



R. BUCKMINSTER FULLER: THE HISTORY (and Mystery) OF THE UNIVERSE



EXPERIENCE
art.

Artistic Director's Welcome



Welcome to *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE!*

I am thrilled to present longtime A.R.T. favorite Tommy Derrah as Bucky Fuller in this powerful work written by D. W. Jacobs. Born in Milton and buried just down the street at the Mount Auburn Cemetery, Fuller was a visionary genius and a hero to a whole generation who came of age in the '60s and '70s. He was a man ahead of his time, anticipating many of the major challenges of the modern world. From geodesic domes to more efficient automobiles, R. Buckminster Fuller has had a profound

influence on modern thought, architecture, and science.

This production is already generating tremendous enthusiasm within our local community and beyond. Read on in this program for more information on BUCKY AND ME, our extensive pre- and post-performance discussion series featuring prominent scientists, designers, architects, artists, environmentalists, and humanitarians who have been inspired by this incredible innovator. I encourage you to come back and see the show again when one of these individuals is speaking. Bring a friend—and introduce someone to the wonderful world of Bucky!

R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE is the first offering of *Gods and Machines*, a theater festival of ancient dramas, modern voices, and visions of the future. Please pick up one of our festival guides in the lobby to learn more about the many exciting productions coming up at the A.R.T. in the next few months.

Thank you, as always, for being part of the A.R.T.!

A handwritten signature in black ink that reads "Diana Pauls". The signature is fluid and cursive, with a large, stylized 'D' and 'P'.

AMERICAN REPERTORY THEATER

PRESENTS

R. BUCKMINSTER FULLER: THE HISTORY (and Mystery) OF THE UNIVERSE

WRITTEN AND DIRECTED BY
D. W. JACOBS

FROM THE LIFE, WORK AND WRITINGS OF R. BUCKMINSTER FULLER

PERFORMED BY
THOMAS DERRAH*

SET AND LIGHTING DESIGN
DAVID LEE CUTHBERT

COSTUME DESIGN
DARLA CASH

COMPOSER AND
SOUND DESIGN
LUIS PEREZ

VIDEO DESIGN
JIM FINDLAY

STAGE MANAGER
**ADELE NADINE
TRAUB***

(*) member of Actors' Equity Association

First performance at the A.R.T. on January 14, 2011

PRODUCTION SPONSORS
Ann and Graham Gund

R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE was developed and received its world premiere production at San Diego Repertory Theatre—March 31, 2000

Use of the name, likeness and works of R. Buckminster Fuller is by arrangement with the Estate of R. Buckminster Fuller



is being made possible through a generous grant from The Andrew W. Mellon Foundation.

Additional Staff

Dramaturg—ANNIE DIMARIO

Assistant Stage Manager—CHRIS DE CAMILLIS

Production Associate—SARAH GASSER

SPECIAL THANKS

Allegra Fuller Snyder; Stephen E. Jacobs; Robert Snyder; Jaime Snyder; Todd Blakesley; Al Irvine; Peter Meisen; John Ferry; Roberto Trujillo, Department of Special Collections, Stanford University Libraries; Elizabeth Thompson; Buckminster Fuller Institute; David Dower; Jenna Henderson; Chuck Fox; Jamie Gahlon; Travis Ballenger; Arena Stage; Foghouse Productions; Buckminster Fuller Institute; Jeff Rowlings; Rich Baker; Peter Cipkowski; and special thanks to St. Martin's Press for permission to use excerpts from Fuller's *Critical Path*.

*The A.R.T. wishes to thank its institutional partners,
whose support helps to make the theater's programs possible:*



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Program Notes

"Nature has to permit it, and if nature permits it, it is natural. There is naught which is unnatural."

—Buckminster Fuller, *Education Automation*, 1962

Buckminster Fuller's tombstone at Mt. Auburn Cemetery is, like the man himself, a monument of economy and charm. It features a basic engraving of the geodesic dome (Fuller's most famous design), and advises onlookers to "call me trimtab." A small rudder used to turn the main rudder on large ships, a trim tab demonstrates how in any large system a seemingly small and individual action can leverage a great impact on the big picture, thereby steering the whole system in new directions. It is thus a fitting label for an individual whose life was devoted to "doing more with less." The descendent of a long line of progressive thinkers, this self-proclaimed trim tab drew from his observations of the world around him to become one of the most influential 20th-century designers and environmentalists.



Milton Academy, 1904. Bucky is fifth from right standing behind his bicycle.



Young Bucky (upper left, sitting astride stone ledge) and the Fuller clan.

Bucky's ancestors first settled in Massachusetts in 1638, when Lieutenant Thomas Fuller—a seaman like Bucky—sailed to America on leave from the British navy and never returned home. Thomas' grandson, Timothy, became the first minister ordained in Princeton, Massachusetts; his son, also Timothy, was elected to the U.S. House of Representatives in 1817. Timothy's daughter, Margaret Fuller, was the first woman permitted to use Harvard's libraries, and was also Nathaniel Hawthorne's inspiration for Hester Prynne in *The Scarlet Letter*. A prominent transcendentalist, she wrote *Woman in the Nineteenth Century*, largely regarded as the first American feminist work. Bucky maintained a lifelong interest in his great-aunt, whose nature-based philosophies were taught to him as a child and would influence him throughout his life. Arthur Fuller, Margaret's brother and Bucky's grandfather, served as a minister at the Unitarian Church in Watertown and became one of the area's leading abolitionists. Killed in battle during the Civil War—the day after he was honorably discharged due to health issues—he was given a state funeral in Boston in 1862 and is referenced in Carl Sandburg's *Life of Lincoln*.

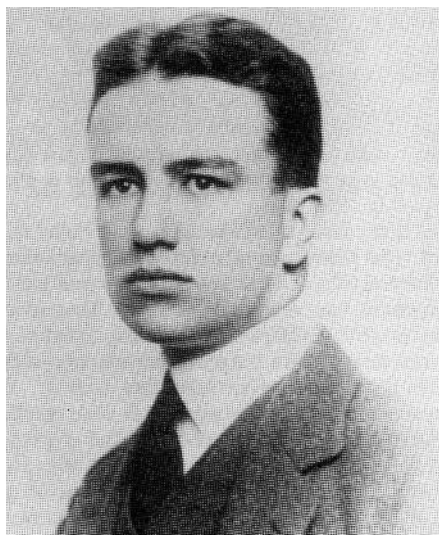
Richard Buckminster Fuller, Bucky's father, was a fourth-generation Harvard graduate who strayed from the traditional family roles of public service in favor of business, becoming a successful importer of teas and leather. Bucky spent his early years in awe of his father, listening with fascination to the tales he brought back from around the world and to the Robin Hood stories he read aloud to his son. Taking on the role of his storybook hero in the woods near his home in Milton, Bucky began to develop what would become a life-long fascination with nature.

Early in his life, Bucky began to put his observations of the world around him to practical use. The Fuller family spent a great deal of time on Bear Island, a small enclave off the coast of Maine where Bucky returned every August until he died. It was here that he first took note of the shapes, the air and the sea that would come to influence him and his work. Decades before nature's triangular-based structures would inspire Bucky's geodesic domes, Maine's coastal jellyfish triggered one of his earliest inventions: an oar which mimicked the sea creature's movement to cut quickly through water with minimal resistance. The local fishermen taught him the basics of boat construction and fostered his love of the water, which would serve him not only as a designer, but also as a naval officer who would patrol the same shores aboard the *U.S.S. Wego* during World War I.

As Buckminster Fuller carved his own path as an inventor, architect and environmentalist, he retained a pride in his heritage. When his daughter, Allegra, was born, Bucky put together a detailed genealogical account entitled *Record of the Direct Parentage of Allegra Fuller*. Decades later, he embarked on a quest to discover more about his naval kinsman, Thomas Fuller. But Bucky's loyalty to his family displayed itself most evidently through his work. Driven by the humanitarianism that motivated his ancestors, he was determined to find innovative answers to the planet's most pressing environmental and social problems.

Margaret Fuller's contemporary, Ralph Waldo Emerson, once advised that "this time, like all times, is a very good one if we but know what to do with it." There is perhaps no fellow New Englander who understood this, who lived and labored for it, better than Bucky Fuller. Like his ancestors, he strove to better the world for those who surrounded him and those who came after him.

*By Annie DiMario, a first-year dramaturgy student in the A.R.T./MXAT
Institute for Advanced Theater Training at Harvard University*



A 1913 formal portrait taken prior to Fuller's entering Harvard.



Bucky, Anne and Allegra, 1928.

Bucky and Me

Hear from artists, scholars, and scientists about how R. Buckminster Fuller inspires their work

All discussions are free and open to the public and take place at 64 Brattle Street, Cambridge.



Saturday, January 15, following the 7:30 show:

**Peter Meisen, Founder of GENI
(Global Energy Network Institute)**

Peter Meisen is a graduate of the University of California, San Diego (1976) with an Applied Mechanics and Engineering Sciences degree. Meisen founded GENI (www.geni.org) in 1989, to conduct research and educate business leaders and policy-makers in the strategy of linking renewable energy resources around the world. www.wrsc.org

*"One sentence in Bucky's final book *Critical Path* changed my life. The 'integrated world electric energy grid is the World Game's highest priority objective.' The challenge seemed overwhelming at the time. Now, the world has caught up to the message."*

—Peter Meisen



Sunday, January 16, following the 7:30 show:

Allegra Fuller Snyder

Co-founder, first President, and now Honorary Chairwoman of the Board of Directors of the Buckminster Fuller Institute, Allegra Fuller is Bucky's daughter. She is Professor Emerita of Dance and Dance Ethnology, UCLA; former Chair of the Department of Dance; and founding Coordinator of the World Arts and Cultures Program. She has served on the Dance Faculty at Cal Arts as well as Professor of Performance Studies at New York University and Honorary Visiting Professor at the University of Surrey, Guildford, England. She is a recent (2006) prestigious Marion Chace Foundation lecturer for the American Dance Therapy Association; and recipient of an award for Outstanding Leadership in Dance Research from the Congress on Dance Research, as well as 2006 Dance Resource Center of Los Angeles Gary Bates Service to The Field Award, and the 1992 American Dance Guild Honoree of the Year. She began her career as a performer and choreographer and has been concerned with the relation of dance to film since the late 1940s. She has made prize-winning documentary films on dance. She was the recipient of several Fulbright Scholarships and has done dance research around the world. Among many special projects, Snyder was a Core Consultant on the PBS series "Dancing" for WNET/Channel 13. On her recent return to performance, Jennifer Fisher of the *L.A. Times* said of her in "Spirit Dances 6: Inspired by Isadora," "She was a haiku and an epic."



Tuesday, January 18, following the 7:30 show:

D. W. Jacobs, writer and director of *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*

See bio on page 21.



Thursday, January 20, at 6:30 p.m.:

Amy C. Edmondson, Novartis Professor of Leadership and Management at the Harvard Business School

Amy Edmondson has been a member of the Harvard faculty since 1996. Her current research examines novel collaborations among individuals and organizations in the development of sustainable urban communities. Previously, she has studied leadership influences on learning, collaboration and innovation in teams and organizations, leading to more than 60 articles published in academic journals, management periodicals and books. Professor Edmondson has taught MBA and Executive Education courses in leadership, innovation, service management and organizational learning. She has served on 23 doctoral committees and is the author of over two dozen HBS teaching cases, including leadership cases on Prudential Financial, YUM brands, The Cleveland Clinic, IDEO product design, General Motors Powertrain, Simmons Mattress Company and NASA's failed Columbia mission. Before her academic career, Edmondson was Director of Research at Pecos River Learning Centers, where she worked closely with founder and CEO Larry Wilson to design and implement organizational change programs in numerous large companies. In the early 1980s, she worked as Chief Engineer for Buckminster Fuller, and her book *A Fuller Explanation* clarifies Fuller's mathematical contributions for a non-technical audience. Edmondson received her PhD in organizational behavior, AM in psychology, and AB in engineering and design, all from Harvard University.



Friday, January 21, following the 7:30 show:

D. W. Jacobs, writer and director of *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*

See bio on page 21.



Saturday, January 22, following the 2 p.m. matinee:

Discussion and workshop with The Foundation for New Directions, led by Jean Leveaux and David Pap

This event will give audiences opportunities to explore Fuller's work and views, along with those of Dr. Marvin Solit, a friend and colleague of R. Buckminster Fuller and the Founder of the Foundation for New Directions (fnd.org). As part of the workshop, the Foundation will display models, show videos and host work/play stations.



Sunday, January 23, following the 2 p.m. matinee and the 7:30 show:
Thomas T.K. Zung, Architect

Thomas Zung, one of Fuller's architectural partners, will give a short overview on the inventions of Buckminster Fuller with comments on Bucky's Dymaxion car and the New Car #4 recently unveiled in Madrid by Lord Norman Foster at the Ivory Press Exhibition Gallery. The talk will include Stanford University Library materials.



Tuesday, January 25, following the 7:30 show:

Donald Ingber, MD, PhD, Director of the Wyss Institute for Biologically Inspired Engineering

Donald Ingber, MD, PhD is the Judah Folkman Professor of Vascular Biology in Pathology and Surgery at Harvard Medical School and Children's Hospital Boston. He is also a Professor of Bioengineering at Harvard School of Engineering and Applied Science, and Founding Director of the Wyss Institute for Biologically Inspired

Engineering at Harvard University. Ingber has made major contributions to cell and tissue engineering, as well as angiogenesis, cancer, systems biology and nanobiotechnology. He is best known for his discovery that living cells structure themselves using Buckminster Fuller's tensegrity architecture, and his pioneering work explaining how mechanical forces control cell and tissue development. Ingber has been a recipient of awards in diverse disciplines, including Breast Cancer Innovator Award (Department of Defense), Pritzker Award (Biomedical Engineering Society) and Rous Whipple Award (American Association of Investigative Pathologists) and the Lifetime Achievement Award of the Society for In Vitro Biology; he was also named one of the world's "Best and Brightest" in 2002 by *Esquire*. Ingber has authored more than 300 publications and more than 40 patents in areas ranging from anti-angiogenic therapeutics, tissue engineering, nanotechnology and medical devices to computer software. He also helped to found two biotechnology start-ups, and has consulted for multiple pharmaceutical, biotechnology, cosmetic, venture capital and private investment companies, as well as New York Public Radio.



Wednesday, January 26 at 6:30 p.m.:

Annie DiMario, Production Dramaturg

A discussion of R. Buckminster Fuller and insights into the A.R.T.'s production.



Saturday, January 29, following the 2 p.m. matinee:

Antoine Picon, G. Ware Travelstead Professor of the History of Architecture and Technology at Harvard Graduate School of Design

Trained initially in science and engineering, Antoine Picon holds a Masters in architecture and a PhD in history. He is the G. Ware Travelstead Professor of the History of Architecture and Technology at Harvard Graduate School of Design. He has published extensively on the relations between architecture, urban design, science and technology. He is the author of *French Architects and Engineers in the Age of the Enlightenment* (1988 and 1992), *Claude Perrault et la Curiosité d'un Classique* (1988), *L'Invention de l'Ingénieur Moderne* (1992), *La Ville Territoire des Cyborgs* (1998), *Les Saint-Simoniens: Raison, Imaginaire et Utopie* (2002) and *Digital Culture in Architecture* (2010). His research has led him to Buckminster Fuller on various occasions. He was one of the contributors to the book *Buckminster Fuller: Starting with the Universe* edited by his colleague K. Michael Hays and Dana A. Miller.



Wednesday, January 26 at 6:30 p.m.:

Annie DiMario, Production Dramaturg

A discussion of R. Buckminster Fuller and insights into the A.R.T.'s production.



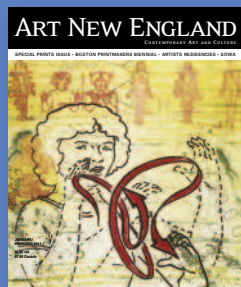
Saturday, February 5, following the 2 p.m. matinee:

Thomas Derrah, Actor (R. Buckminster Fuller)

See bio on page 20.

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Where to go next...

Resources for learning more about R. Buckminster Fuller

Books by Bucky

- H *Critical Path*
- Education Automation*
- It Came to Pass, Not to Stay*
- No More Secondhand God*
- Operating Manual for Spaceship Earth*
- Utopia or Oblivion: The Prospects for Humanity*

Books about Bucky

- H • *Buckminster Fuller: An Autobiographical Monologue/Scenario* by Robert Snyder—a companion work to the films by Bucky's son-in-law, Academy Award winner Robert Snyder.
- *Buckminster Fuller: Starting with the Universe (Whitney Museum of American Art Book)* by K. Michael Hays and Dana A. Miller—the catalogue from an exhibit about Buckminster Fuller at the Whitney Museum.
- *Bucky: A Guided Tour of Buckminster Fuller* by Hugh Kenner—a portrait of Bucky by the critic who also covered Samuel Beckett, James Joyce and Ezra Pound.
- H • *Bucky Works: Buckminster Fuller's Ideas for Today* by J. Baldwin—a beautifully illustrated introduction to Bucky's ideas across multiple genres.
- H • *A Fuller Explanation* by Amy C. Edmonson—an introduction to Bucky's concepts for a non-scientific audience.
- *Your Private Sky: R. Buckminster Fuller* ed. Joachim Krausse and Claude Lichtenstein—a rich collection of Bucky imagery.
- *Buckminster Fuller—Anthology for the New Millenium* edited by Thomas T.K. Zung—a collection of essays.
- *Buckminster Fuller's Universe: His Life and Work* by Lloyd Sieden—a biography.

Websites to explore

- The Buckminster Fuller Institute—includes news, links to online books, articles, and transcripts, including the full transcripts of the 42-hour “Everything I Know” interview series. bfi.org
- Stanford University R. Buckminster Fuller Archive—includes a timeline, biography, and photos; registered users can access more information, including videos. Registration is free. www-sul.stanford.edu/depts/spc/fuller/index.html
- Foundation for New Directions—a Belmont-based organization devoted to holistic living, founded by Bucky's contemporary Dr. Martin Solit. fnd.org
- Synchronofile—covers a wide variety of Bucky resources as well as links to a number of articles. synchronofile.com
- Synergetics Collaborative—an organization devoted to bringing together like-minded Fuller followers through events that educate and support research of Synergetics. synergeticscollaborative.org
- Syntropy—CJ Fearnley, who writes the Syntropy blog, is the head of the Synergetics Collaborative. blog.cjfearnley.com

H *Especially user-friendly places to start*

Films

- *The World of Buckminster Fuller*, produced by Robert Snyder
- *Reflections: R. Buckminster Fuller*, produced by Robert Snyder & Jaime Snyder
- *Basic Bucky: R. Buckminster Fuller*, produced by Robert Snyder

Robert Snyder's Bucky documentaries, produced by the Masters & Masterworks series, can be purchased at mastersmasterworks.com/fuller.html

Places to visit

- Bucky, his wife Anne, and many other Fullers are buried at Mt. Auburn Cemetery at 580 Mt. Auburn Street in Cambridge.
- The Royal Sonesta Hotel at 40 Edwin Land Boulevard in Cambridge has several of Bucky's blueprints and photos of associated structures hanging on the lobby walls.
- The Henry Ford Museum in Dearborn, Michigan, houses the only full-scale model of Bucky's Dymaxion House.
- The Gold Dome in Oklahoma City contains offices and shops as well as an exhibit of Bucky's works.
- The Montreal Biosphere in Quebec, Canada, is a geodesic dome built for the 1967 World Expo. It is now a museum dedicated to the environment.
- Science World at Telus World of Science in Vancouver, Canada, is a geodesic dome which boasts a wide array of exhibits.
- The Eden Project in Cornwall, U.K., is a series of geodesic biome dome greenhouses. The Project features the world's largest greenhouse.
- Spaceship Earth at Epcot Center in Disney World is an 18-story geodesic sphere and the main focal point of Epcot.

THE BUCKMINSTER FULLER INSTITUTE

The Buckminster Fuller Institute is dedicated to accelerating the development and deployment of solutions which radically advance human well being and the health of our planet's ecosystems. The Institute aims to deeply influence the ascendance of a new generation of design-science pioneers who are leading the creation of an abundant and restorative world economy that benefits all humanity.

The Institute's programs combine unique insight into global trends and local needs with a comprehensive approach to design. It encourages participants to conceive and apply transformative strategies based on a crucial synthesis of whole systems thinking, Nature's fundamental principles, and an ethically driven worldview.

By facilitating convergence across the disciplines of art, science, design and technology, the Institute's work extends the profoundly relevant legacy of R. Buckminster Fuller. In this way, it strives to catalyze the collective intelligence required to fully address the unprecedented challenges before us.

bfi.org

Cast



THOMAS DERRAH

R. Buckminster Fuller

A.R.T.: 118 productions, including *Cabaret* (Fraulein Schneider), *Endgame* (Clov), *The Seagull* (Dorn), *Oliver Twist* (also at Theatre for

a New Audience and Berkeley Repertory Theatre), *The Birthday Party* (Stanley), *Highway Ulysses* (Ulysses), *Uncle Vanya* (Vanya), *Marat/Sade* (Marquis de Sade), *Richard II* (Richard). Broadway: *Jackie: An American Life* (23 roles). Off-Broadway: *Johan Padan* (Johan), *Big Time* (Ted). Tours with the Company across the U.S., with residencies in New York, Chicago, San Francisco and Los Angeles, and throughout Europe, Canada, Israel, Taiwan, Japan and Moscow, and has recently been performing *Julius Caesar* in France.

Other: *I Am My Own Wife*, Boston

TheatreWorks; *Approaching Moomtaj*, New Repertory Theatre; *Twelfth Night* and *The Tempest*, Commonwealth Shakespeare Co.; London's Battersea Arts Center; five productions at Houston's Alley Theatre, including *Our Town* (Dr. Gibbs, directed by José Quintero); and many theatres throughout the U.S. Awards: 1994 Elliot Norton Prize for Sustained Excellence, 2000 and 2004 IRNE Awards for Best Actor, 1997 Los Angeles DramaLogue Award (for title role of *Shlemiel the First*). Television: Julie Taymor's film *Fool's Fire* (PBS American Playhouse), "Unsolved Mysteries," "Del and Alex" (Alex, A&E Network). Film: *Mystic River* (directed by Clint Eastwood), *The Pink Panther II*. He is on the faculty of the A.R.T. Institute, teaches acting at Harvard University and Emerson College, and is a graduate of the Yale School of Drama.



SAVE
THE
DATE

February 14, 2011

A.R.T. benefit party

For more information, contact
Sue Beebee at 617.496.2000 x8847

Creative Team

D. W. JACOBS

Writer and Director

D. W. Jacobs is a playwright, director, actor, teacher and producer. He studied science, mathematics, photography and international relations in high school, shifting to political geography at U.C.S.B. In 1968, he took his first acting class and heard Buckminster Fuller speak. His brother, Steve, invited him to the College of Creative Studies, saying, "You've got to come and listen to this guy talk." Jacobs began writing scripts at Cal Arts in classes taught by Alexander Mackendrick. He co-founded San Diego Rep in 1976 with Sam Woodhouse, serving as Artistic Director for twenty years. He resigned in 1997 to put more focus on independent creative projects, including his play **R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE** (world premiere at San Diego Rep, March 31, 2000, with Ron Campbell as Bucky.) The Foghouse production played in San Francisco, Chicago and Seattle. In 2005, *MEMOIRES (et Mysteres) DE L'UNIVERS* played in Montreal, produced by Theatre Alambic and Theatre Denise-Pelletier, translated by Maryse Pelletier. In 2008, Joe Spano played Bucky for the Rubicon Theatre Company in association with Z Space Studio, with tour dates in the Western States. Portland Center Stage production was produced the play in late 2008 with Doug Tompos as Bucky. Arena Stage (Washington, D.C.) produced it in 2010, with Rick Fouchoux as Bucky. Jacobs is now working on scripts for theater, film and digital video. With a commission from Z Space Studio, he wrote a stage adaptation of Bellamy's utopian novel *Looking Backward*. As an actor, he's played Joe in *The Time of Your Life*, Claudius in *Hamlet*, Howard in Mac Wellman's *A Murder of Crows* (produced and directed by Darla Cash), Senator Bob in the world premiere of Mac Wellman's *7 Blowjobs*, Andrew in Chuck Mee's *Limonade Tous Les Jours*, and most recently, Salter in Caryl Churchill's *A Number*. With Scott Feldsher, he co-wrote and co-directed *The Whole World is Watching*, an adaptation of the Oedipus trilogy as TV talk show. D. W. Jacobs is a member of Stage Directors and Choreographer's Society, the Dramatists Guild of America, and the National Theatre Conference.

DAVID LEE CUTHBERT

Set and Lighting Designer

David Cuthbert lit the Tony Award-winning *700 Sundays* on Broadway as well as the national and international tours. His work has been seen at Arena Stage, Asolo Rep, Opera San Jose, Indiana Rep, South Coast Rep, The Group at Strasberg, PCPA Theaterfest, The Magic Theatre, A Contemporary Theater, The Intiman, Syracuse Stage, Arizona Theater Company, 7 Stages and PS122. For San Jose Rep he designed *Secret Order* (scenery and projections), *This Wonderful Life* (projections and lights), *As You Like It* (scenery and projections), *Groundswell* and *The Kite Runner*. He has been a frequent collaborator at San Diego Rep, where he designed sets, lights and projections for *Women Who Steal*, *A Christmas Carol 1941* and *Boom*. He was a resident artist at Sledgehammer Theatre, where he designed lights, sets and projections for over a dozen productions. He is the Theater Arts Department Chair and a Professor of Design at UC Santa Cruz.

DARLA CASH

Costume Designer

Over the last 44 years Darla Cash's work has been seen at Arena Stage, Intiman Theatre, Old Globe Theatre, San Diego Repertory Theatre, Rubicon Theatre, Brown Field Gallery, Long Wharf Theatre and Portland Center Stage, among others. She lives and practices medicine on the Big Island.

LUIS PEREZ

Composer and Sound Designer

Luis Perez was born in Mexico City and has spent his life studying pre-Columbian instruments and the living music traditions of Mexico. He composes by combining pre-Hispanic instruments with electronics. His 1981 solo release, *Ipan in Xiktili Metxli (In the Navel of the Moon)*, established him as a fore-runner in the field. In 1982, he was invited to participate in the first Symposium of Mexican Music organized by UCLA's Dept. of Musicology, and he has lectured there yearly on Mesoamerican music. He was commissioned by Mexico's Ministry of Education to compose for Programa de Castellanizacion, the national program to teach Spanish to indigenous groups. He has toured the American continent, collaborating with artists Jackson Browne, Andreas Vollenweider, Ian

Underwood, Kitaro and Jon Anderson; composers James Horner and Hans Zimmer; and companies Cirque du Soleil and DreamWorks. His first North American solo CD, *Tales of Astral Travelers*, was released in 1998, and he won the California Arts Council's Fellowship Award in 2000 for *Sanctuary of Butterflies*. In addition, Perez has worked on the Genesis Award-winning documentaries *Pipe Dreams: Oil vs. Arctic Wildlife Refuge*, *Death of a Thousand Wolves*, *Coyote Walking*, *Wild Horses: Homeless on the Range*, *Hogs: Factories Calling Corp. Injustice* and *Elephant Abuse*.

JIM FINDLAY

Video Designer

Jim Findlay works across specialties as a designer, director, performer and creator with a constellation of theater, performance and music groups. He was a founding member and primary collaborator in both the Collapsible Giraffe and Accinso/Cynthia Hopkins, as well as being an associate member of The Wooster Group since 1994 and a frequent collaborator with Ridge Theater since 2001. Individual credits include set and video de-

signs for *Stew's Brooklyn Omnibus* (BAM) and *Making It* (St Ann's Warehouse); *How Can You Stay in the House All Day...* (BAM and U.S. tour) and *Rescuing the Princess* (Lyon Opera Ballet) by Ralph Lemon; D.W. Jacobs' *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE* at Arena Stage, DJ Spooky's *Terra Nova* (BAM and world tour); *Steel Hammer* by Julia Wolfe (Carnegie Hall and U.S. tour); and *Slug Bearers of Kayrol Island* at the Vineyard Theater. Findlay's awards include the Henry Hewes Design Award, Lucille Lortel Award, Princess Grace Awards in 1999 and 2010, Obie Awards in 2001 and 2008 and Bessie Awards in 1999 and 2008.

ADELE NADINE TRAUB

Stage Manager

As the Production Stage Manager with the Actors' Shakespeare Project (where she is also the Manager of Artistic Operations), Adele Traub has worked on *Timon of Athens*, *A Midsummer Night's Dream*, *The Duchess of Malfi*, *Merchant of Venice*, *The Tempest*, *Henry V*, *Love's Labour's Lost* (both productions), *The Winter's Tale*, *All's Well That Ends Well*, *Twelfth*

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creative team (continued)

Night, *King Lear* (both in Boston and at LaMama in NYC), *Julius Caesar*, *Measure for Measure* and *Richard III*. Other stage manager credits include *It Ain't Nothin' But the Blues*, Capital Repertory Theatre, Albany; *Man of La Mancha* and *1776*, Lyric Stage; *La Clemenza di Tito*, Opera Boston; *Two Wives in India* and *The Salt Girl* at Boston Playwrights' Theatre; *Seven Rabbits on a Pole*, Stoneham Theatre; *Living Room in Africa* and *Dinner With Friends*, Gloucester Stage Company; *Life x 3*, The Vineyard Playhouse; *The Order of Things*, CentaStage; *Point of Departure*, Huntington Theatre Company; and *Kindertransport*, New Repertory Theatre (Assistant Stage Manager). During her four years as Production Stage Manager at The Boston Conservatory, she worked on more than 40 productions with the Musical Theater, Dance, Opera and Orchestra departments. She received her B.A. from Brandeis University.



Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org



The Director is a member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.



The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists Local USA-829 IATSE.



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About the A.R.T.

Diane Paulus, *Artistic Director*

The American Repertory Theater (A.R.T.) is one of the country's most celebrated resident theaters and the winner of numerous awards—including the Tony Award, the Pulitzer Prize and regional Elliot Norton and I.R.N.E. Awards. In 2002 the A.R.T. was the recipient of the National Theatre Conference's Outstanding Achievement Award, and in May of 2003 it was named one of the top three regional theaters in the country by *Time* magazine.

Founded by Robert Brustein in 1980, the A.R.T. during its 30-year history has welcomed many major American and international theater artists, presenting a diverse repertoire that includes new American plays, bold reinterpretations of classical texts and provocative new music theater productions. The A.R.T. has performed throughout the U.S. and worldwide in 21 cities in 16 countries on four continents. It has presented more than 200 productions, over half of which were premieres of new plays, translations and adaptations.

The A.R.T. is also a training ground for young artists. The Theater's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, dramaturgy, design and playwriting at Harvard University, and in 1987 the A.R.T. founded the Institute for Advanced Theater Training at Harvard University in conjunction with the Moscow Art Theater School. The Institute provides world-class graduate level training in acting, dramaturgy and voice.

In 2009, the A.R.T. welcomed its new Artistic Director, Diane Paulus. Armed with the A.R.T.'s mission to expand the boundaries of theater, Paulus and her team have engaged thousands of new theatergoers at performances of *Sleep No More*, *The Donkey Show*, *Gatz*, *Best of Both Worlds*, *Johnny Baseball* and *Cabaret* as well as festivals like Emerging America. Critics and audiences have embraced the immersive environments that have become hallmarks of A.R.T. productions. The Theater has broadened its focus to include the audience's total experience, providing them with a sense of ownership in the theatrical event. Initiatives like the A.R.T.'s new club theater OBERON, which Paulus calls a "second stage for the 21st century," is an example of one initiative that has not only become an incubator for local artists but also has attracted national attention as a groundbreaking model for programming. Through all of its work, the A.R.T. is committed to building a community of artists, technicians, educators, staff and audience, all of whom are integral to the A.R.T.'s core mission of expanding the boundaries of theater.

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The Institute for Advanced Theater Training at Harvard was established in 1987 by the American Repertory Theater (A.R.T.) as a training ground for the professional American theater. Its programs are fully integrated with the activities of the A.R.T. In the summer of 1998, the Institute commenced a historic joint program with the Moscow Art Theater (MXAT) School. Students engage with two invaluable resources: the work of the A.R.T. and that of the MXAT, as well as their affiliated schools. Together, this exclusive partnership offers students opportunities for training and growth unmatched by any program in the country.

The core program features a rigorous two-year, five-semester period of training in acting, dramaturgy, or voice pedagogy, during which students work closely with the professionals at the A.R.T. and the MXAT as well as with the best master teachers from the United States and Russia. At the end of the program, students receive a Certificate of Achievement from the faculty of the American Repertory Theater and an M.F.A. Degree from the faculty of the Moscow Art Theater School.

Further information about this new program can be obtained by calling the Institute for a free catalog at (617) 496-2000 or going to our web site at www.americanrepertorytheater.org.

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Janice Giampa	<i>Singing</i>
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Pamela Murray	<i>Singing</i>
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COMING SOON AT OBERON PROMETHEUS BOUND

February 25–March 25

Tickets on sale to members Jan. 11
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A new musical written by Tony and Grammy Award-winning lyricist and playwright Steven Sater (*Spring Awakening*) with music composed by Grammy Award-winning System of a Down lead singer Serj Tankian, this outcry against tyranny immerses the audience in an environment that has the Dionysian energy and rebelliousness of a rock concert. World Premiere.

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WHAT IS OBERON?

- The A.R.T.'s second stage for the 21st century
- A Harvard Square hotspot, located at the corner of Arrow St. and Mass Ave.
- An incubator for the creation of new works
- A haven for local artists, more than 100 of whom have performed at OBERON since its inception

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@ LOEB DRAMA CENTER

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Performances generally begin at 7:30 p.m., though times do vary. Late shows occur on some evenings. Check cluboberon.com for details on specific performances.

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Performance Days	Noon–Curtain
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Box office opens one hour before curtain.

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guide to local theater (continued)

madhouse than a home. Tillie's mother, Beatrice, is bitter and cruel, yet desperate for her daughters' love. Her sister, Ruth, suffers epileptic fits and sneaks cigarettes every chance she gets. In the midst of chaos, Tillie struggles to keep her focus and dreams alive.

THE EUROPEANS, Whistler in the Dark, Factory Theatre, The Piano Factory, 791 Tremont St., 800-838-3006. **Feb 10-26**. Vienna, 1683: The combined Polish and Viennese armies have beaten back the Turkish force. In the aftermath of the siege, Starhemberg, the general responsible for the salvation of the city, and Katrin, a wounded citizen, seek to forge a new world out of the ashes of the old.

FRINGE WARS, Company One, Plaza Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Jan 25**. Small local theatre companies go head-to-head in a competition to prove they are the best of the best. With one common theme uniting the evening, these companies choose their own writer and actors and present a play that premieres right before your eyes. Judges from the Boston theatre scene and the audience decide upon a winner from the evening's competition, who'll continue on to the finals in July.

THE FULL MONTY, Turtle Lane Playhouse, 283 Melrose St., Newton, 617-244-0169. **Feb 26-Mar 13**. Adapted from the 1997 British film, this Terrence McNally/David Yazbek musical tells the story of six unemployed Buffalo steelworkers, low on both cash and prospects, who decide to present a strip act at a local club after seeing their wives' enthusiasm for a touring company of Chippendales. As they prepare for the show, working through their fears, self-consciousness and anxieties, they overcome their inner demons and find strength in their camaraderie.

GLENGARRY GLEN ROSS, Independent Drama Society, Plaza Black Box Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Jan 14-22**. David Mamet's classic Tony Award-nominated and Pulitzer Prize-winning drama explores working life and how a harsh economy drives good people to desperate action by examining the inner workings of a small real estate firm under a job-threatening sales contest.

THE GOAT OR, WHO IS SYLVIA?, Flat Earth Theatre, Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 800-838-3006. **Jan 7-15**. Martin, a successful architect with an ostensibly ideal life, has begun an affair that will destroy his life and the lives of his wife, Stevie, and son, Billy. Martin has had the unfortunate luck of falling in love with a goat, and his admission of this romance leads them all down a path from which there is no turning back in this darkly comic masterpiece by Edward Albee.

THE HOTEL NEPENTHE, Actors' Shakespeare Project, The Storefront on Elm, 255 Elm St., Davis Square, Somerville, 866-811-4111. **Feb 23-Mar 6**. On a cold winter night somewhere in America, the lives of 17 people collide: the scheming wife of a Senator, a hapless lover, a mother searching for her child, a bellhop with a mysterious hatbox, a sociopathic cab driver, a woman dressed in purple who may or may not travel through time, a brother and a sister confronting their grief, a self-absorbed starlet, a woman with butterfly wings. They all have one thing in common: The Hotel Nepenthe.

HYSTERIA, The Nora Theatre Company, Central Square Theater, 450 Massachusetts Ave., Cambridge, 866-811-4111. **Jan 6-30**. It's a battle between brain and brush in Terry



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guide to local theater (continued)



IRISH ACCENT: ArtsEmerson brings the Druid Theatre's production of Martin McDonagh's *The Cripple of Inishmaan* to the Paramount Theatre as part of the ArtsEmerson Irish Festival February 2–6.

R. BUCKMINSTER FULLER: THE HISTORY (AND MYSTERY) OF THE UNIVERSE, American Repertory Theater, Loeb Drama Center, 64 Brattle St., Cambridge, 617-547-8300. **Jan 14–Feb 5.** Futurist, environmentalist and geodesic dome designer Bucky Fuller takes us on an adventure through his life and times—from his childhood in Massachusetts, to his meeting with Albert Einstein, to his breakthrough moments of invention.

ROMEO AND JULIET, Riverside Theatre Works, 45 Fairmount Ave., Hyde Park, 617-361-5269. **Feb 4–6.** Shakespeare's classic tale of love and loss involves two star-crossed lovers from warring families who fall for each other, leading to tragic consequences.

RUINED, Huntington Theatre Company, Boston University Theatre, 264 Huntington Ave., 617-266-0800. **Jan 7–Feb 6.** Mama Nadi knows how to survive in the midst of the Congo civil war: don't take sides. She sells beers and girls to any man who'll leave his gun at the door. The good-time atmosphere of the canteen and her sharp wits can't always protect her and her girls from the atrocities afflicted on them, but their courage, humor and hope live on in this gripping, Pulitzer Prize-winning drama by Lynn Nottage.

THE SECRET GARDEN, Wheelock Family Theatre, 200 The Riverway, 617-879-2300. **Jan 28–Feb 27.** Mary Lennox, alone and bitter about her circumstances, is moved to the house of her absentee uncle. Through her curiosity (and a helpful robin), she discovers a long-locked garden and uncovers a family's secret in this musical adapted from the children's literature classic by Frances Hodgson Burnett.

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