



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

P R E S E N T S

THE UNIVERSITY CLASSIC PLAYERS
in



Directed by *Jeffrey Stegall*
Scene Design by *Kenn Brinson*
Costume Design by *Marius Pundys*
Lighting Design by *Richard Streeter*

CAST OF CHARACTERS

NAVARRE

COURT

Ferdinand, *King of Navarre*..... Ron Pyle

Lords attending on the king:

Berowne Paul Radford

Longaville David Bean

Dumaine Benjamin Ascher

COUNTRY

Anthony Dull, *a constable*..... Andrew Bailes

Costard, *a clown* Patrick McGary

Don Adriano de Armado, *a fantastical Spaniard*..... Philip Eoute

Moth, *his page* Timothy Hughes

Jaquenetta, *a country wench* Allisha Sperr

Holofernes, *a schoolmaster*..... Jonathan Watson

FRANCE

The Princess of France..... Annette Pait

Ladies attending on the princess:

Rosaline Sharon Murry

Maria..... Morgan Graybill

Katherine..... Alyssa McNeel

Lords attending on the princess:

Boyet Paul Michael Garrison

Marcade Paul Hudson

Cupid's Clan: Joshua Cancino, Kaleb Ericson, Aidan Field, Patrick Howard,
John Davis McCarty, Noah Orr

PRODUCTION STAFF

Producer..... Darren Lawson

Production Manager.....Rodney McCarty

Assistant Director Ashley Love

Dramaturg.....Janie McCauley

Music Christine Lee

Sound Sharon Gerber

Costume/Makeup/Hair Manager..... Dan Sandy

Costume Construction Pam Adams, Barb Filipsic, Cynthia Long
Joyce Parsons, Valli Rassi, Becky Sandy, Kimberly Schmidt

Wig Master Rose Marie Blumer

Assistant Wig Master Elizabeth Sowers

Assistant Production Manager Randall Snively

Assistant to the Production Manager..... Sandy Jaworski

Props Master David Vierow

Set Refurbisher..... Jason Waggoner

Technical Engineer Gayland Slick

Stage Manager Max Miller

Audio Supervisor Max Masters

Script Clerk..... Dawn Schluetz

LANGUAGE, LEARNING AND LOVE IN *LOVE'S LABOUR'S LOST*

Love's Labour's Lost was the first of Shakespeare's comedies to appear in print, and even today its vivacity and variety distinguish it from the playwright's dozen other ventures in the genre. Although it dates from the early period of Shakespeare's writing, it is a polished piece that has in recent decades proved highly effective in the theater.

For reader and theatergoer alike, the most striking quality of this lighthearted comedy is its verbal ingenuity. Shakespeare creates his most elaborate dialogue from a unique blend of rhyme, blank verse and prose. He assigns to the courtly characters of the main plot all the sophisticated word games known to educated Elizabethans. He involves these same lords and ladies in complex combats of wit, yet he simultaneously satirizes extravagant language by introducing the subplot's pompous buffoons, who fail to understand their own words.

The plot of *Love's Labour's Lost* is just as high-spirited as its language. The story revolves around a vow taken by four arrogant young men to give up the company of women for three years in order to further their education. Shortly after they swear allegiance to this scheme, all four aspiring scholars fall in love—creating the four aristocratic couples, headed by a king and a princess, who propel Shakespeare's main plot. The subplot introduces a fifth couple—a vain Spaniard and a befuddled dairymaid—along with a company of commoners who provide entertainment for the royal pair and their attendants.

Shakespeare puts almost every comic device he knows to its full use in the story: disguise, mistaken identity, oath-taking and oath-breaking, eavesdropping, declarations of love which fall into the wrong hands, and various forms of merriment conceived as courting rituals. The story line also incorporates a masked ball and a village pageant, which effectively link the main plot and subplot.

Love's Labour's Lost portrays love and marriage as an ideal, "a world-without-end bargain" not to be entered into lightly. While the play suggests that lofty learning and inflated language have no place in genuine love, it does not judge the follies of young lovers harshly.

Shakespeare's title reveals the outcome of the story: Love's labor is lost, at least for a time. In the end, when all pretensions have been exposed, the women suspect that the men are unable to distinguish infatuation from true love. Thus the men's labors must take on a different character for a year and a day so that their faithfulness can be tested.

Although the resolution to the plot does not include the celebration of betrothal or marriage that audiences have come to expect at the close of a Shakespearean comedy, the play's ending is both satisfying and promising concerning romantic love. Lines Berowne has spoken earlier in jest take on new meaning in the play's finale:

We number nothing that we spend for you;

Our duty is so rich, so infinite,

That we may do it still without accompt.

The audience has good reason to hope that the men, realizing the true worth of the women they love, will willingly and well perform their new labors of love.

—Janie McCauley

RODEHEAVER AUDITORIUM

May 6 and 7, 2009, 8 p.m.

May 8, 2009, 2 p.m.

Chimes 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.

Special thanks to Bill Douglas for use of "Elegy" from his *Eternity's Sunrise* CD produced by Hearts of Space.

Tickets for this production sponsored by

