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BOB JONES UNIVERSITY  
CONCERT, OPERA  
& DRAMA SERIES

P R E S E N T S

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The University Classic Players *in*

WM. SHAKESPEARE'S  
THE  
TEMPEST

Directed by *Jeffrey Stegall*

Scene design by *Jason Waggoner*

Costume design by *Jeffrey Stegall*

Lighting design by *Richard Streeter*

Music by *Kenon Renfrow*

## CAST OF CHARACTERS

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### ON THE ISLAND

|   |   |
|---|---|
| Prospero, <i>the right Duke of Milan</i> . . . . .    | Ron Pyle  |
| Miranda, <i>his daughter</i> . . . . .                | Emily Arcuri  |
| Ariel, <i>an airy spirit</i> . . . . .                | David Schwingle   |
| Caliban, <i>a savage and deformed slave</i> . . . . . | Paul Radford  |
| Island Spirits . . . . .                              | Ben Ascher, Clinton Holden, Andrew Huish,<br>Mattaniah Merrill, Timothy Miles, Zachary Moore, Michael Schell,<br>Layton Talbert, Andrew Townsend, Alex Warren |

### FROM THE SHIP

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| Alonsa, <i>Queen of Naples</i> . . . . .                             | Rebekah Rudie  |
| Ferdinand, <i>her son</i> . . . . .                                  | Justin Snyder  |
| Antonio, <i>Prospero's brother, usurping Duke of Milan</i> . . . . . | David Bean   |
| Sebastian, <i>brother to Alonsa</i> . . . . .                        | Nathan Netz  |
| Gonzalo, <i>an honest, old counselor</i> . . . . .                   | Steve Skaggs   |
| Trinculo, <i>a jester</i> . . . . .                                  | Philip Eoute   |
| Stephano, <i>a drunken butler</i> . . . . .                          | Lonnie Polson  |
| Master of the Ship . . . . .   | Layton Talbert   |
| Boatswain . . . . .  | Ben Ascher   |
| Sailors . . . . .  | Andrew Huish, Timothy Miles,<br>Zachary Moore, Michael Schell, Andrew Townsend |

## PRODUCTION STAFF

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|                                    |                    |
|------------------------------------|--------------------|
| Producer . . . . .                 | Darren Lawson      |
| Assistant Director . . . . .       | Heather Brown      |
| Dramaturg . . . . .                | Janie McCauley     |
| Stage Movement Coach . . . . .     | Rachel Fisher      |
| Promotional Illustration . . . . . | Christopher Koelle |
| Production Manager . . . . .       | Rodney McCarty     |

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

Stage Manager ..... Tommy Lamper

Production Assistants ..... Dale Burden, Micha Moyer, Randy Snively

Technical Engineer ..... Gayland Slick

Prop Master ..... Dave Vierow

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

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

Wig Master ..... Alicia Carr

Assistant Wig Master ..... Elizabeth Sowers

Sound Designer ..... Bob Johansen

Front-of-House Sound Engineers. .... Jonathan Baker, Mark Cronemeyer

Script Clerk ..... Janie Mayer

The role of Miranda is being played by Emily Arcuri in partial fulfillment of a bachelor of arts degree in performance studies.

## MAGIC, MONSTERS AND MINISTERS OF FATE

*The Tempest* is the last complete play attributed solely to Shakespeare. By almost anyone's estimate, the playwright's body of dramatic works constitutes the most compelling secular writing in the English language. Shakespeare's plays have also been translated into all the world's major languages and performed in theaters worldwide.

Premiered on November 1, 1611, by the King's Men at court, *The Tempest* enjoyed a second royal performance in 1613 for the celebration of the marriage of two sixteen-year-olds—King James' daughter, Princess Elizabeth, to Prince Frederick of Germany. During the 400 years of the play's stage history, it has been subjected to a myriad of interpretations and adaptations.

The deposed duke of Milan, Prospero, is the play's protagonist. His role in the political and personal spheres is the major theme of the play. He is a white magician, one who exercises a beneficent art that draws on the good spirits and magical properties of the island on which he has lived as an exile for twelve years. Using books and a staff, he commands the forces of nature. Since white

magic involves no spirits or devils, it is not necromancy, nor does it jeopardize the practitioner's soul. Prospero uses his magic to bring his enemies to his own shores, where he forestalls them while he carries out a plan to set right the wrongs they committed against him.

In Renaissance literature the magician and the writer are often associated because they both create, or make something out of nothing. Thus Prospero can be regarded as a figure for Shakespeare himself, and the play, as the artist's autobiography. The main basis for such a reading is that in *The Tempest* the magician completes his crowning achievement and then wearily renounces his art. Just so, *The Tempest* may be seen as the culmination of Shakespeare's art, penned just before his retirement to Stratford.

Shakespeare's epilogue becomes especially poignant in this view of the play, for in it Prospero takes on the role of an actor who requests applause from the audience at the end of his performance. He then turns to serious thoughts of prayer, death and freedom.

Prospero's servants. Ariel and Caliban, have been traditionally regarded as symbols of Air and Earth, the lightest and heaviest elements. Ariel is able to transcend all the elements. He can fly, swim, dive into the fire or ride the clouds. Caliban is earth-bound and dull. Ariel and Caliban are also sometimes seen as two opposing forces within Prospero or within all human beings. In this reading of the play, Ariel represents the mind or creative imagination, and Caliban, the flesh or man's animal impulses.

Like the force of imagination itself, Ariel glides through the air, often unseen. His singing is spellbinding. No task is too difficult for him. Yet he must be explicitly motivated by his master and at times even threatened with punishment.

Caliban is a brute, described in the cast of characters as a "savage and deformed slave." His name is often taken as an anagram for *cannibal*, which may have simply meant a native of the Caribbean to Shakespeare's audience. Yet Caliban is in touch with nature's bounty on the island and at times utters beautiful lines of poetry. The corruption of civilized men like Antonio and Sebastian, in fact, is in some respects worse than the savage nature of Caliban.

*The Tempest* is a comedy, and in a play of this sort, even serious threats to society's welfare are eventually overcome. With his magic and Ariel's services, Prospero regains his dukedom in the play's resolution. In a sense he does so through another type of magic—the magic of romantic love, which Shakespeare depicts as "real" enchantment. The union of the Prince of Naples, Ferdinand, and Prospero's daughter, Miranda, signals that Naples and Milan are reconciled once and for all. Thus Prospero and his descendants will gain much more than they have lost, for Miranda will one day be a queen. By extolling love and forgiveness as transcendent virtues in a world so evil that brother would

kill brother, Shakespeare reveals profound insight into both human nature and the universe at large.

Doubtless Shakespeare's fantasy will continue to evoke a multitude of differing interpretations as it is enacted again and again on the stage. It is a rich work that perhaps should be viewed in terms of multiple meanings rather than a single meaning.

Above all, *The Tempest* should be experienced and enjoyed. Shakespeare's stage directions call for many elaborate and surprising stage effects that contribute to the play's timeless appeal as a tale of enchantment and wonder for audiences everywhere.

*Janie McCauley*

## RODEHEAVER AUDITORIUM

November 17, 18 & 19, 2010, 8 p.m.

November 20, 2010, 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.

*Tickets for this production have been sponsored by*

