



The original Broadway play by Aaron Sorkin, the Academy Award-winning writer of *The Social Network* and Emmy-winning producer of *The West Wing*.

In a fresh rendition ironically conditioned to our time and socio-political climate, *A Few Good Men* remains socially relevant in its portrayal of courage and conviction, set amidst a world of compromise.

A FEW GOOD MEN

by Aaron Sorkin

directed by Laura Jones

Colorado State University

DIVISION OF THEATRE & DANCE

ASSOCIATED STUDENTS
ASCSU
of Colorado State University

September 28, 29, 30
October 1, 2, 5, 6, 7, 8, 9,
12, 13, 14, 15, 16 at 7:30 pm

CSU Theatre presents

A FEW GOOD MEN

A Military Courtroom Drama
by Aaron Sorkin

Directed by Laura Jones
Assistant Directed by Meghan Connor

Scenic Design by Taylor Webster
Lighting Design by Price Johnston
Costume Design by Sandra Frye
Sound Design by Alex Romberg
Projections Design by Deidre Raph
Properties Design by Annaleigh Timmerman

Production Stage Manager, Kaylen Higgins
Dramaturg and ASM, Bekah Mustain
Military Consultant, Sergeant Major Ret. Brian Olson

THE CAST

(in order of appearance)

Private First Class William T. Santiago Tony Vessels
(The Victim)

Lance Corporal Harold Dawson Richard Muller
(The Accused, Santiago's Delta Squad Leader)

Private First Class Loudon Downey Parker Stegmaier
(Also Accused for Complicity and Conduct Unbecoming)

Lieutenant Commander Joanne Galloway Jaccie Serbus
(Navy Lawyer, Special Investigator Internal Affairs)

Captain Issac Whitaker Andrew Killion
(Navy Lawyer, Appellate Division)

Lieutenant j.g. Sam Weinberg Michael Toland
(Navy Lawyer, Kaffee's Co-Counsel)

Lieutenant j.g. Daniel A. Kaffee Kiernan Angley
(Navy Lawyer, Attorney for the Defense)

Colonel Nathan R. Jessep Mike Largent
(Marine, Commanding Officer, Guantanamo Bay, Cuba)

Lieutenant Colonel Matthew A. Markinson John Erickson
(Marine, Windward Company Commander, Guantanamo Bay)

Lieutenant Jonathan James Kendrick. Tim Werth
(Marine, Executive Officer, Rifle Security Company Windward)

Lieutenant Jack Ross Bryan Connolly
(Marine Lawyer, Judge Advocate for the Prosecution)

Corporal Dunn Reece Albrecht
(Marine, Alpha Squad Leader, Guantanamo Bay)

Corporal Thomas Aron Villanyi
(Marine, Bravo Squad Leader, Guantanamo Bay)

Corporal Hammaker Daniel Skeen
(Marine, Charlie Squad Leader, Guantanamo Bay)

Corporal Jeffrey Owen Howard Roger Miller
(Marine Barracks Windward, Guantanamo Bay)

Colonel Julius Alexander Randolph Tamac McMillan
(Marine, Court Martial Judge, Washington, D.C.)

Commander Walter Stone Kevin Bartz
(Navy, Internal Medicine Specialist, Guantanamo Bay)

Airmen, Clerks, MPs, DeliverymanReece Albrecht, Kevin Bartz,
 Gus Chavez, Megan Derrington, Andrew Killion
 Karl Perry, Daniel Skeen, Aron Villanyi

The action takes place in various locations in Washington, D.C.
 and on the United States Naval Base in Guantanamo Bay, Cuba.
 Summer, 1986

There will be two intermissions, each ten minutes in length.

A Few Good Men is produced by special arrangement with Samuel French, Inc.

ACKNOWLEDGEMENTS

The Timmermans (Props), Walt Jones (Stage Combat)
 Michael Toland (Comic Books), Bryan Nydegger (Warm-up Drills)
 460th Security Forces Squadron, Buckley AFB, CO
 Susan Crabtree, Faculty Mentor to Ms. Webster

PRODUCTION TEAM

Production Manager	Jimmie Robinson
Technical Director	Cory Seymour
Paint Shop Supervisor	Maggie Seymour
Costume Shop Supervisor	Sandra Frye
Master Electrician	Deidre Raph
Scene Shop Tech.-Props and Scenic Painting	Annaleigh Timmerman
Scene Shop Technician-Scenery	Seth Walter
Costume Shop Technician	Janelle Sutton
Director of Marketing & Publicity	Jennifer Clary
Events Manager	Eileen May Krebs
Assistant Costume Design	Brittany Lealman
Assistant Lighting Design	Tim Garrity
Assistant Sound Design	David Culp
Lobby Display	Bekah Mustain
Poster Design	Nathan Young

TECHNICAL CREWS

Properties Manager	Annaleigh Timmerman
Light Board Operator	Clyde Albanese
Sound Board Operator	Andrew McIntyre
Projections Board Operator	Melanie Augenstein
Prop Crew	Megan Derrington
Stage Crew	Gus Chavez, Karl Perry
Wardrobe Supervisor	Willa Bograd
Wardrobe Crew	Clint Pendley
Hair Coordinator	Brittany Lealman
Charge Artists	Maggie Seymour, Annaleigh Timmerman
Carpenters	Hannah Baldus, Aubrey Beck, Chelsea Case, Gus Chavez, Brooklyvon Descheny, Kortney Hanson, Kaylen Higgins, Tucker Lehman, Melissa Michelson, Karl Perry, Colton Pratt, Aron Villanyi, Paul Vargo, Tim Werth
Electricians	Clyde Albanese, Melanie Augenstein, David Culp, Katelynn Drury, Jessie Howard, Bryan Hudson, Andrew Killion, Andrew McIntyre, MacKenzie Mulligan, Bonnie Prewitt, Machelle Selken, Jessica Whitehead
Scenic Artists	Jessica Alvis, Annie Booth, Megan Derrington, Noelle Dingman, Rebecca Doyle, Analie Foland, Ashley Longhill, Bekah Mustain, Alex Pierce, Elizabeth Stewart, Sarah Taylor
Costume Construction	Ann Bishop, Noelle Dingman, Robin Dulye, Ally Fletcher, Chantel Flooden, Siohban Gleason, Katie Kramer, Belle Krause, Meg Loughman, Jacquelyn Wood

CAST BIOS

REECE ALBRECHT (Corporal Dunn) was last seen in CSU's spring Opera **THE GONDELIER**s. Reece is a double major in Theatre and Business. His other credits include a chorus role in last fall's popular *Zombies from the Beyond* and performances in Fort Collins with the Bas Bleu Theatre Company. Reece will be playing The Lamp-lighter and The Switchman in *The Little Prince* this November.

KIERNAN ANGLEy (Lt. Daniel Kaffee) is a Senior-Deluxe Business Major with a side of Theatre and a diet Coke. He's performed as Paris in *Romeo and Juliet*, Matt (a.k.a. Pig Pen) in *Dog Sees God*, and Kiernan Angley in *Real Life*. He'd like to thank his father, as well as everyone else who has served or is serving in the Armed Forces, for their service and sacrifice.

KEVIN BARTZ (Commander Stone) is a junior English major at CSU with minors in Spanish and Theatre. He has performed in a handful of other CSU productions including *Oh What a Lovely War!* and *All My Sons* on the mainstage and student-directed interpretations of *As You Like It*, *Mr. Marmalade* and *A Ritual for Returning*. Someday he hopes to be a published writer and a scholar of dramatic literature.

BRYAN CONNOLLY (Lt. Jack Ross) is a senior theatre major whose performance focus in movement finds him in the dance studio, the rehearsal hall, and on the occasional street corner. He has been seen in CSU's *Romeo and Juliet*, *Oh What a Lovely War!*, *Nice People Dancing to Good Country Music*, and *Caucasian Chalk Circle*. He also co-founded the CSU Circus Club, and he is a regular performer for Beet Street's Streetmosphere.

JOHN ERICKSON (Lt. Colonel Matthew Markinson) is a sophomore theatre major with interests in performance and film—both in front of the camera and behind the scenes. He was last seen as Trotsky in YPO's *All in the Timing*. John's other credits include the character Bam in *What Where* and the production and filming of a documentary entitled "From Page to Stage" on a day in the life of a CSU theatre student last semester.

ANDREW KILLION (Captain Whitaker) is excited to be a new transfer student in Theatre at CSU. Andrew graduated in May from Laramie County Community College with associate degrees in Music and Theatre. He has worked extensively in Cheyenne as a lighting designer and actor. Favorite roles include CB in *Dog Sees God*, Sergeant/Menteith in *Macbeth*, and Willard in *Rust to Dust*.

MIKE LARGENT (Lt. Colonel Nathan Jessup) grew up in a dinky little mountain town called Bayfield. He graduated cum laude from CSU back in aught nine. He had some great roles (t)here (including leads in Brecht's *Caucasian Chalk Circle* and Pinter's *The Birthday Party*), moved to Los Angeles, and had some more great roles. He then moved to Austin where he had a few good roles. Now he's back as a returning CSU alumnus guest actor in *A Few Good Men*.

TAMAC McMILLAN (Judge Randolph) is a CSU theatre major whose primary focus is scenic design. Tamac has worked behind the scenes on numerous productions at CSU as a carpenter, properties designer, and light board and follow spot operator. He will be an Assistant Scenic Designer under Maggie Seymour for the upcoming *Kafka Project*. He's shooting for a Masters in Film Science with a concentration in Directing/Screenwriting.

ROGER MILLER (Corporal Howard) has never been in the military. Roger is from the moon. He acts in shows and directs shows sometimes. You may have seen him in *The Alchemist*, *Riddance*, and *Dog Sees God*, but then again you may not have. He's going to direct a show in May called *Stone Cold Dead Serious*, and he wants you to come see it. Roger really appreciates all y'all who come support CSU theatre.

RICHARD MULLER (Lt. Corporal Harold Dawson) is a junior at CSU double majoring in Graphic Design and Theatre. Of the shows Richie has done at CSU, three of the most recent, *Two Gentlemen of Verona*, *Riddance* and *The Universal Language*, have now qualified him as "QUAD-lingual." In addition to Spanish, he can now claim fluidity in The Queen's English, Gaelic and Unamunda.

JACCIE SERBUS (Lt. Commander Joanne Galloway) has been in theatre for twelve years. She's basically done it all from running crews to leading roles. She performed multiple roles in Shakespeare at Sunset '10 and last appeared on CSU's mainstage as Kate Keller in *All My Sons*. Jaccie will be finishing off her college acting career with the role of Joanne Galloway in *A Few Good Men*.

DANIEL SKEEN (Corporal Hammaker) is a sophomore transfer student from Southern Utah University majoring in Theatre. After living two years in Canada, Daniel speaks French. He appeared in *All in the Timing* as one of three monkeys attempting to write Hamlet by randomly striking keys on a typewriter. *A Few Good Men* is his first faculty-directed production at CSU.

PARKER STEGMAIER (Pfc. Louden Downey) is a junior theatre major at CSU, concentrating in design and technical theatre. His production work includes projection design for last year's Neil LaBute plays *Bash* and *Some Girl(s)*, and sound designs for both *Dog Sees God* and *A Ritual for Returning*. Parker hails from Steamboat Springs. Private Downey in *A Few Good Men* marks Parker's debut as an actor.

MICHAEL TOLAND (Lt. Sam Weinberg) has been acting since he was eleven years old, appearing in various local children's theater and high school productions. He is a double major in History and Theater at CSU, where the roles he has played include Jeff in *Kimberly Akimbo* and Clov in *Endgame*. Michael has been cast in the creative ensemble of *The Kafka Project*.

TONY VESSELS (Pfc. Willy Santiago) is a junior theatre major who grew up in Denver. At CSU, he has performed in the musicals *Oh What a Lovely War!* and *Zombies from the Beyond* and most recently, as Nag in Samuel Beckett's *Endgame*. He appeared in *She Stoops to Conquer* at Bas Bleu and he loves art both onstage and off.

ARON VILLANYI (Corporal Thomas) is a junior theatre major who grew up in the small Colorado town of Elizabeth. Being a self-proclaimed "loud-mouthed, attention-seeking class clown" has made theatre the perfect outlet for Aron's creative self-expression. His previous roles include Bim in *What Where* and Jay Bob in *Nice People Dancing to Good Country Music*.

TIM WERTH (Lt. Jonathan Kendrick) is a sophomore at CSU. He is a theatre and economics major. This last fall he was featured as Baby in *TADA* and Chad in the original student play *Doghead*. His passion in theatre is improvisation and he is in the process of forming his own improv troupe. Tim also has been cast in *The Kafka Project*, CSU's participating entry in the 2012 Kennedy Center American College Theatre Festival.

DIRECTOR'S NOTES

In a 2004 interview playwright Aaron Sorkin was asked a standard biographical question: *What have been the most important influences on you as a playwright and as a television and film writer?*

“When I was little, my parents took me to the theatre all the time, and I still go all the time. I love the sound of the dialogue. I went to see plays before I was old enough to understand what they were about, and I just kind of liked these big voices speaking in musical cadences. I loved that and wanted to imitate that sound.

“I grew up in Scarsdale, New York in an upper middle-class suburb of New York City with a nationally regarded public school system. Academic excellence was stressed. About a quarter of my high school graduating class went to Ivy League schools. My friends that I grew up with, whom I liked a lot, were all smarter than I was, as is the rest of my family. My interest was always drama. I was doing things with the drama club and community theater, going to the city and taking classes. And for some reason, the conversations that I heard—whether it was around the dinner table, around a poker table, at a friend’s house or while watching a football game—were always dynamic. There was always someone who would say, “But look at it this way.” And I just loved the sound of a really smart argument.

“Again, coupling that with my like of dialogue, this was the life I grew up in.”

Sorkin was also asked: *How does the medium shape your writing? Is your approach to writing a screenplay different from that of a stage play?*

“It’s not that different... Well, it’s no different, and it’s entirely different in that you kind of want to use the strength of the medium that you’re in. Anything that I write is going to be on the talky side. Basically, we’re talking about people in rooms—talking.

“Going back and forth between the two, I always find the one that I’m about to do harder. I’m finishing a screenplay right now, but then I’m about to write a new play that is going to premiere at the Abbey Theater in Dublin. There is a story I want to tell, but for the life of me, I can’t figure out how to tell it without a camera pushing in on an object or having lots of sets. So I have to remember how to do that again. In each case, what I’m looking for is an intention and an obstacle.”

The interviewer then commented: *“George Orwell once wrote that great art needs to engage with the political. Your work is clearly invested in politics (whether it’s the politics of the White House, a courtroom, an office, or the politics of romance).”*

Sorkin responded: “Well, the last thing I would pretend to know is the answer to what great art is, so I’m going to pass on that question. In regards to my writing, I’ve never had anything I’ve wanted to convince you of or tell you or teach you or show you where you’re wrong. I don’t have a political background and I’m not a political sophisticate. All of my training has been in theater and plays. But as it turns out, my style is a kind of Romantic idealistic style. I also really enjoy being behind the scenes of places. I like selling you on the reality. I enjoy writing a moment where we, the audience, don’t know what the characters are talking about, but what we come away with is that they sure knew what they were talking about. It lights me up.”

Coming in December to CSU Theatre:

The Kafka Project by Walt Jones

World premiere by Walt Jones and the cast and creative team

December 1, 2, 3, 4, 8, 9, 10, 7:30 p.m.

Jan. 31, Feb. 1, 2, 3, 4, 5, 7:30 p.m.

University Theatre, UCA

A collectively-created work sampling the bizarre world of Franz Kafka, an insurance salesman from Prague who was arguably one of the most important 20th century writers, but whose works were not published until after his death. The project will feature stagings of six major works, and entries from his diaries and letters. Go to: www.theatre.colostate.edu for more information



The Kennedy Center

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2012.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

CSU Theatre is proud to be hosting the Region VII festival in February 2012.