

SPECIAL THANKS to our 11/12 SEASON DONORS

Halette and Robert Anderson
 An Anonymous Donor
 Pamela G. Artz
 Berks Arts Council
 Blue Mountain Foundation
 Marguerite & Charles A. Borst III
 Boscov's Department Store, LLC
 Andrea Chapdelaine
 Dr. Jerome & Mrs. Rhoda Dersh
 East Middle School Music
 Jared M. Epler
 Mr. & Mrs. Glenn E. Fenicle, Jr.
 Beulah B. Fehr
 Kevin R. Fisher
 Nina P. Freedman
 Henry A. Gass
 Dr. Neil Hoffman and Ms. Judith Kraines
 Kathy A. Hodak
 Diane & Robert Howe
 Darryl S. Jeffries
 Norman R. Klingerman
 Shirley E. Lendway
 Michael Libor
 Kristin Mancuso

Jane Masters Nase
 Penske Truck Leasing
 Clara Porcello
 Mr. & Mrs. Jonathan Reinhold
 Mr. & Mrs. Dennis Roule
 John T. Short
 Silverweed Foundation
 Carl and Alice Slisher
 Eva Spitale
 Dr. Gary M. Stone
 Stoudtburg Village Property
 Owners Association
 Sweet Street Desserts, Inc.
 David M. Tanner
 Elizabeth A. Taylor
 David D. Tetreault
 Barbara B. Thun
 Jaap van Lier
 Ralia C. Vardaxis
 Sidney B. Watts
 Dr. Francis H. Williamson
 Kristen Woodward
 James D. Yoder

Make a Donation to Support the Arts at Albright College

Name(s) _____

Address _____

City/State/Zip _____

Phone _____ E-mail _____

CFA membership other: _____

Check, # _____ Discover MasterCard Visa

Card # _____

Expiration Date: _____ Total Donation: \$ _____

Make checks payable and Mail to: **Albright College**, Center for the Arts
 PO Box 15234, Reading, PA 19612-5234

WELCOME

Albright's 2012-13 season at the Center for the Arts provides a range of cultural programs that celebrate and confirm our excellence as one of the "Top 25 Most Artistic Colleges" (national ranking, *Newsweek*, November 2011). The CFA offers something for everyone, from exhibitions by renowned artists featured in the Freedman Gallery to award-winning theatrical performances, plus phenomenal concerts by international musicians and our own celebrated choral and instrumental ensembles, as well as exciting fashion shows, exhilarating dance recitals and an international film series that has screened the best cutting-edge narrative videos and avant-garde classics for more than 30 years.

A short list of upcoming events can be found on the back cover and a full list with details for each program can be found at www.albright.edu/centerforthearts, where you can also order tickets, although you also may call the Box Office directly at (610) 921-7547.

Our ability to offer many of our events free of charge depends on the generous support of our donors to whom we remain eternally grateful. I invite you to add your name to this distinguished list by becoming a member today (see the form at the end of this program). Any amount given to the CFA or one of its affiliated departments entitles you to receive the following membership benefits:

Friend \$1-49	Free "Saturday Art Market" event for kids at the Freedman Gallery and member rate for VIP theatre receptions.
Donor \$50-99	Above benefits and two complimentary vouchers for any Domino Player production (\$18 value).
Patron \$100-249	Above benefits, plus reserved seating at Concert Series events and two passes for the Film Series (\$30 value).
Benefactor \$250-499	Above benefits and two free invitations to the Art Salon of your choice (\$50 value).
Director's Circle \$500-999	Above benefits and two tickets to the Alumni Relations Holiday Candlelight Dinner (\$56 value).
President's Circle \$1,000 and above	All of the above and additional invitations to exclusive College-wide events.
<i>Membership is tax-deductible less the value of any goods/service received.</i>	

Thank you for considering our membership opportunities and for attending this performance. We look forward to seeing you again!

David M. Tanner
 Director, Center for the Arts

Andrea Chapdelaine, PhD
 Provost

DIRECTOR'S NOTES

Ten years ago, Cocol Bernal, Wayne Vettleson, and I sat around a table at Jake's Place to begin what has now been a decade long adventure in theatre making. The production was Nicky Silver's black comedy, *Raised in Captivity*. Wayne and I had already been working together for years to develop and nurture a common working vocabulary; but, as a self-proclaimed visual artist, this would be the first time that Cocol would undertake such a collaborative process in the theatre. I wasn't sure how to invite her into the process. To get the creative ball rolling, I decided to meet her at the boundary between her world and ours by asking us all to encapsulate the play into a provocative idea – "Let's begin by writing down the name of a visual artist whose work captures the essence of the world of this play for you." To our great surprise, we all chose the same artist – Piet Mondrian – and for those of you who were around ten years ago, you might remember that that's exactly what you ultimately saw – a glorious Mondrianesque wall of rectilinear canvases that mimicked the metropolitan angularity inherent in the dramatic environment for that play.

And so, for a decade, Cocol and I (plus Wayne, Paula, and a gaggle of spectacular student costume, lighting, and sound designers) have launched our creative process by posing that intriguing question. "If it ain't broke, don't fix it", right? And then there's *bobrauschenbergamerica* – which is one of the few plays in existence (that I know of) for which there's no point in asking that particular question – because that's exactly what the play is – *bobrauschenbergamerica* is a play that was scripted and sculpted to creatively capture the essence of the great and uniquely "American" visual artist, Robert Rauschenberg. If nothing else, it's proof positive that nothing is original. Those of us on the production team were met with an interesting creative dilemma – how do we launch our work without our triggering mechanism? As always, the answer is in the play. Although the play you are about to see isn't a biography of Rauschenberg, it does offer us a few nuggets of wisdom that come directly from the artist's mouth. One of them: "Tie a string to something and see where it takes you," has become our new creative talisman – and it has manifested itself throughout our design and rehearsal periods in countless illuminating and delightful ways.

Anne Bogart, the play's original director, felt that the best thing this play offered her trailblazing theatre company was *creative abandon* – the complete license to harness the joy of the American Experience and have fun. I can't think of a better way to set you all up for success than to share this "tie a string" theory of Rauschenberg's with you. Go ahead, tie a string to what awaits you, open your heart and your minds to the wonder of such creative abandon, and just see where it takes you. Above all else, have fun!

Jeffrey Lentz
Director



THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival 45,
part of the *Rubenstein Arts Access Program*,
is generously funded by **David and Alice Rubenstein.**

Additional support is provided by
the **Dr. Gerald and Paula McNichols Foundation,**
The Honorable Stuart Bernstein and Wilma E. Bernstein, and
the **National Committee for the Performing Arts.**

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Mission of the Center for the Arts

The Center for the Arts at Albright College is a gathering place at the heart of our academic community that fosters an ongoing dialogue about the arts that is relevant to the intellectual, cultural and personal lives of our students. With its unique interdisciplinary environment of classrooms, studios, galleries and performing spaces, the CFA provides a nexus for artists and their audiences that supports the wide variety of artistic and scholarly activities in which we engage. We invite both our academic and our community partners to join us as we continue to explore the ever-changing values and ideas of our society through the liberal arts tradition of experiential learning.

Mission of the Theatre Department

The study of theatre at Albright comprises five major areas: individual creativity, theatre history, dramatic literature, theatrical crafts and skills (onstage and backstage), and practical collaborative experience in theatre production. Faculty expects students to apply their intellectual experiences to their practical creative work and to use productions to fuel new questions for study and research.

Mission of the Domino Players

The Domino Players brings together artists with a common interest in theatre by nurturing the personal and professional growth of its members and the Albright community. We are a troupe of creative individuals united through the doctrine of diligent, collaborative theatre.

Domino Players Executive Board

Sheldon Carpenter, President
Sheryl Smith, Vice President of Recruitment
Shanna Ramsdell, Vice President of Publicity
Alma Guijon, Treasurer
Karina Grossman, Fundraising Chair
Elissa Cubbler, Secretary
Blanche Helbling, Events Manager
Codie Beck, SGA Representative
Advisors: *Julia Matthews* and *Wayne Vettleson*

CAST

Voiceover.....David Heatley
Ballerina.....Karina Grossman*
Chicken ManSheldon Carpenter*
Bob’s Mom.....Siobhan O’Hara*
Becker, The Derelict.....Jared Mason*
Phil, The Trucker.....Clark Runciman
Susan.....Taylor Rae Cole*
Wilson.....Joseph Tuzzolino
Phil’s Girl.....Gabrielle Fundyga*
Allen.....Eric Began*
Carl.....Alexio Barboza
Bob, The Pizza BoyTravis Grey
Preparator I.....Andrea Cameline
Preparator II.....Dazja David
Preparator III.....Steffen Gonzalez
Preparator IV.....John Tallarida*

PRODUCTION CREW

Director.....Jeffrey Lentz*
Artistic/Projection Designer.....Cocol Bernal*
Lighting Designer.....Kyle Rosenberg*
Costume Designer.....Paula E. Trimpey*
Production Stage Manager.....Alma Guijon*
Technical Director.....Wayne Vettleson*
Assistant Directors.....Bernadette Baron*, April Jones*, Sheldon Carpenter*
Assistant Stage Managers.....Tess Adgie*, Mariah Gibson
Scenic Design Assistant.....Sheryl Smith*
Props Master.....Susie Benitez*
Shop Assistants.....Elissa Cubbler*, Russell Blair*
Booth Crew.....Georgina Captan, Ilyssa De Ponte*, Sarah Crake, Emily Picket
Dressers.....Shanna Ramsdell*, Samantha Gardecki
StitchersAlison Kluxen, Sarah Swake, Susie Benitez*
Box Office Manager.....Marissa McGrath*
Box Office Assistants.....Karina Grossman*, Shanna Ramsdell*
Front of House Manager.....Chrissy Candelora*

SPECIAL THANKS TO

Mark Flannery*, Felicia Meekins, Minnie Perteet, Lisa Korecky, David Tanner*

* Denotes a member of the Domino Players Company

CHARLES WHOO?

Playwright Charles Mee was born in 1938 in Evanston, Illinois. He attended Harvard University before moving to New York City in 1960 where he saw several of his plays produced Off-Off-Broadway. In 1965 turned away from playwriting for a while to write political history. His best-known works include *Meeting at Potsdam*, *The End of Order: Versailles 1919*, and *The Genius of the People*. Mee often includes documentary material in his plays, and invites his artistic collaborators to add their histories to the compositions as well; he has become famous for the unconventional play structures that result. Mee is currently a professor of playwriting at Columbia University.

In 1985, Mee returned to playwriting with the production of *Lusthaus* in Vienna and became the sole playwright of the Saratoga International Theatre Institute (SITI). SITI founder Anne Bogart is known for revolutionizing the techniques of stage-acting with a series of exercises she refers to as “Viewpoints” that rely heavily on movement and gesture to convey stories. Together, Mee and Bogart collaborated on a number of “abstract” plays—even one performed in the courtyard of a decaying nursing home. At SITI, Mee wrote a number of plays based on the perspectives of American visual artists, one of which was *bobrauschenbergamerica* (2001).

By no means is *bobrauschenbergamerica* a biography; instead it is an exploration of what Mee felt Rauschenberg would create if he had written scripts instead of painted canvases. Critic Tim Treanor commented, “*bobrauschenbergamerica* is not about art in America – it’s about the art of America.” Essentially, the play can be described as a “theatrical collage” that celebrates America by celebrating its people and the limitless, though sometimes overlooked, freedoms they enjoy over the course of their daily lives. In a September 2001 *American Theatre* interview with Celia Wren, Mee said, “What I love about Robert Rauschenberg is that his works seems so open, so democratic, so optimistic, so inclusive, so vigorous, unafraid, free – so much of what we wish being American to be. He makes art by picking stuff up off the street, rejected stuff, junk, and puts those things into paintings and sculptures, saying, ‘This, too, is beautiful.’ So I imagined a piece inspired by the same spirit, an assemblage of disparate stuff that feels like living America, that notices the dark stuff, the violence and racism and hatreds, as Rauschenberg does, but also notices the light of America.”

JEFFREY LENTZ* – Director. Jeff serves as Albright’s Artist-in-Residence for the Departments of Theater and Music. He thanks the cast/crew for “above and beyond” service in mounting this production.

JARED MASON* – Becker *The Derelict* (2013, Psychology Major). I'm so honored that when Jeff saw my audition, he thought of me for the crazy, filthy, homeless guy. Type-casted, already.

SIOBHAN O’HARA* – Bob’s Mom (2014, Theater). I'm very grateful to be working with such an amazing cast and crew. Thank you to everybody who helped in making this play a great one!

EMILY PIKET – Projection Technician (2016, Theater). Emily is in her freshmen year here at Albright. She is very excited to be helping with her first Domino Players' production. She wishes luck to the cast and crew.

SHANNA RAMSDELL* – Dresser (2013, Theatre/Arts Administration). Shanna is excited to work in the costume department for the first time. She apologizes if anyone comes on-stage naked. Much love to the domino players <3.

KYLE ROSENBERG* – Lighting Designer (2012). Kyle is thrilled to be coming back as Lighting Designer for the first show of the year. He is so happy to be working with Jeff and Cocol again and hopes that there are many more shows to come!!!

CLARK RUNCIMAN – Phil The Trucker (2013, Digital Media/Art). Clark is very excited for his first mainstage appearance.

SHERYL SMITH* – Assistant Designer (2013, Theatre/Secondary English Education). Sheryl is thrilled to be learning from and working alongside the brilliant Cocol and Jeff duo. Special thanks to Cocol for the wonderful meals, lessons, and endless laughs!

JOHN TALLARIDA* – Preparator IV (2015, Theatre). This is John’s third show at Albright College and he would like to thank 'Murikuh and his supporting parents.

PAULA TRIMPEY – Costume Designer. An associate professor of theatre and fashion at Albright College, Paula received an MFA from Wayne State University, Detroit, Mich., where she was a member of the Hilberry Theatre Company. She has worked for the Tuacahn Fine and Performing Arts Center in southern Utah and on touring Broadway shows through Troika Entertainment. For 22 years she held various positions and designed shows for the Utah Shakespeare Festival.

JOSEPH TUZZOLINO – Wilson (2016, Computer Science, Mathematics, and Theatre). Joseph began acting his senior year of high school, but has been part of the theatre since his freshman year of high school working as the sound manager. He finally decided to get out from behind the booth and onto the stage and has been loving it ever since!

WAYNE VETTLESON* – Technical Director. Wayne has been the Domino Players’ resident lighting designer and technical director for more than 20 years. He designs lights and scenery for the Ephrata Performing Arts center and is a proud member of Local #97 of I.A.T.S.E.

DAZJA DAVID – Preparator II (2016, Theater/Communications). Dazja is a freshman here at Albright. She is the first child of six to go to college. Dazja enjoys singing, dancing and acting. She hopes to be an effective asset to the Albright community/family.

ILYSSA DEPONTE* – Sound Technician (2013, Theatre and Music). Ilyssa is thrilled to be working with the extremely talented cast and creative team of *bobrauschenbergamerica*.

GABRIELLE FUNDYGA* – Phil's Girl (2013, Digital Video Arts), I am not a whore.

SAMANTHA GARDECKI – Dresser (2016, Fashion/Costume Design). I am a freshman working on costumes for my first show with Albright College. I worked on costumes and make up for four years previously at Susquehannock High School.

MARIAH GIBSON – Assistant Stage Manager (2015, Theater). Mariah is very excited to work with Jeff and Cocol on her first production as ASM. She enjoyed working on the show and has learned a lot.

STEFFEN GONZALEZ – Preparator III (2014, Digital Media/Marketing). I'm a junior and I'm on the track team. I have been singing and performing my whole life but I never tried to bring it out until my senior year of high school, and this is my first performance here at Albright.

TRAVI GRAY – Pizza Boy (2016, English/Theater). This is Travis' first Domino Player Production. He is thrilled to be playing the sarcastic character of Bob the pizza boy. He would like to thank his family for their love and support.

KARINA GROSSMAN* – Ballerina (2013, Theatre/Arts Administration). Karina loves Jeff and Cocol and everyone involved in this zany creation. In her senior year, Karina hopes that she will continue to be blessed with the creativity of all the beautiful people around her.

ALMA GUIJON* – Production Stage Manager (2015, Sociology/Theater). Alma is thrilled to have been given the opportunity to be part of such a great production and to have worked with amazing people!

DAVID HEATLEY – Voiceover (2014, Business). David is an exchange student visiting from Queen's University, Belfast in Northern Ireland where he studies law. With little prior acting experience, he decided to explore his huge interest in the dramatic arts with the Domino Players, as well as try his hand at writing with *Less Than or Equal To*.

BLANCHE HELBING* – Dramaturgy (2015, English/Photography). Sorry, professors; I've decided to embrace the bad grammar.

APRIL JONES* – Assistant Director (2013, Theatre). April is excited to be a part of her fifth Domino Player's production. She is thankful to Jeff for letting her dive into the world of assistant directing.

ALISON KLUXEN – Costume Crew (2016, Costume Design). This is Alison's first Domino Player production. In her high school she worked on costumes for productions for four years. She is very excited for the cast and crew!

In 1996, Mee developed his website entitled the (re)making project where he posts unabridged texts of his plays, for free use by anyone. On the site, he states that his plays, as composed, are under copyright; however, he encourages artists to pick them apart and rearrange them as their own works. "I like plays that are not too neat, too finished, too presentable," he says on his website. "My plays are broken, jagged, filled with sharp edges, filled with things that take sudden turns, careen into each other, smash up, veer off in sickening turns. That feels good to me."

*Dramaturge Blanche Helbling 2015
Dr. Julia Matthews, Theatre Department Chair*

ROBERT RAUSCHENBERG (1925-2008)

The renowned American artist, Robert Rauschenberg, emerged out of the movement of Abstract Expressionism in the 1950s as new art forms were developing, particularly those associated with Pop art. His use of eclectic found imagery such as Coca-Cola bottles, street signs, license plates, photographs, and taxidermies, among others, were integrated into works known as "combines," which included techniques as varied as painting, printing and collage. Rauschenberg utilized a variety of materials including board, fabric, sheet metal, Plexiglas, plaster, and paper.

Please visit Albright's Freedman Gallery, in the lower level of the Center for the Arts, to see Rauschenberg's silkscreen work, *Opal Gospel* (1971) and his lithograph, *Tropic* (1979).

*Erin Riley-Lopez
Curator, Freedman Gallery*

DESIGNER'S NOTES

I always love an excuse to go to the dump. You need an excuse because unless you have a car, a water heater, or a dead body to get rid of, you can look pretty conspicuous walking empty handed among the mountains of rusting metal and crunchers. But *bobrauschenbergamerica* gave me the perfect excuse and much of what you will see in front of you was inspired by a summer trip to three Reading dumps.

The dump is where Robert Rauschenberg, the collage-artist whose name is embedded in the title of our play, got most of his "art supplies," and I felt compelled to go straight to the source of his inspiration. There, among piles of discarded cuttings, shavings and other industrial detritus, was a mountain of aluminum screen doors and windows. The play calls for the use of a screen door onto which I could project images. But then, playing around with materials, my dump accomplice, Elissa Cubbler '14, and I, discovered that aluminum mesh makes a very effective projection surface, and it holds wrinkles beautifully. We showed our discovery to Jeff Lentz, who loved it, and our set was born.

I think of both the set and the play itself as a canvas upon which Rauschenberg is making one of his combines: but instead of refuse, he uses people—a found conversations and characters—and what they all have in common is that they are typically American. They define the American experience, and so, encapsulate the essence of that experience in visual form.

We chose to hang thirteen aluminum strips in two layers, creating a fractured projection surface that offered the added visual bonus of the ghostly impression of the stripes on the American flag. The images captured on this now textured surface appear with such depth as to almost render them three-dimensional—not unlike a Rauschenberg "Combine." They also provided a fantastic surface for our guest lighting designer, recent graduate, Kyle Rosenberg '12, to illuminate with colored light.

The projections themselves compose the final layer of the design, which is very close to Rauschenberg's "found object" spirit. All the projections you will see come from the web, which in some ways one might call the virtual dumpsite of America. My brilliant design assistant, Sheryl Smith '13, and I combed the web in search of material. We collected over 1,000 images—all to do with America. Faces, places, history—both national and personal—art, food, etc.—micro and macro—to provide a diverse cross-section that I hope will present a loving collage of a work in progress: America.

Cocol Bernal

BIOGRAPHIES

TESS ADGIE* – Assistant Stage Manager (2015, Biology). This is Tess's second Domino Players production, her first as an assistant stage manager. She's really eager to watch this show unfold onstage!

ALEXIO BARBOZA – Carl (2016, History/ Theatre). Hi, I'm Alexio and I'm really happy to have been given the chance to perform in the first show of my freshman year here at Albright College!

BERNADETTE BARON* – Assistant Director (2013, Theater). Bernadette is extremely excited to have had the chance to assistant direct such a fun, imaginative piece! Would like to thank my family and friends for all their support! Enjoy the show!

ERIC BEGAN* – Allen (2014, Theatre). Eric is very excited to be a part of this wonderful production and is looking forward to performance nights.

SUSIE BENITEZ* – Prop Mistress (2015, Costume Design). Susie is thrilled to be working on another DP production. After being a dresser and costume assistant, she is enjoying the challenges and the unlimited possibilities of being props mistress.

COCOL BERNAL* – Artistic Designer. A Mexican visual artist, Cocol marks ten glorious years of making art on the Wachovia stage with Jeffrey Lentz. Special thanks to John and the cast and crew of *bob*.

ANDREA CAMELINE – Preparator I (2014, Theater). Andrea enjoys dancing, singing, going out with friends, reading, and movies. She is excited and thankful to be a part of this year's first fall production at Albright College, and thrilled to be working with such amazing people.

CHRISSE CANDELORA* – House Manager (2013, Biochemistry/Pre-Dentistry). Chrissy enjoys long strolls to the fridge....and teeth. Break legs!

SHELDON CARPENTER* – Man in Chicken Suit/Assistant Director/Assistant Designer (2012, Theatre and Arts Administration). Why don't chickens like people? Because they beat their eggs! What do get by crossing a cow and a chicken? Roost Beef! Sheldon's Motto: Always make everyday a CLUCKIN' BLAST!

TAYLOR RAE COLE* – Susan (2013, Theatre and Art). Taylor is still trying to wrap her mind around the fact that this is her first production of her senior year! Huge amounts of love and thanks are due to Jeff, Cocol, and the rest of the B.R.A. family for another amazing experience. DP<3

GEORGINA CAPTAN – Lighting Technician (2016, Religious Studies/Theatre).

SARAH CRAKE – Projection Technician (2016, Theatre and Physics). Sarah is part of the projection production team of *bobrauschenbergamerica*, a member of Women's Chorale, and is looking to learn all she can.