DIFFERENT STAGES' REPERTORY
Begun as Small Potatoes Theatrical Company

1981: August Strindberg's *Creditors and The Stronger*. **1982:** William Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. **1983:** George Bernard Shaw's *Candida*; Anton Chekhov's *The Brute*, *Swan Song*, and *Celebration*. **1984:** Luigi Pirandello's *Right You Are (If You Think You Are)*; Jane Martin's *Talking With…* **1985:** Caryl Churchill's *Cloud 9*; William Shakespeare's *As You Like It*; Carl Sternheim's *The Underpants*; Michael Weller's *Moonchildren*. **1986:** Amlin Gray's *How I Got That Story*; William Shakespeare's *The Winter's Tale*; Eugene O'Neill's *Beyond the Horizon*. **1987:** Michael Weller's *Loose Ends*; Aristophanes' *The Wasps*; Larry Kramer's *The Normal Heart*; Arthur Schnitzler's *Anatol*. **1988:** Wallace Shawn's *Aunt Dan and Lemon*; Dylan Thomas' Under Milk Wood; Moss Hart's *Light Up the Sky*; Jean Racine's *Phaedra*; Jean-Baptiste Molière's *The Misanthrope*. **1989:** Caryl Churchill's *Fen*; Charles Ludlam's *The Artificial Jungle*; William Shakespeare's *The Merchant of Venice*. **1990:** Eric Overmeyer's *On the Verge*; Eugene O'Neill's *Long Day's Journey Into Night*; Milan Kundera's *Jacques and His Master*; Tom White's *The Trouble with Tofu*; William Shakespeare's *Titus Andronicus*. **1991:** George Kelly's *The Show-Off*; George Bernard Shaw's *Mrs. Warren's Profession*; Keith Reddin's *Life and Limb*; Mozart/Lorenzo da Ponte's *Così fan Tutte*; Jean-Baptiste Molière's *The Learnèd Ladies*. **1992:** Alan Ayckbourn's *Woman in Mind*; Carlo Gozzi's *The Raven*; Henrik Ibsen's *The Wild Duck*; Charles MacArthur's *Johnny on a Spot*; George Farquhar's *The Recruiting Officer*. **1993:** Timberlake Wertenbaker's *Our Country's Good*; Charles Ludlam's *The Secret Lives of the Sexists*; Tennessee Williams' *Orpheus Descending*. **1994:** Constance Congdon's *Tales of the Lost Formicans*; William Shakespeare's *Cymbeline*; George M. Cohan's *The Tavern*; Marlayne Meyer's *Etta Jenks*. **1995:** Pierre Marivaux's *The Triumph of Love*; Tom Stoppard's *Travesties*; Larry Kramer's *The Destiny of Me*; Alexander Ostrovsky's *The Diary of a Scoundrel*. **1996:** Caryl Churchill's *Mad Forest*; Agatha Christie's *Black Coffee*; William Congreve's *The Way of the World*. **1997:** Terrence McNally's *A Perfect Ganesh*; Dorothy Parker's *Here We Are*; Alan Ayckbourn's *Drinking Companion*; Terrence McNally's *Noon*; George M. Cohan's *Seven Keys to Baldpate*; Sean O'Casey's *Juno and the Paycock*. **1998:** Tom Stoppard's *Arcadia*; Aeschylus' *Agamemnon*; Giles Havergal's *Travels with my Aunt*; Arthur Miller's *All My Sons*. **1999:** Edit Villareal's *My Visits with MGM*; Jean-Baptiste Molière's *The Hypochondriac* (tr. Martin Sorrel); Edward Percy and Reginald Denham's *Ladies in Retirement*; Anton Chekhov's *Uncle Vanya*. **2000:** Peter Parnell's *The Rise and Rise of Daniel Rocket*; Ann Ciccolella's *Fruits and Vegetables*; George S. Kaufman and Marc Connelly's *Merton of the Movies*; Martin McDonagh's *The Cripple of Inishmaan*. **2001:** Milcha Sanchez-Scott's *Roosters*; George Bernard Shaw's *The Devil's Disciple*; J. B. Priestly's *Dangerous Corner*; Tennessee Williams' *Summer and Smoke*. **2002:** Ann Ciccolella's *Madame X*; David Linsay-Abaire's *Fuddy Meers*; Agatha Christie's *The Unexpected Guest*; Federico Garcia Lorca's *The House of Bernarda Alba*. **2003:** Christopher Durang's *Betty's Summer Vacation*; Horton Foote's *The Traveling Lady*, William Shakespeare's *Two Gentlemen of Verona*; Oscar Wilde's *An Ideal Husband*. **2004:** John Patrick's *The Hasty Heart*; Tom White's *The Misses Overbeck*; Brian Friel's *Molly Sweeney*, George Bernard Shaw's *Arms and the Man*. **2005:** William Shakespeare's *Pericles, Prince of Tyre*; Edit Villareal's *Marriage is Forever*; Agatha Christie's *Appointment with Death*; John Millington Synge's *The Playboy of the Western World*. **2006:** *Two into War (The Gifts of War and The Retreating World)*; Amy Freed's *The Beard of Avon*; Agatha Christie's *The Hollow*; Christopher Durang's *Mrs. Bob Cratchit's Wild Christmas Binge*. **2007:** Edward Albee's *The Goat or Who is Sylvia?*, Peter Shaffer's *Lettice and Lovage*, W. Sommerset Maugham's *The Constant Wife*. **2008:** Tennessee Williams' *Garden District: Something Unspoken & Suddenly Last Summer*, Diana Son's *Stop Kiss*; Tom White's *What I Want Right Now*; George Bernard Shaw's *Getting Married*. **2009:** Christopher Durang's *Miss Witherspoon*; Caryle Churchill's *A Number*; J.B. Priestley's *An Inspector Calls*

Different Stages Presents

The Skin *of* Our Teeth
by Thorton Wilder

November 13 – December 5, 2009
The Vortex, 2307 Manor Road

Thursdays - Saturdays at 8 p.m., Sundays at 7 p.m.
NO PERFORMANCE ON THANKSGIVING, NOVEMBER 26
Added performance Wednesday December 2
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This project is funded in part by the City of Austin through the Cultural Arts Division and by a grant from the Texas Commisssion of the Arts.

DIFFERENT STAGES

Different Stages presents

The Skin of Our Teeth

by Thornton Wilder

Director ..... Norman Blumensaadt
Assistant Director ..... Carol Ginn, Paula Gilbert
Stage Manager ..... Jonathan Urso
Set Design ..... Ann Marie Gordon
Light Design ..... William (Bill) Peeler
Costume Design ..... Emily Cavaser
Sound Design ..... Acorn Designs, LLC
Video Design ..... Lowell Bartholomee

CHARACTERS AND CAST

Announcer ..... C. Robert Stevens
Sabina ..... Amy Lewis
Stage Manager / Miss T. Muse ..... Suzanne Balling
Mrs. Antrobus ..... Bobbie Oliver
Dinosaur / Bike Rider / Conveener ..... Jessica Bacon
Mammoth / Life Guard / Conveener ..... Joshua Bush
Telegraph Boy / Professor / Conveener ..... Jeffrey Dorman
Gladys ..... Chloe Edmondson
Henry ..... Andrew Matthews
Mr. Antrobus ..... Michael Hankin
Doctor / Conveener ..... Patrick Dowty
Moses / Defeated Candidate / Fred Bailey ..... Steven Fay
Homer / Mr. Tremayne / Bike Rider / Conveener ..... Philip Cole
Miss E. Muse / Conveener ..... Colleen Berger
Miss M. Muse / Ivy / Conveener ..... Juanita Rivas
Miss C. Muse / Hester / Conveener / Broadcast Official ..... Kelsey Head
Fortune Teller ..... Karen Jambon

Act 1: Home, Excelsior, New Jersey
Act 2: Atlantic City Boardwalk
Act 3: Home, Excelsior, New Jersey

Produced by special arrangement with Dramatist Play Service.

FUNDING AND DONATIONS

Texas Commission on the Arts
Investing in a Creative Texas

This project is funded and supported in part by the City of Austin through the Cultural Arts Division and by a grant from the Texas Commission on the Arts and an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

Cultural Arts Division

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The City of Austin

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Designer Level $250-$499
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In-Kind Donations
Mary Alice Carnes, Sarah Seaton

PRODUCTION STAFF

Set Construction ..... Ann Marie Gordon, Shanta Stevens,
..... Andy Agne, Steven Fay
Web Master ..... Martina Olhauser
Properties ..... Norman Blumensaadt, Carol Ginn,
..... Paula Gilbert, Ann Marie Gordon
Costume Construction ..... Emily Cavasar
Graphic Design ..... Matthew Ing
Photography ..... Bret Brookshire
Program Design ..... Emily Erington
Publicity ..... Carol Ginn, Norman Blumensaadt, Martina Olhauser

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Dougherty Arts Center for rehearsal space, Greater Austin Creative Alliance (formerly know as Austin Circle of Theaters) for rehearsal space, Bobbie Oliver for use of computer, Karen Jambon for use of furniture, Scott Schroeder for use of props, Mike Mesko for use of the prop we keep borrowing, Patrick Simpson and Phil Cole for use of bikes, and, as always, Bonnie Cullum and the staff of The Vortex

Special thanks to ZACH Theatre for additional production support

ABOUT DIFFERENT STAGES

Different Stages, Inc. has been a community-based organization since its inception in 1981 and incorporation in 1984. It produces works by playwrights whom we believe to be defining forces in theatre. We seek to entertain with performances that reveal life in all its comedy, tragedy and intensity; and we hope to educate by choosing plays that provide exceptional insight into the human condition. By challenging ourselves as artists, and our audiences as participants, we endeavor to provide the community with vigorous and exciting live theatre.

Producing Artistic Director

Norman Blumensaadt

Board of Directors

Karen Jambon, T.J. Moreno, Norman Blumensaadt

Operating Board

Norman Blumensaadt, Sarah Seaton, Royce Gehrels, Paula Ruth Gilbert

ABOUT THE PLAYWRIGHT

Thornton Wilder was born in Madison, Wisconsin, and was the son of Amos Parker Wilder, a U.S. diplomat, and Isabella Niven Wilder. All of the Wilder children spent part of their childhood in China due to their father's work.

Thornton Wilder's older brother, Amos Niven Wilder, was Hollis Professor of Divinity at the Harvard Divinity School, a noted poet, and foundational to the development of the field Theopoetics. Amos was also a nationally-ranked tennis player who competed at the Wimbledon tennis championships in 1922. His youngest sister, Isabel Wilder, was an accomplished writer. Both of his other sisters, Charlotte Wilder (a noted poet) and Janet Wilder Dakin (a zoologist), attended Mount Holyoke College and were excellent students. Additionally, Wilder had a sister and a twin brother, who died at birth.

Wilder began writing plays while at The Thacher School in Ojai, California, where he did not fit in and was teased by classmates as overly intellectual. According to a classmate, "We left him alone, just left him alone. And he would retire at the library, his hideaway, learning to distance himself from humiliation and indifference." His family lived for a time in China, where his sister Janet was born in 1910. He attended the English China Inland Mission Chefoo School at Yantai but returned with his mother and siblings to California in 1912 because of the unstable political conditions in China at the time. Thornton also attended Creekside Middle School in Berkeley, and graduated from Berkeley High School in 1915. Wilder also studied law for two years before dropping out of Purdue University, Indianapolis.

After serving in the United States Coast Guard during World War I, he attended Oberlin College before earning his B.A. at Yale University in 1920, where he refined his writing skills as a member of the Alpha Delta Phi Fraternity, a literary society. He earned his M.A. in French from Princeton University in 1926.

After graduating, Wilder studied in Rome and then taught French at Lawrenceville School in Lawrenceville, New Jersey. In 1927, The Bridge of San Luis Rey brought him commercial success and his first Pulitzer Prize in 1928. He resigned from Lawrenceville School in 1928. From 1930 to 1937 he taught at the University of Chicago. In 1938 he won the Pulitzer Prize for drama for his play Our Town and he won the prize again in 1942 for his play The Skin of Our Teeth. World War II saw him rise to the rank of lieutenant colonel in the Army Air Force and he received several awards. He went on to be a visiting professor at the University of Hawaii and to teach poetry at Harvard, where he served for a year as the Charles Eliot Norton professor. Though he considered himself a teacher first and a writer second, he continued to write all his life, in 1967 he won the National Book Award for his novel The Eighth Day.

Although Wilder never discussed being gay publicly or in his writings, his close friend Samuel Steward is generally acknowledged to have been a lover. Wilder was introduced to Steward by Gertrude Stein, who at the time regularly corresponded with the both of them. Wilder had a wide circle of friends and enjoyed mingling with other famous people, including Ernest Hemingway, Russel Wright, Willa Cather, and Montgomery Clift. He died in Hamden, Connecticut, where he lived for many years with his sister, Isabel. He was interred at Hamden's Mount Carmel Cemetery.

--Wikipedia

CAST BIOGRAPHIES

JESSICA BACON (Dinosaur, Bike Rider, Conveener) attended college at Lamar University in Beaumont and wrote and performed sketch comedy with a student run troupe. She is currently performing children's theater with ZACH Theatre and has been for the last year. She performed with the Austin Drama Club in *Wizard of Oz* and *The House of Yes*.

SUZANNE BALLING (Stage Manager / Miss T. Muse) received a 2009 B. Iden Payne award for her performance as Maryamma in Different Stages' production of *Miss Witherspoon*. Also in Austin, she played Mom/Penny in Shrewd Productions' *The Long Now* by Beth Burns, and Olivia in Scottish Rite Theatre's *Twelfth Night*. Suzanne has done numerous productions in New York, Houston, and her home town of Galveston.

COLLEEN BERGER (Miss E. Muse / Conveener) is a graduate of Texas State University and has performed in such shows as *Breakin' Hearts* with 24-Hour Film Fest, *Psycho Beach Party* with Blue Oyster Productions, and *Mrs. Bob Cratchit's Wild Christmas Binge* with Different Stages. After a two-year hiatus, she is thrilled to be returning to the stage!

PHILIP COLE (Homer / Mr. Tremayne / Bike Rider / Conveener) started acting in Chicago doing improv at Second City before moving onto roles such as Charles Condomine in *Blithe Spirit*, Stanley Kowalski in *A Streetcar Named Desire* and as George Gibbs in Thornton Wilder's *Our Town*. In Austin, Phil has worked with The Search Party in their production of Don DeLillo's *Valparaiso* and their short play revue *Dream.One*. He most recently appeared in North by Northwest Theater's production of The Shadow Box. Phil would like to thank the cast and crew of the *The Skin of Our Teeth* for a great experience.

JEFFREY DORMAN (Telegraph Boy / Professor / Conveener) has studied acting at *Sky*, and Dylan Thomas' *Under Milk Wood*. She has also enjoyed working as the director's assistant and doing music and sound for several Different Stages productions: Terrence McNally's *A Perfect Ganesh*, Tom Stoppard's *Arcadia*, Giles Havergil's *Travels with My Aunt*, Arthur Miller's *All My Sons*, Jean Baptiste Moliere's *The Hypochondriac*, Amy Freed's *The Beard of Avon*, Agatha Christie's *The Hollow*, W. Somerset Maugham's *The Constant Wife* and J.B. Priestley's *An Inspector Calls*.

ANN MARIE GORDON (Scenic Design) is pleased to be working again with Different Stages. Her recent work with Different Stages was *A Number*, which was nominated for a Critics Table Award. She is a member of the Vortex Repertory Company where she designed the sets for *Oceanna*, for *The Inbetweeners*, and *The Dragonfly Queen*, all premier works recently presented by the Vortex.

WILLIAM (BILL) PEELER (Light Designer) is a faculty member with the Texas State University Department of Theatre and Dance. He has over 30 years experience as a lighting designer, holding both national and international credits including *Uncle Vanya* with the National Theatre Company of Costa Rica, a four-year stint lighting the International Bluegrass Music Awards Show, in addition to *Trying* and *Men of Tortuga* for the Asolo Rep in Sarasota, Florida and the 2009 National Cowboy Poetry Gathering in Elko, Nevada. Among his Austin area credits are the world premier productions of *Sonny's Last Shot* at the State Theatre, Austin, Texas, *A Ride With Bob* featuring Grammy award winning Ray Benson and Asleep at the Wheel and eleven shows for Different Stages.

Jeff has served as Sound Engineer on Broadway and National Tours of *A Chorus Line, South Pacific, Zorba, Singin' in the Rain* and *The Mystery Of Edwin Drood*, as well as numerous films, videos, and commercials.

His regional credits include Sound Design for over 30 productions at Zachary Scott Theatre, Capitol City Playhouse, Austin Theatre for Youth, Second Youth Theatre, Different Stages, Summer Stock Austin at St. Edwards, Trinity Episcopal School, St. Andrew's Episcopal School and Aguddas Arts.

Mr. Miller has degrees in electrical engineering and computer science. He is an accomplished musician who plays the tuba and string bass.

LOWELL BARTHOLOMEE (Video Designer) has created video designs for Refraction Arts Project, Robi Polgar, the dirigo group (co-artistic director), The State Theater, and Rude Mechanicals (artistic company member). He was nominated for a Best Video Design Award by the Austin Critics Table for his work on *The Road to Wigan Pier*, *Mercy Seat*, *"Krypton is Doomed!"* (written by Kirk Lynn), and *The Method Gun*. He has just completed his first feature film *Holy Hell* (producer/co-writer), which just premiered at the Austin Film Festival. He is happy to work with Different Stages again after the company gave him his first professional theater job in Austin in 1997.

EMILY CAVASAR (Costume Design) came to Austin in 2001 after receiving a BFA in Technical Theatre Design and Acting from Abilene Christian University. Currently in her eighth season with Ballet Austin as Wardrobe Assistant and Shoe Manager, she has constructed costumes for *The Danger of Speaking, Substrata*, and Stephen Mills' *Cult of Color: Call to Color and Liminal Glam*. Recently, she designed and constructed costumes for Ballet Austin's *Peter and the Wolf*, Different Stages productions of *Getting Married* and *An Inspector Calls* and *Frankenstein* for Trouble Puppet Theatre and Dede Clark's KidsActing.

PAULA GILBERT (Assistant Director) In 1974, Paula was privileged to be in the cast of THE SKIN OF OUR TEETH. 35 years later, she is privileged to be on the production team. This play is special. This play is hilarious, and this play is just what our jaded old world needs. Enjoy, viewer.

CAROL GINN (Assistant Director) has appeared on stage in Different Stages' productions of George Bernard Shaw's *Getting Married*, Jean Baptiste Moliere's *The Miser*, Moss Hart's *Light Up the* Austin Community College and Texas State University. He has been in numerous productions in Austin and San Marcos, including *A Midsummer Night's Dream*, *The Caucasian Chalk Circle*, and *Robin Hood*. He is honored and excited to be in *The Skin of Our Teeth*, and for the chance to work with such a talented cast and crew.

PATRICK DOWTY (Doctor / Conveener) is delighted to be on stage for the first time after contributing to various Different Stages shows as a backstage crew member. Patrick is an Austin native and took an interest in community theater at an early age mostly in the technical aspects, such as lighting and sound. Patrick's interest in technical theater lead to voice-over work and, now, acting. He is proud to be part of this production and its excellent cast and crew.

CHLOE EDMONDSON (Gladys) is a born-and-bred Austin native. This is Chloe's first post-college performance in her hometown. This May she graduated magna cum laude from Trinity University, with a BA in Drama. Some of her favorite roles at Trinity include Celimene in *The Misanthrope*, Gay Welington in *You Can't Take it With You*, Irma in *The Madwoman of Chaillot*, Mary the Maid in *The Bald Soprano*, and Hero in *Much Ado About Nothing*. Last summer, she toured with the Missoula Children's Theatre as Friday in *Robinson Crusoe*; today, she continues to work with children as a teacher for Just Imagine, an Austin company. In the academic realm, Chloe recently published her Honors Thesis online, entitled *Glory, The Grape: Investigating Theatre, Intoxication, and Theatrical Intoxication*. She'd like to thank her family, friends, teachers, and boyfriend for…everything! And to the audience: "Enjoy yourselves!"

STEVEN FAY (Moses / Defeated Candidate / Fred Bailey) appears in his seventeenth Different Stages production. He last performed for DS as Soames in *Getting Married*, speaking for the opposition, and received a B. Iden Payne nomination as Colonel Carbery in *Appointment With Death*. He also recently appeared for Vortex as Sir Peter in *The School for Scandal*. Hakol Beseder B'Eli Haseder.

MICHAEL HANKIN (Mr. Antrobus) has been a professional actor and director for 35 years. Other credits with Different Stages Company include: Bernard Kersal in *The Constant Wife* and Boxer in *Getting Married*. Thanks to Norman Blumensaadt and the Different Stages staff for this opportunity.

KELSEY HEAD (Miss C. Muse / Hester / Conveener / Broadcast Official) is a graduate of Appalachian State University. She spent most of last year performing for Academy Theatre's theatre-for-youth tour in Atlanta, GA. This is

Kelsey's first Austin production since arriving in August.

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(at Burnet Road)

KAREN JAMBON (Fortune Teller) has been directing and acting with Different Stages for almost ten years. Among some of the shows she's directed for DS are Fuddy Meers, Betty's Summer Vacation, Playboy of the Western World, Mrs. Bob Cratchit's Wild Christmas Binge, and last year's *Miss Witherspoon*. She has also appeared in *The Cripple of Inishmann, An Ideal Husband,* and *The Misses Overbeck*. She was last seen as the witch in the Scottish Rites Children's Theatre production of *Hansel and Gretel*.

AMY LEWIS (Sabina) is a graduate of McMurry University with a BFA in Theatre. She is very active in the Austin theatre community as both an actor and a lighting designer. Amy's Austin area acting credits include, *Sordid Lives*, *Human Sketches*, *Picasso at the Lapin Agile*, *Romeo and Juliet*, *Shakespeare in Hollywood*, *Time Flies*, *Babels in Arms*, and *All in the Timing* at Sam Bass Community Theatre, *Dracula* at the Bastrop Opera House, *The Laramie Project* at City Theatre, *Bitten! A Zombie Rock Odyssey*, *The Automat*, *Bride of Slapdash*, *Slapdash Cinco de Flimflam*, *Slapdash Live Six Show* with Loaded Gun Theory, of which she is also a member and resident lighting designer. Past productions with Different Stages include, *An Inspector Calls*, *What I Want Right Now*, *Mrs. Bob Crachit's Wild Christmas Binge*, *The Hollow,* and *Playboy of the Western World*. Many thanks to Norman, Carol, Paula, the brilliant cast, and the fantastic crew.

ANDREW MATTHEWS (Henry) has been performing on stage since he played the Duke of York in Richard III at the Berkeley Shakespeare Festival at age 10. Since then, he has appeared in many productions in Southern California, including Daniel Sullivan's *Hamlet* at South Coast Repertory and *The Prince of L.A.* at the Old Globe in San Diego. He is a member of the Antaeus Academy Company and a founding member of the Andak Stage Company in Los Angeles, CA, where he played Scapin in *San Fran Scapin* and Catalinón in *The Trickster of Seville*. In 2008, he received his MFA from Michael Kahn's Academy for Classical Acting at The George Washington University.

BOBBIE OLIVER (Mrs. Antrobus) has been involved in Austin theater for over 20 years. Some of her favorite roles include: Marjorie in *Little Murders*, Lettice in *Lettice and Lovage*, Sylvia in *Sylvia*, and Bessie in *Marvin's Room*, for which she received a B. Iden Payne award. Bobbie has trained at the American Academy of Dramatic Arts in New York and the Guildhall School of Music and Drama in London. This is her fifth Different Stages production.

JUANITA RIVAS (Miss M. Muse / Ivy / Conveener) began acting at the age of 8, when she portrayed the Cowardly Lion from *The Wizard of Oz*. She was raised in Uvalde, Texas and graduated from Coastal Bend College in Beeville, Texas on a Drama Scholarship before moving to Austin. Her credits include *To Kill a Mockingbird, Marvin's Room, Orange* and most recently as Magarita in Teatro Vivo's production of *No Se Paga/We Won't Pay*. She'd like to thank her friends and family, especially her mother, Andrea Zamarripa Theisen, for their continuous love and support.

C. ROBERT STEVENS (Announcer) has previously appeared with Different Stages in *The Hypochondriac* by Moliere, and *Seven Keys to Baldpate* by George M. Cohan. Recent appearances on stage include Stephano in *Spooky Shakespeare* and Mason in *An Ideal Husband*. He is an alumnus of UT's Shakespeare at Winedale program ('91 and '92) and has a master's degree in Medieval English Literature from UT.

DIRECTION AND DESIGN BIOGRAPHIES

NORMAN BLUMENSAADT (Director) is the Producing Artistic Director for Different Stages. As an actor he has worked in Shakespeare Festivals in Odessa and Dallas, Texas, and Madison, New Jersey. For Different Stages he has recently appeared in *A Number*, *The Miser, Arms and the Man* and *The Playboy of the Western World*. Among the numerous shows that he has directed are *The House of Bernarda Alba, An Ideal Husband, The Beard of Avon, The Hollow, The Constant Wife*, *Getting Married,* and *An Inspector Calls*. In celebration of his long and outstanding work in the Austin theater scene, the Austin Circle of Theaters bestowed upon Norman the 1998 Deacon Crain/John Bustin Award. His production of *The Goat or Who is Sylvia?* won the 2006-2007 ACOT Award for Best Production of a Drama.

ACORN DESIGNS, LLC (Sound Design) is a Sound Design and Consulting firm with over 30 years of experience in theatre sound design and concert sound and has recently moved into retail sales. Acorn Designs was founded by Jeff Miller to provide an affordable sound alternative for the non-profit arts.