

**WHO'S WHO IN**  
***THE LOVE SONG OF J. ROBERT OPPENHEIMER***

**Kate Burke** (Voice and Text Consultant, Professor)

**Andrew Cronacher** (1st Year MFA Acting): *Aster, Holger Gunn* (Raconteur Theatre); *Glass City* (Glass City Productions); *The BFG* (Phoenix Theatre Circle).

**Harrison Gibbons** (4th Year Drama): *Oklahoma!, The Voyage Inheritance, Twelfth Night, Between Here and the Yellow Sea, Inside the Box* (U.Va. Drama).

**Max Krembs** (1st Year Drama)

**Matthew Marcus** (4th year Drama/Media Studies): *Oklahoma!, Twelfth Night, Ubu Roi, Oedipus, Scapin, Baggage* (U.Va. Drama); *Rosencrantz and Guildenstern are Dead* (SotL).

**Mickie Marie** (1st Year MFA Lighting Design): Fall 2008 Dance Concert (U.Va. Drama); *Alice In Wonderland* (Northwestern State University).

**Sara Obeidat** (1st Year Drama/Foreign Affairs)

**Alan Perez** (1st Year MFA Technical Direction)

**A. A. "Corbin" Puryear** (2nd Year Drama/Pre-Comm): *Oklahoma!* (U.Va. Drama); *Damn Yankees* (FYP).

**Laura Rikard** (1st Year MFA Acting): (SAG, EMC) *Macbeth* (New Perspectives Theatre, NYC); *Food of Love* (Hampton Shakespeare Festival).

**Michaela Rothschild** (2nd Year Interdisciplinary Major): *Damn Yankees* (FYP), *The Pirates of Penzance* (Opera Viva), *Much Ado About Nothing* (SotL).

**Will Rucker** (3rd Year Drama): *Twenty-Seven* staged reading (U.Va. Drama).

**Greg Steinbrecher** (4th Year English/Philosophy): *Titus Andronicus* (SotL); *Bad Seed, The Shape of Things* (Spectrum); *R+J* (Earl Hamner).

**Lisi Stoessel** (MFA Scene Design '08): *The Voyage Inheritance, Hedda Gabler, Hair, Iphigenia and Other Daughters, Scapin, Mud* (U.Va. Drama); *Macbeth* (Live Arts).

**Napoleon Tavale** (1st Year MFA Acting): *Tartuffe, The Laramie Project, Into The Woods* (Whittier College).

**Tashi Sadé Thomas** (1st Year MFA Acting): *The Tragical History of Doctor Faustus, Big Love, The Threepenny Opera* (University of Notre Dame).

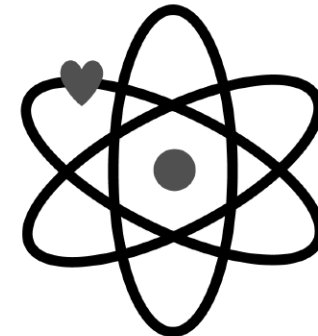
**Betsy Rudelich Tucker** (Director, Associate Professor)

**Gweneth West** (Costume Designer, Professor)

**PRODUCTION STAFF FOR**  
***THE LOVE SONG OF J. ROBERT OPPENHEIMER***

Assistant Director.....Chris Moneymaker  
 Dramaturgy.....Alexandra Fey, Dorothy Kohlligian  
 Assistant Stage Managers.....Danny Cackley, Danielle Chen  
 Department Technical Director .....Steven Warner  
 Assistant Technical Director.....Jessica Cloutier  
 Master Carpenter.....Jeremy Weing  
 Carpenters.....Bjorn Falk, James Villarrubia  
 Scenic Design Faculty Advisor .....Tom Bloom  
 Scene Shop Manager.....Dave Hale  
 Assistant Scenic Designer.....Sam Rabinovitz  
 Scenic Charge.....Libby Majette  
 Scene Shop Paint Staff.....Jacob Bloom, Shelby Codde,  
 Erin Jackson, Libby Majette  
 Props Master .....Justin Smith  
 Props Artisans .....Rachel Lau, Alexandra Tzvetkova  
 Costume Shop Manager .....Joshua Bond  
 Assistant Costume Designers.....Mary Butcher, Mary Kate Steinbeck  
 Costume Technologist.....Marcy Linton  
 Draper .....Marcy Linton  
 Costume Shop Assistants .....Diana Dzikiewicz, Sachi Edson,  
 Audrey Edwards, Russ Hicks, Lee Kelly, Jessica Smith  
 Lighting Design Faculty Advisor .....Lee Kennedy  
 Master Electrician.....Dale Marshall  
 Light Board Operator.....Katherine Pfister  
 Sound Design Faculty Advisor .....Michael Rasbury  
 Sound Engineer .....Mike Benonis  
 Sound Board Operator.....Ali Adkins, Mylrick Lapointe  
 Aerial Direction.....Ian Lorson  
 Run Crew.....Richard Block  
 Business Manager .....James Scales  
 Assistant Business Manager .....Jenny Mays  
 Box Office Manager.....Julia Debo  
 Box Office Staff .....Suzanne Casey, Sarah Edwards,  
 Harrison Gibbons, Russ Hicks, Colleen Trentham,  
 Will Rucker, Caroline Ryon, Yasminca Wilson  
 House Manager.....Portia Henry  
 Concessions Managers .....Vashti Harrison, Leatrice Woods  
 Front of House Staff.....Nana Amoah, Ashley Boney, Zoe Ortiz  
 Publicity Assistant .....Alex Campbell  
 Production Coordinator .....Caitlin McLeod

*Special Thanks to The Spectacle Shop*



**The Love Song of**  
**J. Robert Oppenheimer**

by Carson Kreitzer  
 Directed by Betsy Tucker



**CULBRETH THEATRE**  
**8 p.m.**  
**February 12-14 and 18-21, 2009**

# The Love Song of J. Robert Oppenheimer

By Carson Kreitzer

Directed by Betsy Rudelich Tucker

Scenic Design by Lisi Stoessel

Costume Design by Gweneth West

Lighting Design by Mickie Marie

Sound Design by Max Krembs

Choreography and Movement by Kai Chang

Vocal Direction by Kate Burke

Technical Direction by Alan Perez

Stage Management by Will Rucker

Produced by special arrangement with THE DRAMATIC  
PUBLISHING COMPANY of Woodstock, Illinois

Originally developed and presented by  
Frank Theatre, Minneapolis, Minnesota,  
Artistic Director, Wendy Knox.

Originally produced by Cincinnati Playhouse in the Park,  
Edward Stern, Producing Artistic Director,  
Buzz Ward, Executive Director.

## Cast of Characters

J. Robert Oppenheimer .....Andrew Cronacher  
Lilith .....Tashi Thomas  
Kitty Oppenheimer.....Laura Rikard  
Jean Tatlock.....Sara Obeidat  
Nurse.....Michaela Rothschild  
Rabi .....Harrison Gibbons  
Groves .....Napoleon Tavale  
Teller.....Matthew Marcus  
Young Scientist .....Greg Steinbrecher  
Scientist.....A.A. "Corbin" Puryear

Act I: Math

Act II: Aftermath

There will be one 15 minute intermission.



### *What happens when you open Pandora's Box?*

For J. Robert Oppenheimer, establishing Los Alamos means establishing an unexpected, altered reality. The barriers of what ought to be done pale against the backdrop of world war, and shatter. The barriers of what can be done are tested, and are broken in turn. Pandora's Box, atomic edition, unleashes its contents into the world.

We have no choice but to accept the events of the past. But for Oppenheimer, who is making history, to accept history and his integral role in it is no easy task. He wrestles with the balance of his personal and professional life, while attempting to draw a line between his own conscience and the temptations of science. Oppenheimer is simply a man, though not a simple one. The question whether he ever comes to peace with himself is intriguing, because of what he achieved in spite of his humanity.

The grandeur of his accomplishment, the scientific breakthrough, is not the focus of the story. Kreitzer focuses on the after-effect.

Oppenheimer's postwar struggles mirror ongoing and unsolved ethical dilemmas. Through the play, we have the opportunity to relive difficult decisions of the 20th century, and evaluate what we know of our own political and moral agenda.

Take this occasion to envision both the exhilaration and the fear that marked the Trinity detonation. Imagine how unexpected everyday life could be for the men and women of Los Alamos. Through Oppie and his companions, we relive the dawn of the nuclear age. Oppenheimer was not born into a nuclear world. He created it. He enjoyed the praise that followed, and he bore the burden of his genius. His desert think-tank resulted in a discovery which, inevitable or not, forever altered our understanding of our innate capability. Prepare for the unexpected. And in the end don't forget to look for hope, the final inhabitant of Pandora's Box.

– Alexandra Fey, Dramaturg

### *Director's Notes*

The legacy of the hundreds of scientists who worked on the Manhattan Project is very much with us. While most of us cannot remember a world without THE BOMB, and fewer remember the bomb shelters and "duck and cover" rehearsals that marked that coldest of the Cold War Years, the threat of nuclear war or nuclear disaster resulting from nuclear proliferation is not a thing of the past. Since Hiroshima over 2,000 nuclear weapons have been detonated for testing or demonstration. Eight countries now have declared nuclear weapons stockpiles, others are assumed to have nuclear capability, still others are seeking it. Since Nagasaki, the thermonuclear (hydrogen) bombs that we have added to the world's arsenals are *thousands* of times more powerful than the atomic bombs tested at Trinity and dropped on Japan.

There have been treaties to limit or prohibit the use of or begin to dismantle our stockpiles of these horrific weapons, but we have not yet succeeded in finding a way to rid ourselves of them. Nor have the problems that accompany peaceful uses of atomic energy, say for the atomic power station in Louisa County that lights your way tonight, been solved. What to do with spent nuclear fuel has not been convincingly determined either scientifically or politically, and even in our own community the dangerous differences between what we know about nuclear power and what we don't know are very much in contention. The box is open.

– Betsy Rudelich Tucker, Director