The Department of Oral Communication-Baylor University

presents

THE WOULD-BE GENTLEMAN
April 11, 13, 20, 26

CAMINO REAL
April 12, 18, 20, 27

RICHARD III
April 13, 19, 25, 27

in

REPERTORY

SEASON 1967-1968...

This April we are again running the season's major productions in repertory continuing the concept begun last year, with the exception of three added machines to accommodate our expanded number of season ticket holders. Artistically, this season is more ambitious than Season '67. More difficult plays with more demanding roles coupled with extensive technical requirements have involved every member of the department as well as members of the School of Music and numerous volunteers from all over the campus.

Opening three plays requires total involvement by everyone. Three different sets of costumes, three stage settings, three separate rehearsal schedules must be maintained. Each student is required to try out for roles in each play and each student must serve on technical crews on each production. One night a student may play the lead, the next night he may run the lights. There is no "star" in this theatre; there is only a company.

Like a good football team, a good theatre company must have total loyalty to the play, to the theatre, and to each other. Each member of the company must have confidence in the other members. Consequently, a play is the result of spirit and pride and dedication as well as ability. It takes several years to build this kind of "team." The repertory system helps sustain us.

The Baylor student body and theatre patrons make this unique situation work. Your support of the theatre increases yearly and your intelligent and enthusiastic response makes working "rep" at Baylor Theatre a truly creative experience.
Director's Notes

On October 3, 1670 Le Bourgeois Gentilhomme was presented at Chambord, Louis XIV's country estate to amuse the court during the intervals of the chase.

Earlier that year an envoy from the Persian Grand Turk, on a visit to Paris, had been heard to say that his master's horse was more richly caparisoned than the horse of the King of France. The next day at court the entire Turkish delegation, splendid in oriental turbans and fierce and war-like in their great black beards, had contemptuously dismissed Louis' efforts to impress them with his own splendid, be-ribboned self. As a result, Louis, deciding to get even, commissioned Moliere to write a comic opera-ballet which parodied all things Turkish.

The result was Le Bourgeois Gentilhomme—history's first "musical." Some historians report that the King, on first viewing the play, was tactturn; that the courtiers tore it to tatters; that Moliere hid himself from sheer mortification for five days in his bedroom; and that the play was saved by Louis finally declaring it to be, upon a second viewing, excellent.

This belated approval, in effect, endorsed a new kind of play form and Paris was subsequently flooded with musical comedies patterned after Le Bourgeois Gentilhomme.

At the bottom of the burlesque, however, Moliere was dealing with the universal theme of snobbery. The folly of Monsieur Jourdain is undervaluing the virtues of his own station and finding virtues in a station above him which are illusory. As a result, the play is not only a satire on the middle class bourgeois snob, but upon the artificial aristocracy. When Louis smiled and applauded, he forced the aristocracy to applaud its own undoing. To this degree, the play is representative of all of Moliere's comedies.

THE WOULD-BE GENTLEMAN

(Le Bourgeois Gentilhomme)

By MOLIERE

Translation by H. MILLER and J. BAKER

Musical Score by GABRIEL CHARPENTIER

Directed by BILL G. COOK

Costumes Designed by PATRICIA W. COOK

Setting Designed by RICHARD MAHOOD

Lighting Designed by BOB GUTHRIE

Choreography by ANGELA DEAN

Music Supervision by NICK STRIMPLE

SCENE

The scene is in Paris, in the home of Monsieur Jourdain, 1660
THE WOULD-BE GENTLEMAN

CAST

(In Order of Appearance)

Nicole Mary Ann Long
Baptista John Seeley
A Music Master Ed Baker
A Dancing Master Steve Powell
Monsieur Jourdain Cary Gilliam
A Fencing Master Everett Robertson
A Philosophy Master Richard Sims
A Master Tailor Joel Adams
Journeyman Tailors Cecil Laplont, Jerry Grabey
Madame Jourdain Linda Rodolph
Dorante Bob Wayne Onusley
Cleonte Mark Murphy
Coville Paul Haines
Lucile Sandra Prescott
Dorimene Mary Ellen Mathews
Mufli Nick Roberts
Dancers Donna Adams, Mike Duncan, Nancy Holt
Singers Martha Acker, Jo Bailey, Dave Ford, Nick Strimple
Chefs Joel Adams, Everett Robertson, Richard Sims

PRODUCTION STAFF

Production Manager Dana Fletcher
Stage Master Ed Baker
Crew Joel Adams, Jo Bailey, Paul Haines, Steve Powell, Everett Robertson, Richard Sims
Light Master Bob Guthrie
Crew Nancy Holt, Melody Lee
Sound Mistress Sharon White
Costume Mistress Gailya Brown
Crew Martha Acker, Mary Ellen Mathews, Susan Pierce, Linda Soucy, Sandy Speagle, Sharon White
Property Mistress Margaret Hawthorne
Crew Mike Duncan
House and Publicity Sandra Prescott
Crew Donna Adams
Make-up Mistress Connie Preslar
Crew Marilee Hebert, Christy Marsh
Box Office Manager Glenda Stanton
Instrumentalists Paul Lankin, John Nichols, Dorothy Reimer, Joyce Ruth Sims, Ralph Whitesides
Author's Foreword

"In the middle of the journey of our life
I came to myself in a dark wood where the
straight way was lost."

Canto I, Dante's Inferno

More than any other work that I have done, this play has seemed to me like the construction of another world, a separate existence. Of course, it is nothing more nor less than my conception of the time and world that I live in, and its people are mostly archetypes of certain basic attitudes and qualities with those mutations that would occur if they had continued along the road to this hypothetical terminal point in it.

To me the appeal of this work is its unusual degree of freedom. When it began to get under way I felt a new sensation of release, . . . you may call it self-indulgence, but I was not doing it merely for myself. I could not have felt a purely private thrill of release unless I had hope of sharing this experience with lots and lots of audiences to come.

My desire was to give these audiences my own sense of something wild and unrestricted that run like water in the mountains, or clouds changing shape in a gale, or the continually dissolving and transforming images of a dream. This sort of freedom is not chaos or anarchy. On the contrary, it is the result of painstaking design, and in this work I have given more conscious attention to form and construction than I have in any work before. Freedom is not achieved simply by working freely.

There have been plenty of indications already that this play will exasperate and confound a certain number of people which we hope is not so large as the number of people it is likely to please. At each performance a number of people have stomped out of the auditorium, . . . and there have been inarticulate noises on the way out and demands for money back if the cashier was foolish enough to remain in his.

I am at a loss to explain this phenomenon, and if I am being facetious about one thing, I am being quite serious about another when I say that I have never for one minute supposed that the play would seem obscure and confusing to anyone who was willing to meet it even less than halfway. . . . My attitude is intransigent. I still don't agree that it needs any explanation. Some poet has said that a poem should not mean but be. Of course, a play is not a poem, not even a poetic play has quite the same license as a poem. But to go to Camino Real with the inflexible demands of a logician is unfair to both parties.

As for those patrons who departed before the final scene, I offer myself this tentative bit of solace: that these theatre-goers may be a little domesticated in their theatre and tasks. A cage represents security as well as confinement to a bird that has grown used to being in it; and when a theatrical work kicks over the traces with such apparent insouciance, security seems challenged and, instead of participating in its sense of freedom, one out of a certain number of playgoers will rush back out to the more accustomed implausibility of the street he lives on.

To modify this effect of complaisance I would like to admit to you quite frankly that I can't say with any personal conviction that I have written a good play. I only know that I have felt a release in this work which I wanted you to feel with me.

TENNESSEE WILLIAMS


CAMINO REAL

by TENNESSEE WILLIAMS

Directed by JAMES W. SWAIN

Costumes Designed by SHARON WHITE

Setting Designed by RICHARD MAHOOOD

Lighting Designed by BOB GUTHRIE

SCENE

The action of the play takes place on the Camino Real.
CAMINO REAL

CAST

An Ancient Knight    Nick Roberts
His Squire           John Secley
First Officer        Joel Adams
Second Officer       Brad Jones
Gutman               Cary Gilliam
Taco Vendor          Mike Duncan
Flower Vendor        Martha Acker
Rostita              Kathryn Baker
Fruit Vendor         Linda Rodolph
Lottery Vendor       Mary Ellen Mathews
Lobo                 Gery Van Nest
Abdullah             Greg Schroeder
The Survivor         Jerry Grabey
First Streetcleaner  Dave Ford
Second Streetcleaner J. E. Masters
Lady Mulligan        Melody Lee
Hotel Guest          Richard Sims
Eva                  Sandra Prescott
A Legendary Lover    Everett Roebrotn

La Madre de            Sandy Speagle
The Dreamer            Mark Murphey
The Gypsy              Margaret Hawthorne
Nurse                  Glenda Stanton
Esmeralda              Dana Fletcher
Kiltroy                Paul Haines
A. Bum                  Richard Sims
A. Ratt                 Ed Baker
The Baron              Bob Wayne Ousley
Loan Shark             Steve Powell
Waiter                 Jerry McLachlin
Lord Mulligan          John Secley
A. Lady of Legend     Marilee Hebert
A Poet                 Nick Roberts
Pilot of the Fugitivo  Richard Sims
Navigator of the Fugitivo Jerry Grabey
The Instructor         Bob Wayne Ousley
Assistant Instructor   Jerry McLachlin
Medical Student        Jerry Grabey

Passengers

Martha Acker, Ed Baker, Mike Duncan, Bob Wayne Ousley, Steve Powell, Sandra Prescott, Linda Rodolph

At the Fiesta


PRODUCTION STAFF

Production Manager    Gailya Brown
Stage Mistress        Jo Bailey
Crew                  Donna Adams, Joel Adams, Cary Gilliam, Jerry Grabe, Margaret Hawthorne, Bob Wayne Ousley, Everett Robertson, Linda Rodolph, Sandy Speagle
Light Master          Bob Guthrie
Crew                  Joe Conley, Irene Jackson, Cecil Laplont, Mark Murphey, Richard Sims
Prop Mistress         Susan Pierce
Crew                  Paul Haines, Nancy Holt, Linda Sourcey, Glenda Stanton
Costume Mistress      Sharon White
Crew                  Dana Fletcher, Melody Lee, Christy Marsh, Mary Ellen Mathews, Nick Roberts
Sound Mistress        Connie Presler
Crew                  Steve Powell
Make-up Mistress      Mary Ann Long
Crew                  Dave Ford, Sandra Prescott
House and Publicity Master Mike Duncan
Crew                  Martha Acker, Marilee Hebert
Director's Comments

Richard III is early Shakespeare. It has abundant energy but lacks the maturity of feeling and thought that is characteristic of Shakespeare in his later years.

I think it is one of the great theatrical pieces of all time. At the very outset of the play Richard tells us that since he temperamentally and physically cannot play the lover and the courtier in the newly peaceful and lustful court of his brother Edward, he has decided to play the villain and murder his way to the crown. The rest of the play is a series of elaborately staged climactic scenes in which a gay, monstrously wicked Richard moves nimbly through a welter of wailing ladies and intriguing barons until that critical moment when his cool deserts him and his ambition drowns the world and himself in a sea of blood.

Historians now incline to the view that King Richard was not the bloodthirsty monster whom Shakespeare portrayed. I don't think Shakespeare was necessarily concerned with historical or psychological accuracy. I do think he meant the play to be the concluding episode in a carefully planned and comprehensive view of the War of the Roses which he began in Henry VI. In addition, I think it's fairly sure Shakespeare was writing a play to Tudor reign and a warning to Elizabethan England not to return to civil war when their good Queen Bess died.

In the creative process, however, history and propaganda gave way to pure theatre. In addition to whatever else Shakespeare intended the play to be I am certain he aimed at creating a rip-roaring series of events about a highly-colored central figure intended not so much to be life-sized or even life-like, but rather to be a vehicle for a virtuoso performance.

Shakespeare's statement of history is poetic and theatrical rather than literal; violent and exaggerated rather than balanced.

Why? Perhaps, as various writers have suggested, Shakespeare cast this play into so violently theatrical a form because he intended to symbolize the dying convulsions of the Houses of York and Lancaster? or perhaps he saw history as a succession of kings climbing and pushing one another off the staircase of power? or a wave of hot blood rising in the head? or a natural order violated so that evil spawns evil, injury calls for revenge, every crime calls forth another? or the irresistible beat of the human heart which reason cannot accelerate or hold back but which a dead piece of sharp iron interrupts once and for all?

RICHARD III

by WILLIAM SHAKESPEARE

Directed by PATRICIA COOK

Costumes Designed by JAMES W. SWAIN

Setting Designed by RICHARD MAHOOD

Lighting Designed by BOB GUTHRIE

Music—Composed and Supervised by NICK STRIMPLE

SCENE

The action of the play takes place in and around the Tower of London.
CAST

In Order of Appearance

Richard, Duke of Gloucester, brother to King Edward and later King Richard III
George, Duke of Clarence, brother to King Edward and to Richard
Lord Hastings, Lord Chamberlain to Edward IV
Archbishop of York
Tressel [†]
Berkley [†]
gentleman attending to Lady Anne
Lady Anne, widow to Edward, Prince of Wales, Son of Henry VI and later married to Richard III
Elizabeth, Queen to Edward IV
Anthony Woodville, Lord Rivers, brother to Queen Elizabeth
Lord Grey, Elizabeth’s son by her first marriage
Marquess of Dorset, Elizabeth’s son by her first marriage
Lord Stanley, Earl of Derby
Duke of Buckingham
Ladies-in-waiting to Queen Elizabeth
Margaret, widow to Henry VI

First Murder
Second Murder
Sir Robert Brakenbury, Lieutenant to the Tower
King Edward the Fourth
Sir William Catesby
Sir Richard Ratcliff
Duchess of York, Mother to Edward, Clarence, Richard
First Citizen
Second Citizen
Third Citizen
Richard, Duke of York, son of Edward IV
Edward, Prince of Wales, son of Edward IV
Lord Mayor of London
Lord Lovel
Nurse
Derby’s Messenger
Bishop of Ely
Duke of Norfolk
Sir James Tyrrel
Messenger #1
Messenger #2
Messenger #3
Messenger #4
Henry, Earl of Richmond, afterwards King Henry VII
Earl of Oxford
Sir James Blunt
Sir Walter Herbert

Mark Murphy
Richard Sims
John Seeley
J. E. Masters
Bonnie Littlejohn
Martha Ackers
Mary Ann Long
Linda Rodolphi
Tony Greaves
Paul Haines
Jerry Grabey
Steve Powell
Everett Robertson
Linda Sourcey
Christy Marsh
Dana Fletcher
Betty Martin
Nick Roberts
Bob Guthrie
Brad Jones
Dave Ford
Mike Duncan
Joel Adams
Mary Ellen Mathews
Gailly Brown
Jerry Senter
Lyle Anderson
Gary Gilliam
Stewart Kelly
Ivan Klaras
Ronald Strood
Joe Conley
Brenda Ross
Roger Murchison
Herb Holliday
David Metcalf
Jerry McLoughlin
Paul Haines
Jerry McLoughlin
Tony Greaves
Tommy Jacobs
Bob Wayne Ousley
Romme Littlejohn
Tim Bramman
Greg Schroeder

Monks, Soldiers, Citizens
Brad Jones
Melody Lee
Robert Littlejohn
J. E. Masters
Jerry McLoughlin
David Metcalf
Mike Prim
Tommy Riggins
Glenda Stanton
Nick Roberts
Everett Robertson
Byron Sands
John Seeley
David Sheilenger
Richard Sims
Paul Shomo
Robert Sloan
Glenda Stanton
Ronald Strood

PRODUCTION STAFF

Production Manager
Ed Baker
Stage Manager
Paul Haines
Crew
Joe Conley, Marilee Hebert, Jerry Senter, Karen Smith, Glenda Stanton
Lighting Designer
Bob Guthrie
Crew
Kathryn Baker, Mike Duncan, Everett Robertson, Brenda Ross
Costume Mistress
Sandy Speagle
Crew
Donna Adams, Renee Andersen, Kathie Holt, Nancy Holt, Mary Ann Long, Jerry McLoughlin, Betty Martin, Bob Wayne Ousley, Steve Powell, Sharon White
Prop Mistress
Sandra Prescott
Crew
Joel Adams, Peggy Davis, Jerry Grabey, Melody Lee, Kathy Posey, Nick Roberts, Linda Rodolph, Richard Sims
Sound Mistress
Susan Pierce
Make-up Master
Gary Gilliam
Crew
Margaret Hawthorne, Christy Marsh
House and Publicity Mistress
Gailly Brown
Crew
Martha Ackers, Dana Fletcher, Mary Ellen Mathews

INSTRUMENTALISTS

Gary Adams, Mary Alexander, Jane Allen, Donald Balmos, Dr. William Casey, Phil Driscoll, Claude Harding, John Heard, Dennis Hopkins, Michael Lamkin, Paul Lamkin, Adron Ming, John Nichols, Robert Reid, Dorothy Reiner, Jerry Robertson, Paul Rogers, Sue Schmidt, Sandy Simons, Steve Stucky, Betty Walls, Barney Walker, Gene Wayman, John Weems, Melissa Whitehead, Ralph Whiteside, Rusty Wideman.
Background to the Play:

King Richard II, a weak tyrant, is deposed by Henry Bolingbroke, who becomes armored rebellion and he dies regretting his usurpation of the throne. His son, King Henry IV, seeks to establish his authority by minor squabbles and his strong ruler, invades France and diverts the energies of the warlike nobles to external unity the nobles. To make matters worse, he marries Margaret of Anjou, a French princess with political ambitions of her own. Increasingly she interferes with him and the King, gradually, England is polarized into two political factions. King Henry Duke of York, great nephew of Richard II, rallies an army, captures King Henry Edward, by-passing King Henry's and Queen Margaret's son. When Margaret refuses to accept this arrangement, open warfare breaks out between the two factions.

The Duke of York and his four sons, Rutland, Clarence, Richard, and Edward, contend with the Lancaster family for the throne of England. Small and large wars called the War of the Roses because the emblem of the House of York was a white rose and the emblem of the House of Lancaster was a red rose.

At the battle of Towton, the Yorkist Edward becomes King Edward the IV after defeating the Lancastrian forces. He sends the defeated Lancaster, King Henry the VI, into exile in Scotland and his Queen Margaret and her son, Prince Edward, into exile in France.

The new King Edward then proclaims to marry Lady Grey, a widow and a commoner, Edward's brothers, Clarence and Richard, are against the match. Clarence Edward's marriage and Clarence's desertion a chance to eventually rival the crown by the deposed King Henry VI and Queen Margaret. At a decisive point in the Battle forces returning them to his brother Edward's side; thus enabling the three brothers to Margaret, and assassinate his wife, his son, King Henry VI, in his castle.

Edward resumes his reign and during the next seventeen years tries to affect a Richard and Clarence; his nobles: Lord Hastings, The Duke of Buckingham and Lord Stanley, Earl of Derby, who have long mistrusted and hated each other. The Duke of Clarence attempts to warn them of Richard's schemes. The Duke of Clarence attempts to warn them of Richard's schemes. The Duke of Clarence attempts to warn them of Richard's schemes. The Duke of Clarence attempts to warn them of Richard's schemes. The Duke of Clarence attempts to warn them of Richard's schemes.

England has through the reign of six kings failed to achieve national unity and stability. The great conflict between the two families began with the deposition of James; an anarchy of power in which the strong devours the weak; in which duty is politics serves self instead of nation; in which trivial wars are waged by the lives of thousands.

When the war is finally resolved in the defeat of Richard III at Bosworth Field, and they unite the white rose and the red rose and establish the Tudor dynasty, turn its energies towards building a nation.

FACULTY and STAFF—BAYLOR THEATRE

Bill G. Cook   Director
Ruth Belew   Stage Movement
Patricia Cook   Directing, Acting
Richard Mahood   Scene Designer
James Stain   Directing, Costuming
Lillian Duncan   Wardrobe Mistress
Florence Reed   Theatre Secretary

ACKNOWLEDGEMENTS

Amy Culbertson
Francis Darden
Tommy Everett
Kathy Green
Mr. and Mrs. Harold Kelly
Mr. and Mrs. Nick Klaris
Ron Mills

Daniel Sternberg
Mr. and Mrs. Byron Stabb
Chi's Service Club
Cox's Department Store
Stratford Shakespeare Festival
Roberts Hair Fashion
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