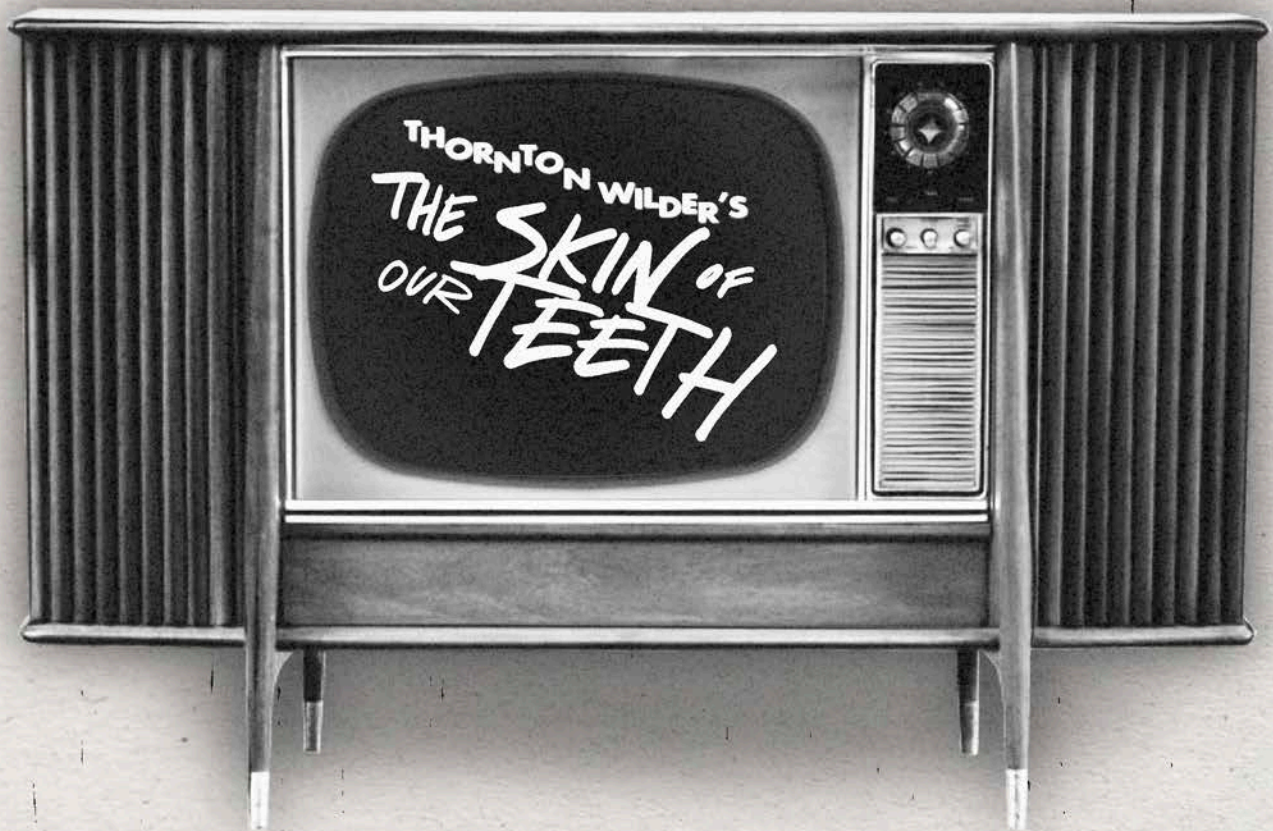
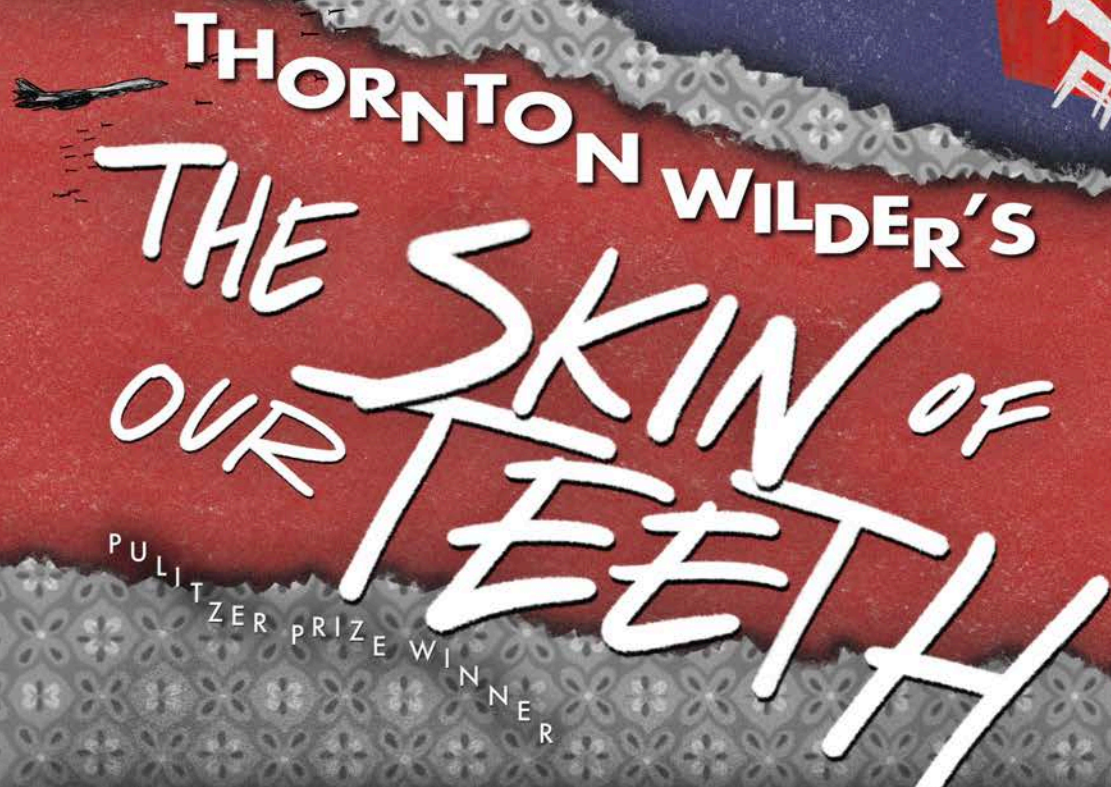


**QUINTESSENCE
THEATRE
PRESENTS**



THIS PRODUCTION WAS MADE POSSIBLE WITH THE SUPPORT OF
THE CHARLOTTE CUSHMAN FOUNDATION, THE ANDREW W. MELLON FOUNDATION,
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THORNTON WILDER'S
THE SKIN OF
OUR TEETH

PULITZER PRIZE WINNER

**DIGITAL
PROGRAM**



DIRECTED BY **ALEX BURNS**

STARRING TONY AWARD WINNER® **RACHEL BAY JONES** & **LEIGHA KATO**

FEATURING **LEE CORTOPASSI** **JANIS DARDARIS*** **BENIM FOSTER*** **CALEB WARD** **JACINTA YELLAND**

VIDEO PRODUCTION & CINEMATOGRAPHY **PHILLIP TODD** SCENIC DESIGN **BRIAN SIDNEY BEMBRIDGE**
COSTUME DESIGN **SUMMER LEE JACK** LIGHTING DESIGN **ELLEN MOORE** SOUND DESIGN **ALEX BURNS**

ORIGINAL PRODUCTION OPENED NOVEMBER 18, 1942 THE PLYMOUTH THEATRE, NEW YORK, NY

THE SKIN OF OUR TEETH

STARRING CAST

HENRY ANTROBUS

LEE CORTOPASSI

FITZPATRICK, THE FORTUNE TELLER & ENSEMBLE

JANIS DARDARIS*

GEORGE ANTROBUS

BENIM FOSTER*

MAGGIE ANTROBUS

RACHEL BAY JONES*

SABINA

LEIGHA KATO*

THE TELEGRAPH BOY, BROADCAST OFFICIAL & TREMAYNE

CALEB WARD

GLADYS ANTROBUS

JACINTA YELLAND

&

STEVEN A. WRIGHT* AS THE ANNOUNCER

SUPPORTING CAST

HESTER

EMMA BALK

THE WOOLLY MAMMOTH

DANIEL MILLER & DAVID LLOYD OLSON

IVY

JESSICA MERKINS

DINOSAUR

ADA YEOMANS

VOICE OVER ARTISTS

ALEX BURNS JANIS DARDARIS* GREG ISAAC DANIEL MILLER STEVEN A. WRIGHT* ADA YEOMANS

CARDBOARD AUDIENCE

Henry Bickhart, Jack Bickhart, Janice Bogen, Andrew Breving, Chris Burke, Alex Burns, Becker Burns Fredette, Amari Carmichael, Carole Carmichael, James Davis, Eleni Delopoulos, Kristin Devine, Barbra Eaton, Michael Field, Stephen Gluckman, MD, Laura Grey, Michael Halberstam, Alec Hill, Eli Kay-Oliphant, Andre Lee, Sandra Leggiere, Christopher MacDonald, Daniel Miller, Chloe Mollis-McBride, Ellen Moore, River Moore, James Scott O'Barr, Jon O'Brien, David Olson, Kate O'Shea, Doug Peck, Randy Redd, Edward Salners, Max Shulman, Marina Squerciati, Martha Stroud, Heather Tannenbaum, David Ward, Deborah Ward, Peter Yeomans, Lynn Young

*Member of Actors' Equity Association

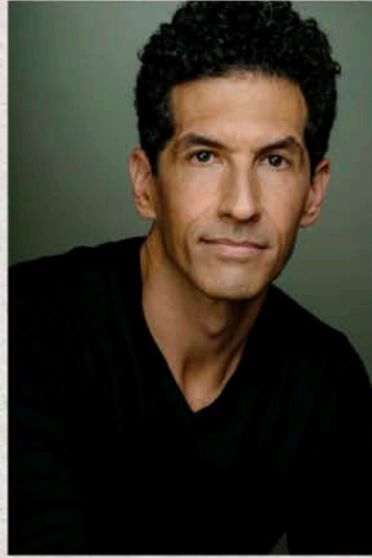
THE ENSEMBLE



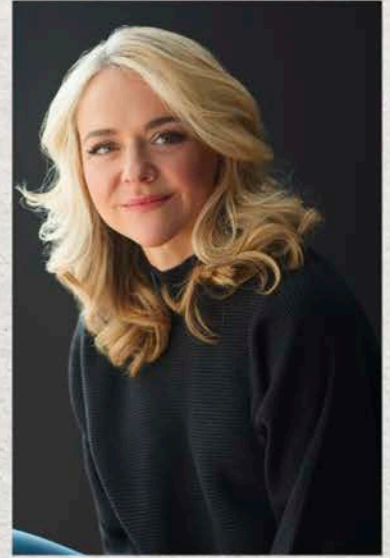
LEE CORTOPASSI



JANIS DARDARIS*



BENIM FOSTER*



RACHEL BAY JONES*



LEIGHA KATO*



CALEB WARD



STEVEN A. WRIGHT*



JACINTA YELLAND



ACT I. HOME, EXCELSIOR, NEW JERSEY | ACT II. ATLANTIC CITY BOARDWALK | ACT III. HOME, EXCELSIOR, NEW JERSEY

*Member of Actors' Equity Association

THE SKIN OF OUR TEETH

PRODUCTION TEAM

DIRECTION **ALEX BURNS**

VIDEO PRODUCTION & CINEMATOGRAPHY **PHILLIP TODD**

SCENIC DESIGN **BRIAN SIDNEY BEMBRIDGE[†]**

COSTUME DESIGN **SUMMER LEE JACK[†]**

LIGHTING DESIGN **ELLEN MOORE**

SOUND DESIGN **ALEX BURNS**

SOUND RECORDIST **JEFF ARCHER**

HAIR & MAKE-UP DESIGN **ALI POHANKA**

COSTUME DESIGN ASSISTANT & WARDROBE **ELLIE RYAN**

PROPS DESIGN **CHRIS HAIG**

FIGHT CHOREOGRAPHY **J. ALEX CORDARO**

DIALECT COACH TO MR. WARD **LEAH GABRIEL**

AUDIO ASSISTANT (A2) **RICH MACH**

CAMERA OPERATORS **ANYA KRESS & JEREMY QUATTLEBAUM**

PRODUCTION STAGE MANAGER **MAGGIE DAVIS***

ASSISTANT STAGE MANAGER **JESSICA MERKINS**

ASSISTANT STAGE MANAGER **ABIGAIL STURGIS**

COVID COMPLIANCE OFFICER **M.J. SANTRY**

PRODUCTION INTERNS **EMMA BALK, ADA YEOMANS & M.J. SANTRY**

SCENIC CONSTRUCTION **FLANNEL & HAMMER**

SCENIC CHARGE **ADA CHEUNG**

FILMING LOCATION **THE VENICE ISLAND PERFORMING ARTS CENTER**

COVID-19 MEDICAL ADVISORS **DR. STEPHEN GLUCKMAN & DR. ADAM LYONS**

POST PRODUCTION TEAM

VIDEO PRODUCTION **WISSAHICKON MEDIA**

VIDEO EDITORS **PHILLIP TODD & JEREMY QUATTLEBAUM**

RE-RECORDING MIXER **ERIC CARBONARA**

VIDEO INTERLUDES & CREDIT DESIGN **LEE CORTOPASSI**

ROTOSCOPING **JEREMY QUATTLEBAUM**

*Member of Actors' Equity Association

[†]United Scenic Artists, Local USA 829

THORNTON WILDER

DRAMATURGICAL NOTE



THORNTON WILDER (1897-1975) is not as well known today as other American authors of the first half of the 20th century (for example, Eugene O'Neill, Tennessee Williams, and Arthur Miller in drama; F. Scott Fitzgerald, Ernest Hemingway, and William Faulkner in the novel).

Yet he wrote two Pulitzer Prize-winning plays (*Our Town* [1938] and *The Skin of Our Teeth* [1942]), another play that was a commercial success (*The Matchmaker* [1955]) and an enormous hit when adapted as a musical (*Hello, Dolly!* [1964]), and many one-act plays.

Also, Wilder published seven novels, beginning in the 1920s and ending in the 1970s. His second novel, *The Bridge of San Luis Rey* (1927), was an international bestseller that has never been out of print, and it won him his first Pulitzer Prize (Wilder is still the only author to win the coveted award for both drama and fiction). Furthermore, Alfred Hitchcock hired him to write the screenplay for *Shadow of a Doubt* (1943), one of the renowned filmmaker's early American movies.

Wilder also collaborated with composers on opera adaptations of two of his plays; wrote essays on theater and American culture; and published scholarly articles on James Joyce and Lope de Vega. Last but not least, Wilder was a teacher: at the Lawrenceville School in New Jersey during the 1920s, at the University of Chicago during the 1930s, and at Harvard as a visiting professor during the 1950/51 academic year.

In short, Thornton Wilder was a literary jack of all trades.

THORNTON WILDER CONT.

DRAMATURGICAL NOTE

WILDER's versatility was perhaps the professional manifestation of his childhood and education. Born in Madison, Wisconsin, where his father, Amos Parker Wilder, was the editor of the Wisconsin State Journal, the whole Wilder family (two sons and three daughters) moved to China when Amos was named consul general in Hong Kong during the Theodore Roosevelt administration. However, neither Amos's wife, Isabella (Niven) Wilder, nor his children were happy in China, so they moved to Berkeley, California, where Thornton would graduate from high school—but not before getting involved in theater and learning to love world literature under the influence of his mother.

Thornton thrived both at Oberlin College in Ohio for the first two years of his undergraduate education, and at Yale in Connecticut from which he graduated after an interruption to serve in the Coast Guard during World War I. After Yale, Wilder studied for a year at the American Academy in Rome. Taking a sabbatical from the Lawrenceville School, he earned a master's degree in French literature from Princeton.

With the publication of *The Bridge of San Luis Rey*, Wilder could afford to quit teaching and began his life-long travels primarily to the centers of culture in Europe. In his first 30 years,

Wilder didn't stay in one place for very long, which is perhaps why he didn't stay in one genre for very long as a writer, alternating between plays and novels and other endeavors.



THE ANTROBUS FAMILY

PHOTO BY LINDA JOHNSON

THORNTON WILDER CONT.

DRAMATURGICAL NOTE

WILDER began writing *The Skin of Our Teeth* after the Japanese attack on Pearl Harbor launched the U.S. into World War II. That is why he said, "I think it mostly comes alive under conditions of crisis." 2400 military personnel and civilians died on June 7, 1941, a date that shall live in infamy, as President Franklin Roosevelt said to the nation. In this century, there have been two attacks on the U.S. on dates that shall live in infamy: September 11, 2001, and January 6, 2021.

The past 20 years have been a time of crisis for the U.S. and indeed the whole world: the U.S. invasions of Afghanistan and Iraq and other actions taken as part of the 'war on terror'; the refugee crisis in the Middle East after the rise of ISIS; 'strong man' leaders of nations undermining democratic government; and currently the global Coronavirus pandemic. Wilder's references to environmental threats makes *The Skin of Our Teeth* particularly relevant today as we face hurricanes, droughts, fires, and other problems caused by climate change.



PHOTOS BY LINDA JOHNSON

DRAMATURGICAL NOTE

IN ACT 1, the human race, as represented by the Antrobus family, faces extinction during the Ice Age. The family must also decide how to deal with the refugees heading south in flight from an advancing glacier; will they take them in and share their food and fire?

IN ACT 2, having survived "volcanoes, [crop-eating] grasshoppers, earthquakes, and plagues," the Antrobuses take a vacation to the Atlantic City boardwalk, but the human family ('Antrobus' is derived from anthropos, Greek for 'Man') is in danger first from the temptation of hedonism (in a seduction scene with Mr. Antrobus and the family maid Sabina from Act 1, here Miss Lily-Sabina Fairweather, winner of a beauty contest); and then from a storm and ensuing flood that prompts the Antrobuses to gather animals two of a kind into a boat to start again after the water subsides (an obvious adaptation of the story of Noah's ark in the Bible).

IN ACT 3, after a world war during which Mr. Antrobus and his son Henry were on opposite sides, both return to their suburban New Jersey home where Mrs. Antrobus and daughter Gladys (with a newborn baby) have been hiding in the basement. Mr. Antrobus has lost his will to begin again, but he regains it and Sabina ends the play as she began it, dusting the living room, and then addresses the audience: "We have to go on for ages and ages yet.... The end of this play isn't written yet. Mr. and Mrs. Antrobus! Their heads are full of plans and they're as confident as the first day they began...." This conclusion, and Mr. Antrobus's Act 3 speech about the ideas in books serving as stepping stones of civilization, gives the play an optimistic outlook that, despite a cyclical view of history as one crisis after another, we will survive, if only by "the skin of our teeth."

- LINCOLN KONKLE

Professor of English
The College of New Jersey

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

JEFF ARCHER | SOUND RECORDIST

Jeff Archer is a freelance sound engineer with over 700 shoots under his belt. He directed two network series for HGTV, "Dear Genevieve" and "House Hunters International." As a sound recordist, he has worked on programs with HGTV, MTV, Discovery, TLC, MSNBC, A&E, DIY, NFL, Nickelodeon, FYI, PBS, VICE, and NatGeo, among others. All told, he has helped create over 70 projects in 56 different countries.

EMMA BALK | HESTER/ PRODUCTION ASSISTANT

Emma is a Senior Tourism and Hospitality Management Major with a theatre minor at Temple University. Hailing from Cincinnati, Ohio where she got her start in performance, costuming and props. She aspires to working in casting after working in a variety of arts administration positions at Temple Theaters, 11th Hour Theatre Company and Quintessence Theatre Group. In the spring of 2021 she worked at QTG as the management intern and was thrilled to continue her work with *The Skin of Our Teeth*. She is incredibly grateful to her family, friends, Danni, Bryce, and Maggie for supporting her throughout the process. As well as Ada, Jess, Abby, MJ, and Maggie for being such a supportive team during production! IG: @embalk725

BRIAN SIDNEY BEMBRIDGE[†] | SCENIC DESIGN

Brian is considered one of North America's most prolific scenic and lighting designers. Based in Chicago, Brian designs sets, lighting and costumes for theaters internationally in addition to playing an integral role in Chicago's distinguished theater community. He is a member of Lookingglass Theatre Company and Circle X Theater Co. and an Artistic Associate of Timeline Theatre Company, Teatro Vista, and Uma Productions.

Brian received his Bachelors of Fine Arts degree from the University of North Carolina School of the Arts' School of Design and Production. He has since collaborated with Directors, Choreographers, Musicians, and Visual Artists such as Gary Griffin, Christoph Esenbach, Nate Berkus, David Cromer, Brian Henson, Nilo Cruz, Gale Edwards, The Q Brothers, and Eduardo Vilaro.

He has been named one of the "Most Prolific Theater Artists of the Decade" by Time Out Chicago magazine and one of The "Top 50 Players in Chicago" Theatre by New City Magazine. The Chicago Sun-Times, declared him one of "the finest theatrical architects in Chicago." Brian has been honored with six Joseph Jefferson Awards, five After Dark Awards including Outstanding Season, three LA Drama Critics Circle Awards, three Garland Awards, an Ovation Award, and a LA Weekly Award.

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

ALEX BURNS | DIRECTION/ SOUND DESIGN

This is Alex's 40th production at Q. REGIONAL: *Romeo & Juliet* (Trinity Shakespeare Festival), *Hamlet* (Shakespeare Theatre Company DC @ Carter Barron), *Henri Gabbler*, *Diabolique*, *The Maids* (Exigent Theatre).

PHILADELPHIA: *Macbeth* (Arden Theatre). Alex was a Directing Fellow at the Shakespeare Theatre Company in Washington, DC. Training: Northwestern University, LCT Director's Lab, the Jack O'Brien Directors Lab.

ERIC CARBONARA | RE-RECORDING MIXER

Eric Carbonara has been recording, mixing, and manipulating sound throughout the world for over 20 years. His passion lies where art and engineering intersect. He has run Nada Sound Studio for over 15 years, which specializes in Production and Post Production audio services for TV, Film, and Web. Since its inception, Nada Sound Studio has worked on projects spanning the gamut of genre, format, and directorial approach. His work can be found at www.nadasoundstudio.com

J. ALEX CORDARO | FIGHT CHOREOGRAPHER

Alex is a Philadelphia based Fight Director and Educator with over 30 years of training, practice, and experience creating stage violence.

Selected LORT credits include The Wilma Theatre, The Arden Theatre Company, The McCarter Theatre Center, The Actors Theater of Louisville, and Philadelphia Theatre Company. Regional credits include The Opera Company of Philadelphia, The Pennsylvania Shakespeare Festival, The Philadelphia Shakespeare Festival, Three Rivers Shakespeare Festival, Lantern Theater Company, Theater Exile, Inis Nua Theater Company, Philadelphia Artists Collective, Quintessence Theater Group, Theatre Horizon, Forensic Files on TRU TV, and others. Alex's choreography has been sailing across Europe for the past ten years with twenty-five different casts in Royal Caribbean Cruise Line's productions of *Saturday Night Fever!* and *Columbus...The Musical!!* Alex has also directed numerous fights for Philadelphia area dance companies and regional colleges.

Currently, Alex runs the Stage Combat Progression at the University of the Arts in Philadelphia, offering four semesters of training to the BFA and MFA cohorts. He has also served as Stage Combat Instructor at Arcadia University, Rowan University, Temple University, and The University of Delaware. Alex is a core instructor for the annual Philadelphia Stage Combat Workshop which recently celebrated its 20th year.

Alex is a Fight Director, Certified Teacher, and Theatrical Firearms Instructor with the Society of American Fight Directors. He is a three-time Barrymore Award Nominee for Outstanding Movement/ Choreography and was featured on the Discovery Channel's "Project Discovery" series: Careers in the Arts; Fight Director.

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

LEE CORTOPASSI | HENRY ANTROBUS/ VIDEO INTERLUDES & CREDIT DESIGN

Lee Cortopassi is an Actor, Director, Writer and Visual Artist, currently serving as Artistic Associate for Quintessence Theatre. Lee has appeared in over a dozen Quintessence Productions and was the writer/director for their production of Aesop's *Fables* as well as the director of Season X's *The Wizard of Oz*. Lee has worked Off-Broadway, and at various theaters in New York and the East Coast. His play, *The Big: A Farce Noir* played at The PIT, NYC and for a limited run at the Sedgwick. Lee is a proud graduate of The William Esper 2-Year Conservatory. Love to L, R & D.

MAGGIE DAVIS * | PRODUCTION STAGE MANAGER

Maggie is currently the resident stage manager and an associate producer at Quintessence, working on several productions between 2018 and 2021. Other Stage and production management credits include: Four seasons with the Pennsylvania Shakespeare Festival; *Yours, Anne*, among other productions (Half Moon Theatre); Seven seasons with the Hudson Valley Shakespeare Festival; *Christmas Rappings* (Judson Memorial Church); *Radio City Christmas Spectacular* (Florida/Texas Tour); *Mike Birbiglia's My Girlfriend's Boyfriend*; *Tribes*; and *Hit the Wall* (Barrow Street Theatre); *Emotional Creature* (Signature Center); *Measure for Measure* (Fiasco/New Victory Theater). Peace.

JANIS DARDARIS * | FITZPATRICK, THE FORTUNE TELLER, ENSEMBLE

Past Quintessence appearances: *Mother Courage* in *Mother Courage*, *Arkadina* in *The Seagull*, *Lady Bracknell* in *The Importance of Being Earnest*. Regional credits include: *People's Light*, *InterAct*, *McCarter Theatre*, *Woolly Mammoth*, *Kennedy Center*. New York credits include: *Playwrights Horizons*, *Second Stage*. Film/Television includes: *Grow* (currently in production), *Bull*, *Power*, *Law and Order*.

BENIM FOSTER * | GEORGE ANTROBUS

Broadway: *Disgraced*, *Barefoot in the Park*. National Tour: *Twelve Angry Men*. Off-Broadway: *If I Forget* (Roundabout), *The Way We Get By*, *Becky Shaw* (both at Second Stage), *Henry V* (NYSF), *Forever Dusty*, *Last Train to Nibroc*. Chicago: *Disgraced* (ATC, World Premiere, Pulitzer Prize Winner). Selected Regional: *At The Old Place* (La Jolla Playhouse), *Talley's Folly* (Merrimack Repertory Theatre - IRNE Best Actor Nomination), *Disgraced* (Huntington/Long Wharf - Connecticut Critics Circle Best Actor Nomination), *Duplex* (Best Actor Award, MITF), *Shylock* in *Merchant of Venice* and *Venetian Twins* (both at Quintessence). Film: *Golden Boy* (also Producer), *Stags* (Best Actor Nomination, Visionfest Film Festival), *Flying Scissors*, *Noah Wise*, *That Thing With The Cat*, *Analyze This*, *Broadway Damage*, *The Undeserved*, *Imperfection*, *The Best Day Ever*. TV: *Genius: Aretha*, *The Blacklist*, *The Deuce*, *New Amsterdam*, *FBI: Most Wanted*, *Fringe*, *Ugly Betty*, *Law & Order*, *Law & Order: SVU*. Graduate of UNCSA, William Esper Studio.

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

LEAH GABRIEL | DIALECT COACH TO MR. WARD

Leah Gabriel is an actor and dialect coach based in NYC. Previous dialect coaching credits include *Great Expectations* (Great River Shakespeare Festival), *Oliver!* (Quintessence Theatre Group), *The Clearing* (Theater 808 / 59E59 Theaters), *Underland* (terraNOVA Collective / 59E59 Theaters), *Barnum* (Skyline Theatre), *Shipwrecked!* and *Sherlock Holmes and the West End Horror* (Cortland Repertory Theatre), *Cosi* (Australian Made Productions NYC). Leah has been seen on stage at Quintessence in *The Wizard of Oz*, *Frankenstein* and *Mother Courage and Her Children*.

CHRIS HAIG | PROPS DESIGN

A graduate of University of the Arts, Chris has professionally set and prop designed throughout Philly for 20 years. This fall, he will return for his 10th season as Props Supervisor at Arden Theatre Company. He has designed sets and/or props for the Arden, Theatre Horizon, 1812 Productions, Inis Nua, 11th Hour, Shakespeare in Clark Park, Tribe of Fools, Delaware Theatre Company, Commonwealth Classic Theatre Company, Delaware Shakespeare Festival, UArts and Simpatico Theater, including their production of *Time Is On Our Side* for which he received a Barrymore nomination for Best Scenic Design.

To see more of his work, visit chrishaigdesigns.com.

GREG ISAAC | V.O. ARTIST

Gregory Isaac has performed with Quintessence in *My Fair Lady*, *Doctor Faustus*, *King Lear*, *The Three Musketeers*, and many others, and has worked in and around Philadelphia, New York, Chicago, and Atlanta. He wishes you good health and the joy of community. www.gregory-isaac.com



CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

SUMMER LEE JACK† | COSTUME DESIGN

Summer Lee Jack is a freelance costume designer living and working in New York City. Summer has been designing costumes for over 15 years and has worked on over 125 productions of operas, musicals, plays, and films, garnering considerable critical praise for her work. Of Summer's production of *Into the Woods*, BroadwayWorld.Com stated "Summer Lee Jack's stunning costumes are a perfect balance of the illusory and the real world, bringing some edge to the story." The New York Times praised her costumes for *Complete Works of Shakespeare (Abridged)*, stating "Summer Lee Jack's costume design adds considerably to the show's cheery playfulness." This is her fourth production with QTG including past productions of *Prince and the Pauper*, *Awake and Sing!* and *The Playboy of the Western World*. Summer is a proud member of United Scenic Artists Local 829, and she is an active member in Wingspace Theatrical Design Collective Mentorship Program. Originally from Dallas, Texas, her undergraduate degree is in Scenography from Arizona State University, and she has an MFA in Design from the Yale School of Drama. www.summerleejack.com.

RACHEL BAY JONES* | MAGGIE ANTROBUS

Rachel Bay Jones is best known for originating the role of 'Heidi Hansen' in the Original Broadway Cast of *Dear Evan Hansen*, and received a Tony Award, Emmy Award, Grammy Award, Lucille Lortel Award, and Drama League Nomination for her performance. She can currently be seen on the hit ABC series "Modern Family," CBS' "God Friended Me," and in the feature film "Ben Is Back," opposite Julia Roberts. She stars in the upcoming feature film "Critical Thinking," directed by and opposite John Leguizamo, and in the upcoming Amazon television series "Panic." Additional Broadway credits include *Pippin*, *Hair*, *Women on the Verge of a Nervous Breakdown*. Off-Broadway & Regional/National Tour include *Next To Normal* (Kennedy Center), *Dear Evan Hansen* (Drama Desk Nomination) at Second Stage, *First Daughter Suite* at The Public Theater, *Hello Again*, *A Christmas Story*, *Pippin*, *Sylvia*, & *The King and I*.

On Television, Rachel recently appeared on NBC's "Law & Order: SVU," ABC's "Grey's Anatomy," "The Family," and the FX series "Louie." She is currently touring her new solo concert series "Something Beautiful," and her debut solo album "Showfolk" can be purchased on iTunes and Amazon.

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

LEIGHA KATO * | SABINA

Leigha Kato is an NYC-based actress who has spent the majority of 2020 quarantined in Philadelphia. Recent credits include: *The Wizard of Oz*, *My Fair Lady*, *Mother Courage*, *Saint Joan*, *Doctor Faustus* (Quintessence Theatre Co.), *Peter and the Starcatcher*, *Into the Woods* (Theatre Horizon), *Metamorphoses*, *A Year with Frog* (Arden Theatre Company), *The 25th Annual Putnam County Spelling Bee* (Bristol Riverside Theatre), *Broken Biscuits* (1812 Productions) *4000 Miles* (Philadelphia Theatre Co.) *HAIR* (Chance Theatre Co). Training: The University of the Arts. @leeeuuh Love to my family and my honey.

ANYA KRESS | CAMERA OPERATOR

Anya Kress is currently a dancer and arts administrator based in Philadelphia, PA. She received a B.F.A. in Dance from the University of Iowa in 2018. Her work behind the camera began with an internship at Hollins University, where she began learning archival photography and videography. Anya then expanded her skill set through courses in photography and screendance. Currently, she is a Project manager with Davalois Fearon Dance and Video Producer with Dancers Unlimited.

JESSICA MERKINS | IVY/ ASSISTANT STAGE MANAGER

Jessica Merkins is a multi-disciplinary theatre artist working in costumes: (*Murder on the Orient Express*, *A Flea in Her Ear*; UDel Rep) automation: (*Something Wicked This Way Comes*; DTC) and run crew: (*Ragtime*; Arden, Blackbeard Signature Theatre *Twelfth Night*; PSF). She is currently pursuing certification in Intimacy Direction through IDC Professionals.

DANIEL MILLER | WOOLLY MAMMOTH/ V.O. ARTIST

Quintessence: *The Playboy of The Western World*, *The Synge Triptych*, *Oliver!*, *The Broken Heart*, *Love's Labor's Lost*, *Mother Courage and Her Children*; International: *Legally Blonde The Musical* (China Tour), *Jersey Boys* (NCL); Regional: *Chicago* (Arizona Broadway Theatre), *A Chorus Line* (The Palace Theatre), *West Side Story* (A.D. Players), *Macbeth*, *Cymbeline* (Texas Shakespeare Festival); *West Side Story* (Ivoryton Playhouse), *Tarzan*, *Damn Yankees*, *Joseph and the Amazing Technicolor Dreamcoat* (Thingamajig Theatre Company). www.iamdanielmiller.com

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

ELLEN MOORE | LIGHT DESIGN

Ellen Moore is excited to be returning to Quintessence Theatre Group. Previous productions with Quintessence include *Hamlet*, *Mother Courage* and *Long Day's Journey into Night*.

DAVID LLOYD OLSON | WOOLLY MAMMOTH

Prior to Quintessence, Olson was manager of the executive office and board engagement at the Shakespeare Theatre Company where he supported the transition of the theatre's artistic directorship from Michael Kahn to Simon Godwin. He was a founding company member of Pointless Theatre in Washington DC where he served for ten years as managing director, during which time the company was awarded the John Aniello Award for Outstanding Emerging Theatre Company at the Helen Hayes Awards. He was an Allen Lee Hughes management fellow at Arena Stage and served as a Fulbright English teaching assistant in Valmiera, Latvia. He has twice been the recipient of a DC Commission on the Arts and Humanities fellowship program grant and was on the host committee of the 2016 Theatre Communications Group national conference. He attended the University of Maryland where he received a B.A. in theatre from the College of Arts and Humanities and a B.A. in government and politics from the College of Behavioral and Social Sciences

JEREMY QUATTLEBAUM | VIDEO EDITOR/ ROTOSCOPING

Jeremy Quattlebaum studied journalism at UNC-Chapel Hill and received his Masters of Liberal Arts from the University of Pennsylvania, focusing on dissident filmmaking under despotic regimes. Throughout his career, he has directed and edited several educational documentaries, interviewed past and current Supreme Court Justices and directed the Moynihan Prize Lectures. His work has been featured on WXPN's the Key studio sessions in addition to a regular segment for NBC's election coverage. Currently Jeremy is an instructor at the University of the Arts and the founder of The Angry Mountain productions based in Philadelphia.

ABIGAIL STURGIS | ASSISTANT STAGE MANAGER

Abby is a stage manager in the Philadelphia and surrounding areas. She is thrilled to be back working in theatre as part of the team for *The Skin of Our Teeth*! She graduated from Temple University in the spring of 2020 with her B.A. in Theatre with a focus on stage management. Pre-pandemic credits include *Hedwig and the Angry Inch*(reTHEATER); *Feel, Art, and Ink* (Tongue and Groove Spontaneous Theatre) and *Love's Labour's Lost: The Musical* (Temple Theaters).

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

PHILLIP TODD | VIDEO PRODUCER/ CINEMATOGRAPHER/ VIDEO EDITOR

Phillip Todd trained at NYU's Tisch School of the Arts, before embarking on a freelance career in the Camera Department of major motion pictures, commercials, music videos and documentaries in New York City. A career that took him to Los Angeles and to Zurich, Switzerland. During a decade long residence in Europe, his Cinematography work was shown on worldwide, including in competition at the Venice International "Mostra Internazionale d'Arte Cinematografica", Rotterdam International and Locarno International Film Festivals; amongst others, in France, Germany, Switzerland and the Far East. In 2011, Phillip returned to his familial roots in Philadelphia and founded Wissahickon Media. In 2020, building on a long working relationship, Phillip produced, shot and edited "Cycles of My Being" and "Lawrence Brownlee & Friends in Philadelphia" for Opera Philadelphia. He also produced and shot 4 segments for Los Angeles Opera and New York Festival of Song for their Covid fundraising events. Prior to "Skin of Our Teeth" Phillip produced, shot and edited the video of First World Theater Ensemble/ QTG's co-production of "Sojourner". Phillip Todd is the Founder, Video Producer and Cinematographer behind Wissahickon Media.

CALEB WARD | TELEGRAPH BOY/ BROADCAST OFFICIAL/ TREMAYNE PHILADELPHIA THEATRE: *Our Town* (People's Light); *Oliver!* (Quintessence Theater); *Gavroche in Les Misérables* (William Penn Charter high school production); numerous performances at The Unitarian Society of Germantown. Film/Television includes: *Five Years*. Training: McGuffin Theater Camp.

STEVEN A. WRIGHT* | THE ANNOUNCER/ V.O. ENSEMBLE

Steven A. Wright is an actor/ director based in the Philadelphia area. As a director he has worked with such companies as Society Hill Playhouse (*PVT WARS*, *Zoo Story*) EgoPo Classic Theatre (*A Human Being Died That Night*) Theatre in the X (*The Beast of Nubia*) which was nominated for Outstanding Outdoor Performance at the 2019 Barrymore Awards. As an actor he's worked with such companies as Arden Theatre Company (*Gem of the Ocean*, *Hans Brinker and the Silver Skates*) Quintessence Theatre Group (*Uncle Vanya*, *Oliver!*, *The Prince and the Pauper*, *One Man, Two Guvnors*) EgoPo Classic Theatre (*Hairy Ape*, *Death of a Salesman*, *Marat/ Sade*) 1812 Productions (*This Is The Week That Is 1-5*) Azuka Theatre (*Laura's Bush*, *'twas the Night*, *Neighborhood Three and Sunset Baby... now playing!*) Curio Theatre (*Othello*).

CAST & CREATIVE BIOS

THE SKIN OF OUR TEETH

JACINTA YELLAND | GLADYS ANTROBUS

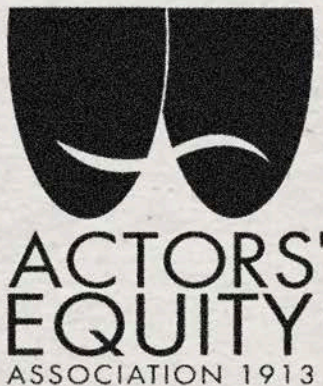
Jacinta Yelland is an Australian physical theatre performer and creator based in Philadelphia, USA. *The Skin of Our Teeth* will be Jacinta's third production with Quintessence Theatre Group having performed in *The Little Princess* and *One Man, Two Guvnors*. Jacinta has collaborated with companies across Australia and America including David Gordon, Philadelphia Asian Performing Artists, Philadelphia Artists' Collective, Almanac Dance Circus Theatre, Tribe of Fools, Visual Expressions, McCarter Theatre Center, Zen Zen Zo Physical Theatre, RealTV and Elbow Room Productions. She holds a Master of Fine Arts in Devised Performance from The University of the Arts led by Pig Iron Theatre Company. Her projects have been supported by Australia Council for the Arts, Arts Queensland, Network of Ensemble Theaters, and American Australian Association.

ADA YEOMANS | DINOSAUR/ PRODUCTION INTERN

Ada Yeomans is a high school senior at Germantown Friends School. She is excited to have had the opportunity to intern with Quintessence for the production of *The Skin of Our Teeth*! Ada has been an active part of her school's theater classes and productions, as well as working on productions for Old Academy Players.

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Actors' Equity Association, founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.



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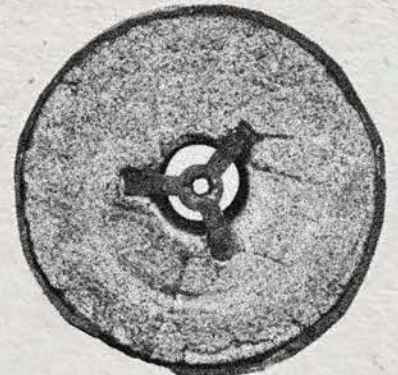
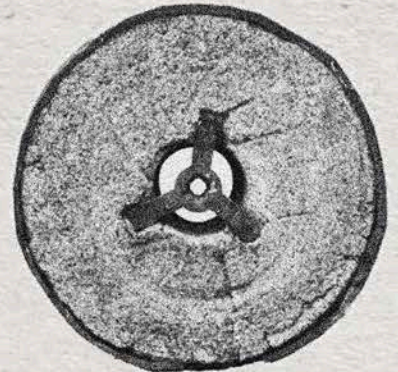
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