
THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

Presents

THE SEAT OF OUR PANTS OF THE PUBLIC

Adaptation, Music, and Lyrics by **ETHAN LIPTON**

Based Upon the Play *The Skin of Our Teeth* by **THORNTON WILDER**

Choreography by **SUNNY MIN-SOOK HITT**

Directed by **LEIGH SILVERMAN**

With **BEN BECKLEY, KELLY BELARMINO, ALLY BONINO, BILL BUELL, COLE BURDEN, DAMON DAUNNO, MICAELA DIAMOND, AMINA FAYE, ANDY GROTELUESCHEN, SHULER HENSLEY, ALLISON ANN KELLY, MICHAEL LEPORE, NAT LOPEZ, RUTHIE ANN MILES, GEENA QUINTOS, LEÓN RAMOS TAK, DAVID RYAN SMITH, RUTH E. STERNBERG, ANGELA TRAVINO**

Scenic Design **LEE JELLINEK**

Costume Design **KAYE VOYCE**

Lighting Design **LAP CHI CHU**

Sound Design **DREW LEVY**

Prop Manager **CLAIRE M. KAVANAH**

Fight Director **JORDAN LAROYA**

Orchestrations, Arrangements, and Co-Music Supervisor **DANIEL KLUGER**

Music Director, Co-Music Supervisor, and Additional Vocal Arrangements **NATHAN KOCI**

Music Coordinator **TOMOKO AKABOSHI**

Production Dramaturg **SARAH LUNNIE**

Voice and Text Coach **JULIE CONGRESS**

Casting **HEIDI GRIFFITHS/KATE MURRAY**

Production Stage Manager **SHELLEY MILES**

Line Producer **EMMA MCSHARRY**

Company Manager **HEATHER FICHTHORN**

Production Manager **CRISTINA AYÓN-VIESCA**

Associate Artistic Director /
Resident Director
SAHEEM ALI

Associate Artistic Director /
Director of Cultural Transformation
ALEXA SMITH

Director of Producing
and Artistic Planning
CHIARA KLEIN

General Manager
JEREMY ADAMS

Directors of Casting
**HEIDI GRIFFITHS,
JORDAN THALER**

Director of Production
PETER DEAN

Principal production support for **THE SEAT OF OUR PANTS** is provided by Teresa Tsai Productions.

COMPANY

(in alphabetical order)

Doctor, Animal, Broadcast Official, Ensemble	BEN BECKLEY
Miss E. Muse, Fortune Teller, Animal	ALLY BONINO
Moses, Turkey, Ensemble	BILL BUELL
Henry Antrobus	DAMON DAUNNO
Sabina.....	MICAELA DIAMOND
Gladys Antrobus.....	AMINA FAYE
Announcer, Animal	ANDY GROTELUESCHEN
Mr. Antrobus	SHULER HENSLEY
Animal, Bingo Caller, Allison, Ensemble	ALLISON ANN KELLY
Telegram Boy, Homer, Animal, Ensemble.....	MICHAEL LEPORE
Miss M. Muse, Animal, Sharon, Ensemble.....	NAT LOPEZ
Mrs. Antrobus	RUTHIE ANN MILES
Mammoth, Miss T. Muse, Pelican, Animal, Ensemble	GEENA QUINTOS
Dinosaur, Refugee, Dolphin, Larry, Ensemble	DAVID RYAN SMITH
Mr. Fitzpatrick.....	RUTH E. STERNBERG
Stage Manager	CAROLINE ENGLANDER, ALEX LUONG
Dance Captain.....	GEENA QUINTOS
Fight Captain.....	MICHAEL LEPORE

UNDERSTUDIES

Understudies never substitute for the listed performers unless
a specific announcement is made at the time of the appearance.

For Announcer—COLE BURDEN, DAVID RYAN SMITH; for Dinosaur—COLE BURDEN,
LEÓN RAMOS TAK; for Ensemble—KELLY BELARMINO, COLE BURDEN, LEÓN
RAMOS TAK; for Fortune Teller—NAT LOPEZ, GEENA QUINTOS; for Gladys Antrobus—
KELLY BELARMINO, GEENA QUINTOS; for Henry Antrobus—MICHAEL LEPORE,
LEÓN RAMOS TAK; for Mammoth—KELLY BELARMINO; for Mr. Antrobus—BEN
BECKLEY, COLE BURDEN; for Mrs. Antrobus—ALLY BONINO, ANGELA TRAVINO; for
Mr. Fitzpatrick—COLE BURDEN, LEÓN RAMOS TAK; for Sabina—KELLY BELARMINO,
ANGELA TRAVINO; for Telegram Boy—KELLY BELARMINO, LEÓN RAMOS TAK.

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A NOTE

FROM OSKAR EUSTIS

Dear Friends,

1942 was the darkest year of the second World War. The United States had entered the war at the very end of 1941, when Japan bombed Pearl Harbor, but it was not yet clear what impact our military would have on the conflict. What was clear was the enormous strength of the Axis powers: the Nazi war machine seemed unstoppable, and Europe seemed almost certain to be entirely under Hitler's sway by the end of the year. It was a very hard year to be hopeful about the future of the world.

In that dark year, Thornton Wilder premiered *The Skin of Our Teeth* on Broadway. This loopy, deceptively chaotic, and surreal play argued that humanity had been on the brink of extinction many times before, and had always come through, even if only by the skin of our teeth. The message was welcome enough to make the show a hit, and to win it the Pulitzer Prize. **Ever since, the play has been beloved as it bedeviled: rarely has a play so acclaimed had a tone and style so hard to capture.**

Jeremy McCarter, dear friend of The Public and founder of our Public Forum program, bringing together great thinkers in conversation about wide-ranging topics, had the inspired idea over a decade ago that Ethan Lipton's music might be a perfect match for Wilder's play. He made the suggestion, Ethan responded, and for 10 years we've been developing the project.

Jeremy McCarter has since left The Public, but remains close to us in many ways. In the years since his brainstorm about *Skin*, he has also become the literary executor of Thornton Wilder's estate, formalizing the trust we've always had in his judgment.

Now, finally, we get to bring this marvelous new adaptation to you. Shockingly, it feels like the perfect historical moment for *THE SEAT OF OUR PANTS* to have arrived.

Ethan Lipton has been part of The Public's artistic family in every way possible: part of the first class of the Emerging Writers Group, part of Joe's Pub New York Voices, frequent performer at the Pub, writer of and performer in two previous productions (*No Place to Go* and *The Outer Space*). His wry, intelligent, melancholic voice has turned out, as Jeremy predicted, to be a beautiful match to Wilder's literary voice.

Leigh Silverman has directed in every theater in this building in the 20 years I've been artistic director, and has triumphed over and over again. There's no one I trust more to handle both the scale and delicacy of this work. She's a brilliant director and a wonderful colleague and friend.

You are in for a wonderful treat. Hang on.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

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MUSICAL NUMBERS

ACT I

“The World Is Ending”
“Sabina’s Suite”
“Telegram”
“Stuff It Down Inside”
“Mama Mama”
“Good People”
“Into the Darkness”

ACT II

“Everybody Loves to Go to Conventions”
“Come a Long Way”
“Enjoy Yourselves”
“5000 Years/Come a Long Way (Part 2)”
“The Future (Part 1-3; Cirrhosis/Psst Keck/Rains)”
“Cursed With Urges”
“Family Fun”
“Ordinary Girl (Part 1)”
“How Uncomfortable (Part 1-2)”
“Ordinary Girl (Part 2)”
“Poisoned My World (Part 1-2)”
“In This Bottle”

ACT III

“The War Is Over”
“Ruin Everything”
“Kingdom Come”
“One Good Idea”
“The Wonderful Thing About Ice Cream”
“We’re a Disaster”

MUSICIANS

Music Director/Keys—NATHAN KOCI

Associate Music Director—EMILY WHITAKER

Reed 1—BENJAMIN KONO; Reed 2—TESS DOLCE; Trumpet—GRACE FOX; Trombone/
Tuba—REGINALD CHAPMAN; Guitar—BRETT PARNELL; Banjo/Guitar—ALLISON
ANN KELLY; Drums/Percussion—JAKUBU GRIFFIN; Bass—GREG CHUDZIK; Violin—
CLARE ARMENANTE; Cello—NELLY ROCHA

Synthesizer Programmer: Randy Cohen, Randy Cohen Keyboards

Music Assistant: Ari Goldbloom-Helzner

Music Copying: Emily Grishman Music Preparation

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WHO'S WHO IN THE CAST

THE PUBLIC continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musicals *Hamilton* by Lin-Manuel Miranda and *Hell's Kitchen* by Alicia Keys and Kristoffer Diaz. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 195 Obie Awards, 62 Drama Desk Awards, 64 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 70 AUDELCO Awards, 6 Antony Awards and 6 Pulitzer Prizes. publictheater.org

BEN BECKLEY (*Doctor, Animal, Broadcast Official, Ensemble*). Broadway: *What*

the Constitution Means to Me. First national tours: *Peter and the Starcatcher*, *Small Mouth Sounds*, *Christmas Carol* (dir. Matthew Warchus). NY: Second Stage, Atlantic, Clubbed Thumb, The Assembly (co-artistic director). Regional: Denver Center. TV: "American Horror Story," "Poker Face," "New Amsterdam," "Inventing Anna." Writer: Red Bull, Dutch Kills, Edinburgh Fringe, O'Neill finalist. benbeckley.com

KELLY BELARMINO she/her (*Understudy Gladys Antrobus/Sabina/Telegram Boy/Female Ensemble*) was most recently seen in the Broadway ensemble of *Pirates! The Pizazz Show* where she covered the role of Mabel. Regional: *Jersey Boys* at Paper Mill, ...*Great Comet* (Natasha) and *The Sound of Music* (Liesl). BFA, Elon University. Many thanks to Henderson Hogan and all love to her family. @kellybelarmino

ALLY BONINO she/her (*Miss E. Muse, Fortune Teller, Animal*). Broadway: *Suffs* (Lucy Burns, OBC). Off-Broadway: *Suffs*, *Myths & Hymns*, *Dogfight*, *Merrily We Roll Along*. Regional: *25th Annual Putnam County Spelling Bee*, 50th anniversary of Leonard Bernstein's *Mass* (Kennedy Center). TV: "John Mulaney & the Sack Lunch Bunch." Concerts: 35 MM, solo show *Flight* at Joe's Pub. [@allybo123](http://allybonino.com)

BILL BUELL (*Moses, Turkey, Ensemble*). The Public: *Tartuffe*, *The Winter's Tale* and *Twelfth Night* (Shakespeare in the Park). Broadway includes *Ink*, *Cyrano*, *Equus*, *42nd Street*, *Titanic*, *Tommy*, *Annie*. Off-Broadway



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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WHO'S WHO IN THE CAST

includes *Kin*, *Picasso at the Lapine Agile*, *Tumacho*. Film and television include "Seven Seconds," "Sneaky Pete," *God's Pocket*, *Across the Universe*, *Spy Game*, *Welcome to the Dollhouse*, *The Love Letter*, "30 Rock."

COLE BURDEN he/him (*Understudy Mr. Antrobus/Announcer/Male Ensemble*). Off-Broadway: *Applause* (City Center Encores!), *Himself and Nora* (Minetta Lane). National tours: *Les Misérables* (25th anniversary), *The Bridges of Madison County*. Regional: Eugene O'Neill National Musical Theatre Conference, Signature Theatre, Studio Theatre, Marriott Lincolnshire, Philadelphia Theatre Company, Two River Theater, Idaho Shakespeare Festival, Great Lakes Theatre and more. TV/film: "Believe," *Beautiful Creatures*, *The Rainbow Bridge Motel*.

DAMON DAUNNO (*Henry Antrobus*). Broadway: Daniel Fish's revival of *Oklahoma!* (Tony, Grammy, Drama Desk and OCC nominations). Off-Broadway: The Bengsons' *The Lucky Ones* (Lortel Award and Drama Desk nominations), Dave Malloy's *Beardo*, *The Lonely Few* (MCC), *Hadestown* (NYTW). TV/film: "Interview With a Vampire" (AMC), *The Hating Game* (Amazon), "The Marvelous Mrs. Maisel" (Amazon), "Blue Bloods" (CBS). @damondaunno

MICAELA DIAMOND (*Sabina*). Public debut! Broadway/theatre: *Parade* (Tony, Drama Desk, Outer Critics Circle, Drama League Award nominations), *The Cher Show*, Sondheim's *Here We Are*, Ethan Coen's *A Play Is a Poem*, Leonard Bernstein's *Mass*, *Row* at Williamstown. TV/film: "Grotesquerie," "Elsbeth," "Jesus Christ Superstar Live in Concert," *tick, tick...BOOM!*, "Up Here." Upcoming: *Our Bodies & Other Shames*. @micaela_diamond

AMINA FAYE (*Gladys Antrobus*) is thrilled to be back at The Public Theater! Her recent credits include Robin in *Suffs* at The Public, Marina in *Pericles* with Public Works and Jane Seymour in the national tour of *SIX*. Regionally, she's appeared as Susannah Son in *Love in Hate Nation* at Two River Theater. Amina is passionate about new works and stories that amplify underrepresented voices. Love you Mom and Dad!

ANDY GROTELUESCHEN he/him (*Announcer, Animal*). The Public: *The*

Odyssey. Broadway: *Tootsie* (Tony nomination), *The Sign in Sidney Brustein's Window*, *Cyrano de Bergerac*. Off-Broadway: *Assassins*, *Tumacho*, *The Taming of the Shrew*, *Into the Woods* (Lortel nomination), *Cymbeline*, *Two Gentlemen of Verona* (St. Clair Bayfield Award). TV/film: *Snow White*, *A Complete Unknown*, "The Gilded Age," "Lincoln Rhyme," "Elementary," "The Good Wife," "The Knick." MFA at Brown/Trinity, Fiasco Theater core company.

SHULER HENSLEY (*Mr. Antrobus*) is a Tony, Olivier and Drama Desk Award winner. Broadway: *Oklahoma!*, *Young Frankenstein*, *Les Misérables*, *The Ferryman*, *The Music Man*. Off-Broadway: *The Whale*, *Sweet Charity*, *Assassins*. He is the namesake of the Georgia High School Musical Theatre Awards—The Shuler Awards—and is artistic director of City Springs Theatre in Atlanta. FPT to the family.

ALLISON ANN KELLY she/her (*Musician, Animal, Bingo Caller, Allison, Ensemble*). Public Theater debut! Favorite regional: *Always*, *Patsy Cline*, *American Idiot*, *The Other Josh Cohen*, *Ring of Fire*, *Airness*, *Almost Heaven: John Denver's America*, *Little Orphan Danny* (NYSAF), *The Hello Girls*, *Lost Highway* and Williamstown Theatre Festival. TV: "The Helpsters" (Apple TV+), The 75th Annual Tony Awards, Capitol Concert July 4th Celebration. allisonkellymusic.com @akplaysmusic

MICHAEL LEPORE (*Telegram Boy, Homer, Animal, Ensemble*). Off-Broadway debut. Broadway: *Sing Street* (OBC). New York: *Road Kills* (Good Apples Collective), *Spring Awakening* (Irondale Center). Regional: *Sunny Afternoon* (American premiere, Chicago Shakespeare Theatre), *Origin Story* (world premiere, Cincinnati Playhouse in the Park), *Rent* (Theatre Aspen), *Hair* (Short North Stage). TV: "FBI: Most Wanted" (CBS). @itsmichael.lepore

NAT LOPEZ (*Miss M. Muse, Animal, Sharon, Ensemble*). Public debut. Off-Broadway: *What's It All About?* (NYTW). Tours: *In the Heights* (second national), *KOOZA* (Cirque du Soleil). Regional: *Sister Act* (Geva Theatre). Film: *Forty-Year-Old Version* (Netflix). Album: *Nat Lopez*. MFA: Yale School of Drama. Thanks to God, Kate,

WHO'S WHO IN THE CAST

Chalin, Leigh, Brad, friends and family. In honor of Malik James. natlopez.com

RUTHIE ANN MILES (*Mrs. Antrobus*). Public Theater: *Here Lies Love* (Imelda Marcos; Lucille Lortel and Theatre World Awards). Broadway: *McNeal*, *Sweeney Todd* (Beggar Woman; Tony nomination), *Sunday...* (Frieda), *The King and I* (Lady Thiang; Tony Award, Grammy nomination, Olivier nomination). NY City Center: *Light in the Piazza* (Margaret Johnson). TV: CBS/OWN's "All Rise" (Sherri Kanksy), FX's "The Americans" (Young Hee). @ruthieannmiles

GEENA QUINTOS (*Mammoth*, *Miss T. Muse*, *Pelican*, *Animal*, *Ensemble*) is excited to return to The Public after appearing in *Soft Power*. Recent: *Urinetown* (NYCC Encores!). Broadway: *Here Lies Love*, *Miss Saigon*. Tour: *Cambodian Rock Band* (first national). Upcoming: *72 Hours* (Netflix). Wherever in life this may find you, thank you for being here with us. "We are not here to surrender, we are here to rendezvous."

LEÓN RAMOS TAK he/they (*Understudy Male Ensemble/Telegram Boy/Henry*) is a Swiss-born, Dominican and Japanese-Brazilian actor and singer, just graduated from NYU Graduate Acting. Recent credits include *A Midsummer Night's Dream* (Classical Theatre of Harlem) and *Figaro/Faggots* (Baryshnikov Arts Center). Excited and grateful to be part of this production at The Public. Big love and thanks to my family, friends and teachers! IG: @leontak

DAVID RYAN SMITH (*Dinosaur*, *Refugee*, *Dolphin*, *Larry*, *Ensemble*). The Public: *Merry Wives*, *A Midsummer Night's Dream*, *Henry V*, *Twelfth Night*, *Romeo and Juliet*, *The Comedy of Errors*, *Pericles*. Broadway: *Yellow Face*; *One Man, Two Guvnors*; *Passing Strange*. Off-Broadway: Signature, NYTW, Lincoln Center, Soho Rep, Playwrights Horizons, Women's Project, BAM, etc. Film: *Relay*, *The Amazing Spider-Man 2*, *Medal of Victory*, *Bee Season*.

RUTH E. STERNBERG (*Mr. Fitzpatrick*) prepared for this role her entire professional

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life! She stage managed over 50 productions including Robert Wilson's/Philip Glass' *Einstein on the Beach*. Ruth helmed the production departments for The Public Theater, Trinity Repertory Company and McCarter Theatre, as well as many tours and festivals. Thanks to Rosier Artist Management for your love and support.

ANGELA TRAVINO she/her (*Understudy Sabina/Mrs. Antrobus*) is stoked to be back at The Public Theater. Some favorite credits include *Suffs* (The Public Theater), Alison in *Fun Home* (Theatre Raleigh), Daughter in *The Postman's Daughter* (Forager Theatre Company), Baker's Wife in *Into the Woods* (SFBATCO) and Mother in *Ragtime* (SFBATCO). SW Artists, SU drama grad and proud mama. @atravino

ETHAN LIPTON (*Adaptation, Music, Lyrics*). Off-Broadway: *We Are Your Robots, Tumacho, The Outer Space, Red-Handed Otter, No Place to Go, Luther, 100 Aspects of the Moon*. Awards and fellowships: the Kleban Prize, Creative Capital, Guggenheim, NYFA, Obie, MacDowell, Playwrights Realm, Ryder Farm. Clubbed Thumb associate and alumni of The Public's inaugural Emerging Writers Group. Plays published by Concord. Quartet Ethan Lipton & His Orchestra has released five albums and toured the U.S. and U.K. ethanlipton.com

THORNTON WILDER (*Playwright*, The Skin of Our Teeth) (1897-1975) was a novelist and playwright whose work celebrates the connection between the commonplace and the cosmic dimensions of human experience. He is the only writer to win Pulitzer Prizes for both drama (*Our Town* and *The Skin of Our Teeth*) and fiction (*The Bridge of San Luis Rey*). He collaborated with Alfred Hitchcock on *Shadow of a Doubt*, hiked the Alps with the heavyweight boxing champion Gene Tunney, received a Bronze Star for his service in World War II and was credited with discovering Orson Welles. He was also a much-loved teacher, letter-writer (especially with Gertrude Stein) and public speaker—in four languages. *Hello, Dolly!* is based on his play *The Matchmaker*. Learn more about his extraordinary life at thorntonwilder.com.

SUNNY MIN-SOOK HITT (*Choreography*). The Public: *Soft Power, The Tempest*. Broadway: *Oh, Mary!* Off-Broadway:

Ghost of John McCain (Soho Playhouse), *The Best We Could* (MTC), *Snow in Midsummer* (CSC). Regional: *Ceildh* (U.S. premiere), *As You Like It* (OSF), *The Great Leap* (Portland Center Stage). Opera: *Lysistrata, The Magic Flute, In the Green* (Mannes Opera). Commercial: *Untitled DanceShowPartyThing* (Virgin Voyages). Upcoming: *Come From Away* (OSF). [@sunnyhitt.com](mailto:sunnyhitt.com) [sunnyminsookhitt](https://www.instagram.com/sunnyminsookhitt)

LEIGH SILVERMAN (*Director*). The Public: *Well, Yellow Face, In the Wake, Wild Goose Dreams, Soft Power, Suff's*; with Ethan Lipton: *No Place to Go, The Outer Space*. Other Ethan Lipton: *Tumacho, We Are Your Robots*. Broadway: *Yellow Face* (Best Revival Tony nomination), *Suff's* (Tony nomination), *Grand Horizons, The Lifespan of a Fact, Violet* (Tony nomination), *Chinglish, Well*. Other credits: *Harry Clarke* (West End/Berkeley Rep, Vineyard Theatre, Minetta Lane, Audible; Lortel nomination); *Violet, The Wild Party* (Encores). 2011 Obie Award; 2019 Obie for Sustained Excellence.

LEE JELLINEK (*Scenic Design*). The Public: *The Ally, Sea Wall/A Life, Buzzer*. Broadway: *Oklahoma!, Mary Jane, Sea Wall/A Life, Marvin's Room*. Off-Broadway: *We Are Your Robots* (TFANA); *The Antipodes* (Signature); *The Best We Could* (MTC); *Rags Parkland...* (Ars Nova); *The Wolves* (LCT); *Heroes...*, *Corsicana, A Life* (Playwrights Horizons); The Debate Society; The Mad Ones.

KAYE VOYCE (*Costume Design*). For The Public: *Coriolanus, Sea Wall/A Life, Measure for Measure* (with Elevator Repair Service), *Office Hour, Hamlet, Jump, The Bacchae, Stop Kiss*. Other recent projects include *Uncle Vanya* at Lincoln Center, *The Welkin* at Atlantic, sets and costumes for *Waiting for Godot* at the Geffen Playhouse in LA, and *House of McQueen*.

LAP CHI CHU (*Lighting Design*). The Public: *Mlima's Tale* and others. Broadway: *Suff's, Yellow Face, Uncle Vanya, Camelot* (Tony nomination). Off-Broadway and Regional: Manhattan Theatre Club, Lincoln Center Theater, New York Theatre Workshop, Signature Theatre, Roundabout, Geffen Playhouse, La Jolla Playhouse and others. Awards: Obie Award for Sustained Excellence

WHO'S WHO IN THE CAST

in Lighting Design, Lucille Lortel Award, Ovation Award. lapchichu.com

DREW LEVY (*Sound Design*). Broadway: *Oh, Mary!*; *A Strange Loop* (Tony nomination); *Oklahoma!* (Tony and Drama Desk nominations); *Honeymoon in Vegas* (Drama Desk nomination); *Chaplin* (Drama Desk Award). West End: *A Strange Loop*, *Oklahoma!* (Olivier nomination). Off-Broadway: *Lights Out*, *Drag: The Musical*, *Sex Variants of 1941*, *The Gardens of Anuncia*, *Judgment Day*.

CLAIRE M. KAVANAH (*Prop Manager*). The Public: *When the Hurlyburly's Done*, *Twelfth Night*, *Goddess*, *Churchill Plays*, *Good Bones*, *Jordans*, *Hell's Kitchen*, *Comedy of Errors*, *The Harder They Come*, *A Raisin in the Sun*, *Fat Ham*, *Girl From the North Country*, *Hamlet*, *Gently Down the Stream*, *Privacy*, *The Gabriels*, *Eclipsed* and others. Broadway: *Girl From the North Country*, *Fat Ham*, *Redwood*.

JORDAN LAROYA (*Fight Director*) is delighted to be making his Off-Broadway debut. Previous fight directing credits include *Romeo and Juliet*, *Wait Until Dark*, and *Macbeth*. He currently teaches stage combat at The New School's School of Drama and Mannes School of Music.

DANIEL KLUGER (*Orchestrations, Arrangements and Co-Music Supervisor*). Broadway: *Good Night, and Good Luck* (Tony nomination, Sound); *Oh, Mary!*; *Oklahoma!* (Tony nomination, Orchestrations); *The Sound Inside* (Tony nomination, Score and Sound); *Sea Wall/A Life* (Tony nomination, Sound); *Marvin's Room*; *Significant Other*. Resident composer and music producer, Renaissance Recording. danielkluger.com

NATHAN KOCI (*Music Director, Co-Music Supervisor, Additional Vocal Arrangements*). The Public: *Much Ado About Nothing*. Broadway: *Illinoise*, *Hadestown* (Assoc. MD), *Oklahoma!* ETC: *Most Happy in Concert*, *The Great Yes The Great No*, *The Head and the Load*, *Principles of Uncertainty*, *The Source*. Recordings: *And Friends*, *The Hands Free*, *Guy Klucevsek*, *Solomon Diaries*, *Shovels and Rope*, *The Opposite of a Train*.

TOMOKO AKABOSHI (*Music Coordinator*). From Tokyo, Akaboshi became the

first woman of color to music coordinate a Broadway musical (*A Strange Loop*). She has been credited as music supervisor, producer, and coordinator for major orchestras (Tokyo Philharmonic, Czech Philharmonic), musicals, recordings and productions in various genres including *Elden Ring*, *Star Wars in Concert*, "The Tonight Show," *Illinoise*, *Gypsy*.

SARAH LUNNIE (*Production Dramaturg*). The Public: *The Ally*, *Shipwreck*. Broadway: *What the Constitution Means to Me*; *A Doll's House, Part 2*; *Hillary and Clinton*; *Grand Horizons*. Off-Broadway: *Prince F****t*, *Angry Alan*, *Rheology*, *The Antiquities*, *Public Obscenities*, *Where the Mountain Meets the Sea*, *The Thin Place*, *Mrs. Murray's Menagerie*, *Miles for Mary*, *The Christians*. TV: creator and EP, "The Dealer," forthcoming on Apple.

SHELLEY MILES (*Production Stage Manager*). The Public: *Soft Power*, *The Outer Space*. Favorite credits: Broadway: *Cabaret at the Kit Kat Club*, *Ain't No Mo'*, *Dana H.*, *Is This a Room*, *The Ferryman*, *Hedwig and the Angry Inch*, *Violet*, *Gore Vidal's The Best Man*. Off-Broadway: *Merry Me*, *Letters From Max*, *Tumacho*, *Harry Clarke*, *Sweet Charity*, *Hadestown*, *Cape Disappointment*.

CAROLINE ENGLANDER (*Stage Manager*). Select credits: *Glass. Kill. What If* *If Only. Imp. The Vagrant Trilogy*, *The Outer Space*, *The Great Immensity*, *Apple Family Plays* (The Public); *We Are Your Robots* (TFANA); *Find Me Here*, *Deep Blue Sound* (Clubbed Thumb); *Half-God of Rainfall* (NYTW, A.R.T.); *The Jungle* (St. Ann's Warehouse, STC); *Becky Nurse of Salem* (LCT); *Hamlet & Oresteia* (Park Avenue Armory). BA: Barnard College.

ALEX LUONG he/him (*Stage Manager*). Broadway: *Pirates! The Penzance Musical*, *A Wonderful World*, *Maybe Happy Ending*, *Lempicka*, *Sweeney Todd*, *Girl From the North Country*. Off-Broadway: *Energy Curfew Music Hour* (Audible); *Light in the Piazza* (NYCC); *Merrily We Roll Along, american (tele)visions* (NYTW). Regional: A.R.T., La Jolla Playhouse, The Old Globe. For Ông Bà Ngòi.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

STAFF FOR THE SEAT OF OUR PANTS

Assistant Director Hawley Gould
Associate Choreographer Kim Savarino
Associate Dramaturg Harris Kiernan
Associate Scenic Designer Emmie Finkel
Scenic Studio Assistant Sara James
Associate Costume Designer Willa Piro
Assistant Costume Designers Annie Hoeg,
Jack Wallace
Associate Lighting Designer Kaitlin Trimble
Assistant Lighting Designer Amara Payton McNeil
Associate Sound Designer Alex Brock
Assistant Sound Designer Nathan Rubio
Synthesizer Programmer Randy Cohen
Associate Synthesizer Programmer Tim Crook,
Drew Nichols, Nick Schenkel, Sam Starobin
Assistant Production Manager Jessica Nekritz
Production Assistants Guadalupe Chavezmalagon,
Chaz Strickland
Sub PA Eva Shannon-Dabek
Directing Observer,
Columbia University Emilio Maxwell Cerci
Assistant Prop Manager Mary Flynn
Production Audio Supervisor Emma Wilk Solomon
Assistant Head Audio Kaitlin Barnett Proctor
A1 Joe DiBernardo
A2 Emilia Wojciechowski
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Tech A2 Melissa Valencia
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A NOTE

FROM ETHAN LIPTON

In 2011, Shanta Thake, who ran Joe's Pub, offered me a commission to write a musical. My band had been playing the Pub for a few years at that time. I also had a parallel relationship with The Public itself, having been in the first cohort of the Emerging Writers Group. Still, until Shanta asked, I had a policy about Songwriting and Playwriting: I kept them separate. To protect them from each other. Because they were bad. They were like bad little boys in the backseat of a car on a long drive to Bakersfield. And I was like, "Don't touch each other. Don't look at each other.

Don't even think about each other." **But on that day in Shanta's office, I discovered I had a story to tell through music**, and I saw that those boys in the backseat were in fact angels, and that I was a nut.

The following year, The Public produced *No Place to Go*, my band musical about a man whose job is outsourced to Mars, in Joe's Pub. **And the blockade I'd erected between Songwriting and Playwriting collapsed.** Since then, I've written more band musicals, a few plays with songs—I have one play that has three songs in it; how bad an idea is that?—and assorted permutations thereof. I keep looking for new ways the two forms can share space.

The Skin of Our Teeth opened on Broadway in 1942, and generations of theater-makers have found their own moment in its pages. When I began turning Wilder's play into a musical, I approached it with reverence. So much of it is perfectly itself, I wanted to preserve as much of that as possible. So there was a lot of genuflecting on my part, a lot of "Beg your pardon, Mr. Wilder," and "Can I fix you a drink, Mr. Wilder," this sort of thing. In time, I stopped being an acolyte. **The only way to do right by Wilder, I decided, was to be authorial.** To listen to the play with my own ears and fill it with the songs I heard. To handle the work and push it around. To prioritize what I found important and write the show I wanted to see.

The creative time I've spent inside of Wilder's world has been some of the most joyful of my life. It's been a long road but a great trip. And there have been moments when I'd look in the rearview mirror and see Songwriting sleeping on Playwriting's shoulder, and that was just the best. Then my mind would wander, and I'd hear a big SLAP coming from the backseat, and I'd be like, "Cut that shit out!" And on we'd go...



ETHAN LIPTON
ADAPTATION, MUSIC & LYRICS



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