2007-2008 Stage Center Theatre
40th Anniversary Season

**Director’s Notes for The Skin of Our Teeth**

September 11. The Indian Ocean Tsunami. Hurricane Katrina. The war in Iraq. There are many disasters and threats of disaster that the human race has encountered in recent years. In 1940 Thornton Wilder was well aware of the threat the looming world war posed. He decided to construct a play that would address not the war itself, but the idea that there is always hope. Since the dawn of time human beings have survived floods and plagues and wars and pestilence. We take a licking and keep on ticking! Go humans, GO! We somehow always manage to survive by the skin of our teeth. So when we see the Antrobus family finding ways to make it through the ice age (inventing the wheel seems to help) we say, “Go humans, go!” When Antrobus herds his family and all the animals onto a boat in order to survive the flood we say “Go humans, go!” When we see the Antrobus family, nearly torn apart from strife within and without, we know they can make it and again we say, “Go humans, go!” We see the play itself begin to crash down around the actors. Some actors refuse to go on, some come down with food poisoning, but the show must go on! We root for them, we cheer them on, we have to, and we know they can survive! And we will survive, we must survive! And life must go on! Go humankind, go!

Dan Wirth

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

**Director:** Dan Wirth  
**Set Design:** Jessica Kuehnau  
**Costume Design:** Jana Anderson  
**Stage Manager:** Derreck Jones  
**Light Design:** John Rodriguez  
**Sound Design:** Nikola Ranguelov

**Cast:**
- Stephanie Wyatt
- Wendy Silva
- Sara Moss
- Rachel Backing
- David Mitchell
- Amanda Rzany
- Ryan Weal
- Kyle Young
- Al Clark
- Nelson Rojas
- Duncan McNab
- Patrick Garone
- Mike Llanes
- Sarah Sherron
- Laura Carmer
- Milsa Ortiz
- Kara Ewinger
- Heather Llanes

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**Quote for the Day:**
"Acting is the Life of the Human Soul receiving its birth through art.”
Boleslavsky

**FUN FACTS & QUIZ**
1. What does HUAC stand for and who was its head?
2. Who were the Hollywood 10 and what role did they play?
3. What was the Living Theatre and what was its significance?
4. What member of the Living Theatre started his own company and became famous in his own right?  

Answers in December Newsletter

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**UPCOMING EVENTS FOR STAGE CENTER THEATRE:**

**40th Anniversary Party**
September 20, 2007  
6:00-8:00 p.m.  
Building F

**Upcoming Events**

**Miss Julie**
August Strindberg
November 13 & 15 @ 1:40 & 7:30 p.m.; Studio Theatre; F 109

**The Skin of Our Teeth**
Thornton Wilder
November 29-Dec. 1, 6-8, 13-15 @ 7:30 p.m.; Stage Center Theatre

For reservations for Stage Center Theatre Performances and Studio Series Performances call the Box Office at 773.442.4274

**Wiley & the Hairy Man**
Susan Zeder
November 2—December 5:
Monday, Wednesday, Friday Performances @ 10:30 a.m.; Children’s Theatre Workshop; For reservations call Ann Hartdegen at 773.442.5971
Director’s Notes for Miss Julie

August Strindberg lets his misogynistic feelings be known in his play Miss Julie. Born into an unhappy family and later enduring an unhappy marriage, it is this background that helped shape his attitude towards women. He repeatedly uses Julie as a character to defend his view that women are coarse and weak. Julie however is not evil nor good, but a tragic product of her parents’ role-reversed marriage. Julie is quite simply naive and immature, two qualities that allow her to get caught up in the "night’s activities."

The play takes place on Midsummer Eve, the most important holiday in Sweden where it is believed that on this night magic and energy are at their height. Because of these elements, along with the fact that Miss Julie is risky because of her recent broken engagement, Strindberg is able to use the holiday as motivation for Julie and Jean’s affair. With the Count also gone, Julie’s downward spiral is inevitable.

Miss Julie was a shock for its time quite simply because it was one of the first plays to discuss the act of "sex" without love. Its sadomasochistic undertones were no mistake, for Strindberg was convinced that "we as humankind are dark by nature." He uses his "theory" to explain why Miss Julie enjoys "whipping her husband," causing him to break their engagement, as well as Jean, the valet, who enjoys "ruining" Julie in addition to the rush of power he experiences from knowing that he is responsible for her ‘fall.” In turn, however, Julie is masochistic as well, enjoying the process of her own downfall. The two throughout the night share each other’s passion about escaping their class as well as sexual desires that were way too taboo for the time. Eventually Jean discovers that he has a way out which is none too pleasing to Miss Julie.

Bryan Edward Avis

Miss Julie by August Strindberg

Director: Bryan Edward Avis  Light Design: Eric Senne
Design: Bryan Avis & Jessica Kuehnau
Cast: Katelyn Pearce  Patrick Meraz  Kara Ewinger

Spring 2008 Semester Theatre Classes

THEA 130  Introduction to Theatre, sections 1—7, 31 and 32 (Faculty)
THEA 139, 239, 339 Practicum 1, 2, and 3 (Rodriguez & Kuehnau)
THEA 241 Advanced Stage Craft (Rodriguez)
THEA 255 Oral Interpretation of Literature (Wirth)
THEA 321 Acting 2 (Antaramian)
THEA 337 Women Playwrights (Antaramian)
THEA 342 Costume Design (Kuehnau)
THEA 347 Playwriting (Unumb)
THEA 350 Children’s Theatre Workshop (Lefkowitz)
THEA 430 Dramatic Theory (Higginbotham)  Graduate students only