





The Department of Oral Communication - Baylor University
presents

A MIDSUMMER NIGHT'S DREAM

by WILLIAM SHAKESPEARE

Directed by JAMES W. SWAIN

Choreography by ANGELA DEAN

Costumes by PATRICIA COOK

Technical Direction by BILL G. COOK

CAST

THE MORTALS

Theseus, Duke of Athens
Hippolyta, Queen of the Amazons, betrothed to Theseus
Philostrate, Master of the Revels to Theseus
Egeus, father to Hermia
Hermia, in love with Lysander
Lysander, in love with Hermia
Demetrius, suitor to Hermia
Helena, in love with Demetrius
Ladies of the Court

Gentlemen of the Court

Blackamoors
Attendants to Hippolyta

THE MECHANICALS

Peter Quince, a carpenter
Nick Bottom, a weaver
Francis Flute, a bellows mender
Tom Snout, a tinker
Snug, a joiner

Robin Starveling, a tailor

THE IMMORTALS

Oberon, King of the Fairies
Titania, Queen of the Fairies
Puck, or Robin Goodfellow
Attendants to Oberon

Attendants to Titania

The Changeling Child

Ed Baker
Beverley Gervasi
Charles Batte
Everett Robertson
Jeanie Gulizia
Guy Boyd
Bob Wayne Ousley
Mary Ellen Mathews
Martha Acker, Barbara Ballard,
Mary Ann Long, Sharon White
Joel Adams, Russ Hornbeak,
Mark Murphy, Nick Roberts
Margaret Hawthorne, Pat Rice
Kathryn Baker, Linda Rodolph

Barney Hammond
Steve Powell
Richard Sims
Cary Gilliam
Paul Haines
Skip Summers

David Jones
Elizabeth Brasell
Bob Guthrie
Mike Duncan, Glenn Lloyd,
John Seeley
Jo Bailey, Sammie Majors,
Ruth Ann Mills, Gay Strong
Stewart Kelly

SCENE

The country estate of Duke Theseus and a wood near it.
There will be one fifteen minute intermission.

PRODUCTION STAFF

Production Manager *Linda Rodolph*
Stage and Building Master *John Seeley*
Crew *Martha Acker, Paul Haines,*
Wayne Jackson, Betty Martin,
Mark Murphy, Richard Sims
Wardrobe Mistress *Lillian Duncan*
Costume Mistress *Sharon White*
Crew *Kathryn Baker, Barbara Ballard,*
Charles Batte, Mary Ann Long,
Sammye Majors, Sherry McVey,
Everett Robertson, Gay Strong,
Skip Summers, Beth Wyatt
Prop Master *Glenn Lloyd*
Crew *Sandra Prescott, Nick Roberts,*
Sandy Walker
Light Mistress *Irene Jackson*
Crew *Joel Adams, Mike Duncan, Bob Guthrie*
Sound Mistress *Dana Fletcher*
Make-up Mistress *Ruth Ann Mills*
Crew *Jo Bailey, Cary Gilliam*
House and Publicity Manager *Kitty Alice Snead*
Crew *Barney Hammond, Pat Rice, Alan Smith*
Box Office Manager *Glenda Sitz*

REPERTORY DATES

THE CHERRY ORCHARD
April 15, 21, 27

THE TROJAN WOMEN
April 13, 22, 28

A MIDSUMMER NIGHT'S DREAM
April 14, 20, 29

All performances begin at 8 p.m. in Weston Theater.

Program Note

A Midsummer Night's Dream is itself, as its title says, a dream. Its action occurs mostly at night. Its atmosphere is that of moonlight and shadows. Its characters are forever falling asleep and dreaming. . . . But as the other part of its title suggests, *A Midsummer Night's Dream* is not only a dream, it is "play" in the quite literal sense of that term, a piece pervaded with the atmosphere of innocent idleness and joy befitting a midsummer night. It is not merely a play; it is the spirit of play in its essence, . . . the tone of the piece is that of love-in-idleness, of activity for the sheer fun of it and for its own sake.

And because *A Midsummer Night's Dream* is permeated with this spirit of doing things just for the love of doing them or for the love of the one for whom they are done, because the drama opens and closes on the wedding note and what comes between is just an interweaving of love stories, the piece may be said to be not only *dream* from end to end, and *play* from end to end, but also *love* from end to end.

And finally *A Midsummer Night's Dream* is *art* from end to end—not just a work of art itself, which of course it is, but dedicated in good measure to the theme of art and made up of many little works of art of varying degrees of merit: its innumerable songs, its perpetual references to music, its rehearsal and presentation of the story of Pyramus and Thisbe, to say nothing of its many quotable passages, which, when lifted from their context seem like poems or pictures complete in themselves, whatever subtler values they may have in relation to the whole.

Dream, play, love, art. Surely it is no coincidence that these four "subjects" which are here interwoven with such consummate polyphony represent the four main aspects under which Imagination reveals itself in human life. Dream: what is that but a name for the world out of which man emerges into conscious life, the world of the unconscious as we have a habit of calling it today? Play: the instrument by which the child instinctively repeats the experience of the race and so by rehearsal prepares himself for the drama of life. Love: a revelation to each of the sexes that it is but a fragment of Another, which, by combined truth and illusion, seems at first concentrated in a person of the opposite sex. Art: the dream become conscious of itself, play grown to an adult estate, love freed of its illusion and transferred to wider and higher than personal ends. Dream, play, love, art: these four. Is there a fifth?

The fifth perhaps is what we finally have in this play, a union of the other four. Imagination in its quintessence—not just dream, nor play, nor love, nor art, but something above and beyond them all. With the attainment of it, the first becomes the last, dream comes full circle as Vision, an immediate conscious apprehension of an invisible world, or, if you will, transubstantiation of the world of sense into something beyond itself.

A Midsummer Night's Dream is one of the lightest and in many respects the most purely playful of Shakespeare's plays. Yet it is surpassed by few if any of his early works in its importance for an understanding of the unfolding of his genius. It is characteristic of its author that he should have chosen this fanciful dream-play through which to announce for the first time in overt and unmistakable fashion the conviction that underlies every one of his supreme Tragedies: that this world of sense in which we live is but the surface of a vaster unseen world by which the actions of men are affected or overruled.

HAROLD C. GODDARD *The Meaning of Shakespeare*