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The Skin of our Teeth

Otterbein University Theatre and Dance Department

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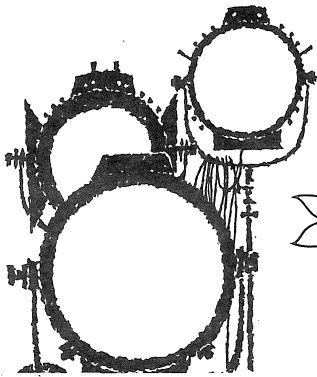
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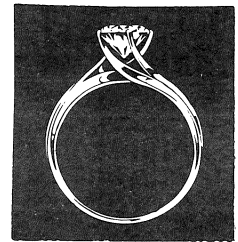
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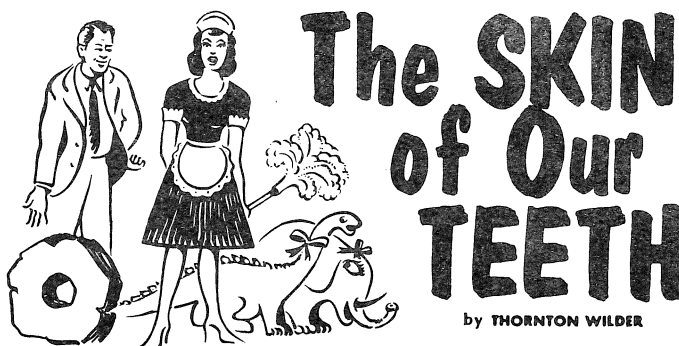
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Cast

in order of appearance

Announcer	Marc Smythe
Sabina	Teri Hiatt**
Mr. Fitzpatrick	Tom Lauchner*
Mrs. Antrobus	Mary Furniss**
Dinosaur	Debbie Bowman*
Mammoth	John Waddingham*
Telegraph Boy	Keith Squires
Gladys	Gail Snyder
Henry	Rusty Bolin**
Mr. Antrobus	Ed Vaughan*
Doctor	Randy Cline*
Judge	Doug Redding
Professor	Larry Carter
Homer	Larry Evans**
Miss E. Muse	Nancy Scott
Miss T. Muse	Pat Spreng**
Miss M. Muse	Linda Dugan*
Usher	Jeff Weaner
Majorettes	Bonnie Beall
	Jan Ullman
Fortune Teller	Jean Rahrig
Refugees & Conveeners	Chris Hurst
	Mike James
	Stephanie Lewis
	Karen Lightner
	Linda Sheppard
Mr. Tremayne	Ken Meyers
Hester	Rita Sellers
Ivy	Yvette Carmon

* Indicates membership in Cap and Dagger Dramatics Club
 ** Indicates membership in Theta Alpha Phi National Dramatics Honorary

Scene

ACT I

Home. Excelsior, New Jersey.

Intermission

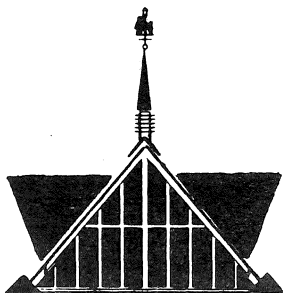
ACT II

Atlantic City Boardwalk.

Intermission

ACT III

Home. Excelsior, New Jersey.



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New York Spring Theatre Tour

The Otterbein College Theatre is pleased to announce that arrangements have been completed for a five-day New York Theatre Tour during spring vacation. The tour is open to students, faculty, parents and friends of Otterbein.

The group will leave Westerville by motor coach (special arrangements can be made for people who wish to join the New York City portion of the tour only) on Tuesday evening, March 25 and will return at midnight Saturday, March 29 with arrival in Westerville by noon on March 30. The tour group will stay at the Hotel Piccadilly, 242 West 45th Street in the heart of the theatre district on Times Square.

Planned tour activities include admission to four Broadway plays or musicals, a tour of the city, the United Nations, Lincoln Center, Rockefeller Center and the Museum of Modern Art. Other activities include a visit to the top of the Empire State Building and a show at the Radio City Music Hall. Additional free time can be spent in shopping or other leisure activities.

The overall cost for students, including bus fare, all scheduled activities in the city, tips, hotel bills (based on four to a room) will be approximately \$95. Cost for non-students, based on two-persons per room will be an additional \$10. Tour members are responsible for their own meals.

The tour is limited to the first forty-four persons who pay a deposit of \$30. All deposits will be non-refundable after Dec. 18 (this early date is necessary in order to secure the best theatre tickets—after this date tickets will be purchased as available.) Final payment will be due six weeks before the tour. For payment of deposit or additional information, see Dr. Charles Dodrill, in the basement of Cowan Hall, or phone 882-3601.



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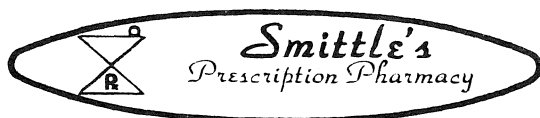


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Theatre Staff

Dr. Charles W. Dodrill Director of Theatre
Prof. Fred J. Thayer Designer-Technical Theatre
Mrs. Nancy Norris Publicity
Dr. James Grissinger Chairman, Dept. of Speech & Theatre
Linda Dugan*, Larry Evans**, Mark Peters**,
Glen Plum**, Linda Sharpless** Student Assistants

Production Crews

Stage Manager: Dave Ruch*
Assistant to the Director: Jan Burns*
Costumes: Ann Hauser*, Chm.; Ellen Andrews, Shirley Crossland*, Linda Day, Meg Gill, Margie Kendall, Sharma Rife, Vernetta Rhodes, Dottie Stover
House Manager: Kathy Titley*
Makeup: Linda Grznar**, Linda Karl*, Co-Chm.; Bonnie Beall, Tim Chandler, Kathy Cook, Vickie Langdon, Mary March
Programs: Stephanie Lewis*, Chm.; Jan Burns*, Meg Gill, Fran Guenther*, Kathy Titley*
Properties: Dawne Henkel*, Chm.; Chris Hurst, Carol Ludlam, Linda Sheppard
Lights: Mark Peters**, Chm.; Bruce Landis, Dave Mack, Peggy Niesen, John Peters, Joe Swingle
Publicity: Bob Fortner*, Chm.; Ted Jones, Nancy Scott, John Waddingham*
Scenery: Glenn Plum**, Chm.; Dave Graf, Sandy Richardson, Don Bean, Doug Redding, Theatre Production class
Sound: Dave Schein*, Chm.
Tickets: Linda Sharpless**, Chm.; Shirley Crossland*, Marcy Farkas, Sue Lare, Phyllis Osborn

Director's Corner

The Skin of Our Teeth has made a lasting impression on American stage history ever since its Broadway opening on Nov. 18, 1942. The play subsequently ran for 356 performances and was awarded the Pulitzer Prize in 1943. Its first reception ranged from sublime appreciation to accusations of stage trickery.

Vivien Leigh starred in a London production in 1946 and the play entered the standard repertory of the world theatre; it has subsequently been performed in almost every country in the world. Mary Martin and Helen Hayes starred in the play as America's entry to the International Drama Festival in Paris in 1955, and the play was selected in 1961 as one of the three most representative American plays sent on an international tour under the auspices of the State Department.

The author of **The Skin of Our Teeth**, Thornton Wilder, has a long and colorful writing career. He was born in Madison, Wisconsin on April 17, 1897, and received much of his education in China where his father was an American consul-general in Hong Kong and Shanghai. He is perhaps best known for his Pulitzer Prize winning novel of 1927, **The Bridge of San Luis Rey**, and his other Pulitzer Prize winning play of 1938, **Our Town**. More recently his comedy, **The Matchmaker** became a musical comedy entitled **Hello Dolly!**, and in 1968 his latest novel, **The Eighth Day** won the fiction prize of the annual National Book Awards (the year's most illustrious book award).

When **The Skin of Our Teeth** was first presented in 1942 it was one of the most controversial plays ever presented on the American stage. Times have changed, but the play is still controversial today. Because of the direct audience contact by actors, the breakdown of the action by actors who want to comment upon it, and other stylistic devices designed to help the spectator become a participator and think about what he is seeing, the production style has been variously described as "Brechtian" or "epic." In this current production at Otterbein, the director and designer have attempted to establish a production style that would appeal to an audience on many levels of experience. Thus the setting attempts to fragment reality, to distort it, to rearrange it, in fact – to create a new reality of experience thru a variety of stimulus and the viewer's imaginative participation.

One might well ask why select such a play for a college theatre experience? Several possible answers include the following: (1) to provide a variety of experiences for a large cast and crew, (2) to expose students and audience to a play that might well be dubbed a "modern classic," (3) to provide an experience designed to stretch minds and imaginations in an artistic endeavor that will only "happen" (in the modern sense of *happening*) if the spectator becomes an active participator, and (4) to provide a theatrical experience designed to positively reaffirm the essential spirit of man that makes it possible for him to live through incredible conflict, violence, problems – and always come thru by "the skin of his teeth."

Dr. Charles W. Dodrill

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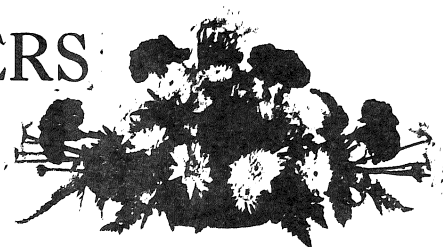
NEW CINEMA FILM SERIES, Part I, Wed., Thurs., Fri., Nov. 13-14-15, 8 p.m., Cowan Hall

Part II will be shown in February. This collection of brilliant short films by the directors of the 60's (& 70's) such as Godard, Polanski, Lester, Truffaut, as well as important new directors from many countries, has won almost every major short film award in the world. Some of the films in Part I include: **Enter Hamlet** by Mogubgub, U.S.A., a pop art expression of Hamlet's soliloquy; Truffaut's bitter sweet slice of youth **Les Mistons '67**; an animated cartoon called **Two Castles** by Bozzetto; a Brechtian parable by Polanski of Poland called **The Fat and the Lean**; a French analysis of the Spanish bullfight with some of the great matadors called **Corrida Interdite**; a science-fiction film "After the Third World War" entitled **La Jetée** by Marker of France; and an English comedy called **The Leaning, Jumping and Standing Still Film**.

The films will be shown nightly (discussions will follow each showing) since experience elsewhere indicates many people like to see the films twice. The films have been shown in major art centers around the country (such as Lincoln Center) and have just been released for exclusive showing to college and university audiences.

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Announcements

PETER PAN, Children's Theatre, Friday, Dec. 6, 7:30 p.m., Saturday, Dec. 7, 10:30 a.m. and 1:30 p.m. Tickets are currently on sale in the Box Office.

ARTIST SERIES — Columbus Symphony Orchestra, Nov. 22, 1968. The Otterbein A Cappella Choir will be appearing with the symphony.

MAILING LIST — If you would like to be on our mailing list and receive announcements of our activities, please fill out a card at the box-office. We do not intend to send bulk mailings to all Westerville residents after this season.

REFRESHMENTS — The refreshment stand is located in the north lobby for your convenience. We would appreciate your cooperation in not bringing cups back into the auditorium. Thank you.

RESTROOMS and TELEPHONE are located off the main corridor immediately beneath the main lobby.

Acknowledgements

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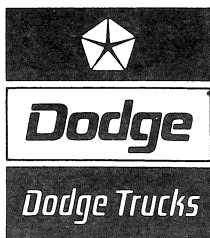
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