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

Lighting by BOB GUTHRIE

CAST

Stage Manager
Dr. Gibbs
Joe Crowell
Howie Newsome
Mrs. Gibbs
Mrs. Webb
George Gibbs
Rebecca Gibbs
Wally Webb
Emily Webb
Professor Willard
Mr. Webb
Simon Stimson
Mrs. Soames
Constable Warren
Sam Craig
Joe Stoddard
Si Crowell
Assistant Stage Managers
Baseball Players
People of the Town

John Merrill
Bob Wayne Ousley
Greg Hart
Mike Fleming
Ann Turner
Susan Herzog
Devon Decker
Rebecca Keyes
Miles Pratt
Kathy Neighbor
Rex Allen
Rip Parker
Chuck Seaton
Marsha Touchstone
Bryan Humphrey
Bill Tucker
John Palencia
Owen Sewell
Doug Burch, Russ Jones
Doug Burch, Russ Jones
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
Set Master
Light Master
Costume Mistress
Property Master
Make-Up Master
Sound Mistress
House Mistress

Jo Guthrie
Mike Fleming
John Merrill
Debbie Eckols
Bob Wayne Ousley
Chuck Seaton
Gayle Ekrut
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

There will be two ten minute intermissions.

SCENE

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

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

Costumes by PATRICIA COOK

Lighting by BOB GUTHRIE

Igor Dimitrich Gloumov
Gliahra Gloumov, his mother
Stryopka, their servant
Igor Kourchaev, a hussar
Golutvin, a man without an occupation
Maniefa, a seeress
Neel Fedoseitch Mamaev, a wealthy
gentleman distantly related to Gloumov
Mamaev's servant
Krouitsky, an old general
Kleopatra Mamaeva, Mamaev's wife
Ivan Ivanovitch Gorodoulin, a young
man of importance
Sofia Ignatievna Tourousina, a
wealthy widow
Mashenka, her niece
Lubinka | companions to
Matriosha | Tourousina
Grigori, servant to Tourousina
Holy pilgrims
Serfs

Rip Parker
Sarah Fiorello
Doug Burch
John Merrill
Mike Fleming
Candy Victory
Devon Decker
John Palencia
Bryan Humphrey
Debby Eckols
Bob Wayne Ousley
Marguerite Wilhelm
Peggy Smithhart
Mary Roberts
Cathy Weather
Chuck Seaton
Rex Allen, Thad White,
James Odom, Brian Ragle
Bill Tucker, Bryan Stuckey,
Jon LaFreniere, Mike Parley

Production Manager
Set Master
Light Mistress
Costume Mistress
Property Mistress
Sound Master
Make-Up Mistress
House Mistress

Marsha Touchstone
Devon Decker
Kathy Neighbor
Marguerite Wilhelm
Nancy Wray
John Merrill
Susan Herzog
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.
Baylor Theater
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 Oliver
Ophelia—Debby Eckols*
Laertes—John Merrill
Polonius—John Palencia
Hamlet—Bryan Hamprey
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
Guildenstern—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
Oscie—Chuck Seaton
Captain—Frank Billman
Sailors—Richard Gilbeau, Frank Billman

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 Wrotek, 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 Wraether.
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 reason 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.

P. C.