A Note from the Director

Shirley Kagan

The United States military base in Guantanamo Bay, Cuba, one of the scenes in which A Few Good Men is set, has been prominent in the news recently. In fact, many elements central to this play are currently in the forefront of our nation’s consciousness. The events of September 11th and subsequent security measures coupled with the detention of Al Qaeda and Taliban forces at the Guantanamo base have stirred up debate regarding civil liberties on personal, national and international levels. This very issue is at the heart of A Few Good Men’s conflict and (without giving too much away) the cause of the play’s climactic showdown. Those who recall Jack Nicholson’s film depiction of Lieutenant Colonel Nathan Jessop remember a grand but fanatical man, one whom it is easy to write off as having “flipped”. Our production’s treatment of this character, as well as others, has undergone a change befitting times in which it has become necessary to ask just what is appropriate in the name of defending our nation.

While these considerations have informed our production, the decision to stage A Few Good Men was made about a year ago alongside the conception of Hampden-Sydney’s XY Files: A Symposium on Masculinity. As a result, exploring notions of masculinity has been one of our chief concerns, and the play proves a wonderful vehicle for this exercise. What makes a good man? Is it those qualities that are traditionally thought of as the manly virtues such as bravery? Strength? Resilience? Honor? If so, who are the “good men” of the title? In thinking of this issue I was constantly nagged by Rudyard Kipling’s poem, “If” which, though ostensibly a boy’s poem, was one that in my young girlhood I both loved and resented. Its challenges to keep your wits about you, be patient, brave, wise, modest, and good concluded with the assertion:

“If you can fill the unforgiving minute
With sixty seconds’ worth of distance run—
Yours is the Earth and everything that’s in it,
And—which is more—you’ll be a Man, my son!”

Surely it was possible for me and any other girl to aspire similarly? Surely these virtues were not, as the poem states, the province of men but rather of any good people?

Following this train of thought, A Few Good Men treats us to Lieutenant Commander Joanne Galloway. Judged by these virtues, isn’t Joanne about the best “man” out there?
Hampden-Sydney College is a four-year traditional liberal arts college for men. Its 660-acre campus is in southside Virginia, 60 miles southwest of Richmond. It forms an educational community with two nearby women's colleges.

Since 1776 Hampden-Sydney has sustained its mission “to form good men and good citizens in an atmosphere of sound learning.” Ranked among the country's top liberal arts institutions, the College continues to live up to its historical promise. Among its alumni are one U.S. President, thirteen Senators, and many Congressmen, state representatives, doctors, attorneys, ministers, and leaders in business and industry (nearly one alumnus in ten is president, owner, or CEO of a company).

The spirit of Hampden-Sydney lies in its sense of community and its preservation of tradition. Honor and civility shape the life of the College.

Hampden-Sydney is a residential campus, and the students are actively involved in a variety of clubs and organizations. We encourage—even expect—students to do everything that interests them. Because Hampden-Sydney is small, a student can play on a varsity team, write for the student newspaper, sing in the glee club, play in the jazz band, and hold a student government office, all at the same time. The most popular organizations are Good Men and Good Citizens (volunteer work), the Outsiders Club, the Union Philanthropic Society (debate), the Hampden-Sydney Glee Club, and the Pre-Medical Society. Many students enjoy the outdoors: hunting, fishing, camping, and hiking. Eleven social fraternities are represented on campus.

Our rigorous academic program, based in the classic liberal arts and protected by our strong student-run Honor Code, emphasizes analytical and communications skills. The total experience at the College produces a man well-suited for the challenges of a career, the demands of social service, and the pleasure of personal endeavors.

JOHNS AUDITORIUM—CELEBRATING 50 YEARS IN 2001

After World War II Hampden-Sydney undertook a long-needed building project, one which eventually would have great impact on the ability of Hampden-Sydney students to stage plays in something like a professional manner and scale. This project was the construction of an auditorium with a stage, which for the first time permitted full-scale plays to be presented before comfortably-seated audiences at Hampden-Sydney, although no local director or equipment was yet provided. (Before that, audiences of as many as eighty persons could be assembled indoors on campus only in the former chapels or gymnasiums, or in College Church.) The auditorium was completed in 1951 and named for Dr. Frank Stoddert Johns '08, a Richmond surgeon and then chairman of the Board of Trustees.

Coincidentally, Longwood College completed its new auditorium in the same year, 1951, much larger than Johns and better adapted for stage productions, as a replacement for its earlier large White House auditorium destroyed by fire in 1949. (Jarman Hall was named for Dr. Joseph Leonard Jarman, a former president of that institution.) Thus, in the fall of 1951, committees of the Jongleurs and the Longwood Players must have been excited when they met to choose a play for their joint fall production; the Tiger of Oct. 2, 1951, said: “Prospects are enhanced by the new auditoriums at both Longwood and Hampden-Sydney.”

Although intended for plays as well as other uses, the new Johns Auditorium was better suited for convocations. The stage was narrow, but it was thoughtfully provided with disappearing footlights, an already outmoded survival from the days of oil or gas lamps lighting actors unnaturally from below their knees, rather than naturally, from above; level with the stage floor when closed, covers were lifted to allow electric lamps to illuminate the actors. Two rows of electric lamps fixed directly above the forestage provided the only semblance of natural illumination; modern stage lighting would have to wait for the efforts of professional directors more than two decades later. In addition, wing space was cramped and the only space for dressing rooms was in the basement far below. Consequently, and in the absence of a local director, further generations of Hampden-Sydney actors would continue looking to Farmville for opportunity to act on a well-equipped stage, and under professional direction. Johns Auditorium was used mainly for assemblies, chapel services, film showings, commencement programs, and the like.

Still the house could be made to suffice. The first plays were staged there in 1962, put on by students from the two colleges, under the direction of a Longwood theater professor. The regular performance of plays in Johns did not begin, however, until 1979, twenty-eight years after its completion, when Professor Cardon Burnham put on Bus Stop and You're a Good Man, Charlie Brown.

After he became professor of theater in 1981, Professor Stephen Coy added more stage-lighting instruments, suspending them from light trees and a horizontal bar hung from the ceiling. The present recess that conceals the stage lights was added in 1996, along with the chandeliers. The building, previously cooled by huge fans over the side doors, was air-conditioned in 2001.

— Hassell A. Simpson
The Play

Shirley Kagan.............................................Director
Matthew R. Dubroff..........................Technical Director, Set and Lighting Designer
Nat Almirall...........................................Assistant Director
Nicholas D. Beazley..................................Assistant Director
The Costumer, New York................................Costumes
Austin Stracke........................................Program and Poster Art
Hassell A. Simpson..................................Hampden-Sydney Theatrical History
Will Branson.............................................Program Compilation

SETTING
Various locations in Washington, D.C., and the United States Naval Base in Guantanamo Bay, Cuba, Summer 1986

CAST
Lance Cpl. Harold W. Dawson............................Jimmy Hicks
Pfc. Louden Downey...........................................Stephen Sharpe
Lt. J.g. Sam Weinberg......................................Cameron Cezayirli
Lt. J.g. Daniel Kaffee........................................Greg McCay
Lt. Cmdr. Joanne Galloway...............................Stephanie Atkins
Capt Isaac Whitaker / Corp. Hammaker.................Blaine Nicholson
Capt. Matthew A. Markinson.............................Michael L. Anderson
Pfc. William T. Santiago....................................Keir McNeal Burton
Lt. Col. Nathan Roy Jessep..............................Justin Turner
Lt. Jonathan James Kendrick..............................BJ Stadler
Lt. Jack Ross..............................................David Capper
Cpl. Jeffery Owen Howard..............................GW Zuban
Cmdr. Walter Stone........................................Todd Elswick
Dave / Corp. Thomas / Orderly / MP....................Thomas L. Rasey
Lyle / Tom / Corp Dunn / Sgt. at Arms..................Hollis Merwin

Production Staff
Kenneth W. Bradley.......................................Stage Manager
Michael Conrad..........................................Stage Manager
John Anderson.........................................Set Construction
Matthew R. Dubroff......................................Set Construction
Michael Stearns.........................................Set Construction
Billy Templeton..........................................Set Construction

Special Thanks
To Professor James Simms of the History Department for consultation on Marine demeanor and Queta and Ken Watson for assistance in fence construction.
A History of Theatre at Hampden-Sydney

The earliest plays performed by Hampden-Sydney students are not known by name but by the 1780's they were being given by members of the first surviving literary and debating society, as "demonstrations of oratorical and forensic skill," in the words of the first published historian of the College (Bradshaw, 76).

For a century and a half from about 1780, the students were entirely on their own in producing, directing, and acting in plays of their choice (and occasionally of their own writing), with no stage or theater, with no one to take female roles other than their own male actors, and with very little other encouragement than the applause of audiences and, between the World Wars, the part-time leadership of a faculty member or two. Insurmountable difficulties, one might be tempted to say; yet theater at Hampden-Sydney seemed to thrive under those arduous circumstances, not in every year to be sure, but often enough to sustain the idea.

For nearly fifty years more, the student theatrical organization (the Hampden-Sydney Dramatic Club, later called the Jongleurs) profited by unwritten agreements with the drama or theater department of a college for women in Farmville, six miles away, arrangements which allowed Hampden-Sydney actors to play on a regular stage in the county seat and, eventually, also under professional direction, in return for taking the male roles in plays produced there. While they lasted, these were enormously profitable agreements for both institutions and for the theater audience they served, for they permitted frequent and regular local productions of high-quality dramas, very often the great classics, at a convenient distance for all of Prince Edward County, and at an easy drive for the Hampden-Sydney actors. It is evident also that in this half-century Longwood (or State Teachers College in its day) contributed more than Hampden-Sydney did—physical facilities and professional leadership as well as women to play the female roles in most cases.

As the last of those profitable agreements withered and began to die (slowly, after Longwood College began to admit men officially in the nineteen-sixties), it happened fortuitously that Hampden-Sydney began to consider adding to its curriculum regular instruction in theater and professional direction of plays. When it finally did so in 1978, the dreams and energy of its amateur actors over many generations were at last justified and rewarded, two centuries after the founding of the College.

For the first half of the twentieth century, the impulse to act in public found few audiences at Hampden-Sydney, but stage-struck students at the College nevertheless made opportunities for themselves, if not on campus, then in Farmville and elsewhere, or they transferred to other colleges and universities if they could not be satisfied with the limited opportunities in Prince Edward County. And in the second half of the century, after Johns Auditorium was completed in 1951, the limitations of that facility itself, together with the lack of regular professional instruction and guidance before 1978, made it difficult if not unlikely that Hampden-Sydney students should satisfy their acting impulse here. Yet the arduous task assumed by the Hampden-Sydney actors who did perform here and in Farmville (and occasionally on tour) is eloquent testimony to the strength and legitimacy of their impulse.

For the first nine tenths of its history, Hampden-Sydney College made no attempt to prepare any students for careers in theater; indeed, the proud boast of the liberal-arts institution was and is that it provides a broad education that can prepare students for anything. So the active and energetic among those students used their time here to practice a number of skills, with or without instruction: writing and journalism, study and teaching, speaking and politics, preaching or acting, scientific study and research or practice in the healing arts. In the process they not only found what they could do best but also found which endeavors pleased them most. And of course some men discovered that practicing two or more different skills gave them satisfaction, so that a single career in a single field was not a viable option for them. Hence there have been professional actors among Hampden-Sydney alumni, some of whom pursued acting before, or during, or after careers in other fields.

In our day the ability to adopt a viewpoint not necessarily one's own, to marshal persuasive arguments around it, and to argue it forcefully and well, is rewarded in salesmanship, advertising, public relations, politics, law, teaching, counseling, and consulting, among other callings. In a new nation and a fluid society, populated with new people of mostly European origin, it was even more likely that positions of leadership and eventual success in life would be readily acquired by those persons who could think on their feet and confidently express themselves. Two trustees of Hampden-Sydney College, appealing to the "Governor and Members of the Council" in 1784 for aid in building a Common Hall for public exhibitions by students, confidently assumed that the leaders of the new state would agree with them:

Our principal design in the erection of this building is to promote the useful and ornamental practice of speaking with ease in public. And as your experience in the business of the State undoubtedly convinces you gentlemen of the importance of an early habit and address in oratory, we presume you will cheerfully encourage any useful plan for the cultivation of it in this Government.

(Quoted in Calendar of Board Minutes, p. 28)

Although this and all other Hampden-Sydney appeals for significant public funds failed of their object, such expectation of rewards for effective speaking and argument continued through the nineteenth century, not only here but elsewhere. Theater, too, a pleasurable exercise of those skills, continued as well, although with many interruptions—for hard times, wartimes, and other causes, not merely at Hampden-Sydney but all across an emerging nation. That ambitious young men should have sought to acquire and display those skills cannot be surprising, and it is not too much to say that the worldly success of Hampden-Sydney alumni, in education, politics, business, law, and religious leadership (for examples), is owing in some measure to the frequent examples, if not to the actual practice they received in this place, of linguistic and forensic display.

—Hasell A. Simpson, from Hampden-Sydney Sage, an unpublished history of theatre at the College
Who’s Who in the Cast and Staff

In alphabetical order as described by themselves

THE CAST

Nat Almirall (Assistant Director) is assistant directing for the first time at H-SC but has directed numerous plays before, whose authors are not of any great merit but provided him with quasi-competent works nonetheless. He is pleased to be working with the glistening stars of the Hampden-Sydney stage.

Michael L. Anderson (Captain Matthew A. Markinson) is a 90's Rock Star from the streets of Hot Springs, Virginia. This is his third performance on the H-SC stage; he was also in 1776, and last year’s Festival of One Acts. Mick, a junior, is a strong advocate for the arts at a small private men’s college in Central Virginia. When he grows up, Mick will be a very wealthy Northerner. He hopes that you will enjoy this production. “May God bless you and smile upon you.”

Stephanie Atkins (Lieutenant Commander Joanne Galloway) is a junior theatre major at Longwood College, pursuing certification in teaching at the secondary level. Although this is her first appearance on the Johns Auditorium stage, she is not a newcomer to the theatre. Her previous onstage roles include Mustardseed in A Midsummer Night's Dream and Alison Mears in The Laramie Project, both at Longwood, and Gwen in The Professionals, at Waterworks Theatre. Offstage, she has been Stage Manager for Waterworks' production of Sleuth, and Assistant Stage Manager for Longwood's The Dining Room. She was also on the lighting crew for True West. Last semester she served as a technician at the Virginia Theatre Association's Annual Festival. Stephanie would like to thank those who are closest to her heart for encouraging her to follow her own path to happiness!

Hampden-Sydney community performed 5 one-act plays by American playwright David Ives in the International Festival Fringe. He also worked the sound board here for Harold Pinter's Betrayal. Nicholas is a History and Fine Arts double major and will graduate in 2003.

Kenneth W. Bradley (Stage Manager) makes his second appearance with Hampden-Sydney theatre as stage manager for A Few Good Men. He made his debut as a stage manager with 1776. Kenneth is a “Navy brat” from Virginia Beach, VA, and is a member of the cross country team here at H-SC. He plans to major in political science or history. Kenneth would like to thank his father, Lt. Kenneth F. Bradley, and all the other members of the armed forces for all of their hard work and all that they have done while serving.

Keir McNeal Burton (Private First Class William T. Santiago) makes his second collegiate stage appearance after his performance as John Adams in last semester's 1776. A member of the Freshman class, Keir has stage experience as J.B. Biggley in How to Succeed in Business Without Really Trying, T.T. Trumble in The Nituists, and Tevye in Fiddler on the Roof, all as a member of the "Raider Players" of Atlee High School in Mechanicsville, Virginia, his hometown. He has directing experience with Shakespeare's The Tempest as part of the same company. He would like to express his most profound gratitude to the fantastic cast, crew, and production team, without whom 1776 would never have happened at Hampden-Sydney. He would also like to extend his most sincere appreciation to his parents, Janet and Charles Burton, for all of the encouragement and support, and most importantly to God for blessings and guidance.

David Capper (Lieutenant Jack Ross), a graduate of Providence Day School in Charlotte, N.C., and an Allan Scholar in the class of 2005, began his stage career in a 1994 production of Sweeney Todd as the Policeman. Since then, he has appeared as Dr. Nemur in Flowers for Algernon, Friar Lawrence in Shakespeare's Romeo and Juliet, Crown Prince Chululongkorn in The King and I, George Gibbs in Our Town, Ken De la Maize in The Musical Comedy Murders of 1940, Aslan in C.S. Lewis' The Lion, the Witch, and the Wardrobe, and most recently, John Dickinson in 1776. Mr. Capper would like to thank his family and friends for their support.
Blaine Nicholson (Captain Isaac Whitaker/Corporal Hammaker) makes his second appearance on the Hampden-Sydney stage. He was previously seen in the Spring 1999 production of Julius Caesar.

Thomas L. Rasey (Dave/Corporal Thomas/Orderly/Military Police) is from Fostoria, OH, and is a sophomore economics major at Hampden-Sydney. He has starred in the dinner theatre Southern Fried Murder, the play Life, Death, and the Prom, and many one-act plays while a student at Chalker High School in Southington, OH. Last semester he appeared on the Hampden-Sydney stage as John Hancock in 1776. He is a member of the Hampden-Sydney’s Glee Club, Student Admissions Committee, and an editor of the Kaleidoscope, Hampden-Sydney’s yearbook. He would like to thank all of those people who have inspired him throughout his life: his father, Thomas Sr., his mother, Cheryl, and his sisters, Kimberly, Amanda, and Elizabeth.

Stephen Sharpe (Private First Class Louden Downey) is a senior majoring in political science. After graduation, he plans to attend law school. Stephen has previously served as Music Designer for A Midsummer Night’s Dream, the Lighting Designer for Betrayal and 1776, and the Stage Manager for 1776. This is his first time acting and he would like to thank his parents, Professor Shirley Kagan, Professor Matt Dubroff, and all of his friends for their support.

BJ Stadler (Lieutenant Jonathan James Kendrick) makes his acting debut with A Few Good Men. He is very excited, and would like to thank his mother, father, brother, and sister for always being there for him.

Justin Turner (Lieutenant Colonel Nathan Roy Jessep) is a History major in his junior year and completing his fifth production with Hampden-Sydney theatre. His past performances include roles in 1776, Betrayal, A Midsummer Night’s Dream, and Philoctetes. He would like to thank his family and Brooke for love and support.

GW Zuban (Corporal Jeffery Owen Howard) has once again found himself upon the Hampden-Sydney stage. GW is at this time a SWM, with BMW (ok, not really), seeking a SWF, ASAP, NS, who can deal with his endless sarcasm and love of that wonderful NBC sitcom ER. He is still in shock about what has been happening on the show lately, and is open for discussion about the upcoming episodes. He also wishes to thank his family for their endless love and support, the professors here at HSC, and all of his friends who never leave his side. As a final note, he wishes to leave you with this tidbit of information. If the director says that Marines can’t have a half-fro, and that you have to cut it all off...just accept it and move on with life, because it will grow back...oh yes, it will grow back!
Cameron Czaykiri (Lieutenant Junior Grade Sam Weinberg) makes his second appearance on the Hampden-Sydney stage. He was previously seen in the Fall 2000 production of *A Midsummer Night's Dream*.

Michael Conrad (Stage Manager) makes his debut in the tech world with *A Few Good Men*. A native of Roanoke, he is a sophomore Spanish major and is a part of many groups on campus. Michael would like to thank all of his friends both here and gone.

James R. DeViese, Jr. (Captain Julius Alexander Randolph) is thrilled to be back on the Hampden-Sydney stage. Jamie is a senior at Hampden-Sydney College, and is majoring in fine arts, with a concentration in music. Jamie began theatre near his hometown of Oak Hill, WV, at the Historic Fayette Theatre in Fayetteville, WV. He spent a total of eight seasons with HFT, where he starred in numerous mainstage productions, including three seasons with the critically-acclaimed musical comedy, *Smoke on the Mountain*, in which he toured throughout West Virginia and the United Kingdom during the Summer of 2000. In 1998 Jamie made his professional debut with Theatre West Virginia in their three summer musicals: *Honey in the Rock*, *The Hatfields and McCoys*, and *The Wizard of Oz*. Jamie first appeared on stage at Hampden-Sydney as Casca, in the 1999 production of *Julius Caesar*. He has since performed with Hampden-Sydney at the Edinburgh Festival Fringe in *Communication Breakdown*, and, most recently, as Edward Rutledge in *1776*. Jamie has also been seen with the Hampden-Sydney Glee Club, for which he has served as a tenor soloist, as well as Touring/Social Director. Jamie is currently the piano student of Dr. James Kidd of Hampden-Sydney College. He would like to thank his family for their love and support.

Matthew R. Dubroff (Technical Director, Set and Lighting Designer) has been working at H-SC for the past three years as a teacher of theatre and as the technical director for Johns Auditorium. He has created designs for *Glass Menagerie*, *A Midsummer Night's Dream*, *Philoctetes*, and *1776* amongst other productions during his time in Farmville. This past summer he directed *Communication Breakdown* which toured to the Edinburgh Festival Fringe in Scotland. He is currently finishing his third year of study at the Alexander Technique Training Center in Charlottesville. He would like to thank all of the students who have come in to help on the "other side" of the theatre.

Todd Elswick (Commander Walter Stone) originates from Bluefield, Virginia, on the border between Virginia and West Virginia. He has been acting for many years and has been in productions such as *Psychoneurotic Fantasies* and *The Jack Tales*. He appeared as Dr. Lyman Hall of Georgia in last semester's production of *1776*. His future plans and major are still unknown, though he hopes to decide before he's 80 years old.

Jimmy Hicks (Lance Corporal Howard W. Dawson) is a resident advisor, Writing Center tutor, and football player at Hampden-Sydney. *A Few Good Men* is his first theatre experience here.

Shirley Kagan (Director) marks her tenth production at Hampden-Sydney with *A Few Good Men*. Kagan received her Bachelor of Arts from Williams College and her Master of Fine Arts degree in Directing from the University of Hawaii at Manoa. Her most recent credit is *1776*. She wishes to thank her wonderfully supportive colleagues at Hampden-Sydney, and her students for allowing the theatre program to grow and thrive.

Greg McCoy (Lieutenant Junior Grade Daniel Kaffee) is making his second appearance on the Hampden-Sydney stage. He was last seen playing an old drunk (a.k.a. Stephen Hopkins) in *1776*. He still insists there was no type casting involved. Greg is currently an economics with mathematics major and a brother of Theta Chi Fraternity. He would like to thank Shirley Kagan for helping him throughout the year in his tireless efforts to become a struggling actor one day. He would also like to thank his parents, for without them none of this would be possible, and Bubs for always looking out for him. Oh, and if you happen to know of any jobs that will be available come May, please let him know.

Hollis Merwin (Lyle/Tom/Corporal Dunn/Sergeant at Arms) makes his first appearance on the Hampden-Sydney stage.
HAMPDEN-SYDNEY COLLEGE
UPCOMING FINE ARTS DEPARTMENT EVENTS

A Table Before Me
by Claudia Stephens
Monday, March 4th, 8:00 pm, Winston Hall
As she battles in court for her grandfather's insurance, this descendent of Holocaust survivors remembers her mother's auditions for a romantic play in 1938. This one-woman performance is interspersed throughout with music from the period.

The Hampden-Sydney College Glee Club Concert
7:30 pm, Tuesday, March 5th
Crawley Forum, Hampden-Sydney College

The Capitol Steps
Thursday, March 21st, 7:30 pm, Johns Auditorium
The only group in America that attempts to be funnier than Congress, this troupe of current and former Congressional staffers take a humorous look at serious issues on Capitol Hill and around the world.

Broad Stripes and Bright Stars:
A Tribute to Hampden-Sydney Alumni of World War II
March 29th-July 5th, The Esther Thomas Atkinson Museum
An exhibition presented in conjunction with the Hampden-Sydney Alumni College, "The Changing Face of Modern War"

A Festival of One Acts
April 19th and 20th, 2002
The directing class presents its offerings, sure to be a mixed bag of drama, excitement, and laughter. Stay tuned for details.

For more information, call the Hampden-Sydney College Fine Arts line, (434) 223-7060.

Visit Hampden-Sydney Theatre on the web:
www.hsc.edu/academics/finearts/theatre