DIRECTOR'S NOTES

HECUBA

Euripides' Hecuba, probably written for the City Dionysia of 425 B.C., is a play about the power of irrational, unjust suffering to rob us of our humanity. Hecuba, perhaps the primary pagan symbol of unjust suffering, in her premeditated revenge on Polymestor for the murder of her son, symbolizes the ancient, tribal law of lex talionis—blood revenge, an "eye for an eye and a tooth for a tooth." Hecuba's suffering drives her to abandon all civil and rational means of attaining justice—which she finds to be impossible—and to embrace the primitive family law of vendetta. The end result, however, is not the restoration of justice to an unjust world, but the implication that such blood revenge simply reduces the avenger to a subhuman level, the level of an animal. The gods of the blood are animal gods and through them true justice can never be attained. In mystical proof of this, Polymestor prophesies Hecuba's doom: she will be changed into a dog and so howl out the end of her wretched life. In this prophecy, Euripides was merely stating what his Greek audience already knew from legend: Hecuba was indeed transformed into the bitch Maera and ended her life in an unknown, distant wilderness.

For Euripides, Hecuba's flight into the wilderness represented a flight into a spiritual wasteland, a wilderness of the soul from which there is no return. And the point of this seemingly negative, bleak and hopeless tragedy, seems to be the positive and hopeful message that since human relationships can never be healed by the justice of vendetta, perhaps they can be healed by the injustice of forgiveness. The world can seem irrational and we can be ensnared in accidental and unjust suffering. Nevertheless, truly human beings have in their power the most irrational and truly senseless weapon of all—the weapon of forgiveness. And if the lex talionis ultimately leads to the loss of our own humanity, what other conscious and conscientious choice does a rational creature have?

SYNOPSIS OF THE PLAY

Three days prior to the opening of the play, the legendary city of Troy has fallen to the Greek armies. The entire male population has been massacred and the women taken as slaves and herded on to ships as spoils of war. Now, the ships are anchored on the coast of Thrace unable to sail for lack of a favoring wind. The ghost of Achilles, their dead hero, has risen up demanding a human sacrifice as his prize of war. The armies vote to sacrifice Polyxena, Hecuba's youngest daughter, to Achilles' ghost. Soon after Polyxena's death is reported to Hecuba, the body of her last son is found washed up on the beach. Hecuba reasons that the boy has been murdered by Polymestor, the King of Thrace, to whom he had been sent when the Trojan war began and she determines to get revenge for his death. Obtaining Agamemnon's passive support for her plan, she tricks Polymestor into coming to see her and bringing his two sons with him. Once inside her tent, Hecuba and her women kill the two children and blind Polymestor. Agamemnon pronounces Polymestor guilty of murder and the blind king, in a prophetic trance, prophesies that Hecuba will be turned into a mad dog and Agamemnon will be slaughtered by his own wife, Clytemnestra, when at last he reaches home.
HECUBA by Euripides
Directed by A. Bryan Humphrey
Costumes designed by James W. Swain
Setting Designed by William T. Sherry
Lighting Designed by James W. Wildman

THE CAST

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Hecuba</td>
<td>Diane Box</td>
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<tr>
<td>Polyxena</td>
<td>Sherri Lee</td>
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<tr>
<td>Handmaid to Hecuba</td>
<td>Elizabeth Franklin</td>
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<tr>
<td>Handmaid</td>
<td>Laura Henry</td>
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<tr>
<td>Choryphaios</td>
<td>Jonna McElrath</td>
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<tr>
<td>Chorus</td>
<td>Michelle Darrar</td>
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<td>Kristin Forsman</td>
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<td>Kelly Hiliard</td>
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<td>Christie Raney</td>
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<td>Laura Stults</td>
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<td>Lisa Tabor</td>
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<td>Robin Thomas</td>
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<td>Jennifer Tyler</td>
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<td>Odysseus</td>
<td>Matt Beckham</td>
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<td>Talthybius</td>
<td>Jeff Stockberger</td>
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<td>Agamemnon</td>
<td>John Dement</td>
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<td>Polymestor</td>
<td>Stephen Speights</td>
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<tr>
<td>Sons of Polymestor</td>
<td>Jacob Humphrey</td>
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<td>Micah Humphrey</td>
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<tr>
<td>Soldier</td>
<td>Greg Paul</td>
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<td>Voice of Polydorus' Ghost</td>
<td>Joey Berner</td>
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<td>Puppeteers</td>
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<td>Joey Berner</td>
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<td>Mike Holden</td>
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<td>Musicians</td>
<td>Steve Thomas</td>
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<td>John Deaver</td>
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<td>Jeff Stockberger</td>
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Performances: January 25, 26, 27, 28, 29, 30, 1988
Mabee Theatre    Curtain time 7:30 p.m.

PRODUCTION STAFF

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Stage Manager</td>
<td>Stan Denman</td>
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<tr>
<td>Choreographic Assistant</td>
<td>Karen Lamb</td>
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<tr>
<td>Set Master</td>
<td>Joey Berner</td>
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<tr>
<td>Light and Sound Master</td>
<td>Jeff Stockberger</td>
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<tr>
<td>Property Mistress</td>
<td>Diana Dawson</td>
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<td>Costume Mistress</td>
<td>Meg George</td>
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<td>Make-up Mistress</td>
<td>Kim Mattox</td>
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<tr>
<td>House Manager</td>
<td>Karen Lamb</td>
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CREWS

Set—Jeff Benton, Chef Chester, David Cook, Kim Ehrman, Chad Godfrey, Randy Herrell, Mike Holden, John Land, Greg Paul, Laura Stults, Katrina Thornton, Brad Vincent

Light/Sound—John Dement, Joyce Harris, Janie Hesterly, Chris Kelley, Kerry Ann McFadden, Darryl Swanson

Prop—Ami Gimpel, Jessica Griffin, Shawn Harrington, Kris Kasmervisz, Kim Purnell, Rodney Sheffield, Stephen Speights, Aimee Wallis, David Wilkerson

Costume—Justin Case, Melissa Edwards, Allan Joy, Jonna McElrath, Jeanne Sanders

Make-up—Lauralyn Lozuk, Robin Thomas, Catherine Thompson

House—Sharon Nichols, Kristen Osterlind

Our next production will be THE IMMIGRANT, directed by Deborah Mogford
April 8, 9, 10, 13, 14, 15, 16, 1988 at 7:30 p.m.
also April 10 at 2:30 p.m. and April 16 at 1:30 p.m.
ACKNOWLEDGMENTS
Lone Star Music—Electronic Drums
Mr. Terry Roller—Art Faculty
Mrs. Darla Frailey—Art Staff
Ms. Teri Trull—Poster Design

GRADUATE ASSISTANTS
Stan Denman
Greg Holt
Allan Joy
Karen Lamb
Carey Upton

UNDERGRADUATE ASSISTANTS
Chef Chester
Diana Dawson
John Dement
Meganne George
Jonna McElrath
Greg Paul
Stephen Speights
Laura Stults
Robin Thomas

THEATER ARTS STAFF
Elie Allen—Box Office Manager
Marcia Cooper—Administrative Assistant
Faye Heine—Wardrobe Mistress
Richard Lee Hill—Technical Director

The Art Gallery and Museum will be open one hour before each Baylor Theater performance of the 1987-88 school year.

This production is dedicated to
C. J. Humphrey
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Mr. & Mrs. Woody M. Barron
Judge & Mrs. Charles W. Barrow
Dr. & Mrs. R. H. Baskin
Mr. & Mrs. Pat Beard
Dr. & Mrs. John S. Belew
Mr. & Mrs. Charles M. Bradshaw
Mr. R. S. Braswell, Ill
Mr. & Mrs. Spencer Brown
Mr. & Mrs. John H. Chiles
Mrs. Arlie L. Cook
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