THE LATHE OF HEAVEN

Adapted by
Natsu Onoda Power
From THE LATHE OF HEAVEN
by Ursula K. Le Guin

April 22 - 25, 2021
PRESENTS

THE LATHE OF HEAVEN

Adapted by
Natsu Onoda Power
from The Lathe of Heaven by
Ursula K. Le Guin

with

Jaramie Cataldo
Peirce Robinson
Sophie Lee
Anderson Stinson III
Abigail Roberts
Tamara Tarwoe

Production Design and Video Content Designer
Cameron Anderson

Costume Design
Chelsea Kerl

Composer and Sound Design
Roc Lee

Video Show Editor and Visual Effects
Katerina Vitaly

Production Stage Manager
Shelby Mariah Art

Video Control and Capture
Nitsan Scharf

Directed by

Isaiah M. Wooden
Special Thanks:
Adrianne Krstansky
Dmitry Troyanovsky
Charles McClendon
Dorothy Hodgson
Elaine Wong
Ingrid Schorr
Tom King
Toni Shapiro-Phim
Barbara Strauss
Eric M. Glover
Jakeya Caruthers
Seth Meicht
August Anderson-Meicht

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The Lathe of Heaven adapted by Natsu Onoda Power was first produced by Spooky Action Theater in collaboration with Georgetown University, Washington DC, 2018.

The Lathe of Heaven is produced by special arrangement with BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036.

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Friends –

I am so thrilled to welcome you to this performance of Natsu Onoda Power’s inventive adaptation of *The Lathe of Heaven* by Ursula K. Le Guin. Drawing on an eclectic mix of styles, forms, and pop-cultural references, Onoda Power reimagines Le Guin’s 1971 science fiction novel as a theatrical fantasia replete with time-bending, alien encounters, and altered realities. Centering on the struggles of George Orr, a somewhat hapless everyman from Portland, Oregon whose “effective dreams” can change the world around him, Le Guin’s story has captivated audiences in the five decades since its debut. It has spawned several stage and screen adaptations, including two popular television films for PBS and A&E. I imagine that, like me, what many continue to find so compelling about the dilemmas George Orr negotiates once he realizes that Dr. William Haber, the psychiatrist and self-proclaimed “dream specialist” he turns to for help, is manipulating his dreams to achieve his own ends, are the ways they become catalysts to explore such complex themes as climate change, racism, and mental health. While we are long past the future-2002 that Le Guin envisioned in 1971, these themes no doubt remain as relevant and urgent as ever.

Science fiction is not a genre that theater-makers take up very often. And yet, there are many resonances between the two forms. Both, for example, share an investment in making new worlds to offer up vital critiques. Both also invite their audiences to experience time travel. Indeed, one of the things I have missed most during this long season of sequestering is going to the theater and shuttling between clock time, the time of the play, and the time of my body while watching. The Covid crisis, of course, has rendered much about the way we used to do things perilous, including making and seeing theater. But it has also afforded us rich opportunities to experiment with new artistic practices and strategies. I chose to direct *The Lathe of Heaven* precisely because I wanted to expand my understanding of what’s possible in the theater. Onoda Power’s adaptation beautifully calls us to imagine, create, and engage the art form differently.

There was little about our process that was conventional. We rehearsed and held meetings over Zoom and, ultimately, captured the actors’ performances via QuickTime in dressing rooms that the Theater Arts production staff converted into individual studios. Despite working closely together over the past few months, many of us have never met in person. Still, words cannot fully express my immense appreciation for everyone’s diligence in bringing this project into being. Indeed, I remain deeply grateful for the spirit of generosity, innovation, and collaboration that animated our collective work.

Of course, I am equally grateful to you for joining us. My hope is that your time with Orr, Haber, Lelache, and the trio of Narrators will inspire a newfound sense of discernment and discovery.

Peace,

Isaiah M. Wooden, Ph.D.
Director

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Cast Members

George Orr .......................................................... Peirce Robinson
Dr. William Haber ............................................... Anderson Stinson III
Heather Lelache .................................................. Tamara Tarwoe
Narrator and Other Roles ...................................... Jaramie Cataldo
Narrator and Other Roles ...................................... Sophie Lee
Narrator and Other Roles ...................................... Abigail Roberts

The Lathe of Heaven runs approximately 90 minutes with no intermission.
Peirce Robinson as George Orr

Peirce Robinson is a Junior at Brandeis majoring in Theater Arts and Film, Television, and Interactive Media, with a minor in Journalism. Peirce has been active in the theater since the 6th grade, and since then has been involved with over 30 plays or musicals. Previous Brandeis credits include Schultz in Circle Mirror Transformation (Brandeis Theater Department), Septimus in Arcadia (Undergraduate Theater Collective), Actor 3 / Another White Man in We Are Proud to Present… (Brandeis Theater Department), and Pippin in an unrealized production of Pippin (Undergraduate Theater Collective). Outside of the theater, Peirce serves as Vice President of Boris’ Kitchen Sketch Comedy Troupe, and works as a Support Specialist at the Brandeis Sound and Image Media Studios.

Anderson Stinson III as Dr. William Haber

Anderson Stinson, III is a senior at Brandeis double majoring in Theater Arts & Film, Television, and Interactive Media. After deciding he no longer wanted to be a doctor at the end of his freshman year, Anderson has always been doing as much theater and film as he can from acting in Brandeis’ only sketch comedy troupe Boris’ Kitchen to working on film projects at Brandeis’ Sound & Image Media Studios. Past theater credits include the various roles in The Laramie Project, Sebastian in The Tempest, and Actor 4/Another Black Man in We Are Proud to Present a Presentation about the Herero of Namibia Formerly Known as Southwest Africa from the German Sudwesafrika Between the Years 1884- 1915 and more! Once he graduates he hopes to continue to tell stories in film and theater and ultimately hopes to find ways to make film and theater production more accessible to everyone!

Tamara Tarwoe as Heather Lelache

Tamara Tarwoe is a graduating senior at Brandeis University originally from Worcester, Ma. She graduated from a performing arts high school and minors in theatre arts. Her experiences range from Brandeis led productions to various extra roles. Tamara intends to pursue a career in acting after undergrad and continuously seek acting jobs wherever she can.
Jaramie Cataldo as Narrator and Other Roles

Jaramie Cataldo is a first year at Brandeis pursuing a double major in theater and English with a minor in teaching education. She was a dedicated member of her high school theater department and is so excited to be embarking on her first show at Brandeis! She is thrilled to be performing in *The Lathe of Heaven* as Narrator 1 and other characters. She would like to extend a big thank you to the entire cast and team for making this play come to life. Even through the difficulties that Covid creates, the magic of creating theater and art was never lost throughout the process!

Sophie Lee as Narrator and Other Roles

Sophie Lee is a senior at Brandeis University and will be graduating this May with a BA in Film, Television, and Interactive Media along with minors in both Theater Arts and English. Sophie has loved being a part of the theatre community during her time at Brandeis and serves as the Communications Director for the Undergraduate Theater Collective. Her Brandeis credits include Brooke in *Noises Off* (Undergraduate Theater Collective), Maenad/Chorus in *The Bacchae* (Brandeis Theater Department), Beth March in *Little Women* (Undergraduate Theater Collective), and various roles in *Asiamnesia* (Brandeis Theater Department, Senior Thesis Festival). She would like to thank the entire cast and crew for putting this show together and would like to give a huge shout out to her loving family and friends who have always been so supportive. Sophie has really enjoyed her time as Narrator 3 in *The Lathe of Heaven* as her last role in college and hopes you enjoy it!

Abigail Roberts as Narrator and Other Roles

Abigail Roberts is a first year at Brandeis, and is planning to double major in English and Theater Arts. She was deeply involved in high school theater and is so grateful to have the opportunity to do theater again. This is her first Brandeis theater production, and is excited to perform in *The Lathe of Heaven* as Narrator 2, as well as a medic, a news reporter, a game show host, and an alien. She would like to thank the incredibly talented cast and crew for their dedication to this production. She hopes you enjoy the show!
ISAIAH M. WOODEN (DIRECTOR)
Isaiah M. Wooden is a director-dramaturg, critic, and assistant professor of theater arts at Brandeis. He has staged new and canonical works in both the U.S. and abroad, including plays by Lee Breuer, Kia Corthron, Elsa Davis, Lorraine Hansberry, Tarell Alvin McCraney, Charles L. Mee, Lynn Nottage, Robert O’Hara, Nilaja Sun, and Mary Zimmerman. Recent dramaturgy projects include: The Till Trilogy by Ifa Bayeza, Native Son by Nambi E. Kelley, and the world premiere of Les Deux Noirs: Notes on Notes of a Native Son by Psalmayene 24. Wooden is also a scholar and has published widely on contemporary African American art and drama—from the plays of Lydia Diamond, Branden Jacobs-Jenkins, and August Wilson to the performance work of Derrick Adams, Jefferson Pinder, and Adrian Piper. An alum of Georgetown University, Wooden earned his Ph.D. in Theater and Performance Studies at Stanford University. He wishes to thank the extraordinary cast and creative and production teams for making this such a delightful and rewarding process.

CAMERON ANDERSON (PRODUCTION DESIGN/VIDEO CONTENT DESIGNER)
Cameron is an internationally-acclaimed scenic and projection designer and has designed extensively at the world’s leading theater and opera companies. She recently designed The Niceties (Manhattan Theater Club, Huntington Theater Company, McCarter Theater, Geffen Theater), Byhalia Mississippi (The Kennedy Center), Sweat (Huntington Theater Company), West Side Story for Norway’s Kilden Performing Arts Center and for The Vancouver Opera, and Simon Boccanegra for Argentina’s Teatro Colon. Selected opera credits include: The Glimmerglass Festival, The Seattle Opera, The San Francisco Opera, Opera Saratoga, Central City Opera, Minnesota Opera, Opera Theater of St. Louis, Wolf Trap Opera, OnSite Opera, Indianapolis Opera, Gotham Chamber Opera, Pittsburgh Opera, Indiana University Opera, and The New England Conservatory. Selected Off-Broadway credits include: Roundabout Theatre Company, Playwrights Horizons, New Georges, LAByrinth Theater Company, Naked Angels, Ars Nova, Brooklyn Academy of Music, and Les Freres Corbusier. Regional credits include: Trinity Rep, Two River Theater Company, South Coast Repertory, and Shakespeare & Company. Upcoming projects include Emmeline (Opera Tulsa), La Bohème (Wolf Trap Opera), and Glory Denied at Berkshire Opera Festival.

CHELSEA KERL (COSTUME DESIGNER)
Chelsea Kerl is a Boston based freelance artist; she received her MFA in Costume Design from Boston University and earned degrees in both Theatre and English from the University of Maryland. Select recent productions include- Wheelock Family Theatre at BU: Willy Wonka, James and the Giant Peach; SpeakEasy Stage Company/Front Porch Arts Collective: Pass Over; Company One/American Repertory Theatre: Greater Good; Actors’ Shakespeare Project/Lyrac Stage Company of Boston: Twelfth Night; Brandeis University: The Tempest, Big Love; and New Repertory Theatre: Straight White Men. Chelsea is also the costume shop manager, resident costume designer, and costume design professor at Wellesley College and Wellesley Repertory Theatre, and she often works in the costume shop of the American Repertory Theatre. More of her work can be seen at www.chelseakerl.com.
ROC LEE (COMPOSER/SOUND DESIGNER)
Roc Lee is a Helen Hayes Award winning DC based Composer/Sound Designer. He holds a Master of Music in Stage Music Composition from CUA. Roc creates music and sound design for video games, theater, film and podcasts. https://rocle.net. Credits include: May 22, 2020, Voices of Now: Inside Voices, Snowchild, The Price, The Year of Magical Thinking, Mother Courage at Arena Stage; Crossing Mnisose at Portland Centerstage; Small Mouth Sounds, Doll House 2 at Roundhouse; Kid Prince and Pablo, The Watsons Go to Birmingham 1963 at Kennedy Center TYA; Fairview, Describe the Night at Woolly Mammoth Theatre; Admissions, Curve of Departure at Studio Theatre; The Lathe of Heaven at Spooky Action Theater; CHARM, Hooded: Or Being Black for Dummies, Ulysses On Bottles, Oh God! at Mosaic Theater; Aubergine, The Importance of Being Earnest at Everyman Theatre; Singin’ In The Rain, Matilda The Musical!, Tiger Style!, The Invisible Hand, On The Town, Aubergine, Annie, Thurgood, Fickle Fancy Farce, Dial M for Murder at Olney Theater Center; AIDA at Constellation Theatre; In This Hope: A Pericles Project; Hello My Name Is... at Welders; [410]Gone at Rorschach Theatre; FAME!; In the Heights at GALA Hispanic Theater.

NATSU ONODA POWER (ADAPTER/PLAYWRIGHT)
Natsu Onoda Power is an associate professor in Georgetown's Program in Theater and Performance Studies, where she has taught since 2005, including one class supported through the Berkley Center’s Doyle Seminars project. As a playwright, her recent credits include The T Party, A Trip to the Moon, and Astro Boy and the God of Comics, for which she won the 2015 Elliot Norton Award for Outstanding Director in Small Theatre. Directing credits include David Henry Hwang’s Yellow Face and Young Jean Lee’s Songs of the Dragons Flying to Heaven. Her set design has been seen at Company One, Imagination Stage, Forum Theatre, Synetic Theatre, and the Hub Theatre, among others. At Georgetown she has adapted/directed War with the Newts, On the Origin of Species, The Omnivore’s Dilemma, Madness and Civilization, and others. She is the author of God of Comics: Osamu Tezuka and the Creation of Post World War II Manga (2009). Onoda Power holds a Ph.D. in performance studies from Northwestern University.

URSULA K. LE GUIN (AUTHOR)
Ursula Kroeber Le Guin (1929-2018) was a celebrated and beloved author of 21 novels, 11 volumes of short stories, four collections of essays, 12 children’s books, six volumes of poetry and four of translation. The breadth and imagination of her work earned her six Nebulas, nine Hugos, and SFWA’s Grand Master, along with the PEN/Malamud and many other awards. In 2014 she was awarded the National Book Foundation Medal for Distinguished Contribution to American Letters, and in 2016 joined the short list of authors to be published in their lifetimes by the Library of America. Le Guin’s first major work of science fiction, The Left Hand of Darkness, is considered groundbreaking for its radical investigation of gender roles and its moral and literary complexity. Her novels The Dispossessed and Always Coming Home redefine the scope and style of utopian fiction. Le Guin’s poetry drew increasing critical and reader interest in the later part of her life; her final collection of poems, So Far So Good, was published shortly after her death. In 2000, she was named a Living Legend by the Library of Congress. Three of Le Guin’s books have been finalists for the American Book Award and the Pulitzer Prize.
Shelby Mariah Art  
Production Stage Manager

Shelby received her BFA in Theatre Arts from Fresno State in 2013 and has been working as a theatre artist ever since. Shelby spent 6 years with The Missoula Children's Theatre: first touring nationally and internationally and then in the company's tour and marketing departments in Missoula, Montana. She also worked with Missoula Community Theatre as a stage manager and performer throughout her time there. Since moving to the Boston area in 2019, Shelby has worked as an ASM on four Brandeis productions and stage managed one virtual production with Actor's Shakespeare Project. This Spring, she has also been directing the production Boundless as a part of Brandeis' Senior Festival. Shelby would like to express her immense gratitude to the faculty and staff of Brandeis for allowing her to be a part of this production and to the stellar production team and cast for sharing their incredible talents.

Megan Ellis  
Assistant Stage Manager

Meg graduated from Boston College in May of 2020 where she studied Theatre and Management & Leadership. She will be attending Johns Hopkins this summer to get her Masters of Science in Education and will be working with the Urban Teachers program. Some of her favorite recent theatre credits include directing PIPPIN and THE ADDAMS FAMILY MUSICAL with the Dramatics Society at Boston College. She has absolutely adored working with this fantastic team!

Katerina Vitaly  
Video Show Editor & Visual Effects

Katerina Vitaly is an NYC-based Russian multimedia artist working with live performance, animation and illustration. Katerina is the current Art Director of Here We Go Festival and has previously worked with the United Nations, Broadway Cares, the Ensemble Theatre, The Performing Garage, Dorset Theater Festival, Boston Theater Company, The Juilliard School, Georgetown University, Andy's Summer Playhouse, The Loisaida Center, Emily Harvey Foundation and Shein/Romwe.  Website: https://www.katerinavitaly.com
Nitsan Scharf

Nitsan Scharf (he/him) currently serves as an associate programmer and video editor for ViDCo. He also works as a freelance multimedia designer in DC and NYC. Recent multimedia work includes: Okinawa Field Trip (Georgetown University, programmer), Jem and Stonie Discover a New Dimension (Trusty Sidekick, media designer), Big Fish (Theatre Alliance, editor), String Theory (Andy's Summer Playhouse, programmer), the untitled martyr project (NextNow, editor), This Bitter Earth (Theatre Alliance, media designer), and Good Kids (Montgomery College, media designer).

Jared Mezzocchi

Jared received his M.F.A. in performance and interactive media arts at Brooklyn College. He is currently on faculty at University of Maryland, College Park, where he leads the projection design track in the M.F.A. design program. He is a resident artist at Wooly Mammoth Theater Company in DC and has directed and designed at theaters across the U.S. and in Europe. ViDCo is a collection of designers innovating new ways to tell stories and create communities online. Using virtual platforms, ViDCo generates entirely live performances with heightened design elements that bridges Theatre, TV, and cinema tricks into a new online hybrid form. We strategize to use the strongest elements of every discipline to inspire the artistic community to use their tools while we provide them the platforms to tell their stories. We are turning COVID around...literally.

Toby Clark

Tobin Clark (he,him,his) is an Associate Project Manager for ViDCo at night and during the day he is the Technical Advisor for Georgetown University’s Department of Performing Arts. Before succumbing to the pursuit of management Toby was an active lighting, projection and scenery designer. He currently teaches workshops and classes in design, technical theater, stage and production management. He has spent the last year asking the question: How can we replicate the audience/performer live experience in a virtual world. When not teaching, he enjoys cooking, brewing, woodworking, family and his 8 lb miniature poodle, Macaulay.
Crew Members

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Assistant Video Content Designer ................................................... Ari Herzig
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