



BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

The University Classic Players

in

William Shakespeare's

JULIUS CAESAR

Directed by Beneth Jones

Scene design by Dwight Gustafson

Costume designs by Harrell Whittington

CAST OF CHARACTERS

Julius Caesar DeWitt Jones
Calpurnia, wife to Caesar Angela Mayhew
Portia, wife to Brutus..... Salena Cathcart

Triumvirs after Caesar's Death:

Octavius Ash Bullard
Marc Antony Aras Pundys
Lepidus David Schwingle

Conspirators against Caesar:

Brutus Stephen Jones
Caius Cassius Jeffrey Stegall
Casca..... David McQuaid
Trebonius..... Rick Johnson
Decius Greg Kielmeyer
Metellus Cimber..... David Eoute
Cinna..... Jonathan Pait

Senior Senators:

Cicero Andrew Croston
Popilius Lena..... Blair Frye

Associates of Brutus and Cassius:

Messala..... Jeffrey Schmitz
Volumnius Jonathan Rodgers, Jr.
Clitus Dale Trinidad
Strato Mark Smith
Lucius Philip Emory
Dardanius..... Ward Roland
Pindarus Jason Curriden
Titinius Blair Frye

Artemidorus, a soothsayer..... Dan Abbott
Cobbler..... Doug Young
Carpenter..... Joseph Tyrpak
Flavius, a tribune..... Jeffrey Schmitz
Marullus, a tribune..... David Schwingle
Octavius' servant..... John Banks
Antony's servant..... Ward Roland
Caesar's servant..... Joshua DeLaFuente

Citizens, Senators, Servants, and Soldiers:

Joel Achenbach, Nathan Anderson, John Banks, Amanda Heinze, Joseph Henson III, Jennifer Hilton, Peter Johnson Rick Johnson, Michele Labar, Timothy McLean, Sandra Merzib, Carolyn Mook, Erik Nagengast, Joshua Robinson, Jonathan Rodgers Jr., Daniel Smith, Mark Smith, Charity Trahms, Joseph Tyrpak, David Wandel, Melissa Washer, Doug Young

PRODUCTION STAFF

Production Manager.....Rodney McCarty
Assistant Production Managers David Vierow, Sean Dooley
Assistant to the Director Donna Lynn Hess
Dramaturg..... Janie McCauley
Set DecorationKenn Brinson
Lighting Designer..... Rich Streeter
Stage Manager..... Caleb MacGill
Costume/Makeup/Hair SupervisorDan Sandy
Costume Construction..... Linda Lednum, Jean Sponseller
Hairstylist..... Marianna Trondle
MusicRob Schoolfield
Audio Supervisor..... Max Masters

Shakespeare's *Julius Caesar* is unusual because the play has no real hero. It is, rather, the dramatic presentation of an *idea*: the necessary supremacy of human government. Caesar himself, obviously, represents that government. The man and his leadership are not seen as flawless; nonetheless, they are essential to national health.

The time is the First Century B.C. The place is Rome—political and military center of the world. The play opens with celebrations in the streets; Julius Caesar has recently returned to Rome after defeating the once-popular General Pompey. It is also the festival time known as Lupercal.

While Rome's commoners rejoice, however, some among the upper class look askance at the current events and political trends. A group of senators has covertly banded together to destroy Caesar's dictatorship. As first seen, the fledgling conspiracy grumbles ineffectively at the edges of Rome's fickle populace. Although brought together under the standard of patriotism, the group is composed of men who have selfish goals and unworthy motives. The public's growing adulation of Caesar blows new sparks into the conspirators' already smoldering antagonism.

Most influential among the disgruntled brotherhood is Caius Cassius. Having recently been passed over in Caesar's political appointments, he seethes with resentment. Cassius is aware, however, that success depends upon winning Junius Brutus, his brother-in-law, to the cause. Brutus is highly esteemed by Caesar, the senate, and the public, making him the necessary keystone for the conspiratorial arch. Cassius sets about to enlist Brutus' participation.

Brutus, a personal friend of Caesar, hallows Rome's republican form of government and has begun to fear its collapse under the weight of Caesar's driving ambition. He himself harbors no personal agenda or private animosity toward Caesar, so he fails to suspect such subterfuge in others. His nobility of character makes him vulnerable to Cassius' cunning. On the basis of Caesar's *possible* advancement to kingship, Brutus joins the conspiracy.

Human voices as well as cataclysmic signs in nature sound warnings of danger to Caesar. He is, however, so wrapped in self-confidence that he moves steadfastly toward his doom.

The moment Caesar falls, confusion and fragmentation rise. The conspirators lack the planning, ability, and cohesiveness to carry them beyond the assassination itself. The leaderless people scatter in panic. Although Brutus is able at first to convince them that Caesar's death was necessary for the estate and beneficial for its citizens, Marc Antony's political savvy and deliberate emotional appeal turn the populace into an angry mob. In an instant, the hunters become the hunted. Marc Antony spearheads a military campaign to revenge Caesar's death and to elevate the fallen leader's nephew and heir, Octavius.

Blood is paid for with blood. Brutus' original tragic though honest mistake is compounded both in Rome and on the battlefield until the spirit of Caesar triumphs through the conspirators' deaths on the plains of Philippi. The ultimate irony is that Julius Caesar's death opens the political door for Octavius; he will replace the republic with an empire and rule that empire as Caesar Augustus.

RODEHEAVER AUDITORIUM
November 26, 27, 28, and 29, 1997
8 P.M.

Chimes 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 Genesis Marketing.