



BOB JONES UNIVERSITY  
CONCERT, OPERA  
& DRAMA SERIES

P R E S E N T S

THE UNIVERSITY CLASSIC PLAYERS  
*in*

WM. SHAKESPEARE  
THE WINTER'S  
TALE

Directed and designed by *Jeffrey Stegall*  
Lighting design by *Richard Streeter*

## CAST OF CHARACTERS

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### IN SICILIA

Archidamus, a Bohemian lord . . . . .	Paul Hudson
Camillo, a Sicilian lord . . . . .	Brad Payne
Polixenes, King of Bohemia . . . . .	William Burkholder
Leontes, King of Sicilia . . . . .	David Burke
Hermione, Queen to Leontes . . . . .	Erin Naler
Mamillius, their son. . . . .	Isaac Talbert
Ladies of Sicilia . . . . .	Alyssa McNeel, Lindsay Morgan
A lord of Sicilia . . . . .	David Bean
Antigonus, a Sicilian lord . . . . .	Layton Talbert
Paulina, Antigonus' wife. . . . .	Jean Cook
Her steward. . . . .	Paul Hudson
A jailer. . . . .	Chuck Woodruff
Emilia, Hermione's waiting-woman . . . . .	Carmen Scott
Attendants. . . . .	Katrina Case, Christi Woodruff
Cleomenes, a Sicilian lord . . . . .	Timothy Miles
Dion, a Sicilian lord . . . . .	Andrew Townsend
Gentlemen. . . . .	Jonathan Kappel, Jeremy Woodruff
Time . . . . .	Paul Hudson

### IN BOHEMIA

A Mariner. . . . .	Paul Jacala
Old shepherd . . . . .	Chuck Binns
Clown, his son . . . . .	Alex Warren
Autolycus, a rogue. . . . .	Josh Kopp
Florizel, son to King Polixenes . . . . .	Benjamen Toler
Perdita. . . . .	Marjorie Peters
Dorcas . . . . .	Hannah Summer
Mopsa . . . . .	Joanie Joy Pegram
Old shepherd's servant girl. . . . .	Andrea McNeel

Shepherds and Shepherdesses . . . . . David Bean, Paul Jacala, Joanne Kappel  
Timothy Miles, Mary Ann Perez, Andrew Townsend, Chuck Woodruff  
Shepherd children . . . . . Chandler Cook, Kendall Cook  
Cole Stegall, Ashlyn Stephens, Bennett Stephens, Blake Stephens

## PRODUCTION STAFF

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Producer . . . . . Darren Lawson  
Assistant Director . . . . . Rachel Fisher  
Assistant to the Directors . . . . . Rebecca Bartle  
Dramaturg . . . . . Janie McCauley  
Music Designers . . . . . Sharon Gerber, Paul Overly  
Original Stage Movement . . . . . Nancy Estelle  
Stage Movement Coach . . . . . Rachel Fisher  
Production Manager . . . . . Rodney McCarty  
Assistant to the Production Manager . . . . . Sandy Jaworski  
Stage Manager . . . . . Max Miller  
Production Assistants . . . . . Dale Burden, Micha Moyer  
Gayland Slick, Randall Snively  
Prop Master . . . . . Dave Vierow  
Set Artists . . . . . Jason Waggoner, Harrell Whittington  
Costume/Makeup/Hair Manager Supervisor . . . . . Dan Sandy  
Costume Construction . . . . . Pam Adams, Barb Filipsic, Cynthia Long  
Joyce Parsons, Valli Rassi, Becky Sandy, Kimberly Schmidt  
Wig Master . . . . . Rose Marie Blumer  
Hairstylists . . . . . Alicia Carr, Elizabeth Sowers  
Front of House Mixers . . . . . Jonathan Baker, Mark Cronemeyer  
Sound Designer . . . . . Bob Johansen

## THE STORY

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Leontes, King of Sicilia, attempts to convince Polixenes, King of Bohemia, to lengthen his nine-month visit. However, it is Hermione, Leontes' queen, who at last persuades Polixenes to stay. Suspicious of Hermione's seeming power over Polixenes, Leontes imagines that Hermione and Polixenes are guilty of adultery and that the unborn child she carries is illegitimate. Leontes orders Camillo to murder Polixenes. Unable to bring himself to commit the crime, Camillo flees with Polixenes to Bohemia.

Angered by their desertion, Leontes imprisons Hermione and after a baby girl is born, orders that the child be taken from Sicilia and left to die. He then summons a trial for his queen, who calls upon the oracle of Apollo to judge her. The oracle declares Hermione and Polixenes blameless and Leontes a jealous tyrant; further, it states that Leontes will die heirless unless the baby is found. Soon after the reading of the oracle, news is brought of the death of Leontes and Hermione's son, Mamillius. Hearing this, the grief-stricken Hermione collapses, and Leontes is overcome with remorse.

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Brought up by a kindly old shepherd in Bohemia, the abandoned princess, Perdita, at the age of sixteen has fallen in love with Florizel, son of King Polixenes. Because Polixenes becomes angry at discovering his son's love for an ordinary shepherdess, Perdita and Florizel flee to Sicilia. Guided by Camillo, they seek refuge at the court of Leontes, where Perdita's true parentage is revealed.

## ABOUT THE ORACLE

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Throughout her humiliating public trial, Hermione remains steadfast and courageous, the polar opposite of Leontes. The ordeal suggests, however, that human virtue is not sufficient to resolve all of mankind's dilemmas. Only divine benevolence can deliver us from the trials of this life. The virtuous Hermione, believing that divine powers will eventually reveal truth and expose falsehood, commits her case to the god of light and truth, Apollo. Her faith and virtue are vindicated, but not before her infant daughter has been cast off to die and her young son has died of anxiety. The revelation of truth from the deity himself through the oracle comes in time, however, to deliver the queen from condemnation as a traitor and adulteress.

Shakespeare captures a universal quality about human pride in Leontes' response to the oracle. At first he is so consumed with a desire to uphold his own viewpoint that he dismisses truth as falsehood, even when Apollo himself confirms that truth. Because Leontes contradicts the voice of heaven, his innocent son is smitten by death.

## ABOUT THE ORACLE (*Cont.*)

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Shakespeare's use of the oracle in *The Winter's Tale* does not imply that the playwright himself believed in ancient Greek mythology. Instead, he employs the oracle because it is a dramatic means of representing divine intervention in human affairs and because he worked under the constraints of a 1606 law prohibiting the naming of a member of the Trinity in a stage play. After that date the playwright set many of his plays in the classical era of pagan deities. Nonetheless, a sense of a Christian Providence broods over Shakespeare's late plays. In the case of *The Winter's Tale*, the gods not only reveal innocence but also manifest grace toward the penitent Leontes, who finally recovers much of what he has lost and enjoys a forgiveness and reconciliation that he has neither deserved nor hoped for.

## MUSIC CREDITS:

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## RODEHEAVER AUDITORIUM

May 5 & 6, 2010, 8 p.m.

May 7, 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*

