



THE PILLOWMAN

by Martin McDonagh
directed by Edward Torres

Presented by the Theater Department

Thursday, November 16 and Friday, November 17, 2017 at 8PM
Saturday, November 18, 2017 at 2PM and 8PM

It is with sincere respect that the Theater Department acknowledges that the CFA Theater occupies the traditional indigenous homeland of the Wangunk people.

Content Warning:

This production contains gore, graphic violence, and explicit language – including racially-charged dialogue and profanity. The content of this production also includes accounts of child abuse, sexual assault, and child murder, as well as harrowing descriptions of mental illness. This production contains scenes that some individuals may find disturbing or may cause physical discomfort, such as gunshots, fog, and strobe lights.

THE PILLOWMAN is presented by special arrangement with Dramatists Plays Service, Inc., New York.

THE PILLOWMAN was first presented by the National Theatre at the Cottesloe, London, directed by John Crowley, on November 13, 2003.

The production was subsequently produced on Broadway by the National Theatre, Robert Boyett Theatricals LLC and RMJF Inc. in association with Boyett Oscar, Robert Fox, Arielle Tepper, Stephanie P. McClelland, Debra Black, Dede Harris/Morton Swinsky/Roy Furman/Jon Avnet in association with Joyce Schweickert, opening at the Booth Theatre, New York City, on April 10, 2005.

Director's Note

The Pillowman is a piece of provocative theater that pushes the extremes of social consciousness. Martin McDonagh explores this in *The Pillowman* by showing us a world in which every victim has a story to tell. The victims in this play are children. The victims in this play are the offenders. The detectives in this play are victims. What are they victims of? They are the victims of injustice seeking justice. We have allowed the truth to escape us. Justice is no longer blind. It picks and chooses those who are disenfranchised, poor, and those who are deemed unworthy.

We have become victims and have fallen prey to the idea that morality is unimportant and insignificant. How do we reconcile and navigate between what is right and wrong? We have become victims of our own political and social narrative. This play touches my core because of my personal experience in the criminal justice system. Issues such as mass incarceration, the death penalty, police brutality and the wrongfully convicted plague our society even more than before. So, let's share a moment of compassion, empathy, and understanding. If not, be aware that the Pillowman might show up at your door.

-Edward Torres, Director

Dramaturge Note

In this production, director Edward Torres generously offers us a way into his own experience with Martin McDonagh's *The Pillowman*. As an artist in Chicago in the '80s and '90s, Edward's day job for almost twenty years was serving as a Criminal Defense Coordinator. This was the period of time when the Chicago P.D. was consumed by the Burge Trials—a series of trials that aimed to shed light on a culture of police brutality, and specifically forced confessions, within the police force. Edward's work presented him with the challenge of defending individuals facing the death penalty while maintaining a certain level of objectivity. In *The Pillowman*, we watch closely as Detectives Tupolski and Ariel encounter the same challenge. McDonagh, in his familiar fashion, positions his audience so close to his characters that we can see them sweat as they fight their demons on stage.

Martin McDonagh has, within the past two decades, populated contemporary theater and film with rich dark comedies that embrace powerful characters in volatile situations. This British-Irish playwright punctuates often dreary environments with moments of stark violence. His pieces employ quotidian details to reveal layered trauma, as in his 1996 comedy, *The Beauty Queen of Leenane*, during which a daughter drives her mother's hand into a pan of bubbling fat. In his most recent work, the film *Three Billboards Outside Ebbing, Missouri* (2017), McDonagh engages in “an exercise in rage filtered through the lens of [a few] characters”. He maintains, however, that rather than dwell in the grief and the darkness, his work is intended to “laugh at it, or with it, or through it, to get to a place that's cathartic or livable.” Regardless of his downbeat subject matter, McDonagh's body of work exhibits vibrant, buoyant language and dynamism that has infused current theater with vitality.

-Jordan Roe, Dramaturge

Cast

Thursday 11/16 at 8pm and Saturday 11/18 at 8pm

Katurian.....Ari Golin
Tupolski.....Shana Laski
Ariel.....Halie Binstock
Michal.....Ona Hauert
Mother/Little Jesus Girl/Green Girl.....Lucia Proctor-Bonbright
Father/Parent/Foster Parent.....Ray Achan
Child/Parent/Foster Parent.....Ryan Dobrin
Rappers.....Laz Feher, Kyle Shin, Qiyuan Zheng

Friday 11/17 at 8pm and Saturday 11/18 at 2pm

Katurian.....Jejomar-Erlin Ysitt
Tupolski.....Olivia Weinshank
Ariel.....John-Henry Carey
Michal.....Alex Carroll-Cabanes
Mother/Little Jesus Girl/Green Girl.....Lucia Proctor-Bonbright
Father/Parent/Foster Parent.....Ray Achan
Child/Parent/Foster Parent.....Ryan Dobrin
Rappers.....Laz Feher, Kyle Shin, Qiyuan Zheng

Artistic Team

Director.....	Edward Torres
Assistant Directors.....	Isaac Gotterer, Emma Pasarow
Costume Designer.....	Cybele Moon
Assistant Costume Designers.....	Emily Rose Don, Lizzie Phan
Set Designer.....	Emmie Finckel
Lighting Designer.....	Calvin Anderson
Assistant Lighting Designers.....	Phillip Heilbron, Hope Fourie
Sound Designer.....	Anthony Dean
Assistant Sound Designer.....	Gabriel Drozdov
Dramaturge.....	Jordan Roe
Properties Manager.....	Emma Pasarow
Fight Choreographer.....	Sean Michael Chin

Special Thanks

4Wall Lighting, Dawn Alger, Caz Bzdya,
Ryan Dobrin, Miranda Haymon, Tony Hernandez,
Max Johnson, Marcela Oteíza, Robert Russo

Production and Management Team

Technical Director for Theater, Production Manager.....	Rebecca Foster
CFA Technical Director, Master Electrician.....	Suzanne Sadler
Assistant Technical Director, Master Carpenter.....	Charles Carroll
Assistant Technical Director, Sound and Video Specialist.....	Robert Russo
Assistant Technical Director.....	Tony Hernandez
Stage Manager.....	Zack Lobel
Assistant Stage Managers.....	Gabe Brosius, Alex Rothenberg
Costume Shop Manager.....	Christian Milik
Wardrobe, Hair, & Make-Up Crew.....	Zurich Deleon, Marcos Plaud Rivera, Hanshu Wang, Alina Whatley
Run Crew.....	Ariel Fromm, Ava Calabrese Grob, Lea Moore, Elizabeth Woolford, Henry Yang, Cindy Ye
Fly Operator.....	Sam Driver
Light Board Operator.....	Julia Chung
Sound Board Operator.....	Unique Wenxuan Xue
Audio Assistant.....	Dominique Monserrat
Properties Assistant.....	Eliza Wilkins
Poster Designer.....	Gabriel Drozdov
Program Editor.....	David L. Caruso
Publicity/Marketing.....	Adam Rahman
Videographers.....	Tekla Monson, Gabe Smith
Photographer.....	Sige Zheng

Theater Department

Kathleen F. Conlin.....Frank B. Weeks Visiting Professor, Department Chair
Dawn Alger Administrative Assistant
Calvin Anderson.....Visiting Assistant Professor
Katherine Brewer Ball.....Visiting Assistant Professor
Greg Kotis.....Visiting Artist-in-Residence
Rebecca Foster.....Visiting Assistant Professor, Technical Director
Quiara Alegría Hudes.....Shapiro Distinguished Professor of Writing
Tony Hernandez.....Visiting Instructor, Assistant Technical Director
Ronald S. Jenkins.....Professor of Theater
Donnie Mather.....Visiting Artist-in-Residence
Cybele Elise Moon.....Visiting Assistant Professor
Christian Milik.....Visiting Instructor, Costume Shop Manager
Marcela Oteiza.....Assistant Professor
Tira Palmquist.....Visiting Artist-in-Residence
Paul Pryce.....Visiting Assistant Professor
Edward Torres..... Assistant Professor of the Practice

John F. Carr.....Professor of Theater, Emeritus
William H. Francisco.....Professor of Theater, Emeritus
Gay Smith.....Professor of Theater, Emerita
Leslie A. Weinberg.....Retired Artist-in-Residence, Theater

Office Staff

Ryan Dobrin, Unique Wenxuan Xue, Suyang Yang

Costume Shop Staff

Celina Bernstein, Sofie Somoroff, Hope Fourie, Dimitri Fulconis,
Emma Graham, Regina Melady, Nathan Mullen, Sofia Zur

Technical Staff

Chloe Briskin, Devon Cooper, Samuel Driver, Tom Fischer, Sharine Foo, Susana Hair,
Ona Hauert, Artemio Leclerc-Jones, Laura Pérez Maquedano, Blake Pritchard,
Hayley Qin, Rose Shuker-Haines, Nathan Baron Silvern, Yuan Sun, Andy Tan,
Sydney Taylor-Klaus, Jordan Tragash, Katherine Trejo, Lizzie Walsh, Andrea Weires

THEA 105: Production Lab

Miles Brooks, Emily Chackerian, Sara Chen, Julia Chung, Dana Kim, Shana Laski,
Yihan Lin, Tekla Monson, Adam Rahman, Josh Rode, Jordan Roe, Cameron Smith,
Huaixuan Wang, Hanshu Wang, Ames Ward, Olive Wexler, Eliza Wilkins,
Henry Yang, Cindy Ye, Sige Zheng, Minyue Zuo

Center for the Arts

Director.....	Sarah Curran
Interim Associate Director for Programs.....	Michelle Grove
Associate Director, Facilities & Technical Operations.....	Mark Gawlak
Art Director.....	John Elmore
Director, Arts Communication.....	Andrew R. Chatfield
Box Office Manager.....	Kyle Beaudette
Assistant Director for Programs	Hanna Oravec
Technical Director, CFA Theater Manager.....	Suzanne M. Sadler
Assistant Technical Director, Sound & Video Specialist.....	Robert Russo
Assistant Technical Director, Master Carpenter.....	Charles Carroll
Business Manager.....	Alecia Goldfarb
Program Manager, Center for the Arts Initiatives	Rosemary Lennox
Program Coordinator.....	Ariana Molokwu
Gallery Supervisor.....	Aidan Earle
Technical Associate.....	Tony Hernandez
Art Studio Technician.....	Kate TenEyck
Campus and Community Engagement Manager.....	Rani Arbo

Upcoming Events

The Good Person of Setzuan, by Bertolt Brecht, adapted by Tony Kushner

A Directing Thesis by Rose Beth Johnson-Brown '18

This production is in partial fulfillment for Honors in Theater.

'92 Patricelli Theater

Thursday December 7, Friday December 8, Saturday December 9 - 7pm

The Good Person is a study of Bertolt Brecht's 1943 parabolic play. Drawing from Viewpoints training to the musings of the Frankfurt School, ten performers take on this highly dynamic choreographic score to pose the question: are there any good people left in the world? In a time where good and evil feel very stark, this play is about desperation, first love, and the myth of morality.

99 Histories, by Julia Cho

A Directing Thesis by Yichen Eva Lou '18

This production is in partial fulfillment for Honors in Theater.

'92 Patricelli Theater

February 28 - March 3 (exact performance dates and times to be announced)

99 Histories is a play about memory, legacy, trauma and the unbreakable bond between mother and child. Eunice, a Korean American former prodigy cellist, comes back home when a baby has unexpectedly taken root inside her. As Eunice confronts the ghosts of a difficult past, she also struggles to move forward with her present: to reconcile with her mother and to learn the meaning of "chung".

How I Learned to Drive, by Paula Vogel

A Directing Thesis by Emma Pasarow '18

This production is in partial fulfillment for Honors in Theater.

'92 Patricelli Theater

February 28 - March 3 (exact performance dates and times to be announced)

How I Learned to Drive follows the flawed but powerful relationship between Li'l Bit and her Uncle Peck. Told through a collection of memories, this play explores sexuality, trauma, love and moral ambiguity. The play is structured through various driving lessons Uncle Peck gives to Li'l Bit and as the intricacies of their connection are revealed, the play asks audience to examine the sometimes uncomfortable complexities of human relationships as experienced in the shadows of family intimacy and in the myriad of ways we define love.

(at)tend

An Acting Thesis conceived and performed by Katherine Paterson '18

This production is in partial fulfillment for Honors in Theater.

Location to be announced

March 29 - 31 (exact performance dates and times to be announced)

Where does our food come from? How does it grow? Could our relationship with food affect our interaction with one another? Inspired by Paterson's work in New York City food communities Swale and Harlem Crown, (at)tend is a durational performance unfolding over the course of the spring semester. It will involve the collective construction, seeding, and tending of a greenhouse by performers and community members. This work-in-process will culminate in a performance and harvest day.

Upcoming Events (cont'd)

(dis)Placement

An Acting Capstone conceived and performed by José Luis Sánchez '18
Theater Studio

March 29 – 31 (exact performance dates and times to be announced)

This Senior Capstone in Acting involves the histories of (dis)placement from Jalisco, Mexico to San Francisco's Mission District. Through recounting oral histories, this performance aims to encapsulate the ways in which (dis)placement through the consequences of capitalism affects the sentiments surrounding (dis)spaciality.

Life is A Dream, by Pedro Calderón de la Barca, adapted by Jo Clifford

SPRING FACULTY THEATER PRODUCTION

Directed by Visiting Artist-in-Residence Shira Milikowsky

CFA Theater

Friday May 4 & Saturday May 5 – 8pm, Saturday May 5 & Sunday May 6 – 2pm

A father so afraid of his son that he locks him in jail at birth. A woman so angry at her cheating lover that she travels across a continent, on horseback, to get revenge. A man falls asleep in a prison and wakes up in a palace. *Life is A Dream* – a story of extreme actions taken by extreme people – was probably written when Pedro Calderón was in his late 20's, a college drop-out disowned by his father for pursuing a life in the theater. Nevertheless, he went on to become a favorite of King Philip IV and a defining playwright of the Spanish Golden Age. Milikowsky's contemporary take on the classical play takes a deep-dive look into these extremes.

Senior Playwriting Festival: Staged Readings

May 2018 - Location and exact performance date and time to be announced

Nothing to be Afraid Of

A Playwriting Thesis by David L. Caruso '18

This written work is created in partial fulfillment for Honors in Theater.

What place does marriage occupy in our (millennial) imagination? Is it an expectation or a need? An uninviting institution, or a signifier of adulthood? What happens to those who find people, and what happens to those who don't? In *Nothing to be Afraid Of*, a group of friends post-game their friends' wedding reception, discussing matrimony, love, aloneness, monogamy, and the banal terror of adulthood until sunrise.

Lost and Found

A Playwriting Capstone by Elli Scharlin '18

Lost and Found is a musical about a girl who loses her virginity and sets on a quest to find it. We travel with our protagonist, Spencer Maude, through the mystical woods of Askaround. Along the way, we meet characters like Andy Roger, the loveable life-sized bunny, The Captain of the Seamen and the Naughty Nautical Boys, and even Buster Hymen the Gatekeeper. A coming-of-age story that asks the questions: what is virginity? Can it be restored? Who cares?

For more information on upcoming events, go to

http://www.wesleyan.edu/theater/productions/current_season.html

The Theater Department invites all audience members to stay after the performance for a post-show talk back event on Thursday 11/16, Friday 11/17 and after the matinee on Saturday 11/18. Please join Director Edward Torres along with cast, crew, and creative team members, as they discuss this provocative work.

If you have comments, questions or testimonials about this production that you would like to share, please do so here:

www.wespillowman.wordpress.com