



BOB JONES UNIVERSITY  
**CONCERT, OPERA  
& DRAMA SERIES**

*The University Classic Players*  
*in*  
*Charles Dickens'*

# Great Expectations

Adapted by Robert Johanson

Directed by David Burke  
Scene and Costume Design by Kenn Brinson  
Lighting design by Richard Streeter

## CAST OF CHARACTERS

Pip.....	Gary Weier
Young Pip.....	David Schwingle
Magwitch .....	Lonnie Polson
Joe Gargery .....	Paul Radford
Mrs. Joe .....	April Thornton
Pumblechook .....	Jonathan Evans
Orlick.....	Renton Rathbun
Biddy.....	Sharon Murry
Joe's Boy.....	Austin Burke
Estella .....	Shawn MacDonald
Miss Havisham .....	Susan Young
Camilla Pocket .....	Rebecca Greer
Sarah Pocket .....	Sarah Block
Herbert .....	Andrew Croston
Jaggers .....	Marius Pundys
Wemmick.....	Renton Rathbun
Molly.....	Christina Moye
Drummle .....	Daniel Rood
Compeyson .....	Matthew Peacock
Trabb/Officer.....	Justin Hamblen
Sargeant/Prison Guard.....	Michael Barnett
Aged Parent .....	Daniel Rood

## SYNOPSIS

The orphan Pip is reared by his shrewish sister and her gentle husband Joe Gargery, the village blacksmith. One day while visiting the graveyard where his parents are buried, Pip is accosted by an escaped convict who demands food and a file. Fearing for his life, Pip complies. Little does he know that this terrifying act of kindness will affect the entire course of his life.

Pip is subsequently introduced to Miss Havisham, a wealthy, half-crazed spinster who was deserted by her fiancé on their wedding day some 20 years earlier. To avenge herself, Miss Havisham is rearing her haughty, adopted daughter, Estella, to torment the entire male sex. Pip is summoned to Satis House, Miss Havisham's decaying estate, to be playmate for Estella. When Pip falls in love with the beautiful girl, he becomes ashamed of his low station in life and desires to become a gentleman.

Mr. Jaggers, a London lawyer, arrives to tell young Pip that his heart's desire has come true—an anonymous benefactor has chosen to remove him from the dreary life of a blacksmith's apprentice and make Pip a gentleman. In short, the young man has "great expectations." Pip assumes that his mysterious benefactor is Miss Havisham, for

she is the only wealthy person he knows. Pip further imagines that the beautiful Estella is destined to marry him. He snubs Joe, his only lifelong friend, and goes off to London to become a gentleman and ultimately to win the heart of Estella.

Then one stormy night years later, someone shows up on Pip's doorstep in London. Pip is alarmed when he recognizes that it is the convict he assisted years before. To Pip's horror, this convict, Able Magwitch, makes an announcement that upsets all of Pip's expectations. To make matters worse, the man will be hanged if he is found in London.

Although Pip still loves Estella, she marries his rival, the brutish Bentley Drummle. His "expectations" all vanish leaving him penniless and alone. When he undergoes a serious illness, Joe comes to his side, nurses him back to health and pays off a debt for which Pip faces imprisonment. Hoping to rectify his wrongs against his friends, Pip returns to the forge only to discover he can never go back to the simple life he once knew.

Pip leaves England and works in a mercantile business he secretly helped to acquire for his friend, Herbert Pocket. Returning to see his childhood home after years abroad, Pip is surprised to find Estella who, like Pip, has found suffering to be her greatest teacher.

#### PRODUCTION STAFF

Production Manager ..... Rodney McCarty  
Assistant Director ..... Douglas Schaedel  
Dialect Coach ..... Deanne Pryor  
Dramaturg ..... Janie McCauley  
Costume/Makeup/Hair Manager..... Dan Sandy  
Costume Construction..... Jean Sponseller, Linda Lednum,  
Barb Filipic, Joyce Parsons, Becky Sandy  
Wardrober ..... Becky Hurst  
Hairstylist ..... Michele Labar, Marianne Trondle  
Wig Maker ..... Michele Labar  
Assistant Production Managers..... Caleb MacGill,  
Art Rimbart, David Vierow  
Stage Manager..... Jacob Wood  
Audio Supervisor ..... Max Masters  
Assistant to the Director..... Erin McCauley

#### DIRECTOR'S NOTES

Originally published in 1860-1861 as a monthly serial for Dickens' magazine *All the Year Round*, *Great Expectations* is widely appreciated for its masterful plot, consistent theme and unforgettable characterization. It is also known as the Dickens novel with two endings. In his original ending, the central character meets the love of his life for

a final time before they agree to part as friends. However, Dickens' publisher convinced him that the public would not be satisfied with such an ending. Yielding to the advice, Dickens rewrote the last chapter to allow the couple to anticipate a future together. This romantic resolution is almost always published in modern editions of the novel as the only ending. But by blending the two endings together, our adaptation hopes to satisfy the expectations of both realists and romantics in the audience.

Whichever ending is preferred, the central thread of the novel remains unaltered. This is the story of an orphan who learns the meaning and value of selfless love. This theme is beautifully expressed in the climax scene. A convict, sentenced to be hanged, lies dying in a prison cell. His young friend kneels by his side and muses: "I thought of the two men who went up into the Temple to pray, and I knew there were no better words I could say beside his bed, than 'O Lord, be merciful to him, a sinner.'" With these simple words, the protagonist of *Great Expectations* completes his journey from pride and self-absorption to love.

A final word may be necessary to appreciate the performance of this novel on stage. While a play must be seen, a novel must be told. This distinction between showing and telling causes a certain tension when trying to stage a novel. The task at hand must be something of both—a show-and-tell. And, as Dickens allows this story to be reported by the one to whom it happened, Pip is the only person who can show and tell it all.

If you think for a moment about how you remember your own life, you will realize something important to this evening's production. Memory is a collection of bits and pieces—the fabric of a favorite chair, the sound of a clanking chain, the smell of a loved one's perfume, the taste of a favorite dessert. While we rarely recall the whole experience, we call back with great accuracy the most vivid fragments. As you watch Pip reassemble the fragments of his memory, we invite you to fill in the gaps with your imagination. These are the fragments which transform a lonely and gullible orphan into the mature and perceptive man capable of telling a story as remarkable as this.

**RODEHEAVER AUDITORIUM**  
**May 3, 4, and 5, 2000, 8 p.m.**

Drums will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

**Tickets for this production have been sponsored by  
Rainbow Paint and Wallpaper.**