DIRECTOR'S COMMENTS

Tennessee Williams has always been one of my favorite playwrights, so when I had the opportunity to direct The Glass Menagerie, one of his most critically acclaimed works, I was immediately delighted. As I became more involved in this play, there was one thought which began to take shape in the back of my mind. I began to consider how unfortunate it was that this play had been saddled with the label of a "modern tragedy." Although I have to agree that this play is undisputedly tragic, I feel that there is also a great deal of humor in the text. It seems to me that so often when a play is labeled "tragic" the audience expects to spend an evening filled with weeping, wailing, and depression. Happily, this is not the case with this production. Although this play eventually takes a serious turn, it is my wish that you will also be able to find things about the Wingfield family which will make you smile and laugh. The Glass Menagerie has been delighting theatregoers for nearly five decades, and I hope that you will join with countless others who consider Williams to be one of America's premier dramatists.

THE GLASS MENAGERIE
by Tennessee Williams

Directed and Designed by Angela Inman
in partial fulfillment of requirements
for the degree of Master of Fine Arts

Stage Manager  Monica Williamson

THE CAST

Tom.................................................Jason Florian
Amanda.............................................Deborah Miller
Laura..............................................Suzanne Shade
Jim (Gentleman).........................Winn Jackson

Setting: St. Louis
Time: Approx. 1936

There will be one fifteen-minute intermission.
Performances: November 3, 11, 13, 19 at 7:30 p.m. and
November 20 at 1:30 p.m. in Mabee Theatre
DIRECTOR'S COMMENTS

Humans are curious creatures; our deeply felt passions have the power to fuel and sustain our lives or to become the source of our demise. When this passion turns to obsession, danger is not far away. Molière understood this when he wrote Tartuffe in 1664. Molière believed in the message of the play so fully that he petitioned the king of France, Louis XIV, three times for permission to perform the play for the public. Since permission was granted in 1669, the play has been the most produced of any penned by Molière. The universal theme of human obsession is just as vital today as it was over three hundred years ago.

TARTUFFE
by Molière

Directed and Designed by Ronnie Watson
in partial fulfillment of requirements
for the degree of Master of Fine Arts

Stage Manager  Jonathan Trull

THE CAST

Madame Pernelle..........................Jacqueline Gatt
Orgon ........................................Narci Tovar
Elmire ........................................Rhonda Pearson
Damis .........................................Miguel Montalvo
Mariane .......................................Traci Ledford
Valere .........................................Greg Lawson
Cleante .......................................Rodney Sheffield
Tartuffe ......................................Michael Whitener
Dorine .........................................Janay McDonald
Mr. Loyal ....................................Colin Milroy
Flipote .......................................Molly Woods
King's Officer ..............................Brett Buettner
Jailer #1 ....................................William Gernenz
Jailer #2 .....................................John Cato

Setting: Paris

Time: 1664

There will be one fifteen-minute intermission.

Performances: November 4, 6, 12, 17 at 7:30 p.m. and November 13 at 1:30 p.m. in Jones Theatre
DIRECTOR’S COMMENTS

“Lizzie Borden took an ax
Gave her mother forty whacks;
When the job was nicely done
She gave her father forty-one.”

For one hundred years children have been skipping rope and chanting this jingle. Everyone knows Lizzie Borden’s name; it is as familiar as Alexander Graham Bell or Babe Ruth. Supposedly, as the jingle says, she killed her parents with an ax one hundred and one years ago. What has made the Borden murders the most celebrated, most investigated crime in the annals of American crime? It is not the murders that are commemorated, but the eternal mystery of what could have happened on that hot August morning in Fall River. A casual look at the evidence will indicate she probably did kill Andrew and Abby Borden. But, a closer look at the same evidence may suggest that she could not possibly have done it. How can such an incongruity still exist after 100 years?

In Blood Relations, playwright Sharon Pollock manages a sympathetic reconstruction of Lizzie Borden’s situation as an oppressed Victorian spinster. Lizzie is the product and victim of the materialistic bourgeois social conventionality of her day, which gave no breathing space either to individuality or eccentricity. Lizzie is driven to desperation by family pressures, and although the play deliberately begs the intriguing question of ‘did she or didn’t she,’ one sees why she might well have done it. Leading experts on the case still debate; some believe Bridget the maid was guilty, others feel Lizzie’s sister Emma did it. Still others contest it was an illegitimate son of Andrew’s and others believe it was Uncle Harry.

There are as many answers as there are questions. We may never know what happened that hot August day so long ago. It is the proverbial mystery wrapped in an enigma inside a puzzle. So sit back, enjoy the play, and decide for yourself “did she or didn’t she.”

BLOOD RELATIONS

by Sharon Pollock

Directed and Designed by Mike L. Doggett
in partial fulfillment of requirements
for the degree of Master of Fine Arts

Stage Manager  Whitney Presley

THE CAST

Lizzie Borden ..................................... Tonya Harper
The Actress ...................................... Mollie Milligan
Emma Borden .................................... Tracy Turner
Abby Borden ...................................... Deanne Parker
Andrew Borden .................................. Alan Nelson
Uncle Harry ....................................... Donald Robert Fox
Dr. Patrick ......................................... Norm Taylor

Setting: Fall River, Massachusetts
Time: 1902 and 1892

There will be one fifteen-minute intermission.

Performances: November 5, 10, 18, 20 at 7:30 p.m. and
November 6 at 1:30 p.m. in Mabee Theatre
PRODUCTION STAFF

THESIS PRODUCTION MANAGER John Holt

ASSISTANT STAGE MANAGERS Susanna Taylor \textit{The Glass Menagerie}, Courtney Rickard \textit{Tartuffe}, Evan Archilla \textit{Blood Relations}

LIGHTS AND SOUND Darby Ballard, Donald Robert Fox, Colin Milroy, Stephanie Young, Wendy Hall, Monica Gonzales, Katherine Coleman, Catherine Brown, Chris Kelley, Tayva Kilburn

COSTUME Deborah Miller, Head; Jackie Ortiz, Costume Research Assistant; Jami Hradecky, Kim Jetter, Deanna Parker, Sheila Ray, Suzanne Shade, Norm Taylor, Scott Hargrove

COSTUME RUNNING CREW John Haskett, Neil Hoppe, Ali Rogers, Adam Slusser, Michelle Vandiver

MAKE-UP Whitney Presley, Head; M'Emily Hargrove, Kelly Pelkey, Stephanie Potts, Nikki Taylor

PROPS Evan Archilla, Courtney Rickard, Monica Williamson, Tracy Ahern, Anna Curtis, Lexi Hart, Allison Lamb, Miguel Montalvo, Scott Hargrove

SET


SPECIAL MUSIC

Chisholm Trail Chorus
Sweet Adelle Members
Pat Cunyus - Arrangement/Vocal
Bess Komm - Vocal
Millie Smith - Vocal
Dot Hollier - Vocal
ACKNOWLEDGEMENTS

Antiquibles
Armstrong Browning Library
Dealer’s Electrical Supply
Molly B’s Antiques
Phil Van Duvenedyk Studio
Marilyn George - Sironia
Doug Gruber

THESIS PRODUCTION FACULTY

Patricia Cook - Directing
Sally Lynn Askins - Costumes
Jim Allen - Lighting & Sound
William Sherry - Scenery & Prop

THEATRE ARTS STAFF

Ellie Allen - Box Office Manager
Frances Cowart - Costume Technician
Sue Koehler - Administrative Assistant
Ernie Petru - Shop Foreman

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The Art Gallery and Museum will be open 30 minutes before each Baylor Theatre performance of the 1993-94 school year.