo Novus, Sue Permann,  
Solomon Pross, Nomi Rec

Stage Manager ..... Dennis Kleinsmith

Director ..... Peter Burford  
Set Design ..... Peter Burford  
Costume Design ..... Jennifer Dugan  
Lighting Design ..... Steve Cooper  
Prop Design ..... Laura Garcia  
Puppet Design ..... Maggie Lee  
Dramaturg ..... Andrea Detter  
Production Manager ..... Amelia Meckler  
Producing Artsitic Director ..... Ken Holmes  
Program ..... Linda Lombardi

*There will be two ten minute intermissions.*

Please turn off all cell phones, pagers or other devices that might beep,  
buzz or play music during the performance.

Produced by special arrangement with Samuel French, Inc.

# Thornton Wilder

Thornton Wilder (1897-1975) was born in Madison, Wisconsin. He served in the United States Coast Guard during World War I and then attended Oberlin College before graduating from Yale University in 1920. He earned his M.A. in French from Princeton University in 1926, the same year in which he published his first novel, *The Cabala*.

He won his first Pulitzer Prize in 1928 for his second novel, *The Bridge of San Luis Rey*. He won Pulitzers again in 1938 for *Our Town* and in 1943 for *The Skin of Our Teeth*. During World War II he served in the Army Air Force. Although his primary occupation was as a teacher, Wilder wrote throughout his life. In addition to his novels and stage plays, he worked as a translator in the theater, wrote two opera librettos, and penned the screenplay for Alfred Hitchcock's thriller, *Shadow of a Doubt*.

Wilder began writing *The Skin of Our Teeth* in 1940, when memories of the horrors of World War I and the struggles of the Great Depression were fresh in the minds of Americans and a new war in Europe dominated headlines. At the time, Wilder said the play was "the most ambitious project I have ever approached." *The Skin of Our Teeth* premiered October 15, 1942 at the Shubert Theatre in New Haven, Connecticut and opened on Broadway on November 18, 1942. Elia Kazan directed and Frederic March and Tallulah Bankhead starred in the lead roles. Shortly after the play's premier, articles in *The Saturday Literary Review* attacked Wilder for similarities between his play and James Joyce's novel *Finnegans Wake*. Though the controversy continued for many years, most critics agree that accusations of plagiarism were unwarranted, and the popularity of the play with audiences has made it a staple of American drama. In 1983, *The Skin of Our Teeth* became the first stage play to be televised live in the U.S.



Portrait of Thornton Wilder, as Mr. Antrobus in *The Skin of Our Teeth*, Photographer: Carl Van Vechten

# From the Director

Hello Audience.

I'm writing this around noon on Feb 23rd. It's one week before opening night. I was working at the theater until 1:30am last night, and 2:00am the night before. I haven't had a day off from the play for about four weeks. At this point, the set isn't finished being built, there is only a base-coat of paint on things and the audience risers aren't done. A few lights are hung, but not wired. Dimmers are on order but haven't arrived yet. We need to borrow a light board from somewhere; hopefully that will work out. I'm not sure what we're going to use for a sound system and I haven't finalized the music yet, anyway. We don't have furniture for the stage. It's supposed to be picked up on Monday, which gives the actors 3 rehearsals with it before the preview. If something goes wrong on Monday, I don't know what will happen. Hopefully we can find something to use for the fireplace in Act 1. The slide show for Act 1 isn't finished yet and the one for Act 2 hasn't even been started. The slides require pictures of the cast in their costumes and the pictures haven't been taken. The costumes are coming along, but not quite ready. Between scheduling conflicts and sickness, I can't remember the last time we had a rehearsal with the entire cast. I'm not getting much sleep.

I intended to write this director's note first thing this morning but, when I sat down for breakfast and coffee, I fell back asleep for a couple hours. Now that I'm awake, I can barely focus on anything because I'm too tired. It's difficult to type and I have a headache. My attempts at writing an artistic and thoughtful director's note have descended into this rant about all the stuff I still need to do to get this show ready. I only managed to write three sentences of a coherent director's note in the past few days: *"If you don't know this play, it isn't going to be what you expect. Here is a play that breaks all the rules. The lines drawn between the actors and their characters and stage and audience have been blurred (or erased)."* That's as far as I got and I don't even think it's particularly good. It seemed like an OK start, but I wasn't sure where I was going with it. Right now, writing a director's note seems much less important than the 100 other things I have to do, which is ironic, because this note is directly attributed to me while those 100 other things will barely be noticed – unless, of course, they don't get done - because going unnoticed is just the way it should be.

I'm usually a very articulate man and I'm sure you're asking yourself what the point is to all this rambling. Well, here it is...the really funny thing is that every play is like this a week before opening. I've been through all this before, and I'll go through all this again next time. So don't worry: the actors and the crew and I are all working really hard and we'll be ready for opening night...***by the skin of our teeth.***

Peter Burford

# Cast & Production Team Bios

## **Julia Beers (Gladys)**

*(GS: Debut)*

Julia is delighted to make her GreenStage debut in *The Skin of Our Teeth*. She recently appeared at Civic Light Opera in *Children of Eden* (Yonah) and *Man of La Mancha*. Julia is a recent graduate of Whitman College with a B.A. in Theatre and is pleased to be able to put her degree to such good use. Love and thanks to a wonderful family and friends. Look for her in May as Little Becky Two Shoes in *Urinetown the Musical* at Bainbridge Performing Arts!

## **Peter Burford (Director)**

*(GS: Director – Who's Afraid of Virginia Woolf?, Night of the Iguana, A Touch of the Poet; Actor – Henry V, The Taming of the Shrew, Troilus & Cressida)*

Peter is very happy to be directing his fourth American Classic production for GreenStage. He would like to thank the entire cast and crew for their hard work and creativity throughout rehearsals. When he isn't directing or acting, Peter works for Headlight Software and enjoys traveling, scuba diving, and playing games of the card, board and video varieties. Other plays Peter has directed include *The Glass Menagerie*, *Rosencrantz & Guildenstern are Dead*, and *Betrayal*. Hi Alice!

## **Philip D. Clarke (Mr. Antrobus)**

*(GS: A Touch of the Poet)*

Philip has been working with Seattle Theatres for ten years. It is wonderful to be wed to Erin once again. If you want to know more, just talk to him, he's real approachable. Thanks Rob, Jennessa, Lisa (Z & B -thank George for the Alphabet) and Munchkie G.N. I. L. Y. S. D. -cryptic.

## **Ben Cournoyer (Dinosaur, TV Producer, Ensemble)**

*(GS: Debut)*

Ben is extremely ecstatic to be making his GreenStage debut in Thornton Wilder's brilliant masterpiece. He just appeared in the well received *Man of La Mancha* as a muleteer at Civic Light Opera last September, where he had a lot more facial hair. Ben is also a recent graduate of the year-long Ensemble Training Intensive Program at Freehold Studio/Theatre certified through Antioch University. There he appeared as Richard III in a scene from that great play, Lorenzo in *The Merchant of Venice* and Zanetto in *The Venetian Twins*. Thanks to this wonderfully talented cast and crew at GreenStage and my amazing family and friends.

## **Erin Day (Mrs. Antrobus)**

(GS: *Henry VI parts 1, 2 and 3, Coriolanus, Merry Wives of Windsor, A Touch of the Poet, Taming of the Shrew, Ballad of Young Will Jones, The Winter's Tale, Timon of Athens, The Bind, The Two Noble Kinsmen, Richard II, A Midsummer Night's Dream ('98), As You Like It, Cymbeline, Julius Caesar, Measure for Measure, Love's Labour's Lost, Titus Andronicus, Twelfth Night, Pericles*)

Erin is tickled pink to be playing once again with GreenStage, and you. She thanks Pete and the cast for their passion, great talent and tremendous silliness. Thank you for coming and enjoy the show.

## **Andrea Detter (Dramaturg)**

(GS: *Henry VI, Henry V, Who's Afraid of Virginia Woolf?*)

Andrea is excited to be involved with another production in GreenStage's American Classics Series. In addition to her work with GreenStage, Andrea was the dramaturg for Seattle Public Theater's production of *Wit*. She would like to thank you for coming to the show.

## **Jennifer Dugan (Costume Designer)**

(GS: *Debut*)

Jenn is happy to be working with GreenStage for the first time. A native New Yorker, she has designed and built costumes for productions in Colorado, New Jersey, New York, Washington and West Virginia. Favorites have been *Big River, West Side Story, Seussical, Rocky Horror Show* and *My Way*. Locally, Jenn has worked with ACT, Book-It Repertory Theatre, Seattle Shakespeare Company and Bellevue Community College. She is also an accomplished wardrobe supervisor, having assisted for film, television and theatre. Jenn has a BPS degree in fashion design from Marist College and currently lives in Seattle.

## **Ken Holmes (Producing Artistic Director)**

(GS: *Director – Henry VI parts 1, 2 and 3, Merry Wives of Windsor, Macbeth, Timon of Athens, The Two Noble Kinsmen; Actor – Who's Afraid of Virginia Woolf, All's Well That Ends Well, The Merchant of Venice, The Taming of the Shrew, Much Ado About Nothing, Henry IV Part 1, Ballad of Young Will Jones, The Bind, Root of Chaos, Richard II, A Midsummer Night's Dream ('93, '94, '98), Cymbeline, As You Like It, Julius Caesar, Measure for Measure, Love's Labour's Lost, Titus Andronicus, Pericles, Twelfth Night*)

This is Ken's 14th year with GreenStage, where he has acted, directed or helped produce all but eight of the plays in Shakespeare's Canon, as well as several new works and American classics. He was last seen onstage with the company as George in *Who's Afraid of Virginia Woolf*, and directed this past summer's condensed production of all three of Shakespeare's *Henry VI* plays. This summer he will direct *The Two Gentlemen of Verona* for the company's 19th season of free Shakespeare in the Park. Ken has been seen onstage at other venues around town, most recently in *A Tale of Two Cities* with Book-It Repertory Theatre and *Cyrano de Bergerac* at Seattle Shakespeare Company, where he also works as Publications Manager. In his free time he is a freelance graphic designer and photographer. Ken thanks his lovely wife Lisa for putting up with him, and his feisty doggy Harvey for being so dang cute.

### **Ray Irvin (Announcer, Ensemble)**

*(GS: All's Well That Ends Well, The Merchant of Venice)*

Ray is happy to stop traveling long enough to come back to GreenStage. Ray was last seen in GreenStage's summer productions of *All's Well That Ends Well* and *The Merchant of Venice* and has been acting on and off in Seattle for nine years, has a degree in Theatre, Political Science, and is a systems engineer by day. Ray sends his thanks and love to his parents, Dolliams, and to Uncle Craig for giving time to stay in one place long enough to do a show.

### **Dennis Kleinsmith (Stage Manager)**

*(GS: Debut)*

Dennis is thrilled to be making his GreenStage debut both behind and in front of the scenes of *The Skin of Our Teeth*. It's also nice to be playing something without a dialect after having just finished *Travesties* at Seattle Public Theatre where he played both the British butler Bennett and the Russian Revolutionary Lenin and is about to play the Russian Ballet Teacher Kolenkov in *You Can't Take it With You* for ReAct at Richard Hugo House in April-May.

### **Maggie Lee (Puppet Designer)**

*(GS: Debut)*

Prehistoric puppets aside, Maggie is a writer, actor and Panda-wrangler for the Pork Filled Players (Seattle's Asian American sketch comedy group) and a company member at Open Circle Theater. A big sloppy "Yar" to our favorite Pirate Todd.

### **Patrick Lennon (Telegram Boy, Ensemble)**

*(GS: All's Well That Ends Well)*

Patrick is happy to be working with GreenStage again after performing in their 2004 production of *All's Well That Ends Well*. In the Seattle area he has worked with Seattle Public Theater (*Three Tall Women*, *The Best Christmas Pageant Ever*), Ghost Light Theatricals (*Twelfth Night*), Rainier Valley Youth Theatre's Young Playwrights Festival and others. He has also worked abroad, appearing with the InPlayers Drama Group of Amsterdam in a production of *Amadeus*. He is a junior at the University of Washington and will graduate in March 2008 with a degree in International Human Rights.

### **Jack Lush (Henry)**

*(GS: Henry V)*

Jack is happily making his second appearance with GreenStage. His first was in the summer of 2005 playing the Dauphin in *Henry V*. Jack is thrilled to be playing Cain, aka Henry, for a second time, the first being when he was ten in his Grammar School musical *Biblemania*. Jack would like to thank Peter and the cast and would also like to thank the wonderful Donna.



### **Amelia Meckler (Fortune Teller, Woolly Mammoth, Ensemble)**

(GS: Actor – *Who's Afraid of Virginia Woolf?*, *The Night of the Iguana*, *The Taming of the Shrew*, *Troilus & Cressida*, *The Winter's Tale*, *Timon of Athens*, *Volpone*; Director – *The Merchant of Venice*, *Squish*; Stage Manager – *Richard II*)

Amelia trained in New York at Hofstra University and has been working and playing in Seattle Theatres for nine years. GreenStage has been a wonderful home and there's no place like home. I love my Bear!

### **Nicole Vernon (Sabina)**

(GS: *A Midsummer Night's Dream*)

Nicole began in Boise, ID, proceeded to the University of Utah where she earned her BFA and has come to Seattle seeking greater theatre horizons and character building adventures. She proudly joined her first GreenStage production, *A Midsummer Night's Dream* this past summer. She has also performed as Argante in *Scapino* with Redwood Theatre Company, Third Witch in *Macbeth* and Willie in *This Property is Condemned* with Black Dog Productions in Salt Lake and a bunch of other plays.

### **SPECIAL THANKS**

Meredith Armstrong, Book-It Repertory Theatre, Patricia Britton, Rachel Cook, Eric Friedli, Lisa Holmes, Dan Iverson, John Kirschenbaum, Isabel Hamilton, Susan Howlett, Langston Hughes Performing Arts Center, Mark McQuinn, L.B. Morse, Nathan Rodda, Julianna Ross, Seattle Parks Department, Seattle Repertory Theatre, Seattle Shakespeare Company, Mark Smith, Starbucks Partner Development Department, James Venturini and Tacoma Actors Guild

***“What you do still betters what is done.”***

***— The Winter's Tale***

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GreenStage is committed to making theatre fun, exciting and FREE. If you enjoy what we do, we invite you to make a donation. No member of our audience is ever required to donate, but anything you can afford to give is greatly appreciated and helps to fund our programs. If you are unable to donate financially at this time, consider donating your time – volunteers are always welcome!

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*February 1, 2006 – February 18, 2007*

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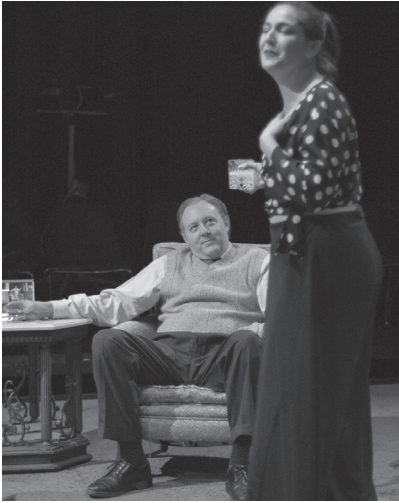


# AMERICAN CLASSICS SERIES

In 2002, GreenStage launched the American Classics Series, an examination of meaningful theatre written by Classic American Playwrights that remains relevant to the American Experience.

## ***Who's Afraid of Virginia Woolf?***

Edward Albee (2005)



Ken Holmes and Erin Day  
Photo by Peter Burford

## ***The Man Who Came To Dinner***

George S. Kaufman and Moss Hart  
(2004)



David J. Dodge and Rick May  
Photo by Ken Holmes

## ***The Night of the Iguana*,** Tennessee Williams (2003)



Amelia Meckler and Garth Ink  
Photo by Peter Burford

## ***A Touch of the Poet*** Eugene O'Neill (2002)



Erin Day and Philip Clarke  
Photo by Peter Burford

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