



Baylor Theater's 7th Annual Repertory Season



The Department of Oral Communication-Baylor University

presents

OUR TOWN

by Thornton Wilder

Directed by BILL G. COOK

Setting by J. MICHAEL CALITRI

Costumes by JAMES W. SWAIN

Lighting by BOB GUTHRIE

CAST

Stage Manager	John Merrill
Dr. Gibbs	Bob Wayne Ousley
Joe Crowell	Greg Hart
Howie Newsome	Mike Fleming
Mrs. Gibbs	Ann Turner
Mrs. Webb	Susan Herzog
George Gibbs	Devon Decker
Rebecca Gibbs	Rebecca Keyes
Wally Webb	Miles Pratt
Emily Webb	Kathy Neighbor
Professor Willard	Rex Allen
Mr. Webb	Rip Parker
Simon Stimson	Chuck Seaton
Mrs. Soames	Marsha Touchstone
Constable Warren	Bryan Humphrey
Sam Craig	Bill Tucker
Joe Stoddard	John Palencia
Si Crowell	Owen Sewell
Assistant Stage Managers	Doug Burch, Russ Jones
Baseball Players	Doug Burch, Russ Jones
People of the Town	Jill Hinds, Cathy Wrather, Mary Roberts, Janet Hyde, Denise Post, Candy Victory, Sarah Fiorello, Linda Cupp, Kim Stone, Laurel Landau, James Odom, Kerry Weaver, Sandy Willingham, Bob Guthrie, Thad White

PRODUCTION STAFF

Production Manager	Jo Guthrie
Set Master	Mike Fleming
Light Master	John Merrill
Costume Mistress	Debbie Eckols
Property Master	Bob Wayne Ousley
Make-Up Master	Chuck Seaton
Sound Mistress	Gayle Ekrut
House Mistress	Penny McNeil

CREWS

Set—Rip Parker, Kathy Neighbor, Bryan Humphrey, John Palencia, Mary Roberts, Denise Post, Linda Cupp

Light—Devon Decker, Bill Tucker, Cynthia Dozier, Nancy Wray

Costume—Ann Turner, Rex Allen, Janet Hyde, Candy Victory, Sarah Fiorello, Suzan Herzog, Jill Hinds, Marguerite Wilhelm

Prop—Kerry Weaver, Doug Burch

Make-Up—Cathy Wrather, Sandy Huff

SCENE

The entire play takes place in Grover's Corners, N.H.

There will be two ten minute intermissions.



The Department of Oral Communication—Baylor University

presents

THE DIARY OF A SCOUNDREL

by Alexander Ostrovsky

Directed by JAMES W. SWAIN

Setting by J. MICHAEL CALITRI

Lighting by BOB GUTHRIE

Costumes by PATRICIA COOK

Igor Dimitrich Gloumov	Rip Parker
Glafira Gloumova, his mother	Sarah Fiorello
Styopka, their servant	Doug Burch
Igor Kourchaev, a hussar	John Merrill
Golutvin, a man without an occupation	Mike Fleming
Maniefa, a seeress	Candy Victory
Neel Fedoseitch Mamaev, a wealthy gentleman distantly related to Gloumov	Devon Decker
Mamaev's servant	John Palencia
Kroutitsky, an old general	Bryan Humphrey
Kleopatra Mamaeva, Mamaev's wife	Debby Eckols
Ivan Ivanovitch Gorodoulin, a young man of importance	Bob Wayne Ousley
Sofia Ignatievna Tourousina, a wealthy widow	Marguerite Wilhelm
Mashenka, her niece	Peggy Smithhart
Lubinka } companions to	Mary Roberts
Matriosha } Tourousina	Cathy Wrather
Grigori, servant to Tourousina	Chuck Seaton
Holy pilgrims	Rex Allen, Thad White,
	James Odom, Brian Ragle,
	Bill Tucker, Bryan Stuckey,
Serfs	Jon LaFreniere, Mike Farley

Production Manager	Marsha Touchstone
Set Master	Devon Decker
Light Mistress	Kathy Neighbor
Costume Mistress	Marguerite Wilhelm
Property Mistress	Nancy Wray
Sound Master	John Merrill
Make-Up Mistress	Susan Herzog
House Mistress	Judy Phelan

Set—John Palencia, Mike Fleming, Candy Victory, Jill Hands, Deborah Gay,

Doug Burch, Alice Rhodes, Kerry Weaver, Renee Gaston

Light—Bill Tucker, Janet Hyde, Kathleen Krough

Costume—Cathy Wrather, Gayle Ekrut, Denise Post, P. J. Campagna, Nancy

Cronenberg, Sandy Willingham, Kim Stone,

Prop—Peggy Smithhart, Linda Cupp, Cynthia Dozier

Sound—Gayle Ekrut

Make-Up—Sandra Huff

The play's action takes place in and near Moscow in the 1870's

Act one, Scene one: The Gloumovs' apartment

Act one, Scene two: The Mamaevs' house

Act one, Scene three: Madame Tourousina's house, outside the city

Act two, Scene one: The Gloumovs' apartment

Act two, Scene two: Madame Tourousina's house

There will be one fifteen-minute intermission



The Department of Oral Communication—Baylor University

presents

HAMLET, PRINCE OF DENMARK

by WILLIAM SHAKESPEARE

Directed by PATRICIA COOK

Costumes Designed by JAMES W. SWAIN

Lighting Designed by BOB GUTHRIE

Setting Designed by J. MICHAEL CALITRI

CAST

The Ghost	Junichi Takami
Bernardo	Bryan Stuckey
Francisco	Gary Farmer
Fortinbras	Larry Watson
Marcellus	Bill Tucker
Horatio	Devon Decker
Claudius	Bob Wayne Ousley
Gertrude	Ann Turner
First Lord	Browning Lloyd
Second Lord	Doug Burch
Third Lord	Jan Oliveri
Ophelia	Debby Eckols*
	Marguerite Wilhelm†
Laertes	John Merrill
Polonius	John Palencia
Hamlet	Bryan Humphrey
Cornelius	James Odom
Voltemand	Ronnie Gafford
First Lady-in-Waiting	Linda Cupp
Second Lady-in-Waiting	Gayle Ekrut
Third Lady-in-Waiting	Kim Stone
Reynaldo	Robert Little
Rosencrantz	Rip Parker
Guilderstern	Mike Fleming
Prologue Player	Jill Hinds
Player Musician	Nancy Wray
Player King	Rex Allen
Player Queen	Marsha Touchstone
First Gravedigger	Rex Allen
Second Gravedigger	Doug Burch
Lucianus	William Ferguson
Osric	Chuck Seaton
Captain	Frank Billman
Sailors	Richard Gilbeau, Frank Billman
Fortinbras Soldiers	Scott ...

PRODUCTION STAFF

Production Manager	Jo Guthrie
Assistant Set Designer	Nancy Cronenberg
Assistant Prop Designer	Kathy Neighbor
Costume Mistress	Mary Roberts
Light Mistress	Susan Herzog
Sound Mistress	Janet Hyde
Make-Up Master	Chuck Seaton
House Mistress	Candy Victory

CREW

Set and Prop—Kerry Weaver, P. J. Campagna, Alice Rhodes, Dale Garrett, Russ Jones, James Odom, Danny Williams, Steve Wroten, Doug Burch, Renee Gaston, Peggy Smithhart, Mary Ellen Richardson, John Merrill, Devon Decker, Gayle Ekrut.

Costume—Mike Fleming, Nancy Wray, Deborah Gay, Kathleen Krogh, Laurel Landau, Sandy Willingham, Sandy Huff, Cynthia Dozier, Julia Brady, Suzie Hay, Kim Stone, Rex Allen.

Light—Sarah Fiorello, Bill Tucker, Linda Cupp, Denise Post, Cathy Wrather.

Sound—Gordon Knowles

Make-Up—Jill Hinds.

House—Penny McNeil, Judith Phelan.

SCENE

All the action is located in and around the castle of Elsinore, Denmark

*Performs—5, 13

†Performs—7

SYNOPSIS OF PLAY

Part One: The action begins at midnight and continues through the next day and the following midnight. Hamlet's father has been dead two months and his mother has in that short time remarried his uncle. The neighboring kingdom, Norway, has invaded Denmark; the new king has ordered extra guards and new weapons forged; unrest marks the court. Hamlet assumes he is helpless to change events until a ghost appears on the castle battlements.

Part Two: The action begins several weeks later in the morning. Hamlet has been in deep melancholy alternating with fits of frantic behavior, unable to act upon the ghost's command to revenge his father's death. King Claudius has sent for two school fellows to pry out of Hamlet the reasons for his behavior. They arrive in the early afternoon shortly before a company of touring players. Hamlet, hearing of the players, decides to have them perform a play that night acting out the murder of a king. By this method he will prove Claudius' guilt or innocence. Claudius reveals his guilt and Hamlet, instead of killing Claudius, kills Polonius. He is immediately sent to England with sealed orders for his death.

Part Three: The action begins several weeks later in the mid-morning shortly before Ophelia dies. Her burial that afternoon is seen by Hamlet who has returned to Denmark from England in secrecy. He reveals himself to the court and tells Horatio he has discovered Claudius' orders to have him killed. Alarmed at Hamlet's return, Claudius arranges a mock duel between Laertes and Hamlet to entertain the court. To insure Hamlet's death, he seduces Laertes into poisoning his rapier point and he himself plans to toast Hamlet with poisoned wine. The action ends late that night with the duel.

DIRECTOR'S NOTE

In assigning a time sequence to HAMLET, I realize that I am confining Elizabethan theatrical use of time to a realistic use of time, and perhaps, in so doing, changing Hamlet's character. Scholars and individual audience members will have to interpret Hamlet's conduct according to their own psychological and emotional insights. Whether he is too melancholy, too intellectual, too sensitive to do violence; whether he is enamored of death even as he is afraid of it; whether he is too much in love with his mother, really mad or feigning madness, will be determined by each viewer in light of his own experience. The above explanations of Hamlet's delay in killing the King are based on the considerable amount of time that is supposed to elapse between Hamlet's speaking to the Ghost and his killing the King. I found the play to have a more compact time structure, events move more rapidly, and I decided not to try to confine Hamlet's motives to any one of the above but to suggest them all and just concentrate on the story within the time sequence I have indicated. A young man, numb with grief over his father's death; shocked further by a beloved mother's remarriage, simply cannot accept his new way of life. He must destroy the marriage. Conveniently a ghost appears to give him the motive for murdering his uncle. In attempting to arouse his nerve, his sense of moral outrage, his passion for death so necessary to a killer, he murders the wrong man. He is caught by his stepfather and sent to England. Upon his swift return to Denmark, he brings with him proof of his uncle's intent to murder him. This evidence of personal danger enables him to kill with what we moderns call a "clear conscience," and to meet the possibility of his own death with a sense of fitness. That all of this happens to him in a relatively short time is one of the basic approaches I made to this production.

