CENTER STAGE

GLORY DENIED

December 5-8
Announcing Boston Conservatory at Berklee’s curated collection of innovative performances in dance, music, and theater.

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GLORY DENIED

MUSIC AND LIBRETTO BY TOM CIPULLO
BASED ON THE ORAL HISTORY GLORY DENIED BY TOM PHILPOTT

December 5–8, 2019
8:00 p.m., Thursday–Saturday
2:00 p.m., Sunday
Boston Conservatory Theater

CONDUCTED BY ANDREW ALTENBACH
DIRECTED BY JOHNATHON PAPE
SCENIC DESIGN BY DAN DALY
COSTUME DESIGN BY SAMANTHA GARWOOD
LIGHTING DESIGN BY AJA M. JACKSON
HAIR AND MAKEUP BY AMBER VONER
STAGE MANAGED BY BETHANY RACHEL

AUDIENCE ADVISORY:
This production is intended for mature audiences. It contains scenes with strong language and depictions of violence and mental illness, including post-traumatic stress disorder.

This organization is funded in part by the Massachusetts Cultural Council, a state agency.
“The first casualty of war is innocence” was the tagline for *Platoon*, Oliver Stone's 1986 film about Vietnam. Although this could be true of any war, it is especially true of the Vietnam War, not only for those who served in it, but for our entire country. We entered the conflict during the last years of the Eisenhower administration. The American dream was alive and well in suburbia, and we were fed a steady diet of images from Madison Avenue that promoted an idyllic American life—that is, if you were white, male, heterosexual, cisgender, and of at least moderate financial means.

The trauma of the Vietnam War cracked open the perfect veneer of mid-century America. Disenfranchised groups found their voices in the turbulence of the 1960s, as the civil rights, women’s liberation, gay liberation, and anti-war movements erupted, often violently. Society was changing at a breakneck pace. Race riots, the Summer of Love, the moon landing, Woodstock, Kent State, and the assassinations of Martin Luther King Jr. and Bobby Kennedy all happened within a few months. America went from Perry Como and Lawrence Welk to the Beatles, *Hair*, and the Rolling Stones. Long hair, bell-bottoms, and miniskirts became the fashion. Our government passed landmark civil rights legislation and created Social Security and Medicare programs that helped millions. But it also concealed and lied about what was actually going on in Indochina.

*Glory Denied* tells the story of Colonel Floyd “Jim” Thompson, the longest held prisoner of war in American history. The ordeals of his captivity were terrible, but it was equally difficult coming home to a country that had moved on without him. His wife, Alyce, who gave birth to their fourth child the day after Jim was captured, was herself a captive of army bureaucracy and society’s expectations and judgments. This shattering opera reinforces the terrible cost of war. Jim and Alyce, represented by their older and younger selves, take us on a harrowing, nonlinear journey through the emotional landscape of their lives. Our students, who, of course, weren’t alive during the Vietnam War, have approached this challenging material with great courage, dedication, and talent.

Johnathon Pape
Director
This opera is set in various places in Vietnam and the United States during the early 1960s through the 1980s.

**ACT I**
In Captivity

**ACT II**
Welcome Home
CAST BIOS

All students are M.M. unless otherwise noted.

FELIX AGUILAR TOMLINSON, B.M. '20 (Minneapolis, Minnesota): Recent Boston Conservatory mainstage credits: The Consul (Magician), Dialogues des Carmélites (L’Aumonier), Dead Man Walking (Younger Brother).

AUDREY BALLISH '20 (Cincinnati, Ohio): Recent Boston Conservatory mainstage credits: Hydrogen Jukebox (Soprano 1).

WILLIE CASPER '20 (Austin, Texas): Recent Boston Conservatory mainstage credits: Hydrogen Jukebox (Tenor), Dialogues des Carmélites (Chevalier de la Force).

GABRIELLE CLUTTER '20 (Indianola, Iowa): Recent Boston Conservatory mainstage credits: The Consul (Foreign Woman), Hydrogen Jukebox (Soprano 2).

KATHERINE ECKARD '21 (Wake Forest, North Carolina): Recent Boston Conservatory mainstage credits: The Consul (Mother), Hydrogen Jukebox (Mezzo-soprano), Dialogues des Carmélites (Madame de Croissy).

JACOB LEE KANUPP '20 (Vero Beach, Florida): Recent Boston Conservatory mainstage credits: Dialogues de Carmélites.

JENNIFER WATSON '20 (Weatherford, Oklahoma): Recent Boston Conservatory mainstage credits: The Consul (Vera Boronel).

KYLE WHITE '20 (Rochester, Michigan): Recent Boston Conservatory mainstage credits: The Consul (John Sorel), Hydrogen Jukebox (Baritone), Dialogues des Carmélites (Jailer).

MARTHA HELLMANN '20 (Milwaukee, Wisconsin): Recent Boston Conservatory mainstage credits: The Consul (Anna Gomez), Hydrogen Jukebox (Soprano 1 cover).

ORIANA INFERRERA, G.P.D. '20 (Manhattan Beach, California): Recent Boston Conservatory mainstage credits: Dialogues de Carmélites (Constance), Dead Man Walking (Kitty Hart).

“Before coming to the Conservatory, I did not have the means, space, or mentors to grow as an actor. Without a scholarship, it would’ve been impossible to come to Boston and pursue a career in the arts.”

—HELEN KEMENY (M.F.A. ’18, MUSICAL THEATER)
PRODUCTION STAFF

Producer/Artistic Director
Johnathon Pape

Production Manager
Don Curioso

Technical Director/Assistant
Andrew Chandler

Stage Manager
Stacey Salotto-Cristobal

Production Stage Manager for Glory Denied
Bethany Rachel

Assistant Stage Manager for Glory Denied
Megan O’Donnell

Assistant Stage Manager
Lindsey Sigler

Assistant Technical Director
Jesse Washburn

Zach Box Tech Director/
Assoc Production Manager
Audrey Kimball

Lighting Supervisor
Tori Sweetser

Production Electrician
Evy Newton

Costume Director
Rebecca Shannon Butler

Assistant Costume Shop Manager
Amanda Feeley

Sound Supervisor/A1
Steve Younkins

Stage Supervisor
Anna Parker

Properties Manager
Duncan Kennedy

Wardrobe Manager
Chris Casello

Draper/Stitcher/Stock Manager
Alison Pugh

Draper/Stitcher
Meghan Garvey, Sam Martin

Dean of Music
Michael Shinn

Chair of Voice
Patty Thom

Senior Director of Marketing and Communications
Andrea Di Cocco

Ticket Operations and Patron Services Manager
Erin Connors

STUDENT STAFF

Assistant Stage Manager
Paulina de la Fuente Martinez, B.M. '23

Assistant Director
Alexandra Dell’Edera, B.M. '21

Light Board Operator
Sarah Katz, B.M. '21

Projections
Samantha Jenkins '23

Run Crew
Lauren Abraham '23, Katie Brough '23, Kelsey Boch '23, Noah Marlowe '23, Ryan Norton '23, Sylvia Taylor '23

Spot Operators
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Supertitles Operator
Gabriel Ortiz-Larrauri, B.M. '23

Wardrobe
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List as of October 1, 2019

All students are B.F.A. unless otherwise noted.

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