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### The Skin of Our Teeth, 1956

Montana State University (Missoula, Mont.). Montana Masquers (Theater group)

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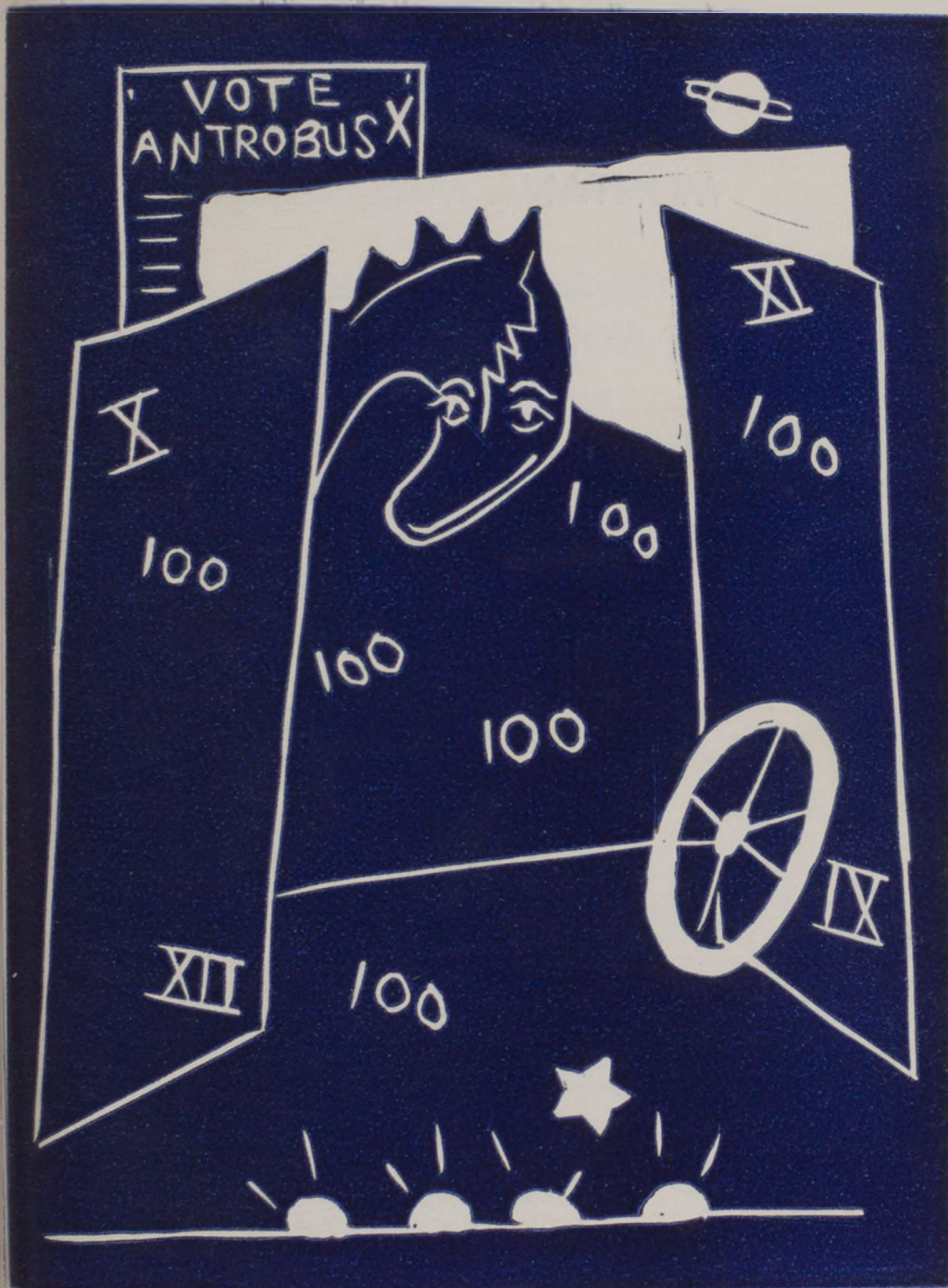
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*The Skin of Our Teeth*  
Nov. 15, 16, 17, 1956  
University Theater

Fifty-Second Season  
MONTANA STATE UNIVERSITY COLLEGE OF FINE ARTS  
*presents*

# MONTANA MASQUERS

*in*

## THORNTON WILDER'S THE SKIN OF OUR TEETH

Bo Brown, Director

Clemen M. Peck, Designer and Technical Director

### CAST

In Order of Appearance

Announcer	Daniel Hoffman
Sabina	Dolores Vaage
Mr. Fitzpatrick	Stanley Fritzing
Mrs. Antrobus	Sheila Sullivan
Dinosaur	Bill Nelson
Mammoth	Bruce Ostby
Telegraph Boy	Robert Russ
Gladys	Sharon Stanchfield
Henry	John N. Kobzeff
Mr. Antrobus	Robbin R. Hough
Doctor	Corbin P. Elliott
Professor	Richard Howell
Judge	Kenneth L. Pedersen
Homer	Paul Halleck
Miss E. Muse	Marilyn Dickson
Miss T. Muse	Helen Guthrie
Miss M. Muse	Arlene Jennings
Usher	Jeff Watson
Usher	Jack Howell
Drum Majorettes	Linda Johnson, Carol Ann Herman, Lois De Tonancour
Convention Delegates	Barbara Thompson, Don Calfee, Darrell Ehlert, Robert D. Sandwick, Michael Belangie, Ed- ward E. Broniak, Gary Gatz, Robert Russ, Millie Enebo, Karen Larson, Kathleen Harris, Jack Howell, Jeff Watson, Bill Nelson, Bruce Ostby, Laretta Ledbetter.
Dancers	Paula Heidelman, Carol Peterson
Fortune Teller	Sally Bohac
Broadcast Official	Richard Howell
Assistant Broadcast Official	Don Calfee
Defeated Candidate	Darrell Ehlert
Mr. Tremayne	Bill Kearns
Hester	Tempie Brown
Ivy	Heather McLeod
Fred Bailey	Robert D. Sandwick

## Scenes

Act I, Home, Excelsior, New Jersey

Act II, Atlantic City Boardwalk

Act III, Home, Excelsior, New Jersey

## PRODUCTION STAFF

Assistant to the Director	Beth Briggs
Stage Manager	Richard Howell
Electrician	Douglas Giebel
Properties	Nan Bovingdon, Sid O'Malley
Wardrobe Mistress	Beth Briggs
Crew: Helen Guthrie, Marilyn Dickson, Arlene Jennings	
Make-up Chairman	Marilyn Strickfaden
Crew: Bruce Cusker, Richard Howell, Arlene Malouf, Dolores Vaage, Jack Howell, Beth Briggs	
Dinosaur and Mammoth costumes created by	Kenneth Pedersen and Marilyn Strickfaden
Sound	Milton Gibbs
Projection	Tempie Brown
Program Cover	Nancy Ettinger
Box Office Manager	Corbin P. Elliott
Ushers	arranged by Spurs
Theater Secretary	Marilyn Strickfaden

Montana Masquer patrons are reminded that any gifts they may be able to make to the costume and property departments will be gratefully received. Our production staff will call for such gifts; names and addresses of those caring to contribute clothing or furnishings may be left in the box office in this building. If you will telephone 9-2331, Drama Department, we will call for contributions.

## COMING

LO AND BEHOLD — Nov. 28 - Dec. 1 — Simpkins Theater — Missoula Community Theater

AM AHL AND THE NIGHT VISITORS — Dec. 2 — University Theater  
Missoula Civic Symphony Orchestra

ELECTRA, by Jean Giraudoux — a reading performance — Dec. 6 — Simpkins Theater — directed by Douglas Giebel

CHRISTMAS CONCERT — Dec. 9 — University Theater  
University Choral Union

CHRISTMAS CONCERT — Dec. 16 — University Theater  
MSU Jubileers - Ballet Theater - MSU Choir

## THE SKIN OF OUR TEETH

It is no accident, perhaps, that one of the most successful plays produced in post-war Germany was "The Skin of Our Teeth." A ravaged land seizes hope for the future where it finds that hope. And if the defeated could not see promise of a better life than the past in Thornton Wilder's play, they saw at least the possibility of a regained well-being, always precarious yet recoverable. But that unique welcome given Wilder's play turns out more and more to be a universal acceptance of the play nowadays. "The Skin of Our Teeth" endures because the predicament of the whole world continues unabated. Regardless of our politics, one is not absolutely sure, after all, if this earth is not to be tipped "off its axis" by nuclear explosions for one reason or another and bring upon us all a perpetual cold wave, or some other peril prophesied whimsically by Wilder. Not to mention a vast but quick and final war that may leave only knots of people on earth, like the Antrobuses, struggling to renew the human comedy and once more regain the stage. For we are all involved at last quite realistically in a fantasy-come-true, and we view the play as at least important and vital, if not profound. Or it may be that we all live close to profundities now and thus feel the need to laugh at our daily perils and are grateful for Wilder's belief, though scarcely assurance, that we may still go on creating constantly new beginnings. It is not without point, I believe, that this play and this vision are an American's contributions to the world's life and literature, the New World endlessly facing ancient limitations and perhaps leading the Old to ultimate survival. But, in any event, just making it.

— Jesse Bier