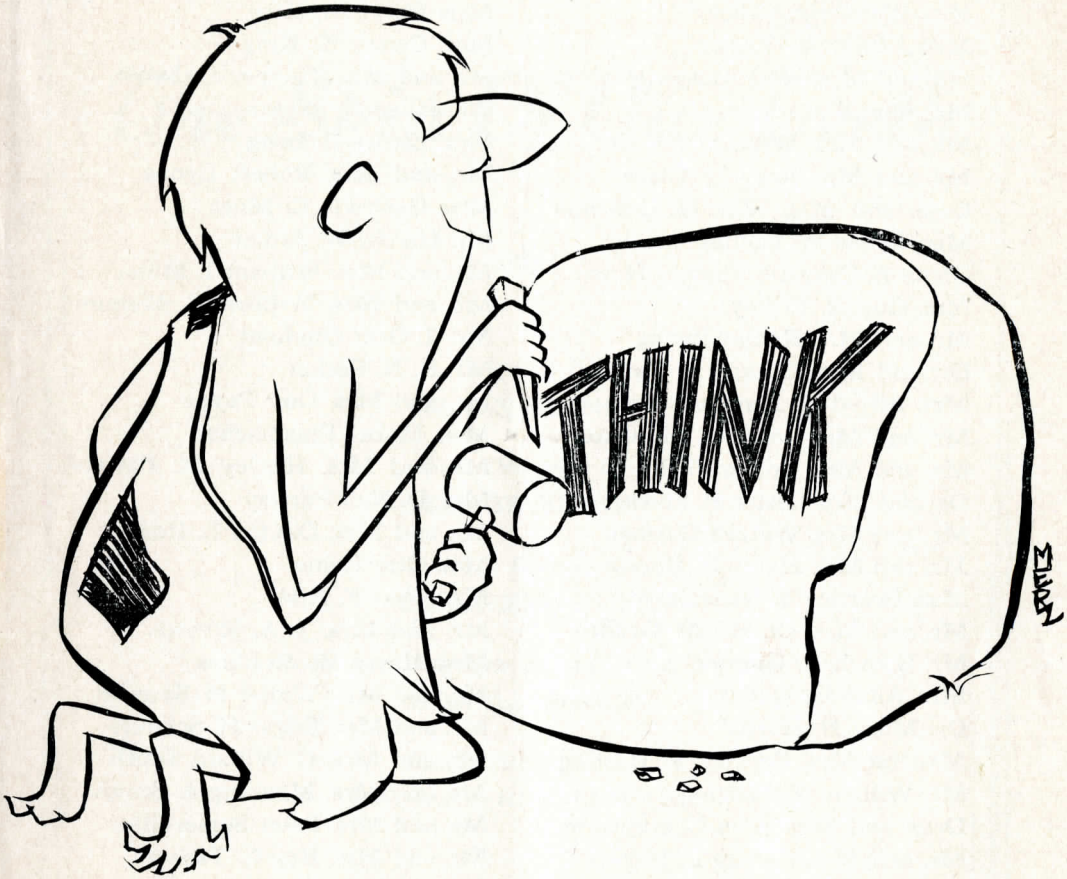
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Cap and Dagger presents

THORNTON WILDER'S

The Skin Of Our Teeth

★

Directed by
ELLEN STANCS

Sets Designed by
GEORGE HERSEY

Stage Manager
ELIZABETH RUFE

Production Manager and Lighting Designer
DONALD SOULÉ

Music Arranged by
RICHARD RINGENWALD

★

January 20 and 21, 1956

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". . . and I am escaped with the skin of my teeth."
***Job*, XIX, 20.**

The Skin of Our Teeth is not a play for the sober-minded literalist. To anyone who maintains that an artist should paint what he sees and who expects, therefore, that in a play Monday must logically follow Sunday, that stage household pets must be cocker spaniels or parakeets, or that stage flats must be rooted as solidly as the walls they are supposed to represent, Thornton Wilder's fantasy is bound to appear as absolute nonsense. In fact, if such a theatergoer does not start for the exits before the first five minutes of the play are over, he will hear one of the characters, Sabina (a literalist if there ever was one), express his own sentiments: "I hate this play and every word in it. As for me, I don't understand a single word of it."

Those of us who are still lucky enough to be able to frolic imaginatively with Alice in Wonderland, with Gulliver in Lilliputia, or, for that matter, with Pinocchio in The Land of Fools will welcome *The Skin of Our Teeth* as another delightful and rewarding adventure into realms of illogicality that paradoxically make sense. For despite (and no doubt because of) its distortions of history, myth, reality, and stage conventions, the play actually is a droll depiction of the very human comedy in which we, the audience, are among the everyday actors. We should not be surprised, therefore, when a fortune teller in the second act tells us that the Antrobuses, the main characters of the play, are *our* hope, *our* despair, *our selves;* nor should we be puzzled when the actors ask us to take part in the production by breaking up our chairs to keep a fire burning on the stage. Imaginatively we should be able to see ourselves, as well as our ancestors, on stage at every moment: working, joking, loving, despairing, sinning, fearing, inventing, hoping, conventioneering, fighting . . . . The list of human activities and emotions that Wilder has managed to squeeze into his drama should alone be enough to convince us of the universal scope of its themes and the advantages of fantasy.

It is useful, perhaps, to see this play against the background of its first production during the gloomiest days of the Second World War. Undoubtedly Wilder intended it as a conveyor of hope: its main theme is that though man is constantly hindered by his own weaknesses and folly and by assorted dangers—represented here by calamities, Cains, and concubines—he will pull through, narrowly, by the skin of his teeth, if he sustains faith in his two most precious possessions, his family and the ideas contained in his books. But it was intended to carry its message of laughter as well, and the author's approach to his serious theme is via disarming comic spoofing. To miss the rollicking good fun of *The Skin of Our Teeth* would be as bad as missing its point.

We can only hope that the literalist, who surely will miss everything, vacates his seat quietly, so as not to disturb the rest of us.

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THE DIRECTOR

ELLEN STANCS—Ellen Stancs, the director, tonight joins the audience in enjoying the fruits of her endeavors. She has rarely been able to do this before as she previously held dramatic roles in *Playboy of the Western World* and *Medea.* Ellen has worked on make-up for many productions and served as chairman of the committee for *Death of a Salesman.* The stage crew and ticket committees have also benefited from her talents. In way of more direct preparation for tonight's performance, she was assistant director of *Carousel.* A senior secretarial major, Ellen is the president of Theta Alpha Phi. During her junior year she served as secretary-treasurer in that organization.

THE PRODUCTION MANAGER

DONALD SOULÉ, production manager for *Skin of Our Teeth,* is an engineering student, now in his junior year at Bucknell. Between his freshman and sophomore years, Don spent two years in the army. In 1953, he was a cast member of the musical, *Knickerbocker Holiday.* At present, he is taking a course in scenery and costume design.

STAGE MANAGER

ELIZABETH RUFE has served Cap and Dagger in a great many capacities in preparing for her dual role of Stage Manager and Assistant Director. During the last two years she has appeared in an Actors' Lab presentation, *Medea,* and the Lewisburg Theater Guild's production of *Good-bye, My Fancy.* Recently, she has been seen as one of the chorus women in *Murder in the Cathedral.* Among her backstage activities she lists work on the stage crew, and on the make-up and costume committees.

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THE CAST

In Order Of Appearance

Announcer	Kenneth Pitman
Sabina	Maryanne Bunker
Mr. Fitzpatrick	Benjamin Hollander
Mrs. Antrobus	Jane Hanle
Dinosaur	Nancy Cohill
Mammoth	Virginia Wallis
Telegraph Boy	Mahlon Wagner
Gladys	Jo Anne Hopkins
Henry	Anton Hoffmann
Mr. Antrobus	Jack Kaufman
Doctor	Raymond Bures
Professor	Gerald Wilson
Judge	Bruce Hutchinson
Homer	William Lembeck
Miss E. Muse	Diane Horton
Miss T. Muse	Kathryn Speicher
Miss M. Muse	Billie Boyer
Girl Drum Majorette	Carole Vought
Fortune Teller	Helene Gabanou
Chair Pusher	Bruce Hutchinson
Lifeguard	Raymond Bures
Conveners	Alysanne Butt, Nancy Beasten, Eleanor Beetle, Barbara Folk, Millicent Frantz, Gail Tallman, Gilbert Angermann, Ralph Ruoff, Gerald Wilson, Roger Schwartz
Broadcast Official	Kenneth Pitman
Mr. Tremayne	Gerald Wilson
Hester	Myrna Hage
Ivy	Joyce White
Fred Bailey	William Lembeck
Pianists	Grace Klingensmith, Richard Ringenwald

★

SYNOPSIS OF SCENES

TIME:	The time is now and always.
ACT I	Home of Mr. and Mrs. George Antrobus in Excelsior, New Jersey.
ACT II	Atlantic City Boardwalk.
ACT III	Same as first act.

We wish to extend our sincere appreciation to the Atlantic City Park Commission, the Reliable Furniture Company, Mr. Bruce Mitchell, and to Mr. George Mathews for providing us with properties for tonight's play.

Who's Who in the Cast

MARYANNE BUNKER (Sabina)—In the lead role tonight is Maryanne Bunker as Sabina. This is her first appearance before the Cap and Dagger audience. A sophomore majoring in Commerce and Finance, she looks forward to being a secretary upon graduation. Maryanne is an active member of W.V.B.U.

JANE HANLE (Mrs. Antrobus)—Portraying the role of Mrs. Antrobus is Jane Hanle, a sophomore English and Spanish major. Jane has been an active participant in Cap and Dagger since her arrival at Bucknell. Last year she performed in the Actors' Lab, and this year she played the role of one of the chorus women in *Murder in the Cathedral.*

JACK KAUFMAN (Mr. Antrobus)—Jack Kaufman, as Mr. Antrobus, is adding another title role to his long list of Cap and Dagger achievements. An active member of Theta Alpha Phi, Jack's past experience includes performances in *Murder in the Cathedral, Playboy of the Western World, School for Scandal* and the title role in *School for Wives.* Last spring he directed *Mr. Roberts.* Jack is a senior majoring in English.

JO ANNE HOPKINS (Gladys)—Jo Hopkins is appearing for the first time on the Cap and Dagger stage as she portrays the role of Gladys. Jo, a sophomore, played in the Actors' Lab last year, and she has worked on many Cap and Dagger committees.

HELENE GABANOU (Fortune Teller)—Helene Gabanou makes her first Cap and Dagger appearance tonight as the fortune teller. Although new to the Bucknell stage, Helene is by no means a novice in the dramatic field. She is a student at the University of Poitiers and has spent two years in the *Conservatoire d'art dramatique de Poitiers.* She traveled to England with The Student Dramatic Club of Poitiers to present one of their productions. Helene is a special student at Bucknell from Royan, France.

ANTON HOFFMANN (Henry)—Again Tony displays his interest in acting as he takes the part of Henry. Last year Tony was a member of the chorus in *Carousel,* and he played the leading role of *Mr. Roberts.* This fall he played the third knight in *Murder in the Cathedral.* Tony is a senior, majoring in Economics.

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Behind The Scenes

Tonight we would like to show you, our audience, a glimpse of what preparation for a play like *Skin Of Our Teeth* really involves. Night rehearsals in Bucknell Hall were never quiet and seldom orderly, especially for the harassed director and her assistant who often ended up reading a variety of parts belonging to those actors who "just couldn't make it" to rehearsal.

If Ralph Ruoff, Alysanne Butt, Millie Frantz, and Carol Vought convince you tonight in their roles as fun-loving conveners, then the hours they put into making it seem that way were not in vain. When Burt Angermann and Gail Tallman polka on during Act II they are sure exactly where they are headed and how long it will take them to reach their destination. Effortless as Ellie Beetle's "Charleston" looks, it took practice to learn just where and when to break into a spirited performance.

The director is constantly beseiged with technical questions. When Roger Swartz asked if he should continue to make advances to Bobbie Folk throughout the scene, however, the back row immediately suspected an ulterior motive.

All of this chaos had no effect on Nancy Beasten as she spent every night calmly attempting to unscramble her shorthand assignment until called on stage. Completely above it all sat Harvey Powers, meditatively puffing on his cigar, giving out with a lone laugh occasionally, and always ready with information or advice when called upon by the despairing director.

Ben Hollander and Ken Pitman were a constant source of amazement as, midway through an act, they strolled coolly into rehearsal just at the moment they were supposed to appear on stage.

Each small part has its intricacies—duck waddling didn't come easy to Nancy Cohill and Burr Wallis as they strove to perfect their animal gaits. Myrna Hage and Joyce White had accents to worry them as they attempted to perfect their portrayals of "hours of the night." Not only did Billy Jane Boyer, Kitty Speicher, and Diane Horton have to practice shivering in a convincing manner, but they also had to learn to warble "Jingle Bells" and "Tentin' Tonight."

If sometimes during tonight's show you think you are seeing double don't be alarmed. There are various members of the cast who change costumes, make-up, and characters. Bruce Hutchinson switches from a sophisticated, white-haired judge to an old, negro chair-pusher. As for Jerry Wilson, he has three parts—professor, convener, and Tremayne—one in each act. The good looking lifeguard in Act II is none other than Ray Bures rejuvenated from his role as a doctor in Act I. Bill Lembeck also loses a few wrinkles when he changes from the aged Homer to Fred Bailey.

Now that you've taken a look behind the scenes we hope that you will settle back and enjoy the finished production of *Skin Of Our Teeth.*

Women's Fashions

An epidemic of Spring Fever will soon be here. Smart women know that there is no better prescription for its remedy than a wonderfully new wardrobe of the latest Spring styles.

Ann will welcome Spring officially in a slim, navy, linen suit which is tailored to perfection. Her blouse will be of fine, soft cotton which has a lasting just-put-on look.

Betty will greet the first sign of Spring in a pure silk shantung torso dress which softly, lightly follows the figure till the skirt moves out from the hips.

Carol will wear the neat and complete ensemble of a sheer wool hip-pegged jacket over a sheath skirt. This figure-making silhouette will be very fashionable this year.

Doris will look pretty coming and going in a shimmering blue torso dress of embroidered cotton. This dress presents the new, popular back-interest, the skirt being gathered and full at sides and back.

Evelyn's coat will feature the Dior influence with inverted pleats on the sides, giving scope for all manner of skirts.

These delightful fashions of fascinating fabrics and captivating colors will cure the smart woman's Spring Fever.

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HARVEY POWERS—for his thoughtful guidance, constant encouragement, and his unswerving faith in all novice directors

GEORGE HERSEY—for contributing his technical knowledge and his candid camera.

ELIZABETH RUFE—for shouldering more than her fair share of responsibility in the "double-header" role of assistant director and stage manager.

DONALD SOULÉ—for his efficient "engineering" of production.

GEORGE PARDOE AND HIS ASSISTANTS—for services rendered far and beyond the call of duty.

THE CAST—for standing-in as "chairpushers" before and after rehearsals, and for alternately suffering and "enjoying themselves" in the right places.

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The public is cordially invited to attend the Critics' Forum on *The Skin of Our Teeth* on Sunday, January 22, at 8:30 p. m. in Bucknell Hall. The critics will be Nancy Bimmerman, Prof. Souders, Prof. Carens, Prof. Gummo, and Mrs. Albert Johnson.

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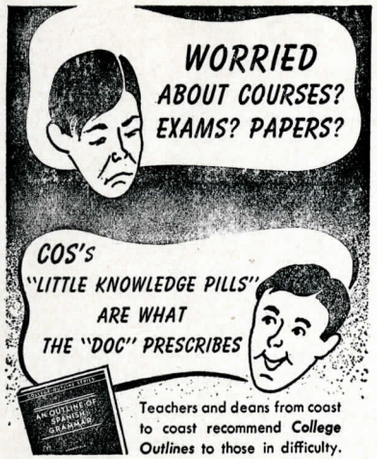

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