

# Goodnight Desdemona Good Morning Juliet



by Ann-Marie  
MacDonald

**Director**  
Mark Pickell '98

**Costume  
Design**  
Heather Lesieur

**Light Design**  
Robyn Zumwalt

**Scenic Design**  
Paul Alix

**Sound Design**  
Mitchell Hampton

GOODNIGHT DESDEMONA  
(GOOD MORNING JULIET)  
is licensed by Lorraine Wells &  
Co. Talent Management Inc.,  
10 St. Mary Street, Suite 320,  
Toronto, Ontario Canada M4Y 1P9

## Cast

Othello, Tybalt, Juliet's nurse, and  
Professor Claude Night.....Michael Balagia

Juliet, Student, Soldier.....Alexis Armstrong

Romeo, Ghost, Chorus, Iago.....Zachary Carr

Desdemona, Mercutio, Ramona, Servant.....Jayne Furlong

Constance Ledbelly.....Jessica Hughes

Scenic Chorus.....Adrian Gonzales, Kristi Brawner, Joey Jaworski,  
Thomas Murphy, Allison Meagher-Manson, Sam Allen

**MARK PICKELL '98** is the founder and artistic director of Capital T Theatre Company. Mark has acted and directed in Houston and Austin. His directing credits include A BRIEF HISTORY OF HELEN OF TROY, ROMEO AND JULIET, LA DISPUTE (Austin Critics Table Nomination Best Comedy), MR. MARMALADE, VODOO MACBETH, BLACKBIRD, HAPPY DAYS (B Iden Payne Nomination Best Director, Best Comedy), KILLER JOE, and I ♥ WALMART. As an actor he last appeared onstage in Hyde Park Theatre's critically acclaimed THE PILLOWMAN (Michal). He was awarded an Austin Critics Table Award for his performance of Valere in LA BETE. He is a graduate of Southwestern University '98 where he earned a BFA with honors in Theatre. While at Southwestern he interned with the Royal Shakespeare Company in London, England. He also helped create the Tal Lostracco ('81) Summer Theatre Camp for high school students at the Sarofim School of Fine Arts this past summer. A proud alumnus, he is very grateful for the opportunity to return to his alma mater and direct.

## Production Staff

Technical Director.....	Don Day
Costume Studio Manager.....	Kerry Bechtel
Movement/Vocal Coach, Fight Captain.....	Kathleen Juhl
Scenic Painting Supervisor.....	Paul Alix
Scenic Charge Artist.....	Leslie Turner
Sound Advisor.....	John Ore
Fight Choreography.....	Travis Dean
Dance Choreography.....	Judy Thompson-Price
Dramaturg.....	Leslie Turner, Jessica Espinoza
Stage Manager.....	Cathrin Winsor
Assistant Stage Manager.....	Carlie Sulpizio
Rehearsal Stage Manager.....	Chris Weihert
Props Designer.....	Kevan Drake
Props .....	Kevan Drake, Megan McReynolds
Sound Technician.....	Alexis Gette
Light Board Operator.....	Chris Weihert
Follow Spot Operator.....	Andrea Neal
Master Electrician.....	Daniel Farrar*
Wardrobe.....	Kerstin Heitzke, Rachel Hoover, Hannah Rose, Jazz Thomas
Box Office Manager.....	Evan Brewer
Box Office Staff.....	Jayne Furlong, Lauraly Hernandez, Ryan Hestand, Lorena Vega

\*Partial fulfillment for the BA capstone in Theatre.

## Special Thanks

Janice Day

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## Dramaturgical Notes

Ann-Marie MacDonald began composition of *Good Night, Desdemona (Good Morning, Juliet)* in 1988, after years of collaboration with the Nightwood Theatre, a feminist theatrical collective in Toronto. It was an immediate success, and has toured in some of the most influential theaters in both North America and Europe.

The play centers around Constance Ledbelly, a scholar at Queen's College in Kingston, Ontario, who is writing a dissertation on the theory that Shakespeare's *Othello* and *Romeo and Juliet* were actually comedies, but became tragedies because of the removal of a wise fool. Much to Constance's surprise, she is without warning transported into the worlds of *Othello* and *Romeo and Juliet*. The chief Shakespearean device MacDonald employs is the concept of the "wise fool," that is, a character outwardly comic and sarcastic who also possesses the necessary wisdom to solve the conflict of the play or advise the characters. The example which MacDonald attempts to emulate is that of the fool in *King Lear*, a deeply sardonic individual who nonetheless has a complete understanding of the entire plot and the full scope of other characters' flaws. Generally, the fool reveals his particular knowledge just in time to save the principal characters from tragedy, a tragedy which is usually based upon a misunderstanding. Thus, it is easy to see how Constance could interpret *Romeo and Juliet* and *Othello* as merely comedies gone awry. Both plays are dependent upon a miscommunication for their respective tragic climaxes; a miscommunication which would have been entirely alleviated by the presence of the fool.

It is interesting to note with what natural ingenuity MacDonald employs and subverts Shakespeare's signature literary cornerstones. She thoughtfully applies Shakespearean plot devices and the conventions of Elizabethan theatre. She is adept at composing blank verse, and manages to blend quotations of Shakespeare's original plays with verses of her own composition. In addition to composing iambs, she infuses the speech of traditional Elizabethan theatre with twentieth-century colloquialisms to create a unique linguistic mixture. In her choices of scene structure (particularly the use of elaborate soliloquy) she imitates Shakespeare expertly. However, it would not be prudent to consider her merely a facsimile of Shakespeare's work. Much of MacDonald's comedy stems from an expansion of Elizabethan character types and devices, in order to illustrate her feminist commentary more boldly. For instance, it was extremely popular, particularly in Shakespeare's plays, for a woman to dress as a man in order to escape a dangerous situation; which could then result in mistaken identity, the source of both comic effect and conflict. MacDonald creates a direct inversion of this structure by writing the character of a man who dresses as a woman

in order to win the affections of someone he believes to be a man but who is, in fact, female. In this sense, she uses the well-worn comic moment of mistaken identity to make vital and resistive statements about the gender disparities inherent in Shakespeare's original works.

Another charm of MacDonald's comedy is its ability to depict academia, which has its own set of theatrical absurdities. The subtle wordplay of the text, as well as the underlying statements about gender in both the literary and academic worlds, suggest a familiarity with the scholastic psyche. She plays on the idea of a woman who is so absorbed in her dissertation that she is literally pulled into its world. This circumstance can certainly be related to by anyone who has written a dissertation. With the wit, wordplay, swordplay, stage magic, mix-ups, and messes all wrapped up into one, this joyful piece of theatre will prove just as captivating.

## Theatre Laboratory Crews

### *Scenery*

Technical Assistants- Zachary Carr, Matthew Harper, Tyler King,

Brandon O'Connor, Leslie Turner

Crew- Deneece Berg, Kevan Drake, Carlie Sulpizio, Tyler Williams, Robert Frost, Alexis Gette, Justin Gonzalez, Joseph Jaworski, Dempsey Jones, Lauren Knutti, Kate Longoria, Thomas Murphy, Morgan McReynolds, Laura Platt, Abraham Ramirez, Christopher Weihert

### *Lighting and Sound*

Technical Assistants- Mitchell Hampton, Becca Plunkett, Robyn Zumwalt

Crew- Kristi Brawner, Jazz Thomas, Jessica Espinoza, Jessica Hughes, Sherilyn Caudle, Sam Allen, Casey Marvins, Will Hardy, Nick Pena, Renn Little

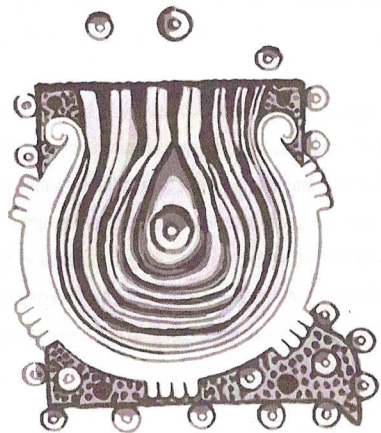
### *Costumes*

Technical Assistants- Kinsey Keck, Heather Lesieur, Hannah Rose, LA Clevenson

Crew- Kayla Bright, Ben Cardiff, Alexis Armstrong, Tristan Emms, Lindsey Knapton, Andrea Neal, Molly Rice, Michael Balagia, Adrian Gonzalez, Ryan Hestand, Alison Meagher-Manson, Jennifer Gregory, Rachel Hoovler, Cathrin Winsor, MacKenzie Woolridge, Jessie Cragg



# THE FIFTH SUN



by Kinsey Keck & Becca Plunkett

Directed by Becca Plunkett

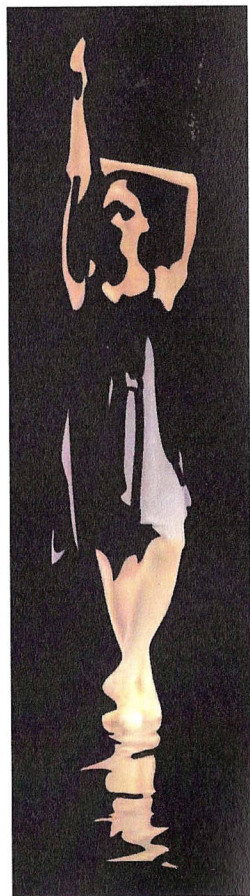
October 23 - 25, 2009

The spark for *The Fifth Sun* comes from the Aztec "Legend of the Five Suns." The legend states that each sun is a period of time wherein there is peace and life on earth. When a sun dies, the world is absorbed in chaos as the gods destroy the world in order to renew it. The Aztecs believed there are only five suns and that we live the era of the last sun. *The Fifth Sun* presents four characters facing a world plagued with death and destruction, four characters that always hope for something better and wait for a new beginning.

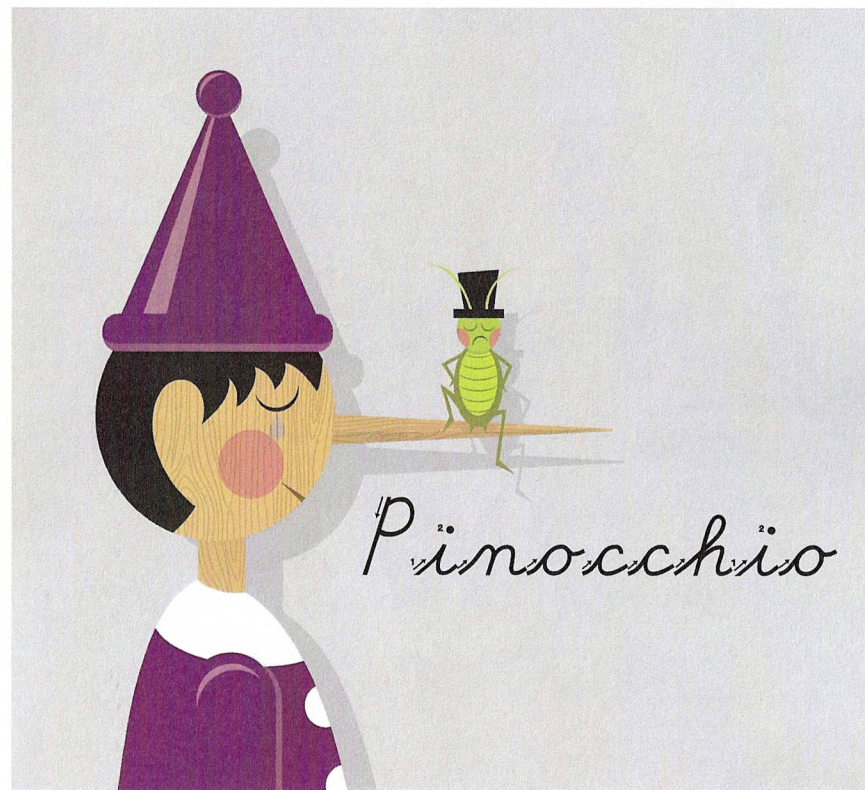
# Dance Repertory Theatre

April 6 -7, 2010

Director - Judy Thompson-Price



Featuring the work of the Southwestern dance program and its gifted choreographers and dancers, this event celebrates the enduring power of movement in a visual and kinetic revelry.



## Pinocchio

Original Story by Carlo Collodi, Adapted by Leon Katz

Directed by Molly Rice

November 20-22, 2009

The story of *Pinocchio*, written by Carlo Collodi, is about a puppet and his quest to become a real boy. Geppetto, a woodcutter, has longed for a son. One day he is given a magical piece of wood and is inspired to carve a life-size puppet. He names the puppet Pinocchio and hopes that someday he will earn the gift of life by being good and honest. However, Pinocchio runs away from home and finds himself in situations where he is tempted to disobey. Unfortunately, he makes a series of bad choices and his troubles increase. Luckily, a kind Fairy guides him to learn the things he needs to know, such as patience and honesty, and he becomes a real boy. Pinocchio's universal appeal lies on many levels: he stands between the free-spirited, self-centered world of childhood and the adult world of responsibility and community. His journey toward becoming fully human is a journey we all share.

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# URINE-TOWN

## THE MUSICAL

Book by Greg Kotis, Music by Mark Hollman, Lyrics by Mark Hollman & Greg Kotis  
Directed by Rick Roemer

March 3 – 7, 2010

Think times are tough now with soaring gas prices and foreclosures? Imagine a time in the near future when a 20-year drought leads to a government-enforced ban of private toilets! The most uproariously funny musicals in recent years, Tony Award winning *Urinetown, The Musical* is a hilarious tale of greed, corruption, love, and revolution when water is worth its weight in gold. Due to the water shortage, citizens of a Gotham-like city must use public amenities, regulated by a single malevolent company that profits by charging admission for one of humanity's most basic needs. Amid the people, a hero decides he's had enough, and plans a revolution to lead them all to freedom! Inspired by the works of Bertolt Brecht and Kurt Weill, *Urinetown, The Musical* is an irreverently humorous satire in which no one is safe from scrutiny. Praised for reinvigorating the very notion of what a musical could be, *Urinetown, The Musical* catapults the comedic romp into high gear with its outrageous perspective, wickedly modern wit, and sustained ability to produce gales of unbridled laughter.



By George F. Walker  
Directed by Jared J. Stein

April 21-25, 2010

*Escape from Happiness* is a ferociously dark and wildly comic vision of the struggles of one very idiosyncratic family to achieve wholeness, peace, and stability in the face of a complex and adversarial world. Walker's viciously funny satire cuts straight to the heart of urban anxiety. Three adult sisters join forces with their mother to solve a crime. With criminals and cops closing in on their home, and a father they do not trust, time is running out for this family. Ten unforgettable characters pit love against violence in a high-stakes gamble for happiness. Playwright Walker turns the pandemonium to his advantage, finding belly laughs and bona fide compassion in the midst of the mayhem. One critic has called the resulting chaos half Sam Shepard and half George S. Kaufman. Canadian playwright George F. Walker would probably tell you that the social fabric in today's urban centers is in serious disrepair. But his telling wouldn't be one-100th as hilarious -- or one-10th as disturbing -- as what he shows us in *Escape From Happiness*.

# Upcoming Events

## *Off the Plate / Under the Sheets:*

Paintings, prints, and plates by Holly Hughes

Now through October 8, 1–5pm daily in the Fine Arts Gallery

## OCTOBER Music Events at 7pm in Alma Thomas Theater

- 1 Guest Artists:  
Claire Vangelisti, soprano  
Brian Marks, piano
- 3 Guest Artist: Kevin Ayesh, piano
- 26 Faculty Recital: Hai Zheng, cello  
Kiyoshi Tamagawa, piano
- 30 Guest Artist:  
Michael Partington, guitar

## SAROFIM Staff

Paul Gaffney—Dean

Lacy Vain—Assistant to the Dean

Allison Fannin—Faculty Secretary

[www.southwestern.edu/sarofim](http://www.southwestern.edu/sarofim)

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## Theatre Department Faculty

Kerry Bechte—Asst. Professor/Resident Costume Designer

Sergio Costola—Assoc. Professor/ Theatre History, Theory & Dramatury

Kathleen Juhl—Professor/Acting, Voice & Movement, Alexander

Karen Olson—Dance Instructor

John Ore—Assoc. Professor/Resident Lighting & Sound Designer

Rick Roemer—Professor/Acting, Directing

Desiderio Roybal—Assoc. Professor/Resident Scenic Designer

Jared J. Stein—Asst. Professor/Acting, Directing

Colin Denby Swanson—Asst. Professor/Playwriting

Judy Thompson-Price—Dance Instructor, Choreographer