



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES
PRESENTS

THE UNIVERSITY CLASSIC PLAYERS

in



Directed by
William Pinkston

Scene, costume, and lighting designs by
Harrell Whittington

Music by
Joan Pinkston

CAST OF CHARACTERS

THE ATHENIAN COURT

Theseus, <i>Duke of Athens</i>	Noah Stratton
Hippolyta, <i>Queen of the Amazons, betrothed to Theseus</i>	Gabrielle Blackwood
Egeus, <i>father of Hermia</i>	Ryan Foran
Lysander, <i>in love with Hermia</i>	David Eoute Jr.
Demetrius, <i>preferred by Egeus as a match for Hermia</i>	Gary Jones
Hermia, <i>in love with Lysander</i>	Ginger Ericson
Helena, <i>in love with Demetrius</i>	Rebecca Greer
Philostrate, <i>master of the Revels</i>	Bryan Fitzgerald

Lords, Ladies, Guards, and Attendants: Stephen Bean, Heston Blake, John Bream, April Cates, Michael DeStefano, Geof Ericson, Nathan Freeman, David Fisher, Tammy Fisher, Scott Knuteson, Michael Morrissey, Esther Saunders **Dog:** Zack

THE FAIRY KINGDOM

Oberon, <i>King of the fairies</i>	Brad Payne
Titania, <i>Queen of the fairies</i>	Jean Cook
Puck (Robin Goodfellow), <i>Oberon's attendant</i>	Christopher Nicholas
First Fairy	Laura Cook
Mustardseed	David Miller
Cobweb	Benjamin Henning
Peaseblossom	Jennifer Olinger
Moth	Anne Sidwell

Fairies, Elves, Changeling Child: Maria Hancock, Samuel Henning, Dawn Jaworski, Aeryk Payne, Adam Powell, Brandon Woods

THE MECHANICALS OF ATHENS

Peter Quince, <i>carpenter (Prologue)</i>	Doug Schaedel
Nick Bottom, <i>weaver (Pyramus)</i>	Darren Lawson
Francis Flute, <i>bellows-mender (Thisby)</i>	John Moye
Tom Snout, <i>tinker (Wall)</i>	Aaron Brewster
Robin Starveling, <i>tailor (Moonshine)</i>	David LaPage
Snug, <i>joiner (Lion)</i>	Chuck Nicholas

PRODUCTION STAFF

Producer	Darren Lawson
Production Manager	Rodney McCarty
Assistant Production Manager	Sandy Jaworski
Assistant to the Director	Joshua Hummel
Stage Manager	Stephen Gagnon
Dramaturg	Janie McCauley
Staging Assistant	Rachel Fisher
Vocal Coach	Joan Pinkston
Costume/Makeup/Hair Supervisor	Dan Sandy
Costume Construction	Pam Adams, Ellen Ayers, Barb Filipisic, Rebecca Lake Joyce Parsons, Becky Sandy, Jean Sponseller, Bess Whittington
Wig Master	Rose Marie Blumer
Assistant Wig Master	Sara Harney
Lighting Supervisor	Richard Streeter
Audio Supervisor	Max Masters
Props Master	David Vierow
Technical Engineer	Gayland Slick
Set Refurbishing	Jason Waggoner

The Classic Players wish to express their appreciation to Deborah Iverson, the owner and trainer of Zack, for permitting him to appear in this production.

The story takes place in Theseus's palace, outside Peter Quince's carpentry shop, and in the woods near Athens.

The play is divided into eight scenes with an intermission following scene five.

Shakespeare set most of his comedies in a "faraway place"; however, his characters, in the Romance tradition, are purely English. Accordingly, this production is done in Elizabethan dress.

SYNOPSIS

As the play opens, Theseus plans to marry Hippolyta in four days. Egeus comes to Theseus saying that Hermia, his daughter, is in love with Lysander, but Egeus prefers Demetrius, who also loves her. Since Hermia will not yield, he demands his right by Athenian law: since she is his daughter, he may give her to whom he chooses. Theseus

warns Hermia that she must obey her father's wishes or she must die. Hermia says she would rather die than marry Demetrius. Theseus postpones the final decision in this matter for four days. Lysander and Hermia resolve to meet by night and flee to a place beyond the Athenian law. They inform Helena of their plans. Helena, hoping to gain favor with Demetrius, decides to tell him of Lysander and Hermia's plan.

Oberon, King of the fairies, is coming to Athens to bless the wedding of Theseus and Hippolyta. Titania, the fairy Queen, is in the woods for the same purpose. When they meet, however, the argument they have been having continues: Oberon wants Titania's changeling child, but she refuses to give up the boy. To achieve his goal, Oberon decides to apply the juice of a love flower to Titania's eyes, causing her to "madly dote" on whatever she first sees when she wakes.

Athenian mechanicals (laborers) come to the forest to rehearse a play intended to be part of the wedding festivities. Although they have problems regarding set, props, and characterization which may "affright the ladies," their biggest problem comes when Puck puts an ass's head on their lead player, Bottom. Left alone, Bottom sings and awakens Titania. She "straightway loves an ass."

Demetrius, pursued by Helena, enters the forest. Oberon, pitying Helena's plight, sends Puck to use the flower's charm on Demetrius's eyes as well. By mistake Puck places the juice on Lysander's eyes, and when Lysander wakes he first sees Helena. Oberon is delighted with the problems created for his wife, but he is not pleased by Puck's mistake. Demetrius's eyes are anointed, and he wakes viewing Helena, which is what was originally intended. Puck is instructed to anoint Lysander's eyes with another flower which will break the spell of the first. Having obtained the child from his wife while she was entertaining Bottom, Oberon uses the antidote flower on Titania. She wakes repulsed by Bottom in his donkey head, and all is at peace in the fairy kingdom.

On a morning hunting trip, Theseus and Hippolyta come to the forest and find the sleeping couples. The couples wake to find the problems of the night before solved, and Theseus, overruling Egeus's will, proclaims a triple wedding.

After Bottom is restored, he returns to his friends, and they learn that their play is to be performed. The play ends with their production of "Pyramus and Thisby" and a fairy visitation.

DIRECTOR'S NOTES

A Midsummer Night's Dream is a fantasy-comedy in which two major themes are woven around three sets of characters and several sets of lovers, and all is shrouded in the misty atmosphere of a dream. The first theme compares true love with what Shakespeare terms "dotage" (what we would call immature love or infatuation). Theseus and Hippolyta represent true love, as do Oberon and Titania, although at first they are in a squabble which must be resolved. Dotage, which changes as quickly as the eye can wander, is represented by the two sets of lovers and by Titania and Bottom. The second theme compares fantasy and reality. Quince's acting company has problems with what can and should be done regarding stage reality and fantasy. Although Theseus doubts the existence of fairies, nothing but their magical intervention in human affairs can explain the happenings of this play, unless, as Puck suggests in the epilogue, you wish to attribute the whole thing to being a dream—*A Midsummer Night's Dream*.

RODEHEAVER AUDITORIUM

May 5 and 6, 2004, 8 p.m.

May 7, 2004, 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
Carolina First