

20
11

January - March

EXPERIENCE
THE
art.

YOUR GUIDE TO

GODS + MACHINES

A FESTIVAL OF THEATER

R. Buckminster Fuller:
THE HISTORY (and Mystery) OF THE UNIVERSE

Ajax

Prometheus Bound

Death and the Powers:
The Robots' Opera

PLUS
Neighborhood 3:
Requisition of Doom

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GODS + MACHINES

WINTER 2011 AT THE A.R.T.

Welcome to **Gods and Machines**, a theater festival of ancient dramas, modern voices, and visions of the future. This series of performances takes us from the roots of Western theater with the ancient Greeks to twenty-first-century advances in science and technology. Throughout the festival, we examine issues of civic responsibility, human rights, and the quest for immortality.

Over the past year, I have been asking people if they have ever heard of Bucky Fuller, and I have been fascinated by the range of responses.

In **R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE**, long-

time A.R.T. favorite Tommy Derah portrays the visionary genius who anticipated and addressed some of the major challenges of the modern world. I promise that after seeing this production you will look at the world with new eyes. Read on in this guide for more info about BUCKY AND ME, our exciting discussion series featuring local architects, designers, and scientists who have been influenced by this remarkable innovator.

We begin our series of Greek plays with a world premiere translation of Sophocles's **Ajax** directed by Obie Award winner Sarah Benson. **Ajax** speaks directly to the role of war in contemporary culture, provoking a civic dialogue about a country's response to the trauma of war

and returning veterans. We are also partnering with Theater of War on two "town hall" readings of **Ajax** and **Philoctetes** for mixed civilian and military audiences, directed by acclaimed playwright and actress Ellen McLaughlin.

Prometheus Bound rocks OBERON in a new musical adaptation of Aeschylus's tragedy, written by Tony and Grammy Award-winning lyricist and playwright Steven Sater (*Spring Awakening*) and Grammy Award-winning composer Serj Tankian (*System of a Down*).

The festival ends with **Death and The Powers: The Robots' Opera**, a groundbreaking new production developed in partnership with the MIT Media Lab.

This revolutionary opera features a chorus of robots and a score by composer Tod Machover and libretto by poet Robert Pinsky, the former Poet Laureate of the United States. Continue turning the pages in this guide for more art and science related events, including our robot cabaret at OBERON and the Institute production of **Neighborhood 3: Requisition of Doom**, a new play directed by Marcus Stern about a suburban neighborhood where the boundaries between reality and cyberspace break down.

Join us at the A.R.T. to experience theater that engages your heart and mind!

Diane Paulus



► Diane Paulus,
Artistic Director
Photo: Dario Acosta

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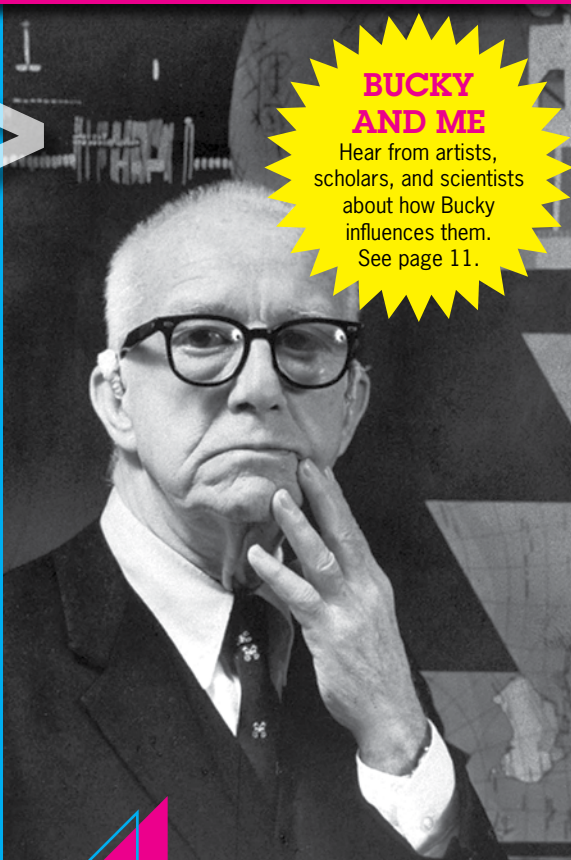
From its six-year run in New York City to a world tour from London to Seoul, the celebrated smash hit **The Donkey Show** takes you behind the velvet ropes into a glittered wonderland of decadence, divas, and disco inspired by Shakespeare's *A Midsummer Night's Dream*.



► Photo: Marcus Stern

BUCKY AND ME

Hear from artists, scholars, and scientists about how Bucky influences them.
See page 11.



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
Starts January 14, 2011
At the Loeb Drama Center

Be inspired and awed by the genius of
R. Buckminster Fuller and a tour de force
performance by Thomas Derrah as he brings to
life this true visionary.

Production sponsors: Ann and Graham Gund

Ajax

By Sophocles

In a new translation by Charles Connaghan

Directed by Sarah Benson

Starts February 12, 2011

At the Loeb Drama Center

As the great warrior Ajax recovers from a night of madness, he struggles to live with the consequences of his crazed violence and the trauma of war. A world premiere translation under the direction of Obie Award-winning director Sarah Benson.

Production sponsors: Philip and Hilary Burling,
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Special Event: THEATER OF WAR

Sophocles's *Ajax* &
Philoctetes followed by a
town hall discussion with
combat veterans.

See page 16.

► Brent Harris (*Ajax*).
Photo: Richard Feldman.

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Visit the Box Office: Loeb Drama Center 64 Brattle Street, Cambridge, MA.

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+ MACHINES

▶ Gavin Creel
(Prometheus), in rehearsal.
Photo: Kati Mitchell.

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Death and the Powers: The Robots' Opera

By Tod Machover
Libretto by Robert Pinsky
Story by Robert Pinsky and Randy Weiner
Directed by Diane Paulus
Conducted by Gil Rose
Starts March 18, 2011
At the Cutler Majestic

Opera. Passionately inventive music. With robots. This groundbreaking new production developed at the MIT Media Lab explores what we leave behind for the world and our loved ones, using specially designed technology including a chorus of robots and a musical chandelier. U.S. Premiere.

Production sponsors: Don and Susan Ware, Rebecca Gold Milikowsky and Nathan Milikowsky

The A.R.T. Institute for
Advanced Theater
Training presents

Neighborhood 3: Requisition of Doom

By Jennifer Haley
Directed by Marcus Stern
February 3-5, 2011
At the Agassiz Theater

Something is very wrong in **Neighborhood 3**. The suburban teens refuse to talk about it. The parents are afraid to ask. The entire neighborhood finds itself trapped inside a dangerous multiplayer internet video game. Marcus Stern (Donnie Darko, Onion Cellar, Endgame, Hamletmachine) directs Jennifer Haley's new play where online actions have life-threatening consequences.

Prometheus Bound

Text and lyrics by Steven Sater
Music composed by Serj Tankian
Directed by Diane Paulus
Starts February 25, 2011
At OBERON

A new musical written by Steven Sater (*Spring Awakening*) with music composed by 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.

Production sponsor: Sarah Hancock

Special Event:
SPARKS!
Robot Talent Show.
See page 32.

▶ Patricia Risley
Photo: Paul Aguilera.

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Cover photo: Patricia Risley in **Death and the Powers: The Robots' Opera**, in Monaco. Photo: Jill Steinberg.

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IT'S A BUCKY WORLD AFTER ALL....

By Annie DiMario

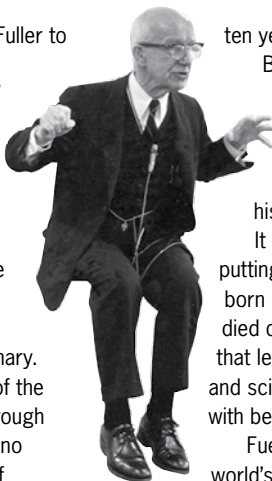
► Boris Artzybasheff rendition of R. Buckminster Fuller, 1963.



Forty-two hours. That's the time it took for R. Buckminster Fuller to muse on his entire body of work, in a sequence of lectures recorded in Philadelphia in 1975. In the "Everything I Know" series, a camera zooms in on an aged Fuller. At first, he speaks cautiously in his patrician New England accent. But as he expounds on architecture and integrity, science and God, synergy and love, he transforms into a fast-talking, hands-flying, edge-of-the-seat interpreter all too aware that even forty-two hours isn't enough to encapsulate his life.

Bucky Fuller was a futurist, environmentalist, designer, scientist, teacher, inventor, author, cartographer, and visionary. His ideas seep into modern life, but few people are aware of the man behind the influence. Thousands of tourists journey through Disney World's "golf ball" on a ride called Spaceship Earth; no one tells them Fuller designed and named it. Generations of soccer players kicked around a smaller, more mobile version of this structure. Environmentally conscious drivers tool around in energy-efficient cars whose early incarnations were drafted by Fuller in 1933. European hipsters attend concerts headlined by the English band Bucky, whose songs like "Future from the Past" pay tribute to its namesake.

Fuller's influence crosses numerous fields; his broad interests help explain why he is not better known. Had he focused his efforts on his car, he might be a household name like Henry Ford, but Ford never patented a map that displays Earth's connected land mass in a striking new way. Had Fuller stuck solely to science, we might see him alongside Stephen Hawking in physics annals, but Hawking never taught poetry at Harvard. So expansive and myriad were Fuller's ideas that many remain just that: fascinating ideas not completely realized. His revolutionary car was expensive to build at a time when fuel was cheap and saving energy was not on anyone's election platform. His "Dymaxion" house was prototyped but never constructed. Even the Dodgers saw to it that Fuller's stamp on sports remained theoretical: they fled Brooklyn for Los Angeles before his domed stadium—predating the Astrodome by



ten years—could be built for them in New York.

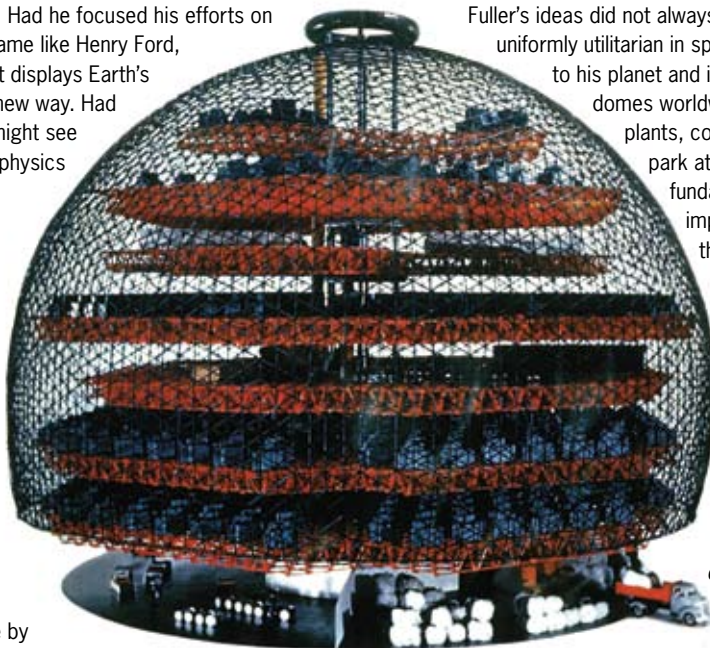
But that Orlando golf ball—and its counterparts in Montreal, Japan, the UK, and all over the world—symbolizes Fuller's jam-packed brain. The geodesic dome, formed by a series of triangles which balance weight across a curved whole to create a huge inner space with a small amount of material, is his most reproduced design.

It also encapsulates the key idea that runs through Fuller's work: putting an end to waste. An environmental pioneer, his altruism was born of hardship. In 1922, Fuller's five-year-old daughter Alexandra died of polio. Her death drove Fuller through a period of alcoholism that left his family destitute. Five years later, he underwent a spiritual and scientific rebirth, rechristening himself as a "guinea pig" charged with bettering his home, at both the personal and planetary level.

Fueled by a belief that nature holds the answers to most of the world's problems, Bucky set out to learn from the earth in order to protect it from men. This search brought him to the pattern that underlies the geodesic dome, but it also inspired dozens of small-scale inventions such as a showerhead that atomizes water to allow for a full-body cleansing with only one cup of liquid—an idea which had come to him years before during his time in the Navy, when he noticed while ship-board that the misty air removed stains from his uniform.

Fuller's ideas did not always come to fruition, but they were uniformly utilitarian in spirit, driven by a sense of responsibility to his planet and its people. The 300,000 geodesic domes worldwide house biospheres, power plants, concert venues, and amusement park attractions, but all point toward the fundamental goal of their creator: to improve people's lives while conserving their resources. A renaissance man long after such a thing was standard, a nerd long before it was cool, the most important hat he wore through his rich life was that of humanitarian. "We are all astronauts," Bucky once said, "traveling aboard this beautiful little spaceship called Earth."

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



► Top: Photo of R. Buckminster Fuller is courtesy the Estate of R. Buckminster Fuller. Bottom: Fuller's model for a 90% Automatic Cotton Mill, 1951.

Starts January 14, 2011

R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE



Some of R. Buckminster Fuller's many designs:



► 4D House, 1928.



► 4D Tower Garage, 1928.



► Non-Symmetrical Tension Integrity Structures, 1973.



► Triton City, 1967.



► Undersea Island—Sumaisle, 1959.

BUCKY LESSONS

Author D. W. Jacobs
on learning from the
visionary teacher

I first heard Bucky speak forty-three years ago in 1968, at the College of Creative Studies, at the insistence of my brother Steve.

I was a freshman, at UC Santa Barbara, in the middle of a two-year drift from the study of Political Geography to the study and practice of Dramatic Art.

I got the idea for a play about Bucky in 1995, while working on the centennial birthday celebration in San Diego produced by GENI (Global Energy Network Institute).

It had its world premiere on March 31, 2000, at San Diego Repertory Theatre.

In the last ten years the play has been performed approximately 700 times, by five actors in eleven cities and two languages.

With this production at Harvard, we return to the place where Bucky's journey began. His ancestors were born here, grew up here, studied here, traveled the world from here, struggled with a range of social, political, and cultural issues here, and many of them returned here to be buried.

So many things come full circle here in this Massachusetts Bay area. Experiments in democracy were conceived and initiated here, disseminated from here, and they return here after death, for postmortems, rethinking, retooling, burials, and possible rebirths.

When something comes to an end, something else begins. That's true of stories, organizations, nations, and empires.

I write plays. I try not to write about them, but since this year is the play's tenth birthday, here are some "Bucky Lessons" I've learned from four decades of diving into his ideas:

1. Bucky felt concretely the flow of the individual life as something that lives within the greater flow of history, and within that even greater giving-taking, expanding-contracting of Universe. For him, life is navigation, not drifting with the current. He teaches us arts of navigation: how to sail safely through all the dangerous inside/outside currents. Who's in the boat? We're all in the boat, and it's much larger than we think. It's called Spaceship Earth.

To learn our roles as crew members on Spaceship Earth, he believed we should...

2. Saturate ourselves with information...the data and facts. And then again, more data, since it constantly changes with shifting circumstances. A snapshot of data reveals information. A series of snapshots reveals trends, countertrends, patterns, and critical paths. "One picture won't tell you that a butterfly flies." For Bucky, the Brain analyzes, categorizes, and compares, but the Mind synthesizes, intuitively, and creates. Let both Mind and Brain work on the patterns of data until the generalized principles at work in Universe are revealed.

3. "Don't waste your talents." In his lectures during the 1960s, Bucky had an uncanny ability to place our lives back in our own laps. Those times were fiercely divisive, but Bucky cut unpredictably across all the usual lines of division to ask, "What can the little man do?" In the sixties and seventies, at the peak of his powers, he turned dropouts and loners into problem solvers. He seriously challenged us to ask: "What do I see that needs to be done, that no one else seems to see needs to be done? What do I need to learn to set about doing it? How can I define and solve problems without anyone else's permission?"

4. Schooling kills initiative. Genuine learning releases biologically inherited initiative. "Educate" comes from a word meaning "to draw out." Great teachers draw out the best in us. Schooling can be blamed on teachers and parents, but learning is the individual's primary and most important gift to self and others.

5. Life is a fifty-year experiment. The individual is the experimental initiative. What's your experiment? There is no such thing as failure. If you pay attention, there is always an increase in knowledge.

6. Design Science joins art with science to make the world work. As Hugh Kenner said about Bucky, it's a poet's job he does, to clarify the world. A poem is "a made thing." A poet is "a maker of things." Poetics is "a theory of making things." Theaters have traditionally been places for poets. They should help poets do the jobs that need to be done.

7. For Bucky, love is a tool, solid as a monkey wrench. It brings about change by creating low pressure points, where locked up energy can start moving again. Bucky brings us back to the best in us. America's heritage is an aspiration: a faith that truth, love, fair play, and individual imagination are the necessary building blocks of a livable future.

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

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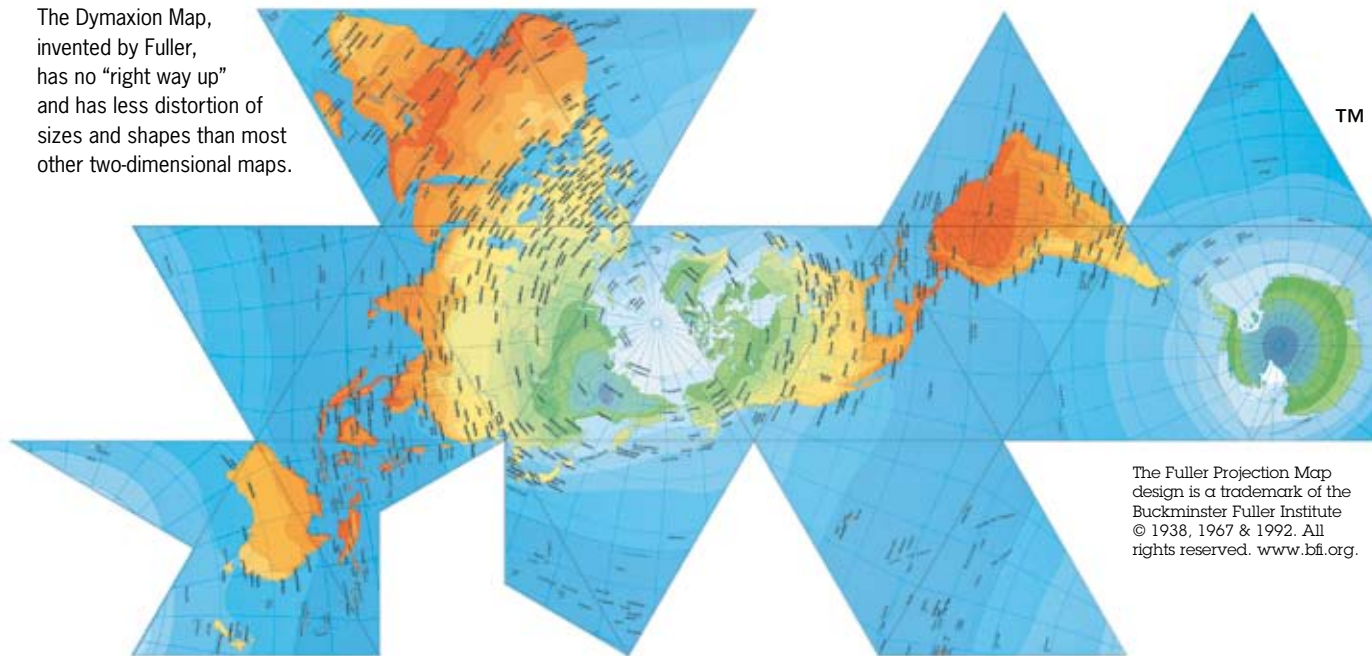
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Richard Clothier in *Richard III*; photo: Manuel Harlan

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BUCKY AND ME

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

All discussions are free and open to the public and
take place at 64 Brattle Street, Cambridge.
Visit americanrepertorytheater.org/buckydiscussions
for details.

Saturday, Jan. 15,
following the 7:30 show:

PETER MEISEN

Founder of GENI
(Global Energy Network Institute)

Sunday, Jan. 16,
following the 7:30 show:

**ALLEGRA FULLER
SNYDER**

R. Buckminster Fuller's daughter

Tuesday, Jan. 18,
following the 7:30 show:

D. W. JACOBS

Writer and director

Thursday, Jan. 20, 6:30 p.m.:

AMY C. EDMONSON

Novartis Professor of Leadership
and Management at the Harvard
Business School

Friday, Jan. 21,
following the 7:30 show:

D. W. JACOBS

Writer and director

Saturday, Jan. 22,
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MATHEMATICS**

Sunday, Jan. 23,
**following the 2 p.m. matinee
and the 7:30 show:**

THOMAS T.K. ZUNG

Architect

Tuesday, Jan. 25,
following the 7:30 show:

**DONALD INGBER, MD,
PHD**

Director of the Wyss Institute for
Biologically Inspired Engineering

Wednesday Jan. 26, 6:30 p.m.:

ANNIE DIMARIO

Production dramaturg

Saturday, Jan. 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

Sunday, Jan. 30, 6:30 p.m.:

ANNIE DIMARIO

Production dramaturg

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

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Actor

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Martha Russell, Woman with Vacuum/Vacuuming Pop Art, 1966-77. Photomontage,
24 x 20 inches. Courtesy of the artist and Mitchell-Innes & Nash, New York

TUFTS UNIVERSITY ART GALLERY

Starts January 14, 2011

R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE

INFLUENCE AND INSPIRATION

Video designer Jim Findlory on Bucky and the Creative Process

I honestly can't recall how or where I first personally came into contact with R. Buckminster Fuller's work and ideas. Not so unique, of course, except for the fact that I could probably carbon-date my entire design career by charting the rings of influence of different artists with particular projects. But unlike most, or perhaps all, of those other artists and writers and thinkers who have influenced and inspired my work as a theater designer, Bucky feels like he's always just been there; a force of nature, an expression of gravity, a foundation on which I've always been standing even if I didn't realize it.

When writer and director D. W. Jacobs invited me to join his already decades-long project to materialize Bucky as a theatrical force, **R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE**, he'd heard from those who recommended me that I was already in the midst of my own long relationship with Bucky's ideas. It was surely one of the main reasons he was curious to talk to me about joining the project. It was true and I indeed described to Doug (the D in D. W.) that although I wouldn't presume to call myself an expert in any way, that Bucky had been a touchstone in

my work for well over a decade. The truth also was that although I had indeed been creating a body of work indebted to Bucky, I hadn't really ever taken the time to actually study Bucky's work in any comprehensive way. I was a dabbler. I wasn't sure that I really understood any of Bucky, frankly. My now somewhat ragged pile of Bucky books was always my place of last resort in a design crunch: the place I went when I simply had no good ideas or just plain no ideas at all. And there was always

something to find there which would set me off in a new direction, sometimes literally quoting and expanding on Bucky's work, but more often somewhere further afield, my mind having been triggered by the beautiful and purposely naive rigor of Bucky's drawings or ideas or inventions.

Maybe I feel like Bucky is so present in my artistic life because I grew up in the 1970s at a time when Bucky's cultural influence was probably at its peak. I recall seeing small dome homes in the favorably temperate Florida region

I grew up in. I also remember my parents teasing us kids about whether we'd like to move into a dome ourselves. Not that I ever knew who Buckminster Fuller was as a nine-year-old, but his ideas were nonetheless a big part of how many of us envisioned the future. Those ideas had a way of burrowing into our collective conscious. But it's not just because

Bucky was a cheerful advocate of failure as a necessary and desirable step in the design process.

Bucky or his designs became famous or widely known that their legacy is so important. And it's also not because they necessarily succeeded. Bucky was a cheerful advocate of failure as a necessary and desirable step in the design process. (Another reason artists love Bucky, the celebration of failure.)

The reason Bucky's way of thinking feels so foundational in my design life is that his work is based on boiling down to their most essential aspects his observations about how



▶ Fuller with models of Standard of Living Package and Skybreak Dome, 1949.

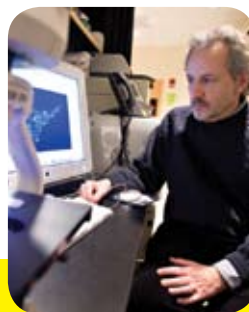
Bucky's ideas and designs have influenced a wide variety of people, including:



▶ Al Gore, former U.S. Vice President and creator of the film *An Inconvenient Truth*



▶ Composer John Cage



▶ Donald Ingber, founding director of the Wyss Institute for Biologically Inspired Engineering at Harvard. Speaking at the A.R.T. Jan 25. (See pg. 11.)



▶ Michelle Kaufmann, eco-architect of prefabricated green homes

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the world and the universe actually function. To this extent, the foundation that Bucky left was so strong and elemental because it is itself based on bedrock scientific foundations of the physical laws of nature. When encountering his drawings and mathematical work on icosahedrons, the domes, the vehicles, the dymaxion towers, I find that they all echo and reflect Bucky's grounding and faith in the facts of the world around him. And yet his ideas about the function of design are grounded firmly in his insistence on the value of the generalist

over the specialist and in the synthesis of social function and science. His work doesn't stray into the murky world of the aesthetic. There is an inherent simplicity to Bucky's attitude toward both human life and our place in the universe that functions quite elegantly and with great utility as a model for any creative process. Define the problem. Observe and understand the factors influencing the outcome. Try to arrive at a solution that utilizes the force of those factors in more useful vectors.

Bucky didn't believe in changing people. He believed in designing things that changed the way they interact with the world. That's what good theater design does too. It changes and hopefully charges the way the performers interact with their world. For me, the real lesson of Bucky's approach to design is in the approach itself.

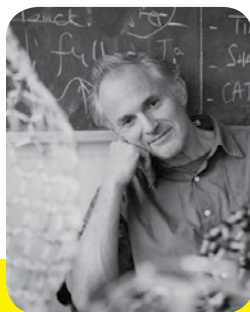
Jim Findlay is the video designer for
R. Buckminster Fuller: THE HISTORY
(and Mystery) OF THE UNIVERSE



▶ Donella Meadows, founder of the Sustainability Institute and co-author of *Limits to Growth*



▶ Artist Jasper Johns



▶ Harold W. Kroto, co-winner of the 1996 Nobel Prize in Chemistry for discovering buckminsterfullerenes, otherwise known as Buckyballs



▶ Robert F. Curl and Richard E. Smalley, co-winners of the 1996 Nobel Prize in Chemistry



▶ Olafur Eliasson, installation artist (*Waterfalls* in New York City)



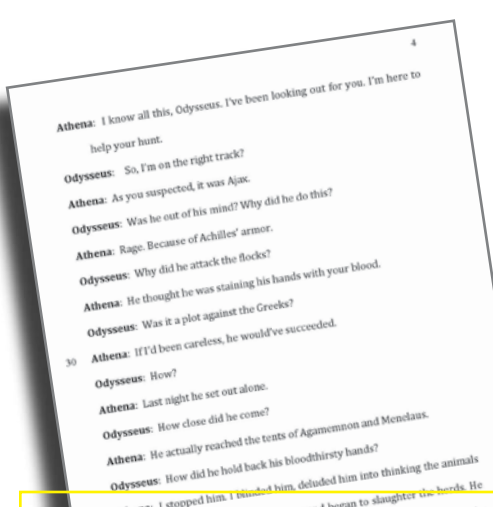
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► Left: A page from Charles Connaghan's translation of **Ajax**. Right: Model of David Zinn's set design for **Ajax**. Photo: Kati Mitchell.

THE LANGUAGE OF WAR

Laura Henry interviews **Ajax** director Sarah Benson and translator Charles Connaghan

LH: *Ajax* chronicles a tormented soldier coping with the trauma of war. How do you approach his story?

CC: In **Ajax**, you've got a moral landscape that's shifting, and people are left behind when the rules change. The character Ajax becomes unnecessary as we draw near to the end of war: if your moral framework becomes obsolete, how do you deal with that? How do you reclaim your humanity?

SB: That's something everyone can understand. The big question concerns democratic responsibility, how we're all responsible for creating a continuum between civilians and service people and veterans. That's been a huge path into the play for me.

CC: In a war, society needs soldiers to perform extreme actions. And then, after the war, society marginalizes them. They often become very isolated.

SB: That's where the questions arise, about a society that asks soldiers to go out and do these things for us. Then when they return, we won't re-integrate them. Instead, we say we don't want these people anywhere near us. So to me, that's why it's incredibly important to do the play right now.

LH: What will this **Ajax** look and sound like?

SB: The design and text are contemporary. But we've also been working hard to keep the image systems of the Greek, and a lot of the directness of the Greek in the translation. And that has fed my collaboration with the designers too.

CC: When you classicize the language, you actually put a gap between the audience and the text. Sometimes the cultural context of the original Greek can take a modern audience

Ajax posits a case for radical inclusion, for embracing people and ideas that we find different and frightening.

away from the essence of a scene. Then you have to ask, "Well, how can we translate this for today?" A lot of the solutions have been a combination of working directly with the Greek alongside Sarah's idea of what she wants to do in the production. It's a production-specific translation, so as I saw David Zinn's evolving design, that also helped me further hone the language of the text.

SB: At first Charles created a literal translation from the Greek. Even reading that, I was struck by the raw power of these words, and that has been something that we have kept coming back to as the translation has evolved. We have also

talked a lot about the images in the text, as they convey so much of the essence of the piece. If you drop the images that course through the play, it loses its potency. So the language sounds contemporary, but it keeps in place the core of the original Greek.

LH: Why does this play appeal to you?

SB: **Ajax** makes us consider, in a visceral way, other people. It posits a case for radical inclusion, for embracing people and ideas that we find different and frightening. Ajax's framework—everything that he's been surrounded with—has been stripped away. The play asks how we can be who we are, and understand other people whose context is different from ours. Those are always good questions to be asking. And in a more temporal way, we're coming out of a war right now. We have to deal with questions about how we take care of veterans. How do we integrate them back into our society? **Ajax** deals with all these issues head-on in a way that was true when Sophocles wrote, as a soldier himself, and is still true today.

CC: You must also ask these questions outside the framework of war. The play makes me ask, why does a postal worker kill his coworker? It confronts us with the trauma of alienation, redundancy, shifting moral standards...economic collapse. It addresses the modern condition.

SB: This is a time when our social landscape is changing radically: economically, culturally,

and beyond. **Ajax** asks important and exciting questions about what to do when that happens.

LH: Who should see this play?

SB: This is a play that is accessible to everyone. I am especially eager for a mixture of civilians, veterans, and active servicepeople to see the play. It's always important to me that a wide range of people see the shows I do, but it's especially the case with **Ajax**.

Laura Henry is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.



► Soldiers of a Helicopter Battalion Practicing With Live Ammo.
Photo: Department of Defense Public Domain.

THEATER OF WAR

By Bryan Doerries

Hailed by Department of Defense (DoD) officials as a “revolutionary public health campaign,” Theater of War presents readings of Sophocles’s *Ajax* and *Philoctetes* to military audiences to promote awareness of post-deployment psychological health issues and to inspire open, constructive dialogue about the timeless challenges faced by service members, veterans, their caregivers, and family members.

Theater of War was inspired by the work of Dr. Jonathan Shay (MacArthur Fellow and author of *Achilles in Vietnam*), who has suggested that ancient Greek drama was a form of storytelling, communal therapy, and ritual reintegration for combat veterans by combat veterans. In short, Sophocles himself was a general. At the time Aeschylus wrote and produced his famous *Oresteia*, Athens was at war on six fronts. The audiences for whom these plays were performed were undoubtedly comprised of citizen-soldiers. Also, the performers themselves were most likely veterans or cadets. Seen through this lens, ancient Greek drama appears to have become an elaborate ritual aimed at helping warriors prepare for battle and

return to civilian life, during a century that saw eighty years of war.

Given this context, it seemed natural that military audiences today might have something to teach us about the impulses behind these ancient stories. It also seemed like these ancient stories would have something important and relevant to say to military audiences. It’s as if these rarely produced plays were written in a code that we civilians could not understand and that military audiences had to explain to us.

Over the past year, Theater of War has delivered more than 100 performances at more than fifty military sites throughout the United States and Europe. Nearly 25,000 service members and veterans of every rank, from high-level DoD and Veterans Affairs officials to Special Forces and Army and Marine Infantry have attended these performances.

Theater of War is presented in the style of a town hall meeting. The house lights always remain up (if there are house lights), and we often present the project in spaces where people work, congregate, and live, such as chapels, cafeterias, drill halls, homeless

shelters, VA hospitals, vet centers, field houses, basketball courts, and movie theaters.

The underlying principal behind Theater of War is this: People who live lives of mythological proportions, who confront the darkest aspects of our humanity and face life and death stakes on a daily basis, have no trouble relating to ancient myths. It is for this reason, I’m convinced, that infantry Marines, Navy Seals, and homeless veterans have offered the most compelling and insightful comments that I have ever heard about ancient Greek drama.

The reactions of military audiences to Sophocles’s plays are immediate, visceral, and emotional. A woman stood up during one of our early performances and memorably said, “I am the proud mother of a Marine and the wife of a Navy Seal. My husband went away four times to war, and each time he came back—like Ajax—dragging invisible bodies into our house. The war came home with him. And to quote from the play, ‘Our home is a slaughterhouse.’”

During a recent town hall discussion, a soldier stood up and said, “I think watching tragedies, like *Ajax*, makes us feel real. I think

Sophocles wrote these plays to help his soldiers feel real again." After another performance, a Vietnam veteran quietly approached me and said, "Knowing P.T.S.D. goes back to B.C. gives me the feeling that I'm not totally alone."

In direct opposition to the structure of most theatrical performances followed by "talk backs," Theater of War privileges the discussion over the performance, presenting readings of select scenes from Sophocles's plays as a catalyst for the conversation to come. In other words, we perform these plays to create the conditions for a conversation that otherwise would not be possible. When individuals see their lives and their struggles in an ancient story, they take the long view and open up, sometimes sharing stories in public for the first time.

The performance begins with Sophocles's plays and ends when the last person in the audience has finished speaking. These audience discussions are meta-theatrical extensions of the performances, in which service members, veterans, their caregivers, and family members speak out, bravely and openly, about their experiences dealing with combat stress, survivor's guilt, psychological injury, suicide, and the impact of war on families.

Theater of War presents a rare opportunity for artists to be directly of service to a population that serves our country and to do something socially meaningful with our craft. Since founding Theater of War, I have directed film and stage actors such as Paul Giamatti, Terrence Howard, David Strathairn, Jesse Eisenberg, Lili Taylor, Charles S. Dutton, Jeffrey Wright, Gloria Reuben, Tamara Tunie, April Grace, Bill Camp, Elizabeth Marvel, and Michael Stuhlbarg in readings of these ancient plays for military audiences.

The feedback that these actors receive after the performances informs their future performances. In some ways, the real direction of the plays comes not from me, but directly from the audience's comments during the discussions and sometimes afterward, when audience members approach the actors privately and share their thoughts and stories. Recently, after a performance of Theater of War on a U.S. Army base, one of our actresses, April Grace, said, "I never felt that I was doing more good telling a story."

Over the next year, under a generous grant from the Stavros Niarchos Foundation



▶ Bryan Doerries.
Photo: Howard Korn.



▶ Elizabeth Marvel and Bill Camp performing Theater of War. Photo: Howard Korn.



▶ Chad Coleman performing Theater of War at Schofield Barracks, Hawaii. Photo: Theater of War Productions.

**Monday, Feb. 28 and
Monday, March 7 at 7 p.m.**

A.R.T. will present two performances of Theater of War. Each reading is followed by a town hall discussion.

These events are free and open to the public. For more information and tickets, visit www.americanrepertorytheater.org/TOW.

in collaboration with the United Services Organizations (U.S.O.), Theater of War will be expanding in scope to engage mixed civilian-military audiences in dialogue about the seen and unseen wounds of war and the impact of war upon communities at prominent theaters and universities throughout the United States. By widening and diversifying the audience, our aim is to engage sub-communities that would rarely, if ever, sit in the same space, in healing dialogue and calls to action during the ninth year of the current conflicts.

It is our belief that true healing cannot begin until such crucial meetings and conversations take place. We are grateful to the American Repertory Theater for opening its doors to the project and to the audiences we serve, and we look forward to bringing Theater of War to Cambridge.

Bryan Doerries is the Artistic Director of Theater of War Productions. Phyllis Kaufman is the Producing Director of Theater of War Productions. For more information about Theater of War Productions, visit: www.theater-of-war.com

**People who live
lives of mythological
proportions, who
confront the darkest
aspects of our
humanity and
face life and death
stakes on a daily
basis, have no
trouble relating to
ancient myths.**

Performances of Theater of War at the American Repertory Theater are made possible by generous support from the Stavros Niarchos Foundation in collaboration with the United Service Organizations.



STAVROS NIARCHOS FOUNDATION



COLLABORATIVE VISION

Director Sarah Benson on her style

"I look for work that baffles, or delights, or shocks me," says Sarah Benson. "Shows that come from a perspective different from my own force me to be honest, and honesty takes one to surprising places. Theater should make us see things we would never think to see and crack open how we think about our environment."

Benson's directorial style is, at its core, collaborative, bringing together many art forms. This desire to break down boundaries began when she co-founded a theater company called Arion. "It was born out of an interest in putting music, theater, visual art, and architecture together," she says. This interdisciplinary approach highlights her passion for a theater of images. "I spend a lot of my time in museums, and often the images of a play will kick-start the process for me," she said.

Her 2008 production of Sarah Kane's infamous play *Blasted* embodies this aspect of Benson's artistic signature. "The images in the play are so startling," she says, "that at first I wanted to hold them at arm's length. But then, I asked myself why that was." For example, the stage direction "the soldier grips Ian's head



MYTH-MAKERS

The ancient myths of Ajax
and Prometheus

Compiled by Sara Bookin-Weiner, Grace Geller,
and Laura Henry



► Amphora (c. 530 BCE) depicting Ajax preparing to kill himself.

THE MYTH OF AJAX

Ajax was one of the greatest Greek warriors of the Trojan War, second only to Achilles. As the king of Salamis and the son of legendary Telamon, Ajax was nearly invincible, and often boasted that he could win his battles without the help of the gods. When Achilles was killed in battle, Ajax and Odysseus competed for the honor of keeping his armor. After a disputed contest, Odysseus was awarded the armor. In a blind rage, Ajax plotted to avenge his shame by murdering the other Greek generals. To protect her favorite, Odysseus, and to punish Ajax for his boasts, Athena drove Ajax mad. Convinced he was butchering his fellow Greeks, Ajax actually slaughtered the army's cattle and sheep. When Ajax came to his senses among the carnage, he was overwhelmed with shame. Despite the pleas of his war-bride, Tecmessa, he bequeathed his legendary shield to their son, Eurysaces, and committed suicide by falling on his own sword. Some versions of the myth do not mention Ajax's madness, and say he committed suicide solely because Achilles's armor was awarded to Odysseus. In others he is denied customary burial honors. In Sophocles's tragedy, however, Ajax is given an honorable burial, thanks to the efforts of his half-brother, Teucer, and his rival, Odysseus.

THE MYTH OF PROMETHEUS

One of the oldest deities in the Greek pantheon, Prometheus was the Titan god of farsightedness and crafty counsel. During the war between the Titans and the Olympians, Prometheus foresaw the downfall of the Titans and sided with the Olympian god, Zeus. Prometheus's counsel helped Zeus defeat Kronos and imprison the Titans in the underworld.

Prometheus is said to have molded mankind out of clay, and sowed

in his hands. He puts his mouth over one of Ian's eyes, sucks it out, bites it off and eats it," is puzzling to direct. Benson, however, did not shy away from these graphic directions. Rather, she embraced them, utilizing the horrific images to wring a terrible beauty from Kane's language.

Benson's passion for the visual complements without competing with the language. She allows the visual to breathe with the text. "I am also very text-driven," she says. "I was steeped in text from an early age. I did a degree in English Literature as I was so fascinated with text. Classic texts are definitely a big touchstone for me."

As Artistic Director of Soho Rep, she has continued to develop her directorial style for the past four years. "My process is driven by trying to constantly figure out what I learn from each project and applying that to the next. On each show you

screw up, you make discoveries, you learn, and all of that becomes the fodder for the next piece."

At the A.R.T., Benson will soon begin directing a new translation of Sophocles's *Ajax*, one of her all-time favorite plays. The images in the classical text fascinate her and she hopes to show how they relate to our contemporary experience of war and the other cultural, social, and economic challenges we currently face as a society. Benson will encourage the audience into a collaboration both with herself and with the events and characters on the stage. Under her direction, this ancient tragedy will speak loudly and clearly to a modern audience.

Christina Farris is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

"Theater should make us see things we would never think to see and crack open how we think about our environment."



▶ Reed Birney and Marin Ireland in *Blasted*. Photo: Simon Kane.

Benson's 2008 production of Sarah Kane's *Blasted* was acclaimed by audiences and critics. **"Astounding drama... impeccably staged... registers off the Richter scale."**

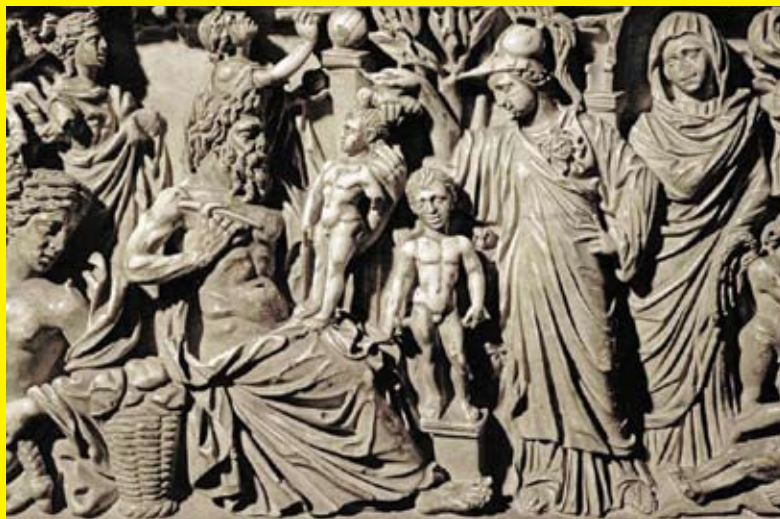
Ben Brantley, *The New York Times*

"Simultaneously devastating and sublime."

The New Yorker

in them hope and intelligence. But his concern for humans led him into confrontation with Zeus. First, Prometheus tricked Zeus into accepting just the bones of a sacrificial animal, leaving the best meat for the humans. Enraged, Zeus withheld fire from humans so they would have to eat their meat raw. Prometheus then stole fire from Mt. Olympus and brought it to humans in a fennel stalk. As punishment, Zeus had Prometheus chained to a rocky cliff in the Caucasus Mountains. Despite this torture, Prometheus had one advantage over Zeus: he possessed a secret about the Olympian god's eventual downfall. Learning that Prometheus possessed this knowledge, Zeus sent Hermes to pull the secret out of his prisoner. But Prometheus refused to reveal what he knew. In retaliation, Zeus sent an eagle to feed every night on Prometheus's immortal liver, which would regenerate each day.

Hercules, descended from the line of Io, eventually slew the eagle with his bow and arrow. A centaur named Chiron, who had been accidentally wounded by one of Hercules's poisoned arrows, offered to take Prometheus's place in the underworld. Zeus allowed it, and Prometheus shared his secret as a means of reconciling with the king of the gods. He told Zeus that if he were to father a child with the nymph Thetis, that son would overthrow his father. Zeus arranged to have Thetis married to a mortal, Peleus, and from this union Achilles,



▶ Sarcophagus (c. 3rd century CE) depicting Prometheus creating man, guided by Athena.

the great hero of Troy, was born.

Grace Geller is the literary intern at the A.R.T. Sara Bookin-Weiner and Laura Henry are second-year dramaturgy students at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.



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THE (RE)MAKING OF A MYTH

Dramaturg Ryan McKittrick interviews the *Prometheus Bound* creative team

▶ Titian Martino Rota, *Prometheus*, 1570.

A.R.T. Artistic Director and *Prometheus Bound* director Diane Paulus

Ryan McKittrick: The audience experience is always a central part of your vision as a director and as the A.R.T.'s Artistic Director. Could you describe the kind of environment you're creating for *Prometheus Bound*?

Diane Paulus: Steven Sater and I share a fascination with Greek theater, in particular with what it must have been like when those incredible plays premiered in Athens. Greek theater was deeply connected to the life of the Athenian community—to its rituals, its politics, and its identity. So we wanted to create an experience for audiences today that is a powerful event for our community, and make this classical text speak to our modern times. We've been working closely with Amnesty International over the past year, for example, to surround the show with events that raise awareness about current political prisoners of conscience. I am also staging this production in OBERON—our second space where we have been able to advance the A.R.T.'s mission to "expand the boundaries of theater" by exploring different spatial relationships between audiences and performers. For this production I've been imagining the audience standing in a kind of mosh-pit similar to what you might find at a rock concert. I want to capture the vitality and aliveness of that rock environment to create a new kind of high-energy, visceral relationship to the language and themes of the play. This is a play about

a character who will not kowtow to power. Prometheus has the courage, charisma, and will to stand up to the tyrant Zeus. And so the Dionysian rebelliousness and energy of a rock concert spoke to me for this project.

RM: There are many rock musicians who exude that kind of energy. Why did you think Serj Tankian was the right composer for this project?

DP: I've been a fan of System of a Down and Serj Tankian for years. What I love about Serj is that he combines pulsating rock and roll with deep emotion. I always hear in Serj's music a cry of pain, as well as irony and humor. And those qualities are what make the character of Prometheus so powerful.

RM: As a director who is known for the intense physical life that she brings to her productions, has it been a challenge to imagine staging a piece in which the central character is chained up?

DP: We're not trying to be literal with that idea in this production. But the image of Prometheus being taken to the end of the earth and chained to a rock—which is essentially torture—is highly kinetic and physical in my mind. It is an epic image that has a lot of energy and tension.

continued on pg. 22 >



"I want to capture the vitality and aliveness of that rock environment to create a new kind of high-energy, visceral relationship to the language and themes of the play."

Starts February 25, 2011

PROMETHEUS BOUND

Prometheus Bound writer and lyricist Steven Sater

Ryan McKittrick: As a writer and lyricist, what do you find compelling about ancient Greek drama?

Steven Sater: The form of Greek tragedy allows an individual to speak as a culture, because the choric utterances provide a voice that is larger than oneself, in a language, inherited from Homer, which is epic in scope by definition. The ancient Greeks went to the theater for something far more than just to see themselves on stage. They went to the theater much as more recent societies have gone to temple or to church. They went to exorcise their demons and purify their culture.

RM: What inspired you to adapt Aeschylus's *Prometheus Bound* into a new music theater piece?

SS: It came out of a grave concern for our nation. Aeschylus's *Prometheus Bound* felt so timely to me because it is an outcry against the forces of authority—against tyranny masquerading as a benign agency for the people. I wanted to bring this tragedy to life in a contemporary way that, like ancient Greek drama, achieved its effects through a kind of total theater, combining song, dance, and spectacle. I always imagined music in the piece because song allows us to transcend ourselves, our minds, our thinking, our language, and our immediate surroundings. It lifts us somewhere else, as if through the memory of something larger than ourselves, which somehow we know we've been a part of. And rock music, which has always functioned as a kind of cry against the deaf heavens, seemed like the appropriate sound for this piece.

RM: The internationally renowned rock star Serj Tankian has composed the music for this show. What about Serj's music in particular did you feel was right for *Prometheus Bound*?

SS: It expresses the rage of an unheard generation. Serj is Armenian-American, and he's been outspoken about the need for public recognition of the Armenian genocide. There's a cry of pain in Serj's music that brings out that sense of having a wound and not even having a name for it. And that feeling fits so well with this show. There's also something in Serj's music that is Bacchic—wildly celebratory, wine-headed, and crazy-haired. He's brought ritual and joy to the production in a very alive and contemporary



► Photo: Monique Carboni.

"Aeschylus is the great progenitor of Beckett. Waiting is a part of that fundamental human condition. It's Prometheus, hanging in the air in torment. It's what all of us feel in some way—that we're prisoners, or imprisoned in experience."

way. He's also a profoundly gifted composer and musician, and I thought that it would be great for him to stretch into the theater, and that theater could really use him. Our choreographer, Stephen Petronio, also seemed like such a great partner on this project because his dances are ecstatic, and really transmute the body into something sculptural, living, and full of fire.

RM: You wrote your own translation of *Prometheus Bound* before you began your adaptation. How did you begin translating ancient Greek plays?

SS: I had a terrible accident when I was in college. I was trapped in a fire, which is a nice irony for this play, and I had to jump out of a burning building. I spent my time in recuperation

teaching myself ancient Greek. Then I went on to study Homer, and in graduate school I spent a lot of time in the Classics department. They say that your literary influences choose you as much as you choose them, and I've felt chosen by Aeschylus. His trilogy, *The Oresteia*, has probably affected me more deeply than any other work of dramatic literature. The words themselves are so powerful—like songs of joy and pain. And I don't think there is any literary character as touching as Aeschylus's Cassandra. Aeschylus's achievement has been undervalued on account of a widespread adoption of diagnostic playwriting that we've inherited from Aristotle's *Poetics*, which favors Sophoclean tragedy. When I read Aeschylus I feel like I'm experiencing the heart made into words. The sorrow is so profound that the language has to be remade to accommodate it. And his mind is so searching and rebellious. So it just felt like a duty—like something I owed to Aeschylus—to bring *Prometheus Bound* forward.

RM: Over the centuries, some dramatic critics have complained that Aeschylus's *Prometheus Bound* is static, because the protagonist is chained up for the entire play.

SS: I think the most beautiful tragedies are completely static.

RM: Why?

SS: Because they explore the state of the human soul in its dilemma of being earthbound. It's the dilemma of being human. I believe that's why we respond to plays like *The Three Sisters* and *Endgame*. Our inability to act, and to participate fully in our own experience, is a tragic component of our human condition. I



► Left to right: Serj Tankian, Diane Paulus, and Steven Sater. Photo: Kati Mitchell.

think plays of stillness offer something really different. They become plays of the mind—of the mind struggling to make sense of its captive condition and its will to action. Aeschylus is the great progenitor of Beckett. Waiting is a part of that fundamental human condition. It's Prometheus, hanging in the air in torment. It's what all of us feel in some way—that we're prisoners, or imprisoned in experience.

RM: You've been collaborating closely with Amnesty International on this project. Why did you want to partner with Amnesty, and what are your hopes for how this production might impact the audience?

SS: I've always thought of Prometheus as the western world's first political prisoner of conscience. It's something I wanted to explore in the production—and a concept that Diane,

Serj, and I have been shaping since our earliest talks. That's why we've reached out to Amnesty, and made them such a close partner in bringing this ancient story to bear upon our world today. There are so many grave situations around the world, so many people being held unlawfully and unjustly. My hope is that the cry of one voice can be heard in the hearts of many others, and that dramatizing the plight of this one ancient prisoner of conscience will help shake people to action.

Prometheus Bound composer Serj Tankian

Ryan McKittrick: When Steven Sater first started talking with you about *Prometheus Bound*, what made you want to work on this project?

Serj Tankian: Early in our conversations, I told Steven that I'm not a big fan of musicals. He said that was good because he was looking for someone to create a fresh sound, something completely different for the theater. Then I read the script and was immediately hit with a lot of profundities having to do with civilization. My whole life I've been not only a musician but also an activist. Injustice is definitely a thorn in my side—as well as everyone else's—and the Prometheus story really resonated with me in terms of injustice and tyranny, and also the creation of civilization. The ending of civilization is something I've been dealing with a lot, especially on my last album. So I was interested in being a part of something that deals with the beginning of civilization, and with the tools that were given to humans to create civilization.

RM: This is the first theater project you've worked on. What has it been like to compose music for the theater, as opposed to music for an album or concert? Has it changed the way you compose?

ST: It hasn't changed that much because what I do is quite theatrical already. My music has always been dramatic. If you listen to my work with System of a Down or to my solo records, it all has dramatic highs and wide ranging dynamics. The songs are either powerful and fast and high or mellow and beautiful and low, and those dynamics work really well to push the emotions of a theatrical performance. I've also always been very Dadaesque in my approach to music. I put pieces next to each other that don't naturally belong together and try to create an interrelationship, both in terms of audio as well as lyrics. And that is what has happened with



"Injustice is definitely a thorn in my side—as well as everyone else's—and the Prometheus story really resonated with me in terms of injustice and tyranny, and also the creation of civilization."

my music and Steven's script. We've combined these two different elements—modern music and the Greek myth—that create an interesting new dynamic together.

RM: What are your musical influences?

ST: I've been influenced by a wide variety of music. When I was young I grew up with Armenian music, Greek music, Arabic music, and even French music. Then in my teens I was

listening to disco and soul music. Then goth, new wave, and dance music in the 80s. And then I got heavily into rock. I listened to the hair bands and then to punk, from punk to metal, from metal to death metal, and then to jazz, to classical, to experimental, to noise. My tastes are quite varied. World music is a big thing with me as well.

RM: Why is music important in the adaptation or retelling of this myth in particular?

ST: I've been reading about the mythological power of music and its relationship to the origins of man, and how the original word was music. How we are music—we're all made from vibrations and our physical interconnections are also musical. They carry harmony of some sort, sometimes dissonant, sometimes perfectly harmonic. So it makes sense to me for music to be involved in the Prometheus story, because I see this as a myth about the creation of civilization, the rise of man as a neo-god.

RM: How would you describe the music you composed for *Prometheus Bound*?

ST: I wanted the palate to be really rich and diverse. I like records or projects that have a dynamic range and don't really stay on one tone or emotion. I felt that what I could bring to this piece was a really diverse range of emotions, schizophrenia, craziness, and beauty. I drew from materials that I've been compiling over years, ranging from noise to experimental sounds to rock songs to jazz to electronic beats to a hip hop song to a more classical piece for the daughters of Oceanus. It's all over the place, but somehow it works perfectly together. And that's kind of what nature is. And what we are. So my goal was to bring this really diverse, different type of sound to the piece. I guarantee that it will not sound like any other musical on the planet.

The background of the page is a reproduction of Peter Paul Rubens' painting 'Prometheus Bound'. It depicts the Titan Prometheus, a muscular man with long, curly hair, bound to a jagged rock by his right hand and arm. He is shown in a state of extreme physical and emotional suffering, with his head tilted back and a look of agony on his face. A large, dark eagle is perched on his chest, its talons gripping his skin. The scene is set in a dark, cavernous space with rocky walls and a small pool of water at the bottom left. The lighting is dramatic, highlighting the contours of Prometheus' body and the feathers of the eagle.

A DAMNED GOD IN CHAINS

Author and lyricist Steven Sater (whose credits include *Spring Awakening*) on why **Prometheus Bound** resonates today

*"Here, at last: the very end of the earth,
the Scythian plain, where no mortal sets foot..."*

So it is, in the opening words of his **Prometheus Bound**, the Ancient Greek poet Aeschylus gives us our setting. The pitiless demigod Force declares where we are, as he drags the Titan, Prometheus, to the uttermost limit of the earth—which is also to say, the nowhere-land of the heart. For Aeschylus' setting is at once physical and metaphysical. It is as if Force, and his henchman Violence, have dragged us onto King Lear's heath, where "the bleak winds ruffle...and there's scarce a bush." As if they have deposited us on that world's-end county road, where Beckett's clowns have "no lack of void," only a lone tree to try and hang themselves from.

As Prometheus is nailed to remote and steep-cliffed rock, as he hangs alone above desolate waste, his trial is so great, he becomes its icon. His is the trial that the soul undergoes in the hands of force.

In the first year of Hitler's War, writing on *The Iliad*, the French *philosophe* Simone Weil defined "force" as the center not only of that incomparable poem, but of all human history. Force, she wrote, is what turns a human being into a *thing*. In the presence of force, that which once housed a soul becomes a corpse.

No one, Simone Weil wrote, can resist the remorseless law of force. It turns to stone the souls of those who suffer under it and also those who enforce it. So great is its violent might, she argues, that even the Son of God, made flesh, was bowed and marked by it, and cried out for release in the agony of Gethsemane.

And yet, nailed in "chains unyielding and unbreakable," Prometheus cries, "No." No, he will not keep silent. No, he will not be overcome. Unlike Jesus, this wounded god knows no benevolent Father, only an unjust usurper of the

► Peter Paul Rubens,
Prometheus Bound, 1618.

highest throne, whom he himself helped seat there. And this proud son of Gaia will never bend and sue that “tyrant of the gods” for release from torment.

Why does unhappy Prometheus suffer “as if for a crime?” Because he bestowed fire, and understanding, on humankind. As he rails against a lawless leader who has betrayed him, Prometheus’ cry is the cry of conscience, the cry of the prisoner who will not yield.

What is the cost of maintaining a conscience? What is the price paid for crying out against a despot—for subverting genocide and showing only compassion for “those born-to-die?” For bestowing language and number on “wordless children?” These are the questions that Aeschylus, the father of Western drama, asks us to ponder.

Twenty-five hundred years after this tragedy was first performed, it remains astonishing that the play was ever staged at all, for this towering work is perhaps the most searing indictment of tyranny ever written. And it was written, and staged before the entire body politic of Athens, at the rose-fingered dawn of Western democracy.

Learned commentators tend to explain this amazement away. They argue that, in the balmy days of his newly democratic city-state, Aeschylus was merely demonizing the old monarchy. But no playwright writes about a problem already solved. Surely, the former war general sensed, as Socrates did, the potential threat inherent within a democratic system: when we permit public opinion to determine policy, we have all but set our government in the arbitrary claw of the tyrant “beast” called society. For daring to give this truth dramatic life, the same Athens which gave Socrates hemlock to drink, tried and convicted Aeschylus as a heretic and exiled him.

What a writer they dishonored. With his restless innovation to the structure of Attic tragedy, Aeschylus set, absolutely, the template for every drama written

since. Moreover, he gave us, in *Prometheus*, the world’s first great dramatic character—our theater’s first tragic hero.

That pure voice of conscience has not dimmed with time. Revered by poets, playwrights, and novelists through the ages for his defiant stance against the almighty, Prometheus has served as both Classical

hero and Romantic martyr—the source and inspiration for characters huge and diverse such as Milton’s Satan, Goethe’s Faust, Shelley’s Frankenstein, and Ibsen’s Brand and Master Builder. A god who suffers at the hands of God, Prometheus is The Great Naysayer. The proud rebel voice—the rock voice, if you will—against injustice.

Derided by critics steeped in Aristotelian formulae, the true dramatic action of ***Prometheus Bound*** is sublime. It embodies the truth of inaction—the Gandhian power of standing alone. Of saying no. Of defeating one’s enemy by mastering one’s own soul—and never acknowledging the legitimacy of anyone to rule over it.

The briefest perusal of Aeschylus’ source material reveals how informed was the playwright’s art. Hesiod’s Prometheus is a trickster, who filches fire, by a ruse, from a just and discerning Zeus. Aeschylus creates, whole-cloth, the fierce, unyielding character of his dissenting Titan. And, there is no precedent in Homer for the savage, willful King of the Immortals Aeschylus gives us. The agon between a solitary prisoner and an absent, vengeful god is entirely the playwright’s invention.

revolutionary poet begins his tragedy of stillness after all that is done—as a rebel god is locked away, in solitary confinement, and we enter the drama of the prisoner’s mind.

Over the course of that drama, the snubbed hero grows only the more baleful. Only the more convinced of his rightness. He refuses out of hand a plea bargain to “release him from pain.” Moved by the plight of Io, a mortal maiden raped by Zeus, Prometheus shows compassion for the humans once more. Against his better

This towering work is perhaps the most searing indictment of tyranny ever written.

wisdom, he betrays the fact of his secret, the only weapon he holds to free himself from his humiliating chains. Finally, the injured hero cries out so loudly, and refuses so resolutely to collude with authority, that Zeus cleaves the earth with “thunder and black fire” and buries Prometheus within it. In the play’s final words, the grieved rebel wails: “Look how unjustly I suffer.”

This is a play about resistance. About the power of a tortured individual to stand alone against evil. An evil, here, named God. And this, perhaps, is the most shocking tenet of this most radical drama. “Not just, not God,” reasons Milton’s Satan. “Not just, but God,” cries Aeschylus’ Prometheus. Like Job, the martyred Prometheus cries that God has tricked him, and refuses ever to submit. Unlike Job, he finds no consolation, for the righteousness of the Almighty never is revealed to him, nor is his suffering ever transcended. Prometheus forbears only by conviction, that one day his torment must end.

Resonant through the ages, timely as ever, Aeschylus’ tale ultimately celebrates the negation of force by the power of mind. It is a tale about the power of faith, or “Fore-thought,” to overcome a universe of death—by refusing,

ever, to submit to it. In a tyrant’s cosmos, the ancient tragedian tells us, the true titan stakes his life on his own soul’s sense of justice.

Steven Sater is the author and lyricist of ***Prometheus Bound***. His previous work includes the Tony Award-winning *Spring Awakening*.



Centuries of artists have been inspired by Prometheus. Clockwise from top: Titian Martino Rota, *Prometheus*, 1570; Thomas Cole, *Prometheus Bound*, 1847; Paul Manship, *Prometheus* (public sculpture at Rockefeller Center in New York City), 1933.

Like a master of postmodern drama, Aeschylus chooses to begin his story neither at the start, nor in the thick of, rich “dramatic” events. He sweeps aside both the war of the Titans, which set Zeus on the throne, and also Zeus’ betrayal of his fellow gods after that coup d’état. Aeschylus doesn’t show us even Prometheus’ theft of fire. Rather, this

AND JUSTICE FOR ALL

By Tyler J. Monroe



Serj Tankian wants to shake up politics. Abolish the electoral college. Limit campaign contributions of corporations to \$1,000. Let tax payers decide what percentage of their tax dollars go to which government program. Ban all paid lobbyists. In short, Serj Tankian wants to put the power back into the hands of the people.

Tankian is best known as the growling vocal acrobat who fronted the Grammy Award-winning alternative rock band System of a Down. Switching from an ethereal baritone to an operatic falsetto to a gravelly roar and back again, Tankian has a voice that hits like a Molotov cocktail. As a band, System of a Down defied labels, hoping their music would speak for itself. But with songs like "Boom!" ("Boom, boom, boom, boom/ every time you drop the bomb/ you kill the god you drop it for") and "B.Y.O.B. (Bring Your Own Bombs)" ("Why don't presidents fight the war?/ Why do they always send the poor?"), Tankian's politics are clear.

Born in Beirut, Tankian moved to Los Angeles when he was eight, where he attended a school for Armenian-Americans. He is quick to identify the source of his political activism: his grandparents were survivors of the Armenian genocide by the Turkish government in 1915. Since the United States and Turkey have refused to acknowledge the atrocity as genocide, Tankian has learned not to trust Washington's propaganda machine. After System of a Down became popular, he used his success to help promote his political beliefs. The morning after the terrorist attacks on September 11, Tankian wrote an essay entitled "Understanding Oil" in which he argued that U.S. foreign policy dating back decades helped make the suicide bombing of the World Trade Center possible, but that only through promoting understanding, and not armed retaliation, could peace be

"Music has the ability to inspire people and change hearts, and the heart has the power to change the mind, and the mind has the power to change the world."

obtained in the Middle East. In 2002, Tankian allied himself with Tom Morello, guitarist of Rage Against the Machine—another incendiary and political band—to form the Axis of Justice, a not-for-profit organization whose aim is to unite musicians, fans of music, and grassroots political organizations to fight for social justice.

After System of a Down went on hiatus in 2006, Tankian has busied himself with myriad projects: he produced several solo albums (*Elect the Dead*, *Elect the Dead Symphony*, and the recently released *Imperfect Harmonies*—self-produced by his own record company Serjical Strike Records), continued his political activism, and signed on to write music for the A.R.T.'s production of **Prometheus Bound** with Tony Award-winning writer and lyricist Steven Sater (*Spring Awakening*).

Why would a man best known for singing aggressive metal anthems write music for an adaptation of one of the oldest plays in the Western canon? Considering Tankian's support of Amnesty International, his own Axis of Justice, and other human rights organizations, a play about a man tortured for his beliefs would certainly resonate with him. By adapting the ancient text, Tankian and Sater breathe fresh air into our oldest protest play.

In an interview with Tavis Smiley, Tankian once stated, "Music has the ability to inspire people and change hearts, and the heart has the power to change the mind, and the mind has the power to change the world." Music and dance were the heartbeat of Greek tragedy, and Greek audiences responded to the spectacle of theater with the same Dionysian frenzy that takes hold when rock stars step on stage. With her direction of **Prometheus Bound**, A.R.T. Artistic Director Diane Paulus will return tragedy to its ecstatic origins by infusing it with the power of Tankian's rock.

Tyler J. Monroe is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

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PROMETHEUS INCARNATIONS

Contemporary Adaptations in Performance

By Sara Bookin-Weiner

Like its title figure, contemporary productions of **Prometheus Bound** have struggled. While many scholars praise the literary merits of Aeschylus's play, theater critics have attacked **Prometheus Bound** in performance for its lack of dramatic action. To be fair, this problematic play poses massive staging issues. The story features a man chained to a rock—the protagonist cannot move for almost the entire show. Yet the challenges of staging, lack of dramatic action onstage, and storytelling style continue to inspire the play's translators, directors, and performers.

In 1967, poet Robert Lowell's translation and adaptation attracted attention when it premiered at Yale, directed by Jonathan Miller. Robert Brustein, who was Yale Repertory's artistic director at that time and who went on to found the A.R.T., wrote that it was, "A thoroughly modernized version of an ancient play, with contemporary resonances echoing all forms of tyranny (including America's treatment of the Vietnamese), but a version that nevertheless maintained a certain historical distance." Lowell described his own poetic prose adaptation as an "imitation" since it suggested the original rather than directly translated it. He recognized **Prometheus Bound** as one of the most "undramatic" Greek classical tragedies, but also thought it "probably the most lyrical." Lowell reflected, "I think my own concerns and worries and those of the times seep in. Using prose instead of verse, I was free to tone down the poetic eloquence."

Brustein sheds light on the production's success, pointing out that, "**Prometheus Bound** is the ultimate static play, and if you're going to be true to it, you have to accept the fact that it is a drama of religious ideas, not of action. The way to engage the audience is through dynamic acting." Gifted actors Kenneth Haigh as Prometheus and Irene Worth as Io gave memorable performances. Critics said that the play and Lowell were made for one another, but the staging could not solve the story's lack of



▶ David Oyelowo as the title character in the Sound Theatre of London's 2007 production of *Prometheus Bound*. Photo: Richard Termine.

Prometheus Bound poses massive staging issues. The story features a man chained to a rock—the protagonist cannot move for almost the entire show.

action. Set in a seventeenth-century castle-keep, critics disliked the breathtaking yet incongruous scenery. While they found the first half riveting, many thought that the second half dwindled and Lowell's slightly different ending fell flat.

Aeschylus wrote a Prometheus trilogy, but only fragments remain of the other two plays. In 1980, French director André Engel and dramaturg Bernard Pautrat addressed the problems this ancient tragedy presents to modern artists and audiences by adapting the larger Prometheus trilogy, using fragments

from the lost *Prometheus the Fire Bringer*. Arriving at an open field at sunrise, the audience approached a burning building. Firemen and policemen directed cars to safe areas while sirens and smoke ignited spectators' fear and alarm. As the audience drew closer, they saw Prometheus. He stood on the roof of an abandoned house, threatening to set it on fire. A police car arrived with Prometheus's father, who begged with his son via megaphone to come down from the roof without setting the house ablaze. Sounds of an approaching helicopter blaring the music of Wagner announced the arrival of Mercury and his Star-Trek-clad assistants. The production ended with the police taking Prometheus into custody.

In 2005 the Sound Theatre of London added as much flair as possible to **Prometheus Bound** in a production directed and translated by James Kerr. A ten-woman chorus, wearing sexy, black slips, wandered around the theater. The Prometheus of acclaimed actor David Oyelowo struggled heroically against his fate, clanging and fighting against his chains. Kerr's production emphasized the individual's power to defy oppression. In 2007, the production transferred to the Aquila Theatre in NYC. Performed at the height of the Bush years, the play's portrayal of resistance to tyranny served as an eerie reminder of the aggressive use of power.

Over the years, **Prometheus Bound's** greatest difficulty has also become its greatest attraction for talented directors and translators. Coupled with its timeless representation of

tyrannical resistance, this drama continues to attract creative minds hoping to surmount its challenge of stasis. Because the difficulty of this play lies in its inaction, only a staging will truly tell whether or not adaptation techniques and changes aid in dramatizing the play for

a modern audience. A.R.T. Artistic Director Diane Paulus, an artist known for the dynamic physical life in her work, will bring the energy and rebelliousness of a rock concert to her production of **Prometheus Bound** at the A.R.T. this spring. By staging this show at the A.R.T.'s club theater OBERON, Paulus will create an environment that provides constant motion.

Sara Bookin-Weiner is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

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► Hal Czalet and James Maddalena.
Photo: Jonathan Williams.

THE SOUND OF SCIENCE

An interview with Tod Machover,
creator of *Death and the Powers: The Robots' Opera*

► Tod Machover.

Heather Berlowitz: How did you first begin to merge music with science and technology?

Tod Machover: I grew up playing classical music. I got interested in rock music when I was a teenager, so I used to put headphones on my cello and I had a rock band. In the late '70s I got this sense that computers, if you used them the right way, could directly tie into your imagination – anything you could dream of, you could make real. I got known at the time for being one of the few young, serious composers who had a finger on technology. The French composer and conductor Pierre Boulez – then at the New York Philharmonic – knew I was at Juilliard and he asked if I'd like to come for a year residency at this new place called IRCAM (Institute for research and coordination of acoustics and music) which is part of the Pompidou Center in Paris. I went for a year and ended up staying for seven as its first Director of Musical Research. When I got there, there was a crazy Italian nuclear physicist who had just finished the design for the first computer that was built especially for music. It was amazing. I made the first piece with live computer that anyone ever did. Before the MIT Media Lab opened, they called and said, "We're doing this crazy thing in

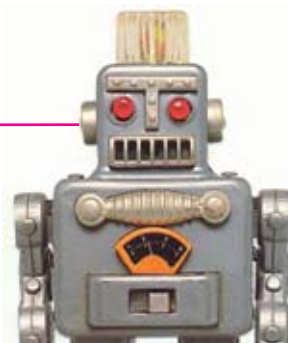
Boston, do you want to come back?" I've been at the Media Lab since it started, for 25 years.

HB: How long has this project been in the works?

TM: It took about ten years. I started thinking, maybe this is a time to think about how to use technology to make the physical infrastructure of the stage help tell the story, not projections, not screens, not anything that feels electronic. How can we do that in a way that makes you feel closer to a human being, rather than distance you? It developed into this story about a guy who doesn't so much want to live forever, but he is kind of tired of the world and has this idea of a different form of existence. So, he figures out a way to basically download himself into his environment. The opera starts and the stage, little by little, just as I imagined, becomes him. Everybody who's left watches and they have to figure out, "Where is he? How do I relate to him? Is this good for me? Is it a great deal that he has? Do I want to go there too?" That's where the drama is.

HB: The character Miranda expresses her yearning for a "father of flesh and blood." In what way does the opera address human

continued on pg. 32 >



LAST ROBOT SONG

by Robert Pinsky, librettist for *Death and the Powers: The Robots' Opera* and former U.S. Poet Laureate



► Robert Pinsky.
Photo: Vernon Doucette/Boston University.

This poem is not in the script I wrote for Tod Machover's *Death and the Powers: The Robots' Opera*, but related to it. In the poem, a little robot, after all the people have departed (as in the opera), is left by himself. Not knowing what else to do, he

sings to himself the myths and songs that the people taught him. In particular, he sings about the story of newborn Hermes, the inventive little thief and messenger, younger brother to the god of music.

It was a little newborn god
That made the first instrument:
Sweet vibration of
Mind, mind, mind
Enclosed in its orbit.

He scooped out a turtle's shell
And strung it with a rabbit's guts.
O what a stroke to invent
Music from an empty case
Strung with bloody filaments—

The wiry rabbitflesh
Plucked or strummed,
Pulled taut across the gutted
Resonant hull of the turtle:
Music from strings that
Tremble over a hollow—
Sweet conception, sweet
Instrument of

continued on pg. 32 >

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LAST ROBOT SONG *cont'd*

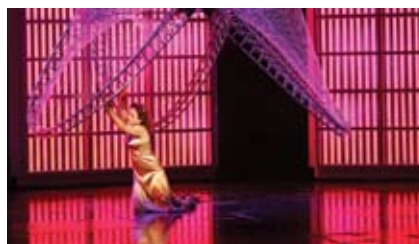
Mind, mind, mind: mind
Itself a capable vibration
Thrumming from here to there
In the cloven brainflesh
Contained in its helmet of bone—
Like an electronic boxfull
Of channels and filaments
Bundled inside its case,
A little musical robot

Dreamed up by the mind
Embedded in the brain
With its blood-warm channels
And its humming network
Of neurons, engendering

The newborn baby god—
As clever and violent
As his own instrument
Of sweet, all-consuming
Imagination, held
By its own vibration,

Mind, mind, mind pulled
Taut in its bony shell,
Dreaming up Heaven and Hell.

Robert Pinsky is a former U.S. Poet Laureate, the author of numerous collections of poetry, and the librettist for **Death and the Powers: The Robots' Opera**. "Last Robot Song" was originally printed in *The New Yorker*.



► Photos from **Death and the Powers: The Robots' Opera**. Clockwise from top left: Joëlie Harvey; Hal Czalet; Patricia Risley. Photos: Jonathan Williams.

> continued from pg. 31

fears about living in an era where we interact increasingly with machines and less with human beings?

TM: Personally, if I had to pick one character to identify with, it would be Miranda. She's just an ordinary person trying to be connected with the people she loves, but in fact her dad's gone, he died. Part of the opera is just about how you deal with losing a person who's very close to you. That's one of the most human experiences. Yes, he's in the machine, but it takes the whole opera for her to figure out what that means to her.

HB: How do you think that audiences will receive the production and your music?

TM: One of my goals has always been to make things that are rich and complex but will also grab you right away. I've been doing crazy projects for a while now and the bigger the project, the more it's true that the lasting impact

is often different from what I expect. I did the *Brain Opera*—part of my intention was to make an opera where the audience could participate, collaborate, come to Lincoln Center and try these instruments and then see a performance where half of it I composed ahead of time and half of it came from what the audience had just created. I expected it to be a way of shaking up the concert world, but the most lasting thing that came out of it was *Guitar Hero*. You just never know. The cool thing is that those are the kinds of things that are out of your control—what lasts, what kernel of an idea is powerful enough to spur something else. That's why I keep doing them...and of course for the music itself, which I hope will lodge in everyone's minds, with strange melodies, quirky rhythms and enveloping sonorities resonating long after they leave the theater!

Heather Berlowitz is a writer and yoga instructor. She lives in Cambridge, MA.

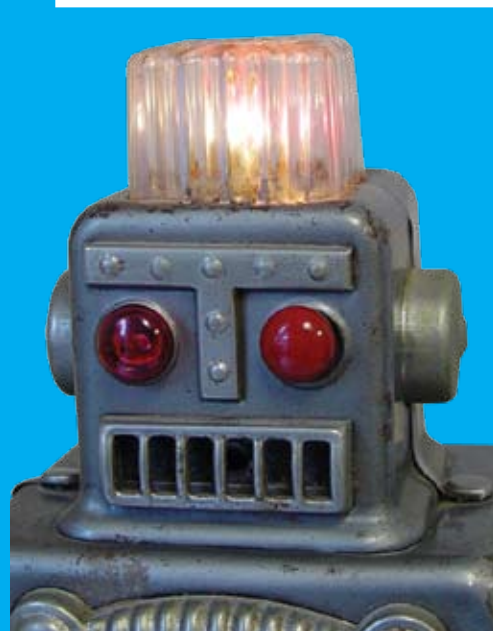
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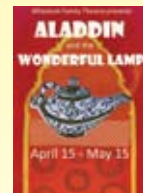
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WELCOME TO IMMERSION CLUB

By Jenna Clark Embrey



► *Death and the Powers* production designer Alex McDowell's film work. Above: Brad Pitt in *Fight Club*. Below: The Pre-Crime Building in *Minority Report*.

While some films garner success at the box office, few achieve the coveted label of "cult classic." *The Crow*, *Fear and Loathing in Las Vegas*, and *Fight Club* are such cinematic gold. The films' posters are ubiquitous on dorm room walls and their DVDs fly off the shelves. What's the common thread? The success of all three films is owed in part to their ability to transport the audience into their fictional, bizarre, and yet fully-realized worlds. One name recurs in the credit reels of all three films: Production Designer Alex McDowell, who is making his A.R.T. debut this spring with ***Death and the Powers***.

McDowell has a career that spans a broad range of art disciplines. Well before making a name for himself as a production designer in films, McDowell trained as a painter at the Central School of Art in London. This

background in visual art led McDowell to form Rocking Russian Design, where he created album covers for London punk rock bands during the early 1980s. It was then that he stepped out of the two-dimensional world and

surrounding the film, critics were quick to praise the film's haunting atmosphere of a comic book world come to life. McDowell had taken the setting, Detroit, and mashed up the real-world city with a gothic pallor—as if the entire

Designer Alex McDowell created the worlds of *Fight Club* and *Minority Report*. Now he makes his A.R.T. debut with *Death and the Powers: The Robots' Opera*.

onto the set of music videos as production designer.

After moving to Los Angeles, McDowell plunged into the film world, where he served as the production designer on the tragically famous hit *The Crow*. During the filming, Brandon Lee, the star, was killed during a freak on-set accident. Despite the devastating circumstances

place had been transported to the innards of a haunted house. Robert Ebert, in *The Chicago Sun-Times*, heralded the movie as "a stunning work of visual style" and the *Washington Post* called it "frenetic, violent and composed with cartoonish artfulness."

McDowell is not only a wizard of design in the film world, but also an innovator. He coined



the term “Immersive Design” to describe the evolving world of the designers who work across all forms of narrative media. By definition, immersive designers create worlds in media that are wholly intact spaces—fantasy becomes the reality. The film inhabits a geography that contains specific rules, and the landscape can serve as a metaphor for the action.

In Steven Spielberg’s *Minority Report*, for example, McDowell designed the glass-and-metal Pre-Crime Building as a metaphor for the dystopian world of the film. The surfaces of the building do precisely what the Big Brother government wants—they expose and they reflect. In this futuristic world, filled with precogs who predict crimes before they happen, no one can hide their actions, and no one can hide from themselves. The world that McDowell created in *Minority Report* is defined throughout by this metaphor. With these specific rules for the landscape, the film’s geography is given a backstory that extends past the



► Left to right: Tod Machover, Alex McDowell, and Diane Paulus.

frame of the camera. Indeed, Immersive Design can be seen in all of McDowell’s film work: Tyler Durden’s dilapidated house in *Fight Club*, the dream worlds of *Corpse Bride* and *Charlie and the Chocolate Factory*—all showcase McDowell’s mastery at forging total environments that make the fantastical into a reality.

After championing the design of virtual worlds for films, it seems only natural that McDowell would take his gloriously tactile sensibility from the flat screen of the cinema and try his hand at the three-dimensional world of the stage in ***Death and the Powers***. When the title character, Simon Powers, makes the decision to download himself into his environment, audiences will be able to witness McDowell’s futuristic set design come to life before their eyes. The stage, at first representing Simon’s house, becomes “The System”—an undulating, vibrating assembly of screens, walls, and robotic architecture. The walls breathe,

gesture, and speak. In ***Death and the Powers***, the rules are revealed with the landscape; the audience is submerged in a sci-fi fantasy of manmade machines and machine-made men.

Jenna Clark Embrey is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

the DONKEY SHOW

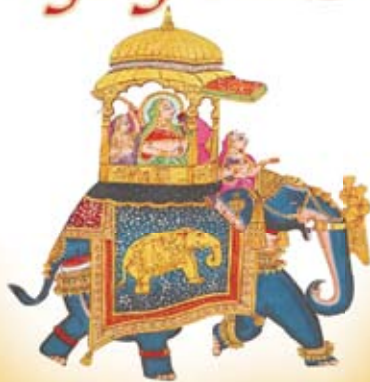
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LOG IN, DROP OUT

By Joseph Pindelski



Dark secrets lurk under manicured lawns in the nameless, cookie-cutter, all-American town of Jennifer Haley's **Neighborhood 3: Requisition of Doom**, being presented by the A.R.T./MXAT Institute for Advanced Theater Training this February. Secrets like those of any other idyllic suburb: alcoholism, drug abuse, divorce, loneliness. Life stinks—but there's a psychedelic diversion that keeps it interesting.

The neighborhood teens are hooked on Neighborhood 3—a MMORPG or massively multiplayer online role-playing game. This diversion blows their minds. Hunchbacked from hours of play, they avoid parents by escaping into Neighborhood's virtual world, where they can exist as muscular, seven-foot-tall men-at-arms. Wielding lethal circular saws and golf clubs, they now call the shots and exact gruesome revenge. But as they hack away at zombies, the boundaries of the game shift. In a twist that blends online gaming with Hollywood horror, **Neighborhood 3: Requisition of Doom** plunges into uncharted theatrical territory.

Like in Wes Craven's horror film

Nightmare on Elm Street, where harmless dreams become lethal nightmares, the safety of "it's only a game" collapses for Haley's teens. Reality folds in on itself as dying animals—mutilated in the video game—turn up on people's doorsteps and zombies start to resemble the teens' mothers and fathers. Has the outside world been sucked into the game; or, has the game bled out of the computer and into the world? And on which side of the screen does the audience sit: inside, outside, or both?

Neighborhood 3: Requisition of Doom mirrors MMORPGs. Walkthroughs,

A story about troubled American families gets spectacularly twisted when they collide with computer technology.

which are crib sheets for defeating MMORPGs, serve as the connective tissue between scenes; avatars, online projections of players, appear throughout the play. Guided by these elements, the audience experiences the shifting boundaries of fantasy and reality with the

characters. These permeable boundaries don't just exist on stage, however; they are inspired by chilling events in the real world.

In 2004, a fourteen-year-old boy was beaten and stabbed to death by a seventeen-year-old with a claw hammer. His assailant claimed he was copying *Manhunt*, a game featuring a pill-popping serial killer who brutally offs his enemies. Unlike movies that merely show acts of violence, games like *Manhunt* let the player commit the violence in a replica of the world. For the seventeen-year-old, this virtual mimicry inspired real-world actions. His crime inspired Jennifer Haley.

Neighborhood 3: Requisition of Doom thrives on the confusion that happens when the virtual world smashes into the real one. A story about troubled American families gets spectacularly twisted when they collide with computer technology. For the residents of Jennifer Haley's **Neighborhood**, it's going to be one hell of a bang.

Joseph Pindelski is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

Winter 2011 Calendar & Tickets

R. BUCKMINSTER FULLER: THE HISTORY (and Mystery) OF THE UNIVERSE at the Loeb Mainstage (STARTS JANUARY 14, 2011)

SUN	MON	TUE	WED	THU	FRI	SAT
JANUARY						1/14 7:30P 1/15 7:30Pt
1/16 7:30Pt	1/17	1/18 7:30Pt	1/19 7:00P	1/20 7:30P*	1/21 7:30Pt	1/22 2:00Pt 7:30P
1/23 2:00Pt 7:30Pt	1/24	1/25 7:30Pt	1/26 7:30P*	1/27 7:30P	1/28 7:30P	1/29 2:00Pt 7:30P
1/30 2:00P 7:30P*	1/31					
FEBRUARY						2/1 7:30P 2/2 7:30P 2/3 7:30P 2/4 7:30P 2/5 2:00Pt 7:30P

AJAX at the Loeb Mainstage (STARTS FEBRUARY 12, 2011)

SUN	MON	TUE	WED	THU	FRI	SAT
FEBRUARY						2/12 7:30P
2/13 7:30P	2/14	2/15 7:30P	2/16 7:00P	2/17 7:30P*	2/18 7:30P	2/19 2:00Pt 7:30P
2/20 2:00P 7:30P	2/21	2/22 7:30P	2/23 7:30P*	2/24 7:30P	2/25 7:30P	2/26 2:00Pt 7:30P
2/27 2:00P 7:30P*	2/28					
MARCH						3/1 7:30P 3/2 7:30P 3/3 7:30P 3/4 7:30P 3/5 2:00Pt 7:30P
3/6 2:00P 7:30P	3/7	3/8 7:30P	3/9 7:30P	3/10 7:30P	3/11 7:30P	3/12 2:00Pt 7:30P
3/13 2:00P						

NEIGHBORHOOD 3: Requisition of Doom at the Agassiz Theater (STARTS FEBRUARY 3, 2011)

SUN	MON	TUE	WED	THU	FRI	SAT
FEBRUARY						2/3 7:30P 2/4 7:30P 2/5 2:00Pt 7:30P

NOTE CURTAIN TIMES:
Opening night performances at 7 p.m.
All other evening performances at 7:30 p.m.
Matinees at 2 p.m.

PROMETHEUS BOUND at OBERON (STARTS FEBRUARY, 25 2011)

SUN	MON	TUE	WED	THU	FRI	SAT
FEBRUARY						2/25 7:30P 2/26
2/27	2/28 7:30P					
MARCH						3/1 7:30P 3/2 7:30P 3/3 7:30P 3/4 7:00P 3/5
3/6	3/7 7:30P	3/8 7:30P	3/9 7:30P	3/10 7:30P	3/11 7:30P 10:00P	3/12
3/13	3/14	3/15 7:30P	3/16 7:30P	3/17 7:30P	3/18 7:30P 10:00P	3/19
3/20	3/21 7:30P	3/22 7:30P	3/23 7:30P	3/24 7:30P	3/25 7:30P 10:00P	3/26
3/27	3/28	3/29 7:30P	3/30 7:30P	3/31 7:30P	4/1 7:30P 10:00P	4/2 7:30P 10:00P

DEATH AND THE POWERS:

The Robots' Opera
at the Cutler Majestic Theatre at
Emerson College
(STARTS MARCH 18, 2011)

SUN	MON	TUE	WED	THU	FRI	SAT
MARCH						3/18 7:30P 3/19
3/20 3:00P	3/21	3/22 7:30P	3/23	3/24	3/25 7:30P	3/26

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