

# Buried Child

## Director

Jared J. Stein

## Costume Design

Kinsey Keck\*

## Light Design

Sadie Langenkamp\*

## Scenic Design

Desiderio Roybal

## Sound Design

Mitchell Hampton

## BURIED CHILD

licensed by Dramatists Play Service, Inc.

440 Park Avenue South

New York City, NY 10016

\*Partial fulfillment for the BA capstone in Theatre.

## Cast

Dodge .....Evan Faram  
Halie.....Jessica Hughes  
Tilden.....Zachary Carr  
Bradley.....Matthew Harper  
Shelly.....Leslie Fray  
Vince.....Tyler King  
Father Dewis.....Edward Coles

*There will be two 10 minute intermissions.*

## Production Staff

Artistic Director.....Rick Roemer  
Technical Director.....Don Day  
Costume Studio Manager.....Kerry Bechtel  
Movement/Vocal Coach.....Kathleen Juhl  
Scenic Painting Supervisor.....Desiderio Roybal  
Scenic Charge Artist.....Cathrin Winsor  
Electrics and Sound Advisor.....Jeffrey Alan Jones  
Dramaturg.....Delilah Dominguez  
Makeup Artist.....Cate Madeley  
Assistant Director.....Becca Plunkett  
Stage Manager.....Jillian Gould  
Assistant Stage Manager.....Kristi Brawner  
Assistant Costume Designer.....LA Clevenson  
Props/Run Crew.....Sherilyn Caudle  
Sound Technician.....Adrian Gonzalez  
Light Board Operator.....Sally Hall  
Stage Carpenters.....Jeffrey Smith, Sam Allen  
Master Electrician.....Edward Herman  
Wardrobe.....Sara Peterman  
House Manager.....LA Clevenson, Kevan Drake  
Ushers.....Sam Allen, Ashley Barnard, Danielle Cox,  
Daniel Farrar, Jennifer Gregory, Rachel Hoover,  
Sara Peterman, Jazz Thomas, Robyn Zumwalt  
Box Office Manager.....Evan Brewster  
Box Office Staff.....Jayne Furlong, David Bell, Lorena Vega, Natalie Kabenjian

# Theatre Laboratory Crews

## Scenery

Technical Assistants- Alexis Armstrong, Deneece Berg, Garrett Buvinghausen, Zachary Carr, Jeremy Delgado, Daniel Farrar, Adrian Gonzalez, Matthew Harper, Megin Pettit, Hannah Rose, Jordan Schipol, Jeffrey Smith, Cathrin Winsor  
 Crew- Sherilyn Caudle, Edward Coles, Elizabeth Elliot, Jennifer Gregory, Kerstin Heitzke, Tyler King, Leslie Turner, Andrea Neal, Becca Plunkett, Mackenzie Woldridge

## Lighting and Sound

Technical Assistants- LA C1evenson, Evan Faram, Sally Hall, Edward Herman, Mitchell Hampton, Sadie Langenkamp, Erika Rodriguez, Robyn Zumwalt  
 Crew- Alexis Armstrong, Kathleen Ayers, Delilah Dominguez, Danny Franco, Jayne Furlong, Will Hardy, Natalie Kabenjian, Cate Madeley, Sara Peterman

## Costumes

Technical Assistants- Emily Everidge, Kinsey Keck  
 Crew- Sam Allen, Michael Balagia, Ashley Barnard, Kristi Brawner, Zachary Carr, LA C1evenson, Danielle Cox, Kevan Drake, Rachel Hoovler, Jessica Hughes, Renn Little, Claire McAdams, Jessica Nielsen, Hannah Rose, Jazz Thomas

## Special Thanks

HEB, American Medical, Cobblestone Antiques

## Cobblestone Antiques Downstairs

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# Sneak Preview... 2009/2010 Season of Shows

## Goodnight Desdemona (Good Morning Juliet)

by Ann-Marie MacDonald  
 September 30 - October 4, 2009 in Jones Theater

## The Fifth Sun

an original piece by Kinsey Keck & Becca Plunkett  
 October 23 - 25, 2009 in Heather McGaughey Memorial Rehearsal Hall

## Pinocchio

adapted by Leon Katz, Theatre for Young Audiences in Jones Theater  
 November 17 - 20, 2009 (school day performances) and November 20 - 22, 2009

## Urinetown: The Musical

Books & Lyrics by Greg Kotis, Music & Lyrics by Mark Hollmann  
 March 3 - 7, 2010 in Jones Theater

## Dance Repertory Theatre

April 6 - 7, 2010 in Alma Thomas Theater

## Escape from Happiness

by George F. Walker  
 April 21 - 25, 2010 in Jones Theater

*Dates and times are subject to change.*

*If you would like to be on our mailing list to receive our brochure and information about becoming a season subscriber, please fill out a card in the lobby and drop it in the box. Our calendar is on line at [WWYL:southwestern.edu/sarofim](http://WWYL:southwestern.edu/sarofim)*

## Box Office

Box Office Hours of Operation: Monday through Friday 1:00-5:00 p.m.

General Admission:

Wednesday, Thursday & Sunday Adults: \$12, Seniors: \$10, Youth/Students: \$8  
 Friday, Saturday Adults: \$18, Seniors: \$14, Youth/Students: \$12  
 Blackbox Theatre Series, All Tickets: \$5  
 (Senior - 63 and older; Youth - 16 and younger)

To order tickets by phone please call 512-863-1378

Visa, MasterCard, Discover, American Express are accepted.

To order tickets online, visit [www.southwestern.edu/boxoffice](http://www.southwestern.edu/boxoffice)

## Dramaturgical Notes

After more than a decade as a successful playwright in Off-Broadway's experimental, underground theater scene, Sam Shepard achieved national fame with his 1979 Pulitzer Prize-winning family drama, *Buried Child*. The play premiered at The Magic Theatre in San Francisco on June 27, 1978 and brought serious attention to his work. In 1996, following a production at Steppenwolf Theatre in Chicago, the play was revived for a two-month run on Broadway. Shepard reworked the play for the production (the original director made changes to it that Shepard objected to), and it is that version that you see today. Among the more significant changes to the text, he added more humor and removed some unintended ambiguity ingrained in the plot.

Set in the Midwest, *Buried Child* takes a macabre look at an American family with a dark, terrible secret. Shepard doesn't provide a clear-cut back-story. He only provides fragments of the family's past. There's something happening here. And what it is ain't exactly clear. Many mysteries remain. Many questions are left unanswered. Among them: Why has the American Dream so horribly failed this family?

The family in the play is destroyed by its inability to communicate. Among other things, *Buried Child* is about the resulting isolation and anger-anger caused by a proliferation of lies. This anger is so deep-seated that the characters are unwilling and unable to see beyond it. It consumes them and causes them to gradually decay emotionally and spiritually. People react to what they perceive different situations to be what they think is being said and done-as opposed to what is actually happening. So the argument is rarely ever what it appears to be about.

The family uses anger as a means to separate themselves from both each other and the outside world. In the process of isolating themselves, the characters become entrenched in a time warp. They have their own points of reference for when time suggestively stopped for them—a notion reflected in the set and costumes (notice the way that the production handles this visually). For Dodge and Halie, time probably stopped when circumstances in their marriage and life situation caused the communication between them to break down. Perhaps they tried speaking. Or maybe they knew that nothing they could say could make everything right. Regardless of what happened, they remain angry about something, isolate themselves, and consequently stagnate. Their home is like a tomb—they are dead to themselves, each other; and the world.

Stylistically *Buried Child* is not an easy play to classify. It contains elements of (sur)realism and symbolism, lending a magical, dream-like, mythic quality to its feel. Shepard has created a world that seems to exist outside of time and apart from history. However, it is useful to consider what 1970s America was experiencing during the time that he wrote *Buried Child*. The 1970s were difficult for the United States. The decade saw the end of the Vietnam War. With the Watergate Scandal, the country developed a cynicism toward the democratic process and the people it elevates to its highest offices. And there were mounting economic and energy crises.

In 2009, we find ourselves in a similar position. There's an ongoing war in Iraq, we're facing economic and energy crises, and we have to confront how many of our elected officials have irresponsibly used our money. It is important that we are able to communicate. In this time of increasing technology and rapid development, we have more ways of communicating available to us than ever before: (cell phones, text messaging, email, social networking sites, and so on). Yet we seem isolated. How strong are our individual families in these times? How strong is our collective American family? How can we come together and save our sinking ship?

*Buried Child* raises these important questions. The strength of the play is its ambiguity, its ability to inspire us to think. There are limits to what we can communicate, things that cannot be expressed or understood. But there is an even greater danger in not attempting to communicate altogether. If we isolate ourselves, emotional and spiritual disintegration is inevitable, as Shepard's play suggests.

