

***A Few Good Men Welcome/Information Packet***

**SHOW DATES:** March 3-5, 2022

Meet (Some of) the Team! - pg. 2

About the Show - pg. 4

Calling any Aspiring Designers! - pg. 5

Audition Information - pg. 6

Character List - pg. 7

Audition Sides - pg. 10

Timeline - pg. 18

**PLEASE NOTE: According to the official Yale College Public Health policy, you must be fully vaccinated against COVID-19 to participate in any in-person productions, including this one. There will be no exceptions.**

If you have any questions about anything in this packet, please email [madison.garfinkle@yale.edu](mailto:madison.garfinkle@yale.edu), [catherine.alam-nist@yale.edu](mailto:catherine.alam-nist@yale.edu), and [lily.perez@yale.edu](mailto:lily.perez@yale.edu)

## MEET (SOME OF) THE TEAM!

Hello! Thank you for your interest in being a part of *A Few Good Men*. Before we get into the details of everything you need to know about this production and its process, here's a little bit about us, the people you'll be seeing in the audition room:



**DIRECTOR: Madison Cole (MC '22.5)**

PRONOUNS: any

HOMETOWN: Los Angeles, CA

FAVORITE PLAY: *Our Country's Good*

FAVORITE MUSICAL: *Sweeney Todd*

WHEN NOT IN REHEARSAL: Madi loves to write, play guitar (really badly), and hike, though they hardly ever have time to do the latter. When not in rehearsal, you will probably find them at home cooking with their roommate and playing music way too loud (it's a miracle they've never gotten a noise complaint).

EMAIL: [madison.garfinkle@yale.edu](mailto:madison.garfinkle@yale.edu)



**ACTOR: Kyra Gee (MY '22)**

PRONOUNS: she/her

HOMETOWN: Hebron, NY

FAVORITE PLAY: *Mary Jane*

FAVORITE MUSICAL: *Hamilton*

WHEN NOT IN REHEARSAL: Kyra can most often be found trying to complete her schoolwork so she can get back to rehearsal. In her free time, she enjoys reading, writing, singing, consuming coffee, and eating ice cream with friends.

EMAIL: [kyra.gee@yale.edu](mailto:kyra.gee@yale.edu)



**PRODUCER: Catherine Alam-Nist (GH '23.5)**

PRONOUNS: they/them

HOMETOWN: London, UK

FAVORITE PLAY: *Angels in America: Perestroika*

FAVORITE MUSICAL: *Hedwig and the Angry Inch*

WHEN NOT IN REHEARSAL: at a different rehearsal

EMAIL: [catherine.alam-nist@yale.edu](mailto:catherine.alam-nist@yale.edu)

**PRODUCER: Lily Perez (BC '24)**

PRONOUNS: she/her

HOMETOWN: Washington, DC

FAVORITE PLAY: *What the Constitution Means to Me*FAVORITE MUSICAL: *Dogfight*

WHEN NOT IN REHEARSAL: Lily's passions include getting her steps in, listening to podcasts, and the New York Times Spelling Bee.

EMAIL: [lily.perez@yale.edu](mailto:lily.perez@yale.edu)**STAGE MANAGER: Sophia Dopico (BF '23)**

PRONOUNS: she/her

HOMETOWN: Miami, FL

FAVORITE PLAY: *The Importance of Being Earnest*FAVORITE MUSICAL: *Les Mis* (if she's feeling sad) and *The Drowsy Chaperone* (if she's feeling goofy)

WHEN NOT IN REHEARSAL: either checking things off her pre-rehearsal checklist or checking things off her post-rehearsal checklist

EMAIL: [sophia.dopico@yale.edu](mailto:sophia.dopico@yale.edu)**ASSISTANT DIRECTOR: Lauren Marut (DC '24.5)**

PRONOUNS: she/her

HOMETOWN: Chicago, IL

FAVORITE PLAY: *Native Gardens*FAVORITE MUSICAL: *A Gentleman's Guide to Love and Murder*

WHEN NOT IN REHEARSAL: Trying to get through her reading list or watching American Horror Story

EMAIL: [lauren.marut@yale.edu](mailto:lauren.marut@yale.edu)

## ABOUT THE SHOW

Aaron Sorkin's *A Few Good Men* was first produced on Broadway in 1989, and follows the story of a team of military lawyers assigned to defend two marines accused of killing a fellow member of their unit while stationed in Guantanamo Bay, Cuba in the summer of 1986. The play is loosely based on a real criminal trial that Sorkin heard about from his sister, who was working on the case, and she eventually became his inspiration for the character of Joanne Galloway.

Kyra and Madi's overall goals for this production are to examine the validity of theatrically depicting court proceedings and to interrogate the role gender plays within that world's vocabulary. The following excerpts are taken from Madi and Kyra's thesis proposals:

"My overall [research] goal for this production is to explore the performativity of US court proceedings, gender, power, and their intersections, through the examination of three core research questions. First, to what extent are American legal proceedings fundamentally performative, and how can we blur the line between legality and performativity when staging a courtroom drama? Second, what are the social repercussions of having a legal system that is so readily and often transformed into a piece of entertainment? And finally, in examining the above, what can we learn about the functioning definitions of guilt, innocence, and power within the structures we currently have?"

- Madison Cole

"My research will focus around three central questions. First, how does performativity of gender change in a world in which there are many men but only one woman, a world, moreover, that is already inherently performative because of the rules of martial and legal conduct? In other words, what gender roles and cues do men in this world of martial law expect to see from Jo, and vice versa; in what ways does Jo conform to these expectations, and in what ways does she break them? Second, how can I, as someone who is not privy to the military world, accurately and respectfully portray the experience of military women...? Third, when we stage the stories of women battling institutional sexism...how do we find a balance between depicting the harsh realities of sexism, while not letting such depictions reinforce, in our minds, the barriers of the patriarchy?"

- Kyra Gee

We are putting this information here because we are excited about this project and we want to share part of our vision with you. We are *not* under any circumstances expecting the same level of research from anyone involved. **We also want to make one thing abundantly clear: no matter what, our vision and research goals should always be *second priority at most*. First priority is and will always be the safety and well-being of everyone involved in the process. This is just another show.**

**CALLING ANY ASPIRING DESIGNERS!!!**

In addition to a large cast, we are also seeking to get as many assistant designers and production members on board as we possibly can. We want to actively help to build a vibrant community of designers, so if you've ever wanted to learn anything about stage management, producing, or any aspect of design, let us know, and we'd be more than happy to mentor you through this production.

If you're interested in any of the following roles, please email co-producers Catherine and Lily ([catherine.alam-nist@yale.edu](mailto:catherine.alam-nist@yale.edu) and [lily.perez@yale.edu](mailto:lily.perez@yale.edu)) and they will connect you with the lead designer(s) for a conversation!

**Assistant Director\***

**Assistant Producer**

**Assistant Stage Manager**

**Assistant Set Designer**

**Assistant Costume Designer**

**Assistant Lighting Designer**

**Assistant Sound Designer**

**Assistant Props Designer**

**Assistant Dramaturg**

**Hair/Makeup Team**

*\* We already have one AD on this project, but would be open to taking on a second.*

## AUDITION INFORMATION

**We will be holding an audition workshop on Sunday September 5 at 10:30 AM** in the Pauli Murray Elevated Courtyard. Attendance is not mandatory, but is a way for us to help anyone who is new to the audition process or would like guidance regarding their audition.

We are looking to assemble a large cast for this production (between 13 and 17 people).

Auditions will be held at an outdoor location that is TBD.

Beginning on the next page, you will find a full list of characters, in order of their Military Rank. Please take care to read the notes at the top of the page, the character descriptions, and any content warnings associated with a character.

After the character list, you will then find four “sides” (audition scenes). Please prepare (memorization NOT required) *one* of these sides to read at your audition, though please familiarize yourself with all of them, as we may ask you to read a second one as well.

*Do not worry about which character's side it is.* The names at the top are just there to tell you which character's dialogue to prepare. Don't choose to read Jessep's side just because you really want to play Jessep. Pick the side that you feel most comfortable with and you feel best showcases your abilities. Your scene partner(s) in the room will be Kyra, Lily, Catherine, or Lauren.

*Do not worry about trying to figure out what everything means.* You will have the opportunity in the room to ask Madi any questions you have about the dialogue, the scene, and/or its larger context before starting, and you are encouraged to do so.

We can't wait to see you at auditions!

## CHARACTERS

(listed in order of military rank)

### NOTES:

1. *Though there are only male roles that need to be cast, actors of all genders are encouraged to audition for all roles. Please note that any non-male actors cast will be expected to present in their roles as male, and their characters will be referred to with he/him pronouns.*
2. *Characters below are listed in order of their military rank, not the prominence of their role. To determine that, should it matter to you, see the designations of “principal,” “strong supporting,” “supporting,” or “featured” in the parenthetical.*
3. *Any character marked with an asterisk (\*) may be doubled with other roles, as well as sentries, lawyers, MPs (military police), and/or members of the general court-martial.*
4. *See the bottom of the list for a key for the abbreviated rank/title of each character.*

**LTC Nathan Jessep** – (principal; male, any race) The “Golden Boy of the Corps.” As the youngest Colonel in the North American Command, he makes sure everyone knows how good he is at being in control. Often, he chooses to appear powerful rather than make prudent, life-saving decisions. He has the utmost faith in his own authority as a Marine, and in the sanctity of the Marine Corps. [*content warning to interested actors: this character verbally harasses Galloway*]

**CPT Matthew Markinson** – (strong supporting; male, any race) A captain stationed on Guantanamo Bay under Colonel Jessep. A master of counterintelligence with a strong sense of morality, he disappears during the story because of his conflict with Jessep over the handling of Santiago. [*content warning to interested actors: this character commits suicide*]

**CPT Julius Alexander Randolph\*** – (supporting; male, any race) The judge presiding over Dawson and Downey’s case.

**CPT Isaac Whitaker\*** – (featured; male, any race) The man in charge of the JAG Corps (military law division) in Washington, D.C. He allows Galloway to work on the case even though Kaffee was the only lawyer officially assigned to it.

**CDR Walter Stone, MD\*** – (featured; male, any race) The marine doctor in Guantanamo Bay. Coerced by Jessep to lie on the stand about Santiago’s cause of death.

**LCDR Joanne Galloway** – (principal; female, any race) The only woman in the play and Kaffee’s co-council for the defense, Galloway’s passion for justice is the only real reason this case is even being tried; though this passion gets in the way of her judgement at times, we all

know that her instincts are worth far more than anyone around her gives her credit for.

*[PRECAST]*

**LT Jonathan James Kendrick** – (strong supporting; male, any race) The cold, God-fearing lieutenant in charge of the Windward side of Guantanamo Bay NAVBASE, as well as the platoon Dawson, Downey, and Santiago are a part of. He is a by-the-books man with no sympathy for Santiago's situation.

**LT Jack Ross** – (strong supporting; male, any race) The prosecuting attorney in Dawson and Downey's case, and an old friend of Kaffee's. Charismatic and pragmatic, he is emotionally uninvested in the case, and though he doesn't believe Dawson and Downey deserve to go to jail, he makes a compelling case against them.

**LTJG Daniel Kaffee** – (principal; male, any race) The son of a famous lawyer, Kaffee is afraid to try his best and not measure up. To escape this, he simply doesn't try. At the opening of the play, he is far more concerned about his office softball team than the cases he's working on. As he gets more involved in this case, his priorities start to change. *[content warning to interested actors: this character punches Dawson]*

**LTJG Sam Weinberg** – (principal; male, any race) Assistant council to Kaffee and Galloway for the defense, and the father of a baby girl he rarely stops talking about. Though he dislikes Dawson and Downey, he believes strongly enough in Kaffee, Galloway, and the case to be at their backs the entire time.

**CPL Jeffrey Owen Howard\*** – (supporting; male, any race) Leader of Charlie squad in Guantanamo Bay. His testimony is a major turning point in favor of the defense.

**CPL Dunn\*** – (featured, male, any race) Leader of Alpha Squad in Guantanamo Bay.

**CPL Hammaker\*** – (featured, male, any race) Leader of Bravo squad in Guantanamo Bay.

**LCPL Harold W. Dawson** – (strong supporting; male, any race) Former leader of Delta squad in Guantanamo Bay. Accused of murdering Private William Santiago. Dawson is slightly faster on his feet than Downey, and tends to make decisions for both of them. Dawson has the utmost respect for military protocol and honor. *[content warning to interested actors: this character physically assaults Santiago, and gets punched by Kaffee]*

**PFC Loudon Downey** – (supporting; male, any race) Accused of murdering Private William Santiago in conspiracy with Dawson. Downey usually follows Dawson's lead, and he believes completely in the military ideals of honor and integrity, which makes it hard for him to admit that

any of his commanding officers have led him astray. *[content warning to interested actors: this character physically assaults Santiago]*

**PFC William T. Santiago\*** – (supporting; male, Latinx) The marine Dawson and Downey are accused of murdering. Although he dies before the action of the play begins, Santiago appears in flashbacks and to narrate his letters throughout the play. *[content warning to interested actors: scenes from this character's death are reenacted]*

**Tom\*** – (male, any race) Assistant to Col. Jessep.

TITLE KEY:

LTC = Lieutenant Colonel

CPT = Captain

CDR = Commander

LCDR = Lieutenant Commander

LT = Lieutenant

LTJG = Lieutenant Junior Grade

CPL = Corporal

LCPL = Lance Corporal

PFC = Private First Class

**LTJG Daniel Kaffee Side**

*Lights up on a softball field. Kaffee is calling out to unseen players. JO enters.*

KAFFEE: Alright, man on first, one down, let's go for two. *(to someone slightly closer)* Let's get a few out to Sherby *(calling out)* Get your glove down, Sherby, you gotta get your glove down. Pick up some dirt with that ball. Let's do it again. Man on first, one down --

JO: Excuse me.

KAFFEE: One second. *(calling out)* You gotta trust me, Sherby. If you keep your eyes open while the ball is coming towards you, your chances of catching the ball increase by a factor of ten. *(to Jo)* You want to suit up? We need all the help we can get.

JO: No, thank you, I can't throw and catch things.

KAFFEE: That's too bad, 'cause neither can any of --

JO: I wanted to talk to you about Lance Corporal Dawson and Private Downey.

KAFFEE: Say again?

JO: Dawson and Downey.

KAFFEE: Those names sound like they should mean something to me, but I'm just not--

JO: Dawson! Downey! Your clients!

KAFFEE: The Cuba thing! Yes! Dawson and Downey, right. *(pause)* I've done something wrong again, haven't I?

JO: I was just wondering why two guys have been in a jail cell since this morning while their lawyer is outside hitting a ball.

KAFFEE: We need the practice.

JO: That wasn't funny.

KAFFEE: It was a little funny.

JO: Lieutenant, would you feel very insulted if I recommended to your supervisor that he assign different counsel?

KAFFEE: Why?

JO: I'm not sure how to say this without possibly hurting your feelings, but I don't think you're fit to handle this defense.

KAFFEE: You don't even know me. Ordinarily it takes someone hours to discover I'm not fit to handle a defense. *(beat)* I think there are people who would've thought that was funny.

JO: I do know you. And I know who your father was. And I know you went to Harvard Law on a Navy scholarship, and now you're probably just treading water for the three years you've gotta serve, just kinda layin' low til you can get out and get a real job. And if that's the situation, that's fine, I won't tell anyone. But my feeling is that if this case is handled in the same fast-food, slick-ass manner with which you seem to handle everything else, something's gonna get missed. And I wouldn't be doing my job if I allowed Dawson and Downey to spend any more time in prison than absolutely necessary, because their attorney had pre-determined the path of least resistance.

KAFFEE: I may be picking the wrong time to ask you this, but are you seeing anyone right now? Because I think you and I would be perfect together. It's clear that you respect me and that's the foundation for any solid –

JO: Shut up.

KAFFEE: Yes, ma'am.

JO: I don't think your clients murdered anybody.

KAFFEE: What are you basing this on?

JO: I mean, I don't think there was any intent.

KAFFEE: The doctor's report says that Santiago died of asphyxiation brought on by acute lactic acidosis, and that the nature of the acidosis strongly suggests poisoning. I don't know what any of that means, but it sounds pretty bad.

JO: The doctor's wrong.

KAFFEE: That's a relief. I was worried I wouldn't be able to use the Liar, Liar, Pants on Fire defense.

JO: Lieutenant --

KAFFEE: Look, rest assured I'm completely on top of the situation with Dawson and Donnelly.

JO: Downey.

KAFFEE: Downey.

JO: Right. I'm gonna speak to your supervisor.

KAFFEE: I understand. You go straight up Pennsylvania Avenue. It's the big white house with the pillars in front.

JO: Thank you.

KAFFEE: I don't think you'll have much luck, though. I was detailed by Division, remember? Somebody over there thinks I'm a good lawyer. So while I appreciate your interest and admire your enthusiasm, I think I can pretty much handle things myself at this point.

JO: Do you know what a code red is?

KAFFEE: *(beat)* No.

JO: What a pity.

**LTC Nathan Jessup Side**

MARKINSON: I'm appalled, sir.

JESSEP: You're appalled?

MARKINSON: Yes, sir.

JESSEP: That's pretty strong language, Matthew, I mean maybe you'd better cool off before you work yourself into a lather. You are appalled? Santiago's written letters to everyone but Santa Claus asking for a transfer order. He's broken the chain of command, he's threatened to rat out a member of his unit, a member of his squad for Christ's sake, to say nothing of the fact that he's a US Marine and it would appear that he can't run from here to there without collapsing from heat exhaustion. What the Hell's going on over at Windward, Matthew?

MARKINSON: Colonel, I think perhaps it might be more appropriate if this discussion were held in private.

KENDRICK: That won't be necessary, Colonel, I'll handle the situation.

MARKINSON: The same way you handled the Curtis Barnes incident? You're doing something wrong, and--

KENDRICK: My methods of leadership are what brought me to this base.

MARKINSON: Don't interrupt me, Lieutenant. I'm still your superior officer.

JESSEP: And I'm yours, Matthew. Now, what are we gonna do about this?

MARKINSON: I think we've got to transfer Santiago, sir. Right away. Now.

JESSEP: Transfer Santiago?

MARKINSON: Yes, sir.

JESSEP: I suppose you're right. I suppose that's the thing to do. Wait. Wait. I've got a better idea. Let's transfer the whole squad off the base. We better do that. Let's – on second thought – Windward. The whole Windward division, let's transfer them off the base. Jon, go on out there and get those boys down off the fence, they're packing their bags. (*calling out*) Tom!

TOM: (*entering*) Yes, sir?

JESSEP: Get me the president on the phone, we're surrendering our position in Cuba.

TOM: Yes, sir.

JESSEP: Wait a minute, Tom. Don't call the president. Maybe that's the wrong thing to do. Maybe you should let us consider this for a moment. You are dismissed. Maybe, instead of giving up because a marine made a mistake, maybe we as officers have a responsibility to train Santiago. What do you think, I'm just spitballing, but maybe, we as officers have a responsibility to this country to see that the men and women charged with its security are properly trained professionals. And maybe we have that responsibility to the other members of the Corps. Yes. Yes. I'm certain I read something like that once. See? And I'm trying to think of how I might feel if a marine got hurt or killed because a PFC in my command didn't know what the fuck he was doing. And this brief meditation has brought me around to the thinking that your suggestion of transferring private Santiago, while expeditious, and certainly painless, might not be, in a manner of speaking, the American way. Santiago stays where he is. We're going to train the lad. Jon, you're in charge. Santiago doesn't make 4.6-4.6 on his next Proficiency in Conduct report, and I'm going to blame you. Then I'm going to kill you.

KENDRICK: Yes, sir.

**LTJG Sam Weinberg Side**

SAM: She's asleep now. When Laura gets back, you're my witness. The baby spoke. My daughter said a word.

KAFFEE: She made a sound, I'm not sure it was a word.

SAM: Oh come on, it was a word.

KAFFEE: Okay.

SAM: You heard it. The girl sat here, pointed, and said "Pa." She did. She said, "Pa."

KAFFEE: She was pointing at a doorknob.

SAM: That's right. Pointing as if to say, "Pa, look, a doorknob."

KAFFEE: Jack Ross came to see me today. He offered me twelve years.

SAM: That's what you wanted.

KAFFEE: I know, and I'll... I guess, I mean – I'll take it.

SAM: So?

KAFFEE: It took about 45 seconds. He barely put up a fight.

SAM: Danny, take the 12 years, it's a gift.

KAFFEE: You don't believe their story, do you? Do you think they should go to jail for the rest of their lives?

SAM: I believe every word of their story. And I think they should go to jail for the rest of their lives.

*Kaffee gets up.*

KAFFEE: I'll see you tomorrow.

SAM: Remember to wear your whites, it's hot down there.

KAFFEE: I don't look good in the whites.

SAM: Nobody looks good in the whites, but we're going to Cuba in July. You got Dramamine?

KAFFEE: Dramamine keeps you cool?

SAM: No, Dramamine keeps you from throwing up. You get sick when you fly.

KAFFEE: I get sick when I fly because I'm afraid of crashing into a large mountain. I don't think Dramamine will help.

SAM: I've got some oregano, I hear that works pretty good.

**CPT Matthew Markinson Side**

*Lights up on the brig. Markinson enters. He addresses Dawson and Downey.*

MARKINSON: They're giving you a lawyer. They're going to move you up to Washington DC and give you a lawyer who's going to ask you some questions. I want you to remember something about these lawyers. They don't care about anything. They don't care about honor or loyalty. They don't care about Colonel Jessup or Lieutenant Kendrick, they don't care about me and they don't care about you. They're clowns. That is why, so help me God, they're the only ones who can save you right now. I want you boys to be smart. Talk to your lawyer.

## TIMELINE

Transparency is extremely important to this team, so we want to be upfront about just what the timeline/time commitment for this show is going to look like. We'd also like it to be known that what you see below is a fairly standard time commitment for a large-cast Yale show.

Please note that the max. hours approximate the time commitment of a principal role (such as Kaffee, Sam, or Jessep) and min. hours approximate that of a featured role (such as Whitaker, Santiago, or Stone). Supporting and strong supporting characters (such as Kendrick, Dawson, or Ross) should expect a commitment somewhere in between these two estimates. In addition to what you see below, know that each actor will have at least one day off per week (if not more).

None of these numbers are set in stone, of course, as people's schedules fluctuate, but here's a pretty comprehensive idea of what you'll be looking at.

### **PHASE 1: VIBES**

**SEPTEMBER 12:** Casting Cycle

**SEPTEMBER-EARLY OCTOBER:** Cast/Prod bonding, getting to know each other.  
No Required Attendance

**OCTOBER 17 or 18:** First Readthrough.  
Approx. 3 hours

*OCTOBER BREAK: OCTOBER 20-24*

### **PHASE 2: ON THE PAGE**

**OCTOBER 25-NOVEMBER 19:** Character Work/Table Work  
TIME CALLED: 1-5 hours/week/actor

*THANKSGIVING BREAK: NOVEMBER 20-28*

### **PHASE 3: ON YOUR FEET (Act I)**

**NOVEMBER 29-DECEMBER 10:** Block Act I  
TIME CALLED: 5-10 hrs/week/actor

*READING PERIOD, FINALS, WINTER BREAK - 12/11-1/16*

**PHASE 4: ON YOUR FEET (Act II)****JANUARY 17-FEBRUARY 4:** Block Act II + Review Act I

TIME CALLED: 5-10 hrs/week/actor

**FEBRUARY 4-18:** Fixes/Reworks

TIME CALLED: 6-12 hours/week/actor

**PHASE 5: IN THE SPACE (Tech)**

Please note that while the amount of time called for this period will significantly increase, the majority of your time (especially during Q2Q) will be spent sitting off to the side, doing your own thing, unless actively in a scene that is being worked on. Any conflicts during this period must be reported to the director, producer, and stage manager at least three weeks ahead of time

**FEBRUARY 19-MARCH 1:** TECH - Focus, Q2Q, Tech Runs, etc.

TIME CALLED: 5 hours/day (weekdays) 5-8 hours/day (weekends)

**MARCH 2:** INVITED DRESS

Approx. 4 hours (including set up/prep)

**MARCH 3-5:** PERFORMANCES

Approx. 4 hours/show (2.5 hour runtime w/ intermission, 1.5 hour set-up)