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### Upstage/Downstage: A Demonstration Performance; Why Do We Laugh?; Creation Myths, 1978

University of Montana (Missoula, Mont.: 1965-1994). Montana Masquers (Theater group)

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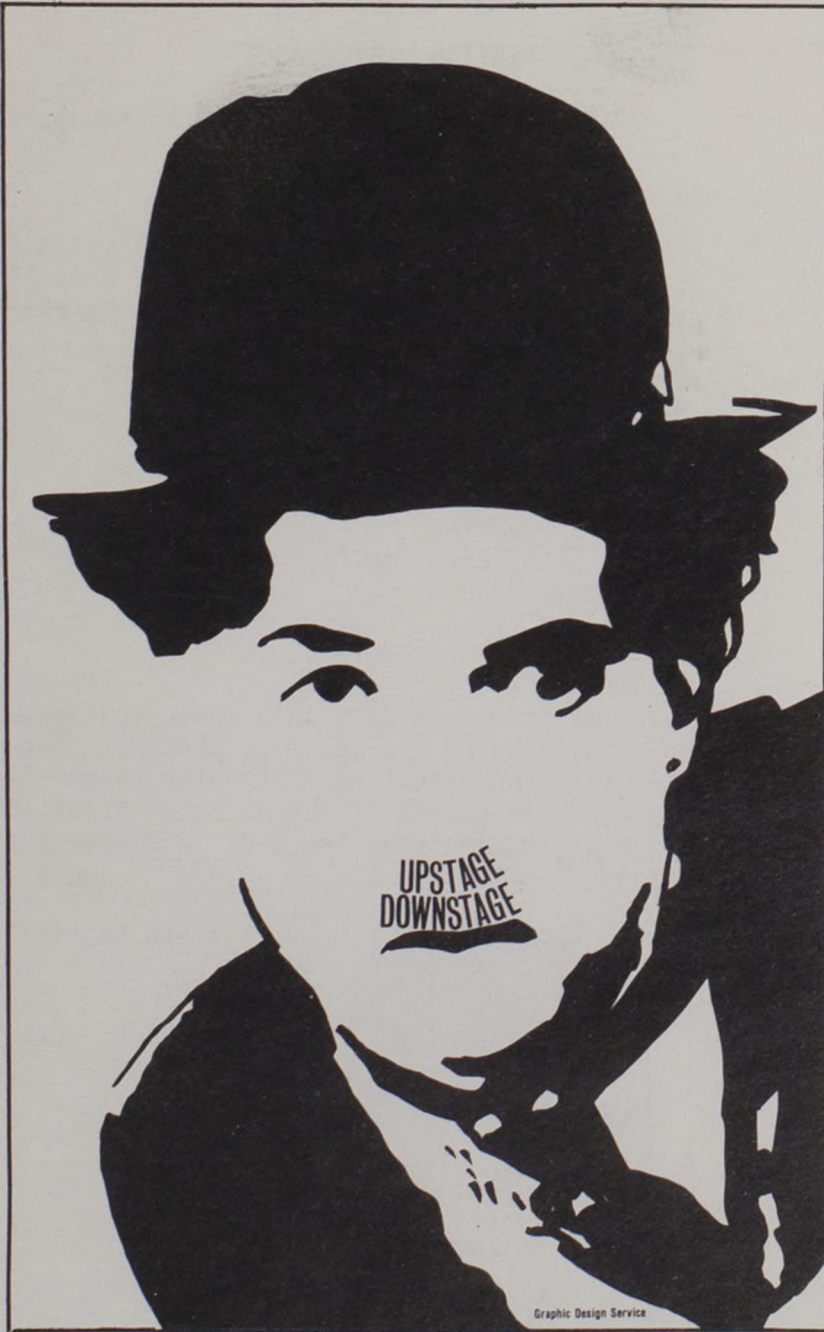
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Mar., 1978



The University Drama/Dance Department,  
The School of Fine Arts  
and Montana Masquers  
present

## UPSTAGE/DOWNSTAGE

Faculty Directed Workshops

The Montana Mime Company Presents

A DEMONSTRATION PERFORMANCE

Directed by Randy Bolton

THE COMPANY

Joe Arnold  
Dee Cooper  
Jean Crupper

Ann Fields  
Dana Kindred  
Terry Lundmark  
Todd Tjaden

Josie Peterson  
Judy Strahota  
Mary Thielen

THE PROGRAM

- I. The Warm Up
- II. Shapes: A Study
- III. A Greeting
- IV. Small Bits and Pieces
- V. The Museum

Director's Note

Mime and Pantomime is muscle to muscle communication which bypasses the usual linguistic encoding and decoding process. The mime performer must observe with care and attention that which he/she wishes to communicate in order to find its essential qualities - weight, force, space, time, and shape. Mime is expressing your feelings in movement or non-movement and creating space to live in.

Fifteen Minute Intermission



WHY DO WE LAUGH?

Directed by Dr. James D. Kriley

CAST

Toni Cross  
Cheri Graves

Rae Horan  
Leah Joki

Gerre Maillet  
Mac O'Brien

Mary Sigvardt  
Kim Woods

# CREATION MYTHS

A New Play by Rolland R. Meinholtz

## CAST

Robert P. Shacklie . . . . .	Phil Jordan
Orlando Parducci . . . . .	Charles Starzynski
General Francis Palmer . . . . .	Jeffrey Haberman
Theodore Speake . . . . .	Darryll Broadbrooks
Leopold Slaatin . . . . .	Joel Waller
Andrew Mackennon . . . . .	Brian King
Sol Axelrod . . . . .	Steve Wing
Jimmy Shacklie . . . . .	Bob Hall
Major Irene Gonzales . . . . .	Rikki Ricard

Time: July 16, 1965

Place: Jornada del Muerto, A Bunker

Fifteen Minute Intermission Between The Two Acts

## Director/Author's Note

The events in this play are based on fact; the characters, on real persons. I have attempted to remain true to the spirit of the occasion described, while freely rearranging events, creating characters who are collages of actual people and generally playing loose and fast with time and place. So: This work is an imaginary piece that happens to have been stimulated by real events and people. Kali, a Hindu goddess, is the feminine expression of the necessary destructive processes of the universe. Kali is Shiva's wife, and her destructive activities are distinguished from Shiva's masculine properties, in that she is seen as being ungovernable, much as is found in Dionysian orgies. "Feminine" should not be confused with "female." Every human being contains within his person both the feminine/masculine properties represented by Kali/Shiva.

## PRODUCTION STAFF

Stage Manager . . . . .	Ranney Moss
Technical Coordinator . . . . .	Richard James
Technical Director . . . . .	Patti Henry
Costume Design . . . . .	Chris Sumption
Makeup Design . . . . .	Mary Thielen
Lighting Design . . . . .	Richard James, John Purchio
Sound Director . . . . .	Kate Smith
Publicity . . . . .	Mary Thielen
Graphics . . . . .	Helen Melnis, Connie Bergum of Graphic Design Services
Crews . . . . .	Dixie Anderson, Sheila Cooney, Lori Hogan, Phanom Kaributra, Ernie Larios, Gerre Maillet