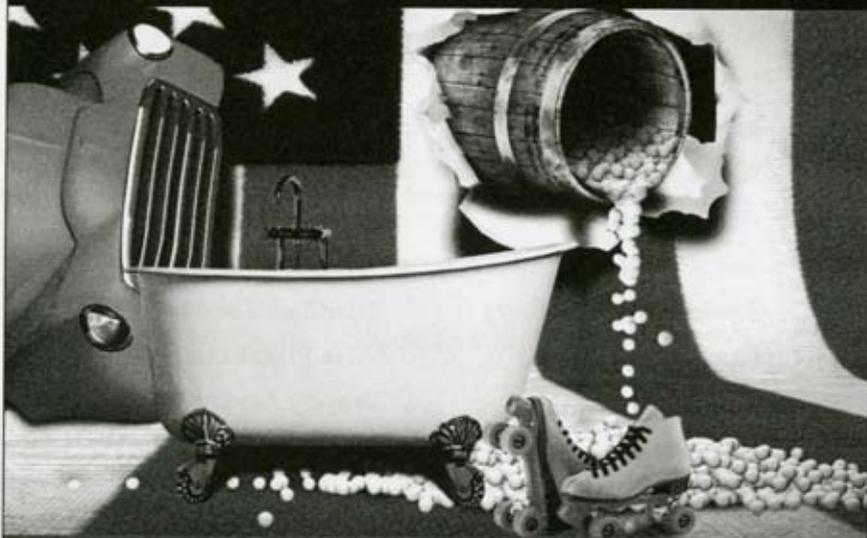


STEPHEN F. AUSTIN STATE UNIVERSITY
College of Fine Arts, School of Theatre and Mainstage Series present

bobrauschenbergamerica

by Charles L. Mee



April 23 - 27, 2013

7:30 p.m.

W.M. Turner Auditorium

recommended for mature audiences

As part of the
2012-2013
Mainstage Series

SFA
Theatre
STEPHEN F. AUSTIN
STATE UNIVERSITY

sponsored in part by:

TIPTON Ford Lincoln
Nacogdoches, TX

bobrauschenbergamerica

by Charles L. Mee

Directed by Jason Davids Scott

Movement Director	Laura Rikard
Stage Manager	Austin Holt*
Scenic Designer	Richard Ellis
Costume Designer	Brian Butler*
Lighting Designers	CC Conn & Chelsae Sliger
Sound Designer	CC Conn
Choreographer	Juanita Finkenberg
Hair / Makeup Designer	Angela Bacarisse
Assistant Stage Manager	Monika Zimmermann
Dramaturg	Mia Elizabeth Sampietro
Assistant Sound Designer	Nancy Andrew
Prop Design	Tony DiBernardo
Prop Master	Eric Gibson

bobrauschenbergamerica is presented without intermission.

The performance will last approximately 95 minutes.

**PRESENTED BY SPECIAL ARRANGEMENT WITH
INTERNATIONAL CREATIVE MANAGEMENT**

The production team would like to thank:

Liz Barkowsky; Billy Ross Towing; SFA Outdoor Center;
Alisa Steed/Habitat for Humanity; Katy Rutherford; Randy Wuske.

Projection photographs were contributed by members of the production team and edited by Richard Ellis; additional photos by Angelina Ryan and Shelby Prescott.

The Ensemble

Girl on Roller Skates	MOLLY DYER
Bob's Mom	LAURA RIKARD
Becker, a derelict	KURT BILANOSKI
Phil, the trucker	JAMES BOWLING
Phil's Girl	MAI LÊ*
Susan	SARAH WISTERMAN
Wilson	CODY M. DAVIDS
Allan	NNAMDI NWANKWO*
Carl	JOHN LISI*
Pizza Boy / Chicken Suit	TROY CARRICO

Credits marked with an asterisk () indicate that the student is an active member of the Beta Phi cast of Alpha Psi Omega, the national dramatics honors society.*

About this play

A note from the dramaturg:

bobrauschenbergamerica captures a spirit of the artist that could not be otherwise captured in conventional narrative form. Rather, the play becomes a Bob Rauschenberg combine brought to life. Like his combines, silk screens, and theatrical performances, *bobrauschenbergamerica* is a conglomeration of the tragic and the absurd, nostalgia and pop culture, chaos and order. Just as Bob Rauschenberg invited the world into his work, the world comes to life during this play in a way that the viewer could probably only observe if standing in front of a Rauschenberg painting. Keep in mind that the *bobrauschenbergamerica* also incorporates aspects from the artist's life woven into the bizarre sequence of events that make up the play. Several of Rauschenberg's combines involved stuffed chickens, hence the repeating chicken jokes and appearance of the man in a chicken suit. The stuffed goat that lingers on the set is inspired by Rauschenberg's work *Monogram*, a stuffed Angora goat with a tire around its stomach. The girl on roller skates, who at one point carries an umbrella, mimics Rauschenberg's performance in *Pelican*, in which the artist skated across the stage wearing a modified parachute on his back. The relationship between Carl and Allen parallels the romantic relationship of Rauschenberg and Jasper Johns, one outgoing and spontaneous while the other is introspective and intellectual. All that being said, there is one word of advice to leave you, the viewer, with: approach the white canvas without any preconceived expectations, and just let the world be your inspiration.

—Mia Elizabeth Sampietro

A note from the director:

In a way, Robert Rauschenberg's work is about pieces of "junk" - things that have been produced, consumed, discarded, and then found again. So, too, is the work of Charles L. Mee, the playwright, who famously said "There is no such thing as an original play," and who often borrows monologues, characters, and scenes from one play and uses them in another. To me, the characters, the scenery, the music, the costumes, and all of the creative elements of this production of *bobrauschenbergamerica* are basically pieces for our ensemble of artists and designers to play with and make sense of. Some of what we play with has to do with Rauschenberg's life, some of it has to do with our own lives, some of it is just stuff we found along the way.

A favorite song of mine says that "One man gathers what another man spills." What we've gathered here we care about deeply, even if it might have seemed unimportant to someone else in a different time or place.

—Jason Davids Scott

About Robert Rauschenberg

Milton Rauschenberg was born on October 22, 1925, in the small Gulf Coast refinery town of Port Arthur, Texas. Rauschenberg had few friends as a child and preferred spending his time caring for animals and occasionally partaking in odd activities such as painting *fleurs-de-lis* all over his dresser. Though he desired to become a veterinarian, Rauschenberg refused to attend Texas A&M because it was a military school. He attended pharmaceutical school at University of Texas at Austin until he was expelled for refusing to dissect a frog and instead releasing it into the bushes. Upon receiving a draft notice, Rauschenberg joined the Navy and was assigned to the medical corps; he told his chief officer that they better not give him a gun because he wasn't going to shoot anyone.

Having discovered his artistic talent during his time in the Navy painting portraits of colleagues, Rauschenberg chose to attend the Kansas City Art Institute on the G.I. Bill, and it was here that he changed his name to Robert. Serious about becoming an artist, Rauschenberg traveled to Paris in 1948 to attend the Académie Julian where he met his future wife, Susan Weil. The two soon returned to the U.S. to attend the radical Black Mountain College in North Carolina.

Struggling at first to find his artistic niche, Rauschenberg finally withdrew from the artistic conventions that preceded him. Unlike the midcentury Abstract Expressionists, who addressed their devastated post World War II world with anxiety and distrust, Rauschenberg sought to create art that embraced life in lighthearted and often playful imagery that invited mass media into art, ushering in the new era of the Beat Generation and anticipating the pop artists of the 1960s. Rauschenberg worked closely with Jasper Johns, and the two became romantically involved, though later parting for differing artistic ideals. While Johns embraced introspection and intellectuality in art, Rauschenberg continued inviting the outside world into his work.

Rauschenberg's work with combines, or works that are a conglomeration of sculptural and painting elements, reflect his satirical yet playful ideas about the simultaneous chaos and simplicity of life. His later work in silk screens fulfilled his desire to operate in the gap between art and life by allowing him to merge images from nature, technology, politics, fine art and pop culture. Additionally, Rauschenberg designed sets, lighting and costumes for the Merce Cunningham Dance Company, though Cunningham's ideas concerning classical control conflicted with Rauschenberg's spontaneity. Wanting to partake more in the performances, Rauschenberg joined the Judson Dance Company, where his performances were not unlike his combines in their ironic and ridiculous assortment of images. In the last 30 years of his life, Rauschenberg worked on a series of *Gluts*, or sculptures made of peculiar groupings of objects, and later on silk screens that strongly invoked nostalgia. He also continued working with theatre from 1979 until his death in 2008, serving as the board president of the Trisha Brown Dance Company where he designed sets, costumes and lighting.

Robert Rauschenberg received several prestigious awards in his lifetime. In 1964, the artist was awarded the Venice Biennial International Award for painting, which was followed by several retrospective exhibitions of his work. In 1976, he was chosen as the premier artist of the American Bicentennial, which profoundly reflects all that he symbolized. Considered a "Citizen Artist," Rauschenberg represented the life of his time and depicted a world full of energy, newness and curiosity, stating once that his only fear was running out of world.

— Mia Elizabeth Sampietro

The Creative Team

JASON DAVIDS SCOTT (Director) is an assistant professor of theatre who has also taught at UC Santa Barbara, Arizona State University and the Michael Howard Studios in New York. He previously directed *Steel Magnolias* for SFA Summer Rep. Other SFA credits include directing four original productions with the (New) Original Cast and establishing the newly formed Fredonia Players, directing their debut production *The Yellow Brick Road Show* this spring. Other directing credits include the plays *Spontaneous Combustion* and *Hop* for the UCSB New Plays Festival; Euripides' *Helen*; and several shows with the San Francisco-based improvisation troupe *Revolving Madness*. He appeared on stage in *Three Sisters* at SFA; *A View from the Bridge* (UCSB); and the Shakespeare Santa Barbara productions *Much Ado about Nothing* and *A Comedy of Errors*. Before resuming his academic career, he spent over a decade as a film industry executive, working several years for actress/producer Helen Hunt. Dr. Scott has a BFA in cinema studies from New York University, and an MA and Ph.D. in theatre from the University of California.

LAURA RIKARD (Movement Director / Bob's Mom) is an assistant professor of theatre at SFA and coordinator of the School of Theatre's BFA program, making her SFA stage debut. She will direct this summer's production of *Charlotte's Web*. She earned her BA from the College of Charleston, and master's degrees from the Liverpool Institute of the Arts and the University of Virginia. She has directed for LIVE Arts Theatre, New Perspectives Theatre, Henley Street Theatre and the University of Virginia. She has taught acting, movement, mask, and theatre to youth in England, New York City and various universities, colleges and theatres in the United States. She has had the honor to work with Steven Spielberg, Nora Ephron, Daniel Day-Lewis, Sally Field, Julia Louis-Dreyfus and Meryl Streep. Rikard is a member of SAG/AFTRA and was awarded the Best Acting Award at the 2011 Virginia Film Festival. Her next performance will be in *Last Train to Nibroc* at the Piccolo Spoleto Festival this May in Charleston, S.C. She extends her thanks and gratitude to the students, faculty, staff and citizens of Nacogdoches for welcoming her to Texas.

JUANITA FINKENBERG (Choreographer) received an MA in exercise science from California State University Los Angeles. She also earned a black belt in Tae Kwon Do and trained extensively in staged violence with the Society of American Fight Directors. While in California, Finkenberg performed as a company member of Landrum's Dance Theater, Synergism, Salvé Dance Company and Ele Johnson Dance Company. Since moving to Texas, she has choreographed more than 20 musicals and assisted with movement and combat choreography for numerous theatrical and opera productions.

Behind the Scenes

At first blush, *bobrauschenbergamerica* seems like a simple show to produce: ten actors, a minimal set, and a fragmented narrative that allows each production team to implement their own ideas and innovations. There are only a small handful of “group” scenes, while the bulk of the play is performed in monologues and two-person scenes. But appearances can be deceiving: just as a work of art might seem deceptively simple (“a bunch of paint splattered on a piece of canvas”), the reality for those who actually create such work is much more complex.

Operating under the guidelines that our show must be “assembled” every night like a work of art, we’ve restricted what you see to merely the actors on stage, in character—no stagehands are visible (though they are very busy just out of sight). Actors move their own set pieces, but getting those pieces ready and keeping those actors in place involves the work of more than a dozen crew members, led by an intrepid team of stage managers who control the pace, look, sound and feel of the show.

“I’ve never worked with a script that meant so much to me personally. I love the big moments of the show because they are a stage manager’s dream—and nightmare; but it’s the intimate, real moments that connect to me as a person.”

— Austin Holt, Stage Manager

Production Credits

AUSTIN HOLT (Stage Manager) is a sophomore BFA stage management major at SFA who graduated from Weatherford High School. On the SFA Mainstage, she was the stage manager for *The Madwoman of Chaillot*, *Brilliant* and *Hate Mail* at the 2012 Festival of New American Plays; assistant stage manager for *A Midsummer Night’s Dream*; and properties assistant for *Rabbit Hole*. She served as stage manager for the Downstage productions *WASP*, *The Lady Ari* and *Medusa’s Tale*, assistant stage manager for the (New) Original Cast, and on the run crew for *Bright Ideas*.

MONIKA ZIMMERMANN (Assistant Stage Manager) graduated high school from the International School of Singapore and is a freshman theatre major at SFA. Her SFA credits include serving as stage manager for the (New) Original Cast and Fredonia Players; assistant stage manager for *Little Shop of Horrors*; On stage, she appeared in *Road*; served as stage manager for *More Light*; and was sound technician for the collaborative project *Ten Minutes*. She also assistant directed United Nations Night, a festival celebrating international culture.

The Ensemble

KURT BILANOSKI (Becker) graduated from Jersey Village High School in Houston and is a senior theatre major at SFA. His SFA credits include the Summer Repertory production *How I Became a Pirate*: on the Mainstage in *Little Shop of Horrors*, *A Midsummer Night's Dream*, *Brilliant*, *Take Me to the River*, *She Stoops to Conquer* and *Almost, Maine*; the student-directed *Stop Kiss* and *Bad Boy Nietzsche*; and the Fredonia Players' *The Yellow Brick Road Show*. Credits elsewhere include *Amadeus*, *Titus Andronicus*, *Fiddler on the Roof*, *Tartuffe* and *Little Shop of Horrors*, and he has directed *Much Ado About Nothing* and co-directed *Arsenic and Old Lace*.

JAMES BOWLING (Phil, the Trucker) graduated from McNeil High School in Austin and is a sophomore theatre major. He has appeared in the Mainstage productions *The Madwoman of Chaillot* and *Three Sisters* and was seen in multiple roles in the Downstage production *The Saga of Cuchulain*.

TROY CARRICO (Pizza Boy / Chicken Suit) is a freshman theatre major at SFA who attended James Bowie High in Austin. At SFA, he was seen in the student-directed productions *Refuge*, *Perchance* and *Wedding Duet*, and his high school credits include *Eurydice* and *August: Osage County*.

CODY M. DAVIDS (Wilson) is a junior theatre major at SFA who graduated from Magnolia West High School in Magnolia and also attended Lon Morris College. At SFA, he was seen in *Little Shop of Horrors* and the student-directed *Refuge*. He has performed in shows such as *The 25th Annual Putnam County Spelling Bee*, *Metamorphoses*, *Sweeney Todd*, *The Crucible*, *Hairspray*, *Bye Bye Birdie*, *Romeo and Juliet* and *You're a Good Man, Charlie Brown*.

MOLLY DYER (Girl on Roller Skates) is a sophomore theatre major and a graduate of Copperas Cove High School. She previously appeared in the Mainstage production *The Madwoman of Chaillot*, with the Fredonia Players in *The Yellow Brick Road Show* and in the student-directed *Medusa's Tale*, *English Made Simple* and *The Goblins Plot to Murder God*.

MAI LÊ* (Phil's Girl) is a senior theatre major who graduated from North Mesquite High School. Her SFA credits include roles in *The Madwoman of Chaillot*, *How I Became a Pirate*, *The Breasts of Tiresias*, *Refuge*, *The Lady Aoi*, *The Uninvited*, *Bad Boy Nietzsche*, *A Young Lady of Property*, *Naomi in the Living Room*, *The Philadelphia*, *Degas C'est Moi* and *The Bathroom Door*. She directed *Philip Glass Buys a Loaf of Bread* and *Medusa's Tale*; served as makeup designer for *The Saga of Cuchulain* and *Adam and the Experts*; and assistant directed *The Love Talker* and *Art*.

Credits marked with an asterisk (*) indicate that the student is an active member of the Beta Phi cast of Alpha Psi Omega, the national dramatics honors society.

The Ensemble

JOHN LISI* (Carl) is a senior theatre major at SFA, who graduated from North Mesquite High School. As an actor, he was previously seen on the Mainstage in *She Stoops to Conquer*, *Beauty and the Beast* and *Seduction*, and in the student-directed *Art* and *Old Saybrook*. He also directed the Downstage production *WASP* and the Upstage production *The Sure Thing*. He is the founder and current president of Improv Strikes Back, and will spend this summer in Chicago before going on his professional internship.

NNAMDI NWANKWO* (Allen) is a sophomore at SFA majoring in theatre. He graduated from Glenda Dawson High School in Pearland where he appeared in *Dawson High School Presents: Cabaret* and *PoP Show*. At SFA, he was in the Summer Rep production *How I Became a Pirate*; on the Mainstage in *The Madwoman of Chaillot*; with the (New) Original Cast in *Not Home for Christmas*; the radio play *spam in all lower case letters*; and the student-directed *There Shall Be No Bottom*.

SARAH WISTERMAN (Susan) is a junior theatre major at SFA who graduated from Jersey Village High School in Houston. Her SFA credits include appearing in *The Madwoman of Chaillot*; the student directed *The Saga of Cuchulain*, *Bright Ideas* and *The Tarantino Variations*; with the (New) Original Cast productions *Purple Daze* and *Not Home for Christmas*; with the improv troupe Improv Strikes Back; and in the musical revue *SFA Theatre Cares*.

The Playwright

CHARLES MEE has written *Big Love* and *True Love* and *First Love*, *bobrauschen-bergamerica* and *Hotel Cassiopeia*, *Orestes 2.0* and *Trojan Women A Love Story*, and *Summertime* and *Wintertime* among other plays--all of them available on the internet at charlesmee.org. His plays have been performed at the Brooklyn Academy of Music, American Repertory Theatre, New York Theatre Workshop, the Public Theatre, Lincoln Center, the Humana Festival, Steppenwolf, and other places in the United States as well as in Berlin, Paris, Amsterdam, London, Brussels, Vienna, Istanbul and elsewhere. Among other awards, he is the recipient of the gold medal for lifetime achievement in drama from the American Academy of Arts and Letters, two Obies, a Laura Pels Award, and the Richard B. Fisher Award. He is the head of the graduate playwriting program at Columbia University's School of the Arts. He is also the author of a number of books of history (*Meeting at Potsdam*, *The Marshall Plan*, *The End of Order*) that have been selections of the Book of the Month Club and the History Book Club. He is the former editor-in-chief of *Horizon* magazine, a magazine of history, art, literature, and the fine arts, and he is a lifetime trustee of the Washington think tank, The Urban Institute. His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

The Look of *bob*

Our set is deliberately minimal, underscoring how all art is essentially a work in progress. Charles Mee's script suggests that there is a house of some sort from which Bob's Mom emerges, but other than that offers very few clues as to what the set should look like—his suggestion for "a ladder" has been modified here to become a full scaffolding, a space for the characters to ascend, escape and create.

Mee also specifies certain sections of the script where Bob's Mom talks about projected images, as if narrating a slide show: images you see on these smaller screens were taken by members of the cast and crew and created specifically for this production.

Instead of traditional flats and scenery, a great amount of our energy has been devoted to creating the unusual moving set pieces and props suggested (though not always clearly defined) by Mee's text.

"Whether the things you see on stage were found, or just appear to have been found, we have strived to honor both Rauschenberg and Mee through the shape, form and function of not only the set, but props as well."

— Richard Ellis, Scenic Designer

"Working on this production has been a fantastic opportunity to experiment with a large variety of colors and textures while keeping Rauschenberg's artwork in mind. I have enjoyed every challenging moment."

—Chelsae Sliger, Co-Lighting Designer

"I was very inspired by the lines in the play that talk about art as an act of freedom. For each set piece, I first wrote down what I felt, and then tried to take that design as far as I could based on that initial feeling. The idea was to just be inspired by Rauschenberg's style, not to copy it."

— Tony DiBernardo, Props Designer

Set Design and Lighting Credits

RICHARD ELLIS (Scenic Designer) has worked throughout the United States and internationally for more than three decades. He is a visiting assistant professor at SFA and designed *Little Shop of Horrors*, *The Madwoman of Chaillot*, *Stage Door*, *Woyzeck*, *Schoolhouse Rock Live!*, *Steel Magnolias*, *How I Became a Pirate* and "*Master Harold*"...and the boys. He also was lighting designer for the School of Music's production *Street Scene*. Ellis has served as resident set designer for The Alley Theatre, American Theatre Co., the Westport Playhouse, Stamford Theatre Works and the Ogunquit Playhouse. He has also designed for Tennessee Rep., Maine State Music Theatre, Stages St. Louis, Memphis' Playhouse on the Square, Bridgeport's Downtown Cabaret and Playhouse on the Green, Coconut Grove Playhouse, Seacoast Rep. and the Helen Hayes Theatre. His work in industrials/theme parks include Showtime, Miller Beer, American Brands, Pizza Hut, Opryland, Silver Dollar City and Dollywood where he designed shows for eight years. He has taught at Lehman College, Queens College and the University of Tulsa. He has also designed national tours of *Dreamgirls* and *The Peking Circus*, and several traveling old fashioned "melodramers." He is a graduate of NYU's Tisch School of the Arts design program and the University of Tulsa theatre program, and is a member of United Scenic Artists Local 829.

CHELSAE SLIGER (Co-Lighting Designer) is a senior theatre major specializing in design and technology. She graduated from Yorktown High School and also attended Kilgore College. At SFA, she served as master electrician for the School of Music's *La Traviata*; as assistant lighting designer for the 2012 Festival of New American Plays and *The Madwoman of Chaillot*; as assistant master electrician for *Three Sisters*; properties lead for *Stage Door*; and lighting designer for the student-directed *Refuge*, *Woman and Scarecrow*, *Miracle at Blaise* and *The Lady Aoi*. Her credits at Kilgore College include *A Few Good Men*, *Steel Magnolias*, *Trifles*, *One Flew Over the Cuckoo's Nest*, *Dracula*, *The Bald Soprano*, *Equus*, *Charley's Aunt* and *The Diviners*.

TONY DIBERNARDO (Props Designer) is a sophomore theatre major at SFA who graduated from Mesquite High School. At SFA, he has served as assistant scenic designer for the School of Music's *La Traviata* and the Summer Rep productions *How I Became a Pirate* and *Steel Magnolias*. He was also the scenic designer for the student directed *Refuge*, *WASP*, *The Lady Aoi*, *Miracle at Blaise* and *Medusa's Tale*; assistant scenic designer for *One for the Road* and *Bright Ideas*; and technical director for *Tunnel of Love*.

ERIC GIBSON (Props Master) is a junior theatre major at SFA who graduated from Fairfield High School and also attended Lon Morris College. At Lon Morris, he stage managed and assistant directed *Sweeney Todd* and directed *Your Obituary is a Dance*. This is his first Mainstage show at SFA.

Costumes and Makeup

The characters in *bobrauschenbergamerica* are iconic types—a trucker, a bathing beauty, a derelict, a mother, a scientist—who reflect the broad spectrum of the American character. We wanted to be sure that audiences could “read” each of the characters through their costumes, but at the same time allow the actors’ individual personalities to shine through.

“You can really feel the characters in Rauschenberg’s work—you can feel the trucker’s style, the mother’s style. They don’t seem like they would work together, but somehow they end up being very cohesive, a kind of artwork in and of themselves. No matter who is watching the show, you can connect with somebody.”

— Brian Butler, Costume Designer

Costume and Makeup Credits

BRIAN BUTLER* (Costume Designer) is a senior theatre major who graduated from Wylie High School. At SFA, he has served as assistant costume designer for the opera Mainstage production *Little Shop of Horrors* (for which he was also hair and makeup designer), the School of Music production *La Traviata*, and the Summer Repertory production *How I Became a Pirate*. He also directed the Downstage production *Refuge*. Additionally, he served as costume designer for the student-directed *Bright Ideas* and *The Love Talker*; and costume construction for *Three Sisters* and *A Midsummer Night’s Dream*. He also served as costume designer for *Rent* at Collin College and assistant costume designer for *Back at Leipzig* and *Boeing, Boeing* at Circle Theatre in Fort Worth.

ANGELA BACARISSE (Hair and Makeup Designer) received her MFA in theatre design from the University of Memphis and her BA in theatre from the University of Delaware. She has been on the faculty at SFA since 2001 where she supervises all costume and makeup designs. She has designed costumes and/or lighting for university theatres in Virginia, North and South Carolina, Tennessee and Texas. Professional design credits include Playhouse on the Square, The Texas Shakespeare Festival, Summer Theatre at Mount Holyoke, Southern Appalachian Repertory Theatre, Blowing Rock Stage Company, Opera East Texas and the Asheville Lyric Opera. She has also worked as a costume technician at the Alley Theatre in Houston, The Texas Shakespeare Festival, Georgia Shakespeare and The Mac-Hayden Musical Theatre.

Sound and Music

The playscript for *bobrauschenbergamerica* contains a few suggestions for music to be played during a show—but playwright Charles L. Mee clearly indicates that the final choices should be made by the production team. For example, one scene suggests “a 123-piece marching band—or someone playing the bagpipes.”

What is collected here reflects the literal life of Robert Rauschenberg—for example, he was connected professionally with avant-garde composer John Cage and the art-rock band Talking Heads, and shared a hometown with rock legend Janis Joplin. But it also represents the “idea” of Rauschenberg as a collector of pieces of pop culture. We’ve selected songs and sounds you might hear at the far end of the AM dial on an all-night road trip across America, the kind of music that might be heard in the cab of Phil’s truck or on the porch of Bob’s Mom. At times, the music is only a faint reminder of the passions and feelings that drive us just beneath the level of conscious awareness; at other times, it takes over and overwhelms us, moving us to dance in lines and squares with partners who whirl us away into another state of being.

“On most productions, we spend a lot of time working on plans and paperwork and cues because there is such a high expectation of the way a show ‘should’ look and sound from a technical point of view. This show has offered us an opportunity to be less precise from the beginning, to create in a much more organic way in keeping with the style and theme of the play. We’re much more engaged in the process—we get to stay on the creative spontaneous side, and don’t stress quite as much about the organization and planning.”

— CC Conn, Sound Designer

Sound Design Credits

CC CONN (Sound Designer / Co-Lighting Designer) holds an MFA from Indiana University and is an assistant professor of theatre at SFA. Her most recent credits at SFA include *Stage Door*, *The Madwoman of Chaillot*, *Little Shop of Horrors*, *Steel Magnolias*, *How I Became a Pirate*, the 2012 Festival of New American Plays, *Three Sisters*, *A Midsummer Night’s Dream*, *The Breasts of Tiresias*, *She Stoops to Conquer*, *A Raisin in the Sun*, *Twelfth Night*, *Woyzeck*, “*Master Harold*”...and the boys, *Picnic*, *Schoolhouse Rock Live! Too*, *The Heidi Chronicles*, *The Elephant Man* and *Almost, Maine*.

NANCY ANDREW (Assistant Sound Designer) is from Houston, Texas. She received her BFA in art from SFA, and is currently pursuing her MFA in cinematography. She has served as production designer on the films *The Rise of the Robots*, *In the Original Geek*, *TeleVerite* and *Same Odds*. Her current projects include *The Door*, *The Infernal Devises of Dr. Pravas*, *When I See Airplanes I Know You Are Near*, *The Balloon* and *The History of Time Travel*.

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Costume Shop Supervisor.....	Barbara Blackwell
Scenic Artists.....	Theatre 241
Master Electrician.....	Amanda Warren
Assistant Master Electrician.....	Kevin Holloway-Harris
Props Lead.....	Virginia Arteaga
Props Crew.....	Joseph Aldape, John Brokaw, Anna Elizabeth Drake, Destiny Duhon, Christian Hopson, Chipper Morris, Bridgett Ochoa
Assistant Hair and Makeup Designer.....	Ana'Leese Provau
Wardrobe Master.....	Cadie Horne
Floor Run Crew.....	Ross Dennison, Shelby Gilliland
Light Board Operator.....	Noah Scheibmeir
Sound Board Operator.....	Jessica Skidmore
Fly Rail Operators.....	Carmara Burns, Khristopher Jones
Follow Spot Operator.....	Corinne Shady
Scenery and Paint Crews.....	Theatre 150 and Theatre 350
Costume Construction Crew.....	Theatre 150 and Theatre 350
Wardrobe Crew.....	Celeste Galey, Benn May*
Load-in Crew.....	Jalen Clark, Kevin Holloway-Harris, Kyra Johnson, Joshua Lopez, Natalie Quebodeaux, Andrea Rooney, Christian Semmler, Tom Urrutia
Light Hang Crew.....	Mary Collie, Krystal Norton, Corinne Shady, Bianca Stein
House Manager.....	Chloe Westfall
Program.....	Jason Davids Scott
Box Office Manager.....	Diane J. Flynn
Publicity.....	Robbie Goodrich, Office of Arts Information

Credits marked with an asterisk () indicate that the student is an active member of the Beta Phi cast of Alpha Psi Omega, the national dramatics honors society.*

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- Mr. Mark Porter
Technical Director
- Mr. Stephen Bacarisse
Assistant Technical Director

**FRIENDS OF THE ARTS
Theatre Division**

- Rhonda Williams (President),
Dr. Dianne Dentice (Vice President),
Ric Berry, Barbara Blackwell,
Crystal Capps, Dr. Steve & Debbie Clark,
Ed & Gwen Cole, Regena Gresham,
Harold and Caryl Hall, Claira Hairston,
Sharon Hunter, Jack & Naioma Ledbetter,
Dr. John and Robin Moore,
Ellen Moreau, Brittany Nelson,
Dr. Alan Nielsen, Allen Oster,
Gary Pankratz, Sharon Rasmussen,
Linda C. Renfroe, Dr. Jason Davids Scott,
Cecil & Gloria Settle, John Simmon,
Winston & Catharina Stein,
Carrie Stringer, David Yates

SCHOLARSHIPS 2012-2013

Regents Scholars

- Sarah Chavez, Ross Dennison,
Emily Gibson, Shelby Gilliland,
Austin Holt, Andrea Rooney,
Jennifer Sims, Jennifer Suter

Alumni Scholars

- Sarah Chavez, Allison Day, Emily Gibson,
Sara MacAulay, Benn May, Jennifer Sims,
Jennifer Suter

School of Theatre Scholarships

- Heather Elaine Abbott, Virginia Arteaga,
Micah Ashby, Kurt Bilanoski,
Jennifer Bush, Brian Butler, Mary Collie,
Austin Davis, Eric Gibson, Barbara Grimes,
Sarah Hartke, Joel Koonce, John Lisi,
Sara MacAulay, Benn May, Daniel Miller,
Darius Moore, Kory Pullam,
Chelsae Sliger, Victoria Stone,
Jennifer Suter, Crystal Villarreal,
Joshua Wallace, Amanda Warren,
Sarah Wisterman

- Alpha Psi Omega Scholarship***
Stephen Davis