



BOB JONES UNIVERSITY

# CONCERT, OPERA & DRAMA SERIES

P R E S E N T S

THE UNIVERSITY CLASSIC PLAYERS

in

Shakespeare's  
**HAMLET**

Directed by *David Burke*

Set and Costume Design by *Jeffrey Stegall*

Lighting Design by *Richard Streeter*

# CAST OF CHARACTERS

---

## COURT OF ELSINORE

Hamlet, <i>Prince of Denmark</i> . . . . .	Jeffrey Stegall
Claudius, <i>King and uncle to Hamlet</i> . . . . .	Ron Pyle
Gertrude, <i>Queen and mother to Hamlet</i> . . . . .	Leigh Fort
Polonius, <i>Counselor to the King</i> . . . . .	Marius Pundys
Laertes, <i>son to Polonius</i> . . . . .	David Schwingle
Ophelia, <i>daughter to Polonius</i> . . . . .	Catherine Hess
Horatio, <i>friend to Hamlet</i> . . . . .	Jeremiah Dew
Voltmand, <i>a courtier</i> . . . . .	Stephen Johnson
Cornelius, <i>a courtier</i> . . . . .	Matthew Brown
Reynaldo, <i>a courtier</i> . . . . .	Josh Hummel
Francisco, <i>a soldier</i> . . . . .	Caleb MacGill
Marcellus, <i>an officer of the watch</i> . . . . .	Alfred Layson
Barnardo, <i>an officer of the watch</i> . . . . .	Jonathan Bird
Ghost of Hamlet's Father . . . . .	Lonnie Polson
Gentleman in the Court . . . . .	Andrew Sharps
Messenger . . . . .	Chad Nelson
First Gravedigger . . . . .	Lonnie Polson
Second Gravedigger . . . . .	Sharon Murry
Priest . . . . .	Joel Rollins
Osric, <i>a fashionable courtier</i> . . . . .	Josh Hummel
Danish Guards . . . . .	Jonathan Carmona, Matthew Gerard Robert May, Matthew Martin

## VISITORS TO THE COURT

Rosencrantz, <i>a schoolfellow to Hamlet</i> . . . . .	David Schneider
Guildenstern, <i>a schoolfellow to Hamlet</i> . . . . .	David LaPage
Player King . . . . .	Lonnie Polson
Player Queen . . . . .	Erin Naler
Player Villain . . . . .	Steven Johnson
Player Prologue . . . . .	Holly Deambrosi

Player Troupe ..... Lydia Bottom, Austin Burke, Robert Shook  
 Fortinbras, *Prince of Norway* ..... Randy Vawter  
 Captain in Fortinbras's army ..... Caleb MacGill  
 First English Ambassador ..... Howie Schlichting  
 Second English Ambassador ..... Ben Alier  
 Norwegian Soldiers ..... Carlton Brown, Matthew Brown, Stephen Johnson,  
 Justin Oberste, Robb Ranney, Andrew Sharps, Andrew Ward

## PRODUCTION STAFF

---

Producer ..... Darren Lawson  
 Production Manager ..... Rodney McCarty  
 Set Refurbisher ..... Jason Waggoner  
 Assistant Production Manager ..... Brian Bolton, Sandy Jaworski  
 Fight Director ..... Jay Bopp  
 Dramaturge ..... Janie McCauley  
 Assistant to the Director ..... Paul Michael Garrison  
 Stage Manager ..... Stephen Gagnon  
 Costume/Makeup/Hair Supervisor ..... Dan Sandy  
 Costume Construction ..... Pam Adams, Ellen Ayers, Barb Filipsic,  
 Rebecca Lake, Cynthia Long, Joyce Parsons,  
 Becky Sandy, Jean Sponseller, Bess Whittington  
 Wig Master ..... Rose Marie Blumer  
 Assistant Wig Master ..... Sara Harney  
 Prop Master ..... Dave Vierow  
 Technical Engineer ..... Gayland Slick  
 Audio Supervisor ..... Max Masters

## DIRECTOR'S NOTES

---

*Hamlet* has played an important role in the history of Shakespearean performance at Bob Jones University. It was first performed in 1932 at the original campus in College Point, Florida. The production was so well received that the Classic Players took it on tour to several cities in Florida and Alabama. In 1933 *Hamlet* was the inaugural Classic Players production in Cleveland, Tennessee, the institution's second home, where both players and play received a warm welcome.

Happily, Shakespeare designed the play with enough intriguing interpretative issues to keep any director and cast from reducing it to a "definitive" version. Classic Players' productions of *Hamlet* have been set in several different eras, including the early Renaissance and Cavalier periods. As the 1948 program suggests, "The spirit of the play knows no limit of time or place, but is universal."

Our current costume and set designs pay homage to the first Greenville production of *Hamlet* in 1948. The style is predominantly Byzantine, with glimmering color and lurking shadows, suggesting a period of opulence masking political turmoil and intrigue. The features of the set lack symmetry as the Royal Palace at Elsinore is seemingly "out of joint." There is something "rotten in the state of Denmark," and a reign that appears legitimate and strong already shows sign of decay.

Our *Hamlet* is focused on the essential moral truth at the heart of the play: the violation of one's conscience will bring the justice of divine retribution. We follow the journey of a young man of integrity who is transformed into a "scourge" of God when he violates his own conscience in rashly killing an "unseen good old man." Additionally, we follow the reverse journey of a murderous king who unintentionally reveals a blackened, guilty conscience before the eyes of his court. But in the case of Hamlet, Shakespeare also suggests the positive truth that Providence can enable a person to repent and correct his course, turn away from evil, and even become the instrument of its defeat.

A modern audience may not easily identify with the plight of a Danish prince called on by a tortured ghost to kill a villainous king. However, we can all relate to the human drama of a moral person faced with the ultimate question of his personal responsibility to right the wrongs in the society around him. We all must face the question, "What is the right thing to do about evil?" Viewed in this way, we see in Hamlet a mirror image of our own temptations and frailties.

## FATHERS AND SONS IN HAMLET

---

*Hamlet* includes the stories of three young men who have lost their fathers to violent deaths: Fortinbras, Hamlet, and Laertes. At some point in the plot, each purposes to avenge that death. But in the end of the play the fates of Fortinbras, Hamlet, and Laertes are vastly different. Shakespeare attributes the difference to the individual courses of their revenge.

As described by Horatio in the play's first scene, old Fortinbras died honorably in chivalric combat against old Hamlet. Both men were valiant kings who settled their differences by putting themselves at risk to spare their kingdoms from war. They represent a noble, irretrievable past. Some 30 years later, however, young Fortinbras chafes under his father's preparing for war with Norway. This Fortinbras is a ruthless soldier. All Denmark is preparing for war with Norway as the first scene ends. Claudius addresses the growing threat by dispatching a letter to Fortinbras's uncle. The King of Norway is enjoined "to suppress" his nephew's threatened revenge. Later Polonius reports, "Th' ambassadors from Norway ... are joyfully return'd." Thus Fortinbras's rebellion has been quelled by diplomacy, and his revenge plot never develops. In a sense he becomes a type of forbearance. From this point Fortinbras takes on a new role, that of a successful and upright man of action. He occupies an ideal position, which contrasts him to the other two sons in the play, Hamlet and Laertes.

It should be noted that Elizabethans distinguished between private and public, or civic, revenge. It is public vengeance, achieved through military battle, which Fortinbras initially seeks. He is never associated with private revenge as Hamlet and Laertes are. Late in the play Fortinbras passes across the stage with his army, his energies now directed toward Poland. He scorns death and danger, not to achieve vengeance, but to gain a small patch of ground for his country's honor. Hamlet professes admiration for such a man.

Like Fortinbras, Laertes is entreated by an older man concerning his desire for revenge, but with opposite intent. The villain Claudius so manipulates the grieving son and brother that he vows allegiance to Hell. Daring damnation in the manner of a typical Elizabethan revenger, Laertes, under the tutelage of Claudius, lays a perfidious trap for Hamlet. In his attitude toward avenging his father's death, Laertes stands in stark contrast to both Fortinbras and Hamlet. His treachery misses the mark, however, and he dies from the poison on his own sword. Yet the universe of *Hamlet* offers grace to the penitent, and the duped Laertes begs forgiveness of Hamlet before they both die.

After the entire Danish royal family lies dead on the stage, Fortinbras arrives in triumph from Poland. The only bereaved son who has completely eschewed private revenge, he presides over the carnage at the end. Fortinbras learns that he has Hamlet's "dying voice" and will become king of a reunited Denmark and Norway. That which he at first sought and later held back from seeking to obtain by vengeance has become his through the workings of Divine Providence.

The tragic outcome is less triumphant for Hamlet, who failed for a time to check his rash desire for revenge. Not only is it impossible for him to ascend the throne of Denmark; he must, in fact, pay for blood with blood. Nevertheless, Hamlet comes to a realization of the error of his ways. By the final act of the play, he is a changed man. He expresses to Horatio his faith in an overruling Providence in lines that allude to Matthew 10:29–31. According to Horatio,

Hamlet escapes damnation. He has repented his wrongdoing and embraced a new worldview. Hamlet's death then is a victory of sorts, and he is borne away honorably, "like a soldier to the stage."

*Ancient Music for a Modern Age*, performed by Sequentia, Courtesy BMG Classics

RODEHEAVER AUDITORIUM

May 4 & 5, 2005, 8 p.m.

May 6, 2005, 2 p.m.

Music will be played 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 be turned off during the program.

*Tickets for this production have been sponsored by*

**Bank of Travelers Rest**