



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

P R E S E N T S

THE UNIVERSITY CLASSIC PLAYERS

in

WM. SHAKESPEARE'S

**THE
TEMPEST**

Adapted by *Kim Stegall*

Directed by *Jeffrey Stegall*

Scene Design by *Jason Waggoner*

Lighting Design by *Richard Streeter*

Costume Design by *Jeffrey Stegall*

Sound Design by *Kenon Renfrow*



CAST OF CHARACTERS

On the Island

Prospero, the right Duke of Milan	John Michael Cox
Miranda, his daughter	Alyssa Chapman
Ariel, an airy spirit	Eric Lane
Caliban, a savage and deformed slave	Seth Skaggs
Island Spirits/Sailors	Katheryn Holcomb, Eden Rowland, Hannah Gooding, Savannah Scott, Sean Powell, Ezra Pressley, Johnathan Swaffer, Marcos Torres

From the Ship

Alonsa, Queen of Naples	Kate Jones
Ferdinand, her son	Josiah Shank
Antonio, Prospero's brother, usurping Duke of Milan	Wilbur Mauk
Antonio Understudy	Philip Eoute
Sebastian, brother to Alonsa	Michael Cunningham
Gonzalo, an honest, old counselor	Dr. Bob Jones
Trinculo, a jester	Aaron Marquez
Stephano, a drunken butler	Caleb Gleason
Master of the Ship	Layton Talbert
Boatswain	Cearul Carpenter

Our story takes place in the abandoned Island Theater (Manhattan), sometime in the late 19th Century.

PRODUCTION STAFF

Producer	Darren Lawson
Production Manager	Rodney McCarty
Stage Manager/Assistant Director	Meetra Moyer
Production Staff Assistant	Sandy Jaworski
Assistant Stage Manager	Katie Tucker
Voice Coach	David Schwingle and John Michael Cox
Costume/Makeup/Hair Supervisor	Dan Sandy
Costumer	Hope Gardner
Technical Director	Micha Moyer and David Burrow
Audio	Bob Johansen and Ashley Gwillim
Props	Abigail Marquez and Susannah Castle
Light Board	Chandler Lawson
Followspot Coordinator	Megan King



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, and 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. He commands the forces of nature, using books and a staff. 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 natural bestiality 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 and 19, 2020, 7:30 p.m.

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View the smart guide at bju.edu/tempest

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.