Lisa Portes, Artistic Director

presents

LIZZIE BRIGHT and the BUCKMINSTER BOY

based on the book by Gary D. Schmidt
adapted by Cheryl L. West

Director – John Jenkins
Scenic Designer – Michael David
Costume Designer – Lissa Lamona
Lighting Designer – Garvin Jellison
Sound Designer – Kami Siu
Vocal & Music Director - Mark Elliott
Dramaturg – Francesco De Salvatore
Stage Manager – Belinda Bing

January 19 – March 2, 2013

The 2012-2013 Theatre School Season is dedicated in loving memory to Director of Development Tessa Craib-Cox (1944-2012).

DePaul’s Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605

Email: theatreboxoffice@depaul.edu
http://theatreschool.depaul.edu
(312) 922-1999
CAST (IN ORDER OF APPEARANCE)

Deacon Hurd ........................................................................................................... Cameron Benoit
Turner Buckminster .................................................................................................... Louie Rinaldi
Reverend Buckminster ................................................................................................. Joseph Stevenson
Willis Hurd .................................................................................................................... Michael Countryman
Sheriff ............................................................................................................................. Daniel Lewis
Mrs. Cobb ......................................................................................................................... Maureen Mizener
Lizzie Bright Griffin ....................................................................................................... Tiffany T. Smith
Reverend Griffin (Grandfather) ..................................................................................... Justin Wade Wilson

Time : 1912
Place: Maine, Phippsburg and Malaga Island

The play will be performed without an intermission.

This production includes the use of strobe lights and theatrical haze.

Special Thanks:

The performing arts are an essential and unique form of expression in our society.

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Thank you for your support.
On July 1, 1912, near the town of Phippsburg, Maine, residents of Malaga Island walked to the rocky shores of their island. They stood, with their backs to their homes, awaiting a boat to carry them away.

Their new home was intended as a symbol of the future. Situated on several acres of green grass and mossy trees, their new residence was the culmination of the most progressive scientific practices of the early 20th century: now known as eugenics.

In this new home, this eugenic asylum, the residents of Malaga were forced to reconsider the concept of home. Because, for the residents of Malaga, home was a place where the souls of their ancestors inhabited. Just like a tree that is rooted in the ground, they too were rooted in the very landscape that their ancestors walked upon. Now, their roots were left dangling without a foundation to cling to.

A century later, the story of Malaga begins to resurface. Archeologists have excavated everyday objects, such as kitchenware and children's toys. Old newspaper clippings have been preserved and deteriorated scraps of letters from families of Malaga remain. But above all, the power of storytelling has kept Malaga alive. While the town of Phippsburg is a quiet place nowadays, it doesn't take long to stir up a conversation with a local about Malaga Island. Not even time can wipe away the memory of the people of Malaga.

Perhaps the community of Malaga was on to something when they viewed home as a sacred space. What if we did the same? Would communities still face eviction in the same manner that the people of Malaga faced a century ago?

It's hard to say. The story of Malaga is not an old one. The entirety of human history has relied on replacing one community with another. Consider the fact that the theatre you sit in is on land that was home to Algonquian tribes nearly two centuries ago. Stories such as Malaga show us how important home really is and how we can never truly have it taken away.

~ Francesco De Salvatore, BFA 3, Dramaturgy/Criticism
Lizzie Bright and the Buckminster Boy

DePaul Theatre School

as assistant technical director for Hampshire. Theatre School credits include serving as assistant director for Careless Love, and Dog See Gods: Confessions of a Teenage Blockhead. She has also directed a lab production of Love Song.

Michael David (Scenic Designer), 4th Year BFA/Scene Design. Previous Theatre School credits include The Misanthrope (2011).

Kirk V. Hughes (Assistant Scenic Designer), 4th Year BFA/Scene Design. Kirk has designed over 50 shows professionally since 2008 at the Asolo Repertory Theatre, Banyan Theatre Co., TheatreZone, Venice Theatre, Manatee Players, Sarasota Players, Island Players of Anna Maria, and most recently at the Merle Reskin Theatre in Chicago. Favorite shows include Chicago, Rent, Fat Pig, Who’s Afraid of Virginia Woolf (Nominated: Best Set Design, Sarasota Magazine), The Beast of Broadway (w/ David Garrison), High Spirits (w/ Georgia Engel), and the critically acclaimed production of the Who’s Tommy, winner of “Best Audiosvisual Excitement” from Sarasota Magazine, and included in the AACT International Theatre Festival in Venice. Kirk was chosen as a 2010 Herald Tribune Handy winner in the “Design Stars” category.

Andrew McCarthy (Assistant Technical Director) 3rd year/Technical Design, Previous Theatre School credits include In the Red and Brown Water (Assistant Technical Director), Barrio Grr! A Musical (Assistant Technical Director), The Misanthrope (Master Electrician), Intimate Apparel (Master Carpenter), and The Emir Play (Carpenter). Additionally, Andrew interned with PRG Scenic Technologies in New York where he worked on two separate Book of Mormon tours, the Annie Broadway revival, and King Kong the Musical.

Seth Randall-Tapply (Master Carpenter) 4th year BFA/Theatre Technology. Seth is from Central New Hampshire. Theatre School credits include serving as assistant technical director for Nancy Drew and the Sign of the Twisted Candles, A Wrinkle in Time and serving as master carpenter for Am Bradley Manning. This past summer Seth was an Intern at the American Repertory Theatre at Harvard University.

Lissa Lamona (Costume Designer) 4th Year BFA/Costume Design. Lisa grew up in southern California where, before enrolling at The Theatre School in 2009, her costume and set designs won multiple Drama Teachers Association of Southern California Awards. Her Theatre School credits include costume design for Woyzeck, Faustus, I Am Bradley Manning, and Spring Awakening, as well as assistant costume design on The Skriker, Hedda Gabler and Medea.

Jordan Wroblewski (Draiper/Cutter) 4th Year BFA/Costume Technology. Jordan hails from Houston, Texas, where she received numerous awards from her community. Her Theatre School credits include The Secret Garden, Hedda Gabler, Mayday Mayday Tuesday, Roald Dahl’s The Witches, A Lie of the Mind, The Death of Gaia Divine, and Spring Awakening. Jordan has also worked as a stitcher for Chicago Children’s Theatre and previously interned at Ooh-La-La Couture Millinery. Where she constructed hats. Jordan currently works as a freelance artist and photographer.

Megan Turner (Assistant Draper/Cutter) 3rd Year BFA/Costume Technology. Megan is a Seattle native. This is her seventh mainstage show at The Theatre School. Her previous credits include Intimate Apparel (stitcher), Nancy Drew and the Sign of the Twisted Candles and The Rivals (first hand), and Spring Awakening (Assistant Draiper/Cutter).

Garvin Jellison (Lighting Designer) 4th Year BFA/Lighting Design. Garvin is a lighting designer for dance and theatre. He has designed for Seanchai Theater, The Artistic Home, Chicago Flamenco, Pride Films and Plays, Ballet Legere, The Joffrey Ballet and others. Garvin has also recently worked with Links Hall, Redtwist Theatre, The New Colony, Lookingglass Theatre Company, Chicago Shakespeare, and Hubbard Street Dance Chicago. Please see garvinjellison.com for more information.

Bailey Rosa (Assistant Lighting Designer), 3rd year BFA/Lighting Design. Past Theatre School credits include lighting design for Broadway and In Regards to the Shrimp, assistant lighting design for Barrio Grrl! A Musical, In the Red and Brown Water, The Mexican as Told by Us Mexicans, and master electrician for The Mexican as Told by Us Mexicans, The Witches, and The Death of Gaia Divine. She is also designing lighting for The Royal Hunt of the Sun this quarter.
CHICAGO PLAYWORKS PUZZLE

Complete the scramble and be eligible to win twelve (12) tickets to the next Chicago Playworks production, The Coral King. This prize is valued at $120!

The winner will be notified by mail. The contest is open to young people ages 4 to 18.

Entries must be received by March 9, 2013.

GIHPURPBSP
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LWAEH
SBBAALLE

Name: ____________________________________________  Age: __________
Parent/Guardian: ___________________________________________________________
Address: __________________________________________________________________
City: __________________________ State: ______  ZIP: __________
Phone: _________________________________________________________________
E-mail: _________________________________________________________________

Mail to:
Chicago Playworks Contest
DePaul’s Merle Reskin Theatre
60 E. Balbo Drive
Chicago, IL 60605

THE THEATRE SCHOOL AT DEPAUL UNIVERSITY

Mission Statement

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

Chicago Playworks for Families and Young Audiences

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children’s Theatre in 1925, Chicago Playworks is the city’s oldest continuously operating children’s theatre. It has been the first theatre experience for audiences of Chicago’s young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children’s Theatre Division Award, for its outstanding long-term contribution to children’s theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children’s Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

The Theatre School Showcase
Contemporary Plays and Classics

Presenting diverse and exciting productions, The Theatre School Showcase blends imagination and cultural impact with three plays, and rounds-out the season with a fourth production featuring the graduating MFA in Acting candidates. The Theatre School Showcase offers a unique opportunity to see tomorrow’s industry leaders today, by introducing the raw creativity and dedicated collaborations of artists at the beginning of their careers. Their work is powerful, imaginative, and new.

Merle Reskin Theatre

Celebrating a century of performances, the Merle Reskin Theatre was designed by Chicago architects Marshall and Fox, and built as the Blackstone Theatre in 1910. The stone façade and mansard roof of the Beaux-Arts style building have been modified only slightly over the years. The interior finish of French walnut and gold was designed by Plamondon & Tetze to give the appearance of a European opera house. Prior to DePaul’s purchase of the theatre in 1988, it had been home to vaudeville, the Federal Theatre Project and the touring productions of the Shubert Organization. The Theatre School brings an audience of more than 35,000 people to the theatre each season.

The Office of Alumni Relations provides many opportunities to help graduates maintain a lifelong connection to the university. Alumni can connect with current students, participate in volunteer opportunities and attend a variety of events and programs throughout the year for the alumni community. For more information about the alumni community, please visit alumni.depau.edu or call (800) 403-1898.

**DONORS**

- **$1,000,000+ lifetime giving to DePaul University**
  + Donor has made a special philanthropic pledge to DePaul University
  - Denotes President’s Club membership, which reflects total giving to DePaul University

**$500,000+**
- **Fr. McCabe Circle**
  Anonymous (1)
  + Chicago Drama League
  + Peter & Susan Strauss Foundation

**$250,000-$499,999**
- **Fr Levan Circle**
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- **Donors**
  - DePaul University Alumni
  - DePaul University Alumni
Lizzie Bright and the Buckminster Boy
DePaul Theatre School

John Culbert ...................................................... Dean
Dean Corin ...................................................... Associate Dean
Linda Buchanan .......................... Associate Dean of Curriculum
Christine Binder ............... Chair, Design and Technical Theatre
Barry Brunetti ................. Chair, Theatre Studies
Phil Timberlake ................. Chair, Performance Department

ADMINISTRATION
Anna Ables ......... Director of Marketing and Public Relations
Jason Beck ............... Director of Admissions
Mitsu Beck .................. Executive Assistant
John Rooney .......... Interim Executive Assistant
Elizabeth Soete .......... Assistant VP of Development
Andrea Tichy ........ Manager of PR and Special Events
Jeanne Williams .... Coordinator of Academic Services
Dexter Zollicoffer .... Diversity Advisor

ACTING & DIRECTING
Dexter Bullard .... Head of Graduate Acting, Artistic Director/The Theatre School Showcase
Catherine Weidner .... Head of Undergraduate Acting
Lisa Porte .... Head of Directing, Artistic Director/Chicago Playworks
Greg Allen ......... Jane Drake Brody
Linda Gillum ...... Noah Gregoropolous
John Jenkins ...... Nick John
Damon Kiley .......... Janet Louer
Susan Messing .... Matt Miller
Joseph Slowik, emeritus Ann Wakefield
Catherine Weidner

MOVEMENT
Patrice Egleston ........ Head of Movement
Laura Dixon ...... Gabriel Halpern
Natasha Julius ...... Alie McManus
Kimosha Murphy .. Julia Neary
Nick Sandys Pullin .. Clifton Robinson
Mary Schmich ......

VOICE AND SPEECH
Claudia Anderson .... Head of Voice and Speech
Eva Breneman .... Mark Elliott
Phyllis E. Griffin .. Trudie Kessler
Kathy Keyes .......... Jason Martin
Diane Robinson ...... Phil Timberlake

DESIGN
Christine Binder .......... Head of Lighting Design
Linda Buchanan .... Head of Scene Design
Nan Cibula-Jenkins ........ Head of Costume Design
Victoria Delorio .... Head of Sound Design
Nan Zabriskie .......... Head of Make Up

TECHNICAL THEATRE
Shane Kelly ................... Head of Theatre Technology
Narda E. Alcorn ........... Head of Costume Technology
Janet C. Messmer .... Head of Stage Management
Claude Binder .......... Jason Brown
Richard Bynum ...... David Castellanos
Kevin Depinet ...... David Naunton
Russell Poole ...... Michael Rouke
Jim Savage .......... Alden Vasquez
Laura Whitlock ....

THEATRE STUDIES
Barry Brunetti .......... Head of Theatre Arts
Marcie McVay ......... Interim Head of Theatre Management
Carlos Murrillo .......... Head of Playwriting
Alan Salzenstein .... Head of Arts Leadership
Rachel Sheir .......... Head of Dramaturgy
Ricardo Bracho ...... Visiting Multicultural Faculty

LIBERAL STUDIES
Bea Bosco .................. Lou Conte
Shanesia Davis ...... Jen Goode
Carolyn Hoerdemann .. Reggee Lawrence
Dan Moser .......... Chris Peak
James Sherman .... Rachel Slavick

TECHNICAL STAFF
So Hui Chong ........ Stitcher
Tim Combs ......... Technical Director
Myron Elliott ........ Costume Shop Manager
Chris Hofmann ........ Director of Production
Jen Leahy ........... Reskin Technical Director
Dawn G. McKesey .... Assistant Costume Shop Manager
Gerry Reynolds .... Scene Shop Foreman
Ron Seeley ............ Master Electrician
Wayne W. Smith ........ Property Master, Safety Officer
Shawn Warren .......... Carpenter
Joanna White .......... Scenic Artist

MERLE RESKIN THEATRE STAFF
Liz Calvert .............. Administrative Assistant
Julia Curms .......... Box Office Manager
Alicia Graf ........ Theatre School Showcase House Manager
LaKisha Jackson ... Chicago Playworks House Manager
Linda RM Jones ... Group Sales Representative
Jen Leahy ........... Reskin Technical Director
Aaron Pijanowski .... Reskin Assistant Technical Director
Leslie Shook .... Theatre Manager
Adam Smith .......... Sound Technician

For more information visit our website: theatre.depaul.edu

The Theatre School’s 2012-2013 Season

THE THEATRE SCHOOL SHOWCASE

Angels in America: Perestroika
by Tony Kushner
directed by Jane Drake Brody
February 8 – 17, 2013 (previews 2/6 & 2/7)

Measure for Measure
by William Shakespeare
directed by Catherine Weidner
April 19 - 28, 2013 (previews 4/17 & 4/18)

Kitchen Sink
by Ike Holter
directed by Dexter Bullard
An ensemble piece to be performed by MFA III actors
May 17 - 26, 2013 (previews 5/15 & 5/16)

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Lizzie Bright and the Buckminster Boy
book by Gary D. Schmidt, adapted by Cheryl L. West
directed by John Jenkins
January 19 – March 2, 2013

The Coral King
by James Ambrose Brown
directed by Ann Wakefield
April 2 – May 25, 2013

NEW DIRECTORS SERIES

The Royal Hunt of the Sun
by Peter Schaffer
directed by Ian Frank
February 1 – 10, 2013 (previews 1/30 & 1/31)

NEW PLAYWRIGHTS SERIES

A Tribute to Thick Leonard
by Gil Tanner
director Shade Murray
May 4-13, 2012 (Previews 5/2& 5/3)
The listings included the following selected alumni activities:

- Alumni worked at 119 different Chicagoland area theatre companies including Steppenwolf, Chicago Shakespeare, Goodman, Victory Gardens, TimeLine, Next Theatre and The Second City.
- Alumni worked at 55 different theatre and film festivals internationally including the Oregon Shakespeare Festival, West Hollywood International Film Festival, Cannes Film Festival, the 46th Annual Chicago International Film Festival, Chicago Humanities Festival, Just For Laughs Festival, and the San Francisco Film Festival.
- Alumni have worked at 104 different schools including NYU, Yale, Notre Dame, University of Chicago, UC Irvine, University of Houston School of Theatre, USC School of Theatre, The Art Institute of Chicago, Columbia University, Columbia College, Harvard, School at Steppenwolf, The African Film Institute, and Oakland University.
- Alumni have worked at 88 other theatres on the East Coast.
- Alumni worked at 71 different theatres on the West Coast.
- Alumni worked in 40 different states.
- Alumni worked in 14 countries other than the United States including Sweden, Canada, Honduras, New Zealand, Portugal, Japan, Switzerland, England, Korea, Amsterdam, South Africa, Sri Lanka, Singapore, and Germany.
- Alumni worked on 104 films this year including Horrible Bosses, Unstoppable, The Other Guys, Cedar Rapids, Love and Other Drugs, Tron: Legacy, The Dilemma, Conviction, Hop, The Crazies, Dinner for Shmucks, Terri, Jack and Jill, and We Need to Talk About Kevin.
- Alumni worked on 415 theatre productions.
- Alumni worked on more than 28 different television channels ABC, FX, Disney, CBS, Nickelodeon, CW, Bravo, MTV, Showtime, SyFy, TBS, NBC, VH1, and HBO, on 50 different programs including Boardwalk Empire, Southland, Vampire Mob, Bones, Desperate Housewives, Castle, True Blood, HawthornRNe, Rookie Blue, The Glades, The Event.
- Alumni have multiple television shows in syndication or online including Weeds, The Oprah Winfrey Show, The Sopranos, and The X-Files.
- Alumni worked on 62 commercials or voiceovers for products Butterfinger, Budweiser, Kraft, McDonald’s, Dannon, Cartoon Network, Crown Royal, Zest, Pillsbury, L’Oreal, Verizon, Staples, Illinois Lottery, Panasonic, Hall’s Fruit Breezers, and Pringles.
- Alumni worked at more than 25 production companies including Warner Brothers Pictures, Miramax, Tribeca Productions, Saturn Films, Spyglass Entertainment, MGM, 20th Century Fox Productions, Sony Pictures, Disney and New York Stage and Film.
- 45 alumni are Artistic or Co-Artistic Directors of theatres.
- Alumni were recognized with 28 awards or award nominations, including Tony Award, Fullbright Scholarship, Humanitas Prize
- Fellowship, Pulitzer Prize, After Dark Award, Lumen Award, Network One-Act Festival, the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artist.

Mini Versions of Theatre School News were created for each admissions-related festival, conference and open house, and for the eight regional audition/interview locations.
GENERAL INFORMATION

BOX OFFICE TELEPHONE
(312) 922-1999

REGULAR BOX OFFICE HOURS
Tuesday - Friday: 9 a.m. - 3 p.m.

PERFORMANCE BOX OFFICE HOURS
Evening performance days: Open until 8 p.m.
Saturday matinee days: 10 a.m. - 2:30 p.m.
Sunday matinee days: 12 - 2:30 p.m.

NO SMOKING
In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in the Merle Reskin Theatre. We appreciate your cooperation.

EMERGENCY EXITS
Please note the location of emergency exits in the theatre.

CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES
Please do not use the above listed items in the theatre. Patrons with electronic pagers or cellular telephones are asked to either turn off their equipment in the theatre or check them with the House Manager prior to curtain. We discourage text messaging during the performance. The light from the screen can bother other patrons. We allow photographs to be taken before and after but never during the performance. You may also check cameras and recording equipment with the House Manager who will secure them until final curtain. As a special favor, we ask that young people do not chew gum. Water fountains are located in the lower lobby and in the lobbies of the mezzanine and balcony.

RESTROOMS
Restrooms are located in the lower lobby, the mezzanine, and balcony. A new accessible restroom is located on the main floor inside of the theatre.

LOST AND FOUND
If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7968 the next day to determine if an item has been found.

EMERGENCY TELEPHONE CALLS
Patrons with electronic pagers are requested to either turn off their pagers in the theatre or check them with the House Manager prior to showtime. Should you need to give an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give the Box Office telephone number for emergencies, (312) 922-1999. After Box Office hours, use (773) 325-7968 as an emergency number.

PARKING ARRANGEMENTS
We have arrangements with two parking lots: Multi-Park, 635 S. Wabash at Balbo, and LAZ Parking, One East 8th Street at State. Please ask the Box Office for details about rates and payment.

SENNHEISER INFRA-RED LISTENING SYSTEM FOR OUR HEARING-IMPAIRED PATRONS
We require the security deposit of a driver's license or other identification during the performance. The I.D. will be returned when you return the headset.

LARGE PRINT PROGRAMS
You may request a large print program from the ticket taker or the House Manager.

SIGN LANGUAGE INTERPRETING
Selected performances at the Merle Reskin Theatre will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.

AUDIO DESCRIPTION
Designated audio-described performances and pre-performance touch tours are scheduled throughout the 12 – 13 season. Call the Box Office or see the website for the schedule.