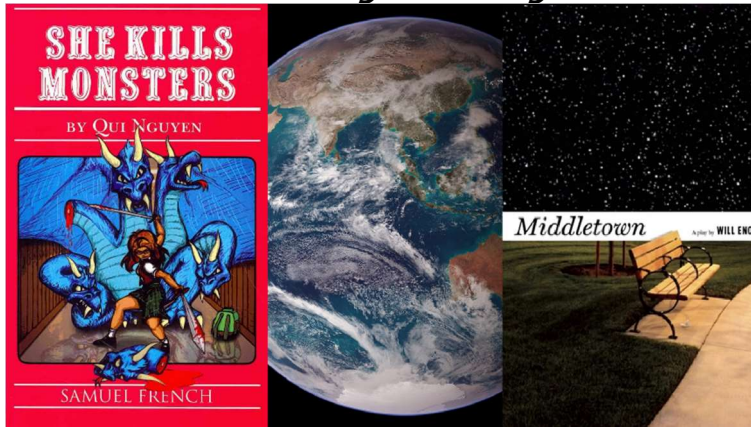


Make sure to attend our Pay-What-You-Can
2019 Winter Staged Reading Series



She Kills Monsters

By Qui Nguyen, directed by Ben Grubb
1 night only, Monday January 7th, Live Oak Theatre, 8 p.m.

Short Plays by Lori-Parks and Lashof

By Suzan Lori-Parks and Carol Lashof
directed by Susannah Wood
1 night only, Monday January 14th, Live Oak Theatre, 8 p.m.

Middletown

By Will Eno, Directed by Lana Palmer
1 night only, Monday January 21st, Live Oak Theatre, 8 p.m.

Coming up next at Live Oak Theatre

TheatreFirst's second production of their 2018/2019 season

The Last Sermon of Sister Imani

by Cleavon Smith, Directed by Michael Gene Sullivan
performances February 14th-March 10th 2019

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ACTORS ENSEMBLE
OF BERKELEY
PRESENTS

THE SKIN OF OUR TEETH

BY
THORNTON
WILDER

DIRECTED BY
MICHAEL R.
COHEN

LIVE OAK THEATER
1301 SHATTUCK
@BERRYMAN
WHEEL CHAIR ACCESSIBLE

FRI-SAT
8:00pm

SUN 2pm
MATINEES

JAN 4-26 JAN 13&20

Tickets: \$20/\$15 under 30 or 65+
\$10-\$20 Sliding Scale on 1/5, 1/11, 1/18, 1/25

A NOTE FROM THE DIRECTOR

When Thornton Wilder finished *The Skin of Our Teeth* in January of 1942, things looked bleak for the Allies fighting World War II and Wilder's chaotic, unconventional, sometimes cynical and ultimately optimistic play presented an essential message of hope that remains as relevant today as it was then. Mr. Antrobus observes, "*I know that every good and excellent thing in the world stands moment by moment on the razor edge of danger... And all I ask is the chance to build new worlds and God has always given us that second chance... Maggie, we've come a long ways. We've learned. We're learning.*"

Often it seems that we cannot learn and that we are doomed to repeat our mistakes, but maybe, just maybe we can still hope. *The Skin of Our Teeth* shows humankind in all our foolishness and wisdom, intelligence and stupidity, cruelty and kindness, creativity and destructiveness stumbling from disaster to disaster and, in spite of our best efforts to destroy ourselves, surviving by the skin of our teeth with a second or third or fourth chance to build new worlds. Perhaps today with our divisive public discourse, climate of hate, and impending environmental disaster, we need to cling to hope, try to learn, and work toward repairing our world.

"It is not your responsibility to finish the work of perfecting the world, but you are not free to desist from it either."

Rabbi Tarfon, Pirke Avot 2:21

Michael R. Cohen, January, 2019

Harry Cronin. Other recent acting credits include *Frankenstein*, (Jameson), *Go Tell It* (Master Broadus) and Dmitri in the original production of *The Speakeasy*, He most recently directed the TBA nominated production of *The Miracle Worker*, at Altarena. Other recent directing credits: *Doubt* at BBW, *Social Security* at PSP, and *The Importance of Being Earnest* at PSP.

Alejandra Wahl (Sabina) first read *The Skin of Our Teeth* at the age of 10, and has been aching to play Sabina since. An actor and singer, prior roles include Dorine in *Tartuffe*, Puck in *A Midsummer Night's Dream*, and Rosalind in *As You Like It*. A teaching artist with Marin Shakespeare Company, she instructs incarcerated men, using Shakespeare and acting skills as a tool for self-reflection, healing, and change. This performance is for her loved ones, for being her sun and moon.

Lisa Wang (Margaret Antrobus) feels very grateful to be part of this **AE** production. Other productions that she has been recently involved with include **AE's** *An Enemy of the People*, *The Complete Works of William Shakespeare (Abridged)*, *The Marriage of Figaro*, and CCCT's *The Secret in the Wings*. Lisa has also performed improvised theatre across the nation, and has guest performed with groups in the Bay Area including: BATS Improv, UnScripted, Secret Improv Society, MarinProV, and Social Studies Improv. Thank you for supporting community theatre and local artists!

Matthew Weinberg (Ensemble) is pleased to be participating in his third production with **AE**, having previously appeared in *An Enemy of the People* and *The Caucasian Chalk Circle*. He tends to describe himself as an "aspiring novelist/screenwriter/playwright/film critic/music critic/philosopher/pop culture guru," but lately he's been doing an awful lot of acting instead. Like Sabina, he doesn't understand a word of this play, but unlike Sabina, this doesn't bother him much.

Shirley Wen (Stage Manager/Sound FX) is delighted to be working her first show for **AE** with such an amazing cast. Previous shows include *Noises Off* in San Leandro, and *Proof* in Castro Valley. When not behind in the booth, Shirley works as a video editor for a Oakland film production company, French Press Films. She'd like to thank her family, friends and loving boyfriend for all the stress they have to endure when Shirley goes into tech week.

Susannah Wood (Fortune Teller, Ensemble) loves working with **AE**, as an actor, Board member and director. A long-time local performer, she recently premiered her first solo show about the fun of aging, titled *FIT!* She is excited to be part of this talented cast and deeply meaningful play.

There will be one intermission (and a stretch break b/t Acts II and III)

and recently returned from self-imposed exile back to the welcoming arm of theatre. She designed the set for **AE's** *Enemy of the People* at Live Oak Theatre in 2018, and their last 4 summer outdoor productions in John Hinkel Park. She wishes to give many thanks and much love to her partner of 10 years, her Sweetness, for lots (producer's note – **LOTS** :-) of patience and assistance.

Michael R. Cohen (Director) has directed *An Enemy of the People*, *Twelfth Night*, *Panhandle*, *The Talking Cure*, and *Fortinbras* for Actors Ensemble and currently serves as board president. He has also co-produced and directed numerous works for Ross Valley Players' Ross Alternative Works (RAW), and is a member at large of the RVP board. For 25 years he served as Director of Performing Arts at Rosemead High School, a public high school east of Los Angeles. An AEA member, he was assistant stage manager for the Barn Theater in Augusta, Michigan, and stage manager for the Ensemble Studio Theater and the Bilingual Foundation of the Arts in Los Angeles.

Molly Hanes (Telegraph Girl, Ensemble) is a former opera singer who completed her BM at the University of Houston and her MM and DMA coursework at the University of Cincinnati CCM. She enjoyed her musical pursuits so much and was met with such rapturous acclaim that she became a software engineer. Additional hobbies include powerlifting, petting dogs, and pretending to be a wizard online with other grown adults.

Ian Jang (Ensemble, Henry U/S), loves languages and literature. Bored and raised in South Korea, Ian moved to the US at the age of 15. When he is not acting, he teaches SAT test strategies to high school students. BA in Economics from Northwestern Univ. Upcoming shows: *The Cat in the Hat* (Palo Alto Children's Theatre), *Brooklyn Bridge* (Town Hall Theatre, Lafayette).

Kent Mannis (George Antrobus) is pleased as punch to land such a plum role. He's overjoyed to return to the **AE** after his performance last summer as Actor 4 in *The Complete Works of William Shakespeare (Abridged)* garnered uniform critical response. This is his second time on stage in 35 years. He still misses his cat, Sundy.

Jake Soss (Henry), after having been raised by Pygmy Wombats on an isolated island off the coast of Australia, has recently graduated from San Jose State with a degree in Psychology, Drugs and Alcohol Counseling. He has studied at ACT and the Berkeley Rep School of Theatre and performs around the Bay Area.

Miranda Tilley (Mammoth, Ensemble) is excited to be doing her second show with **Actors Ensemble of Berkeley**, her first appearance being *The Caucasian Chalk Circle* as Grusha. She's currently studying Drama at Diablo Valley College

John Tranchitella (Announcer, Ensemble) most recently performed the one man play (in the Bay area and NY) *My Will and My Life*, by

About Actors Ensemble of Berkeley

Actors Ensemble (**AEB**) has been around the block (and just around the corner from you) since 1957, making us the longest-running stage company in Berkeley. Since 1965 we have performed primarily at Live Oak Theatre in North Berkeley. Recently we have also taken the opportunity to bring the magic of theatre to John Hinkel Park, the site of many wonderful performances from the forerunner of Cal Shakes, Shotgun Players, Women's Will, and others over the years. We hope you enjoy the show.

As Berkeley's only true community theatre company, we depend on our volunteers to bring their energy and creative vision to each play we produce. If you would like to volunteer in our theatre, give us a call or send us an email! We'd love for you to play a part in our next show!

Actors Ensemble of Berkeley
P.O. Box 663
Berkeley, California 94701
www.aeofberkeley.org
info@AEofBerkeley.Org



Check out www.AEofBerkeley.Org and subscribe to our email list for

- Staged Readings
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Board of Directors

Crystal Brown, Michael R. Cohen, Robert Estes, Norah Foster, Jane Goodwin, Bob Gudmundsson, Martha Luehrmann, Meryn MacDougall, Meira Perelstein, Emmy Pierce, Vicki Siegel, Jerome Solberg, Jeff Trescott, Ian Wilcox, Susannah Wood.

AE Thanks:

Ruth Giron Wong, Katherine Keihn, Vicki Siegel, Jerome Solberg, Nancy Torres and Jeff Trescott for their generous donations. Jon Tracy and Randy Wong of TheatreFirst, Mercedes Baca and Jesus of The Old Finnish Hall. Brian Dodd for fabricating Dinosaur and Mastadon. Mercedes Cohen for costume assistance. Cantor Fran Burgess of Temple Beth Hillel, Richmond for help with Hebrew enunciation. Produced by arrangement with Samuel French.

The Skin of Our Teeth **by Thornton Wilder**

In Alphabetical Order

Janelle Aguirre.....Sabina (January 18/19/20), Muse, Drunk
Mary Bishop.....Mrs. Fitzpatrick, Bingo Caller, Doctor
Anya Cherniss.....Gladys
Ian Jang.....Professor, Chair Puller, Tremayne, Henry U/S
Molly Hanes.....Telegraph Girl, Muse, Conveener, Assistant
.....to Mrs. Fitzpatrick,, Gladys U/S
Helen Kim...Drunk, Muse, Ivy (Aristotle), Mrs. Antrobus U/S
Kent Mannis.....Mr. George Antrobus
Jake Soss.....Henry
Miranda Tilley.....Mammoth, Refugee, Hester, Trumpet
John Tranchitella....Announcer, Moses, Broadcast Off., Planet
Vicki Victoria.....Musician, Muse, Broadcast Assistant, Planet
Alejandra Wahl.....Sabina (except Jan 18/19/20)
Lisa Wang.....Mrs. Margaret Antrobus
Matthew Weinberg.....Dinosaur, Fred Bailey (Spinoza)
Susannah Wood.....Homer, Fortune Teller, Planet

Staff

DirectorMichael R. Cohen
Stage Manager, Sound Effects.....Shirley Wen
Costume Design.....Paula Aiello
Set Design.....Elena Childs
Lighting Design.....Nathan Bogner
Music Director.....Vicki Victoria
Props...Mercedes Cohen, Jerome Solberg, Shirley Wen & Cast
Producer & Many Other Things.....Jerome Solberg
Technical Direction & Set Construction.....Bob Gudmundsson
Graphic Design & Photography.....Vicki Victoria
Dress Rehearsal Photography.....Anna Kaminska
Lobby/House Management Coordination.....Vicki Siegel
Box Office.....Jeffrey Trescott
Concessions.....Mercedes Cohen

Performance Schedule:

Fridays and Saturdays, January 4th - 26th, 2019 at 8 pm
Sunday Matinees January 13th & 20th, 2019 at 2 pm

Cast and Crew Biographies

In Alphabetical Order

This is **Janelle Aguirre's** (Ensemble, Sabina Jan. 18/19/20) first time performing with the **AE**, and she is excited to be part of this show. She recently closed *Mixtape : Fury Road*, at *PianoFight* in SF this past December. Some of Janelle's past credits include playing Dorine in the B8 Theatre's production of *Tartuffe* and Ana in the Douglass Morrison's Theater production of *Real Women Have Curves*.

Paula Dodd Aiello (Costumer) is a proud member of the **AE** team; she's worked on such shows as *What Women Want – The Marriage of Sir Gawain, Panhandle, Pride and Prejudice*. (More about her work can be found at www.sewbecoming.com.) Given the inscrutability of life, she delights in the intentionally anachronistic milieu of **The Skin of Our Teeth**, where all of time is now and absurdity brings insight. She is eternally grateful to her techie husband who used old-style art to re-create prehistory for this play.

Mary Bishop (Ms. Fitzpatrick, Bingo Caller, Ensemble) Mary is delighted to perform with **AE** for the first time. Some recent roles include Dot in *The Savannah Sipping Society* at Ross Valley Players, Abby in *Arsenic and Old Lace* at DMT in Hayward and Nonna in *Nonna and the Dressmaker* at Altarena. Mary has worked with several Bay Area companies and toured with East Bay Children's Theatre. Thanks to Michael, cast, crew, and love to Chris.

Nate Bogner (Lighting Designer) studied Technical Theater at Diablo Valley College and then Acting and Playwriting at Berkeley Repertory School of Theater. Some of his favorite roles as an actor include Pfc Loudon Downey (*A Few Good Men*, Diablo Actors Ensemble) Ned Weeks (*The Normal Heart*, Pittsburg Community Theater) for which he was nominated for a Shellie award for Best Actor, and most recently as the angel Pygar in *Barbarella, On Stage and In Space* in SF. As a lighting designer his most recent work was at Live Oak Theatre for *Women on Fire (Those Women)*. Other works includes *An Enemy of the People* and *Picasso at the Lapin Agile* for **AE**, *Tender Napalm (Anton's Well)*, *Driving Miss Daisy (DAE/MTC)*, and *The Gin Game (Diablo Actors Ensemble)* which also garnered him a Shellie nomination for Best Lighting.

This is **Anya Cherniss'** (Gladys) first show with **AE**. Most recently, she was seen playing Lucy in Douglas Morrison Theatre's production of *Dracula*. Other companies she's worked with include 6th Street Playhouse, Sonoma Arts Live, Spreckels Theatre Company, Petaluma Shakespeare Company and Lucky Penny Productions. She would like to thank her roommate's cat, Murphy, for his support and for not coughing up any hairballs on her bed, (as of when this was written).

Elena Childs (Set Design), raised by wolves in the wilds of Riverside, CA, received an MFA in Scene Design from SFSU in 2010,