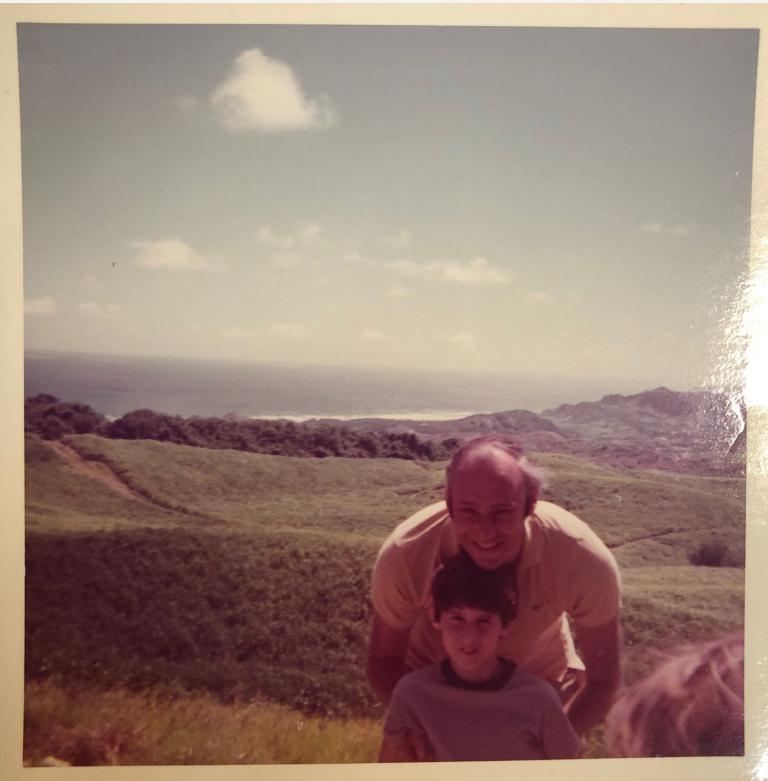
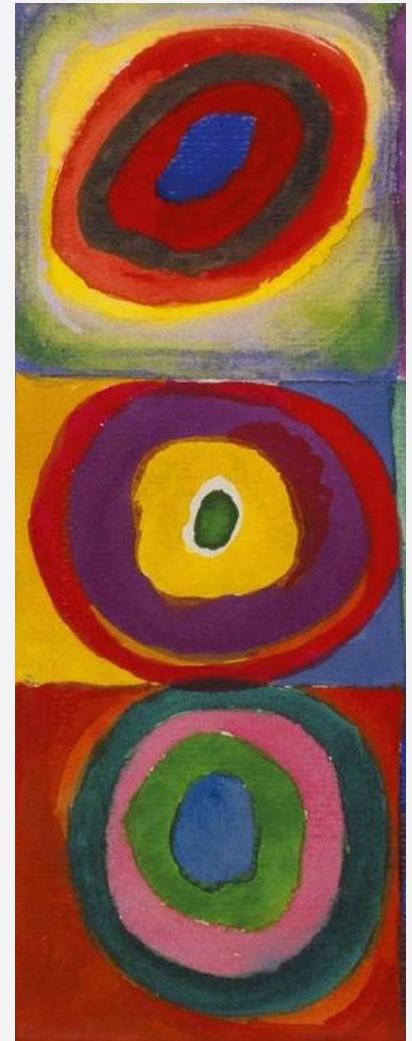


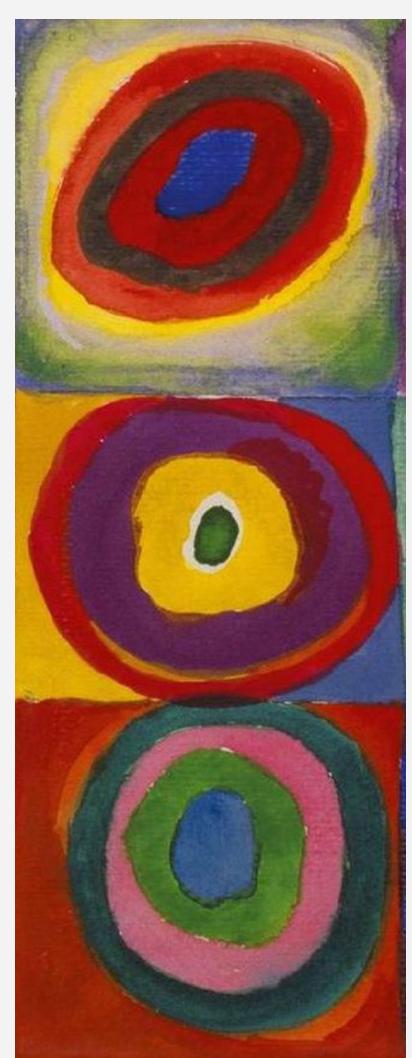


The Making of
Searching for Mr. Moon



Richard Topol and his father, Art Topol.



A vertical abstract painting on the left side of the page. It features three distinct quadrants, each containing a set of concentric circles. The top-left quadrant has a red circle with a blue center, surrounded by a yellow ring and a dark grey/black ring. The bottom-left quadrant has a yellow circle with a green center, surrounded by a purple ring and a red ring. The bottom-right quadrant has a green circle with a blue center, surrounded by a pink ring and a teal ring. The background is a textured, light grey.

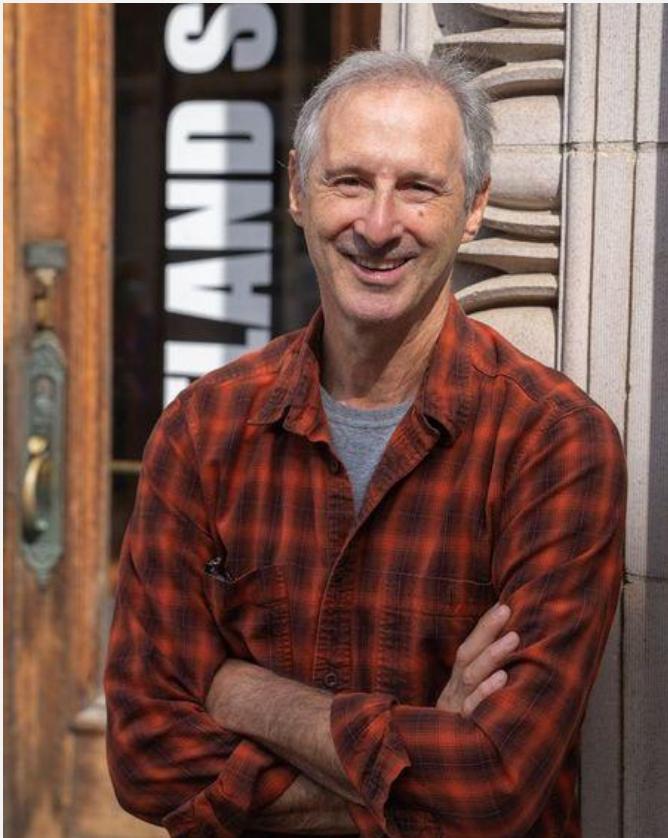
About the Play

On the day of his daughter's birth, Rich Topol finds himself searching for guidance about how to best be a father. He lost his at a young age, and feels wholly unprepared to embark on his own journey in raising a child. At this all important moment, Topol finds himself reflecting on the surrogate father figures that have populated his life.

By engaging directly with the audience, Topol invites us to examine our own familial relationships, and consider the ways in which our work impacts our time with friends and family. *Searching for Mr. Moon* is a play for anyone who has contemplated the mysteries of parenthood and mortality.



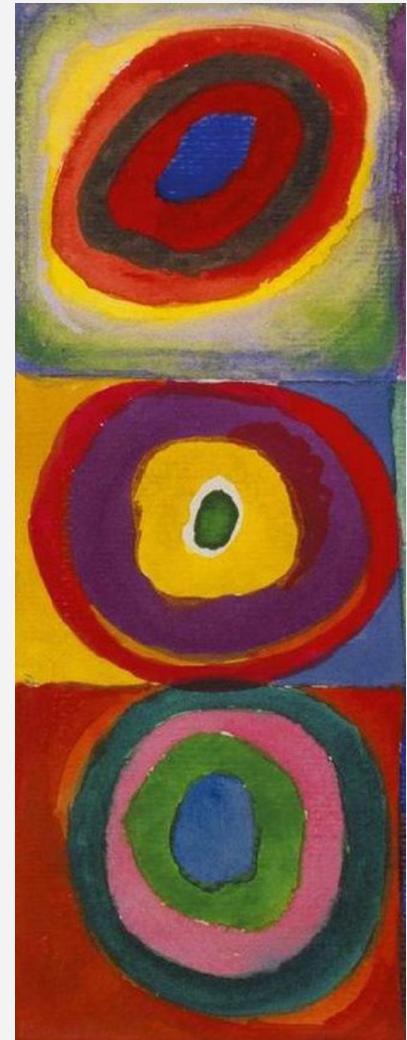
Members of the *Searching for Mr. Moon* Cast and Creative Team. Photo by Mical Huston.



“If the experience of watching this play makes people realize that, Time is short. I should have that dinner with my mom. I should call my daughter. I should listen to the stories of my family and friends.’ Then I feel like that’s one of the best things that can come out of this show.”

Playwright and Actor Richard Topol on
Searching for Mr. Moon

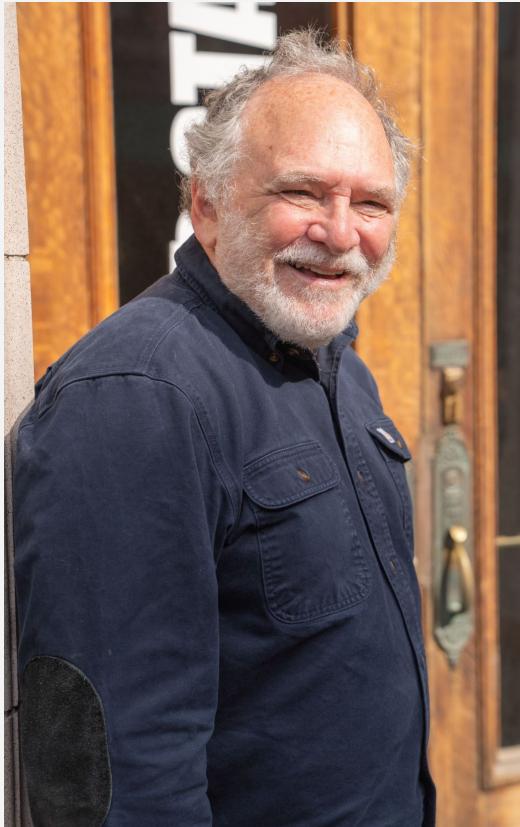




“One-person shows are often quite personal. They tell a piece of a story that you don’t otherwise get. As long as I’ve known Rich and as much as I know about his life... I did not know anything about the core of this story. We’ve hardly ever talked about his Dad. So I was drawn into how courageous and important it is for him to share it.”

Director Julia Gibson on Searching for Mr. Moon





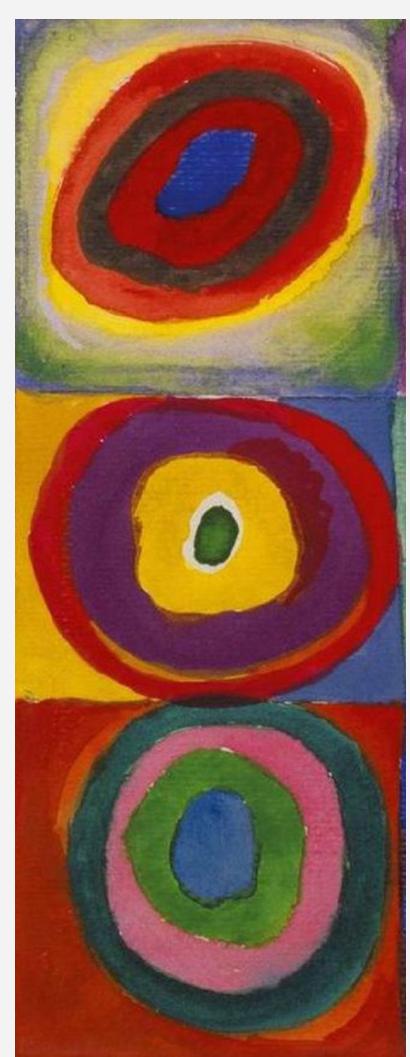
“I suggested writing something about his famous father-in-law, Lukas Foss. Initially we thought about writing a biographical play about Lukas, and it didn’t quite come together... So, then Rich sent me a text about one of his heart episodes in his own voice, and I read it and said, ‘Well, that’s the play’ Rich in relation to his father and his father-in-law, but Rich at the core.”

Playwright Willy Holtzman on *Searching for Mr. Moon*





The World of
Searching for Mr. Moon



Richard Topol with his wife Eliza, father-in-law Lukas Foss, and daughter Sabina.



A vertical abstract painting featuring three large, concentric circles. The top circle is red with a blue center, the middle is yellow with a purple center, and the bottom is green with a blue center. The background is a textured, light green.

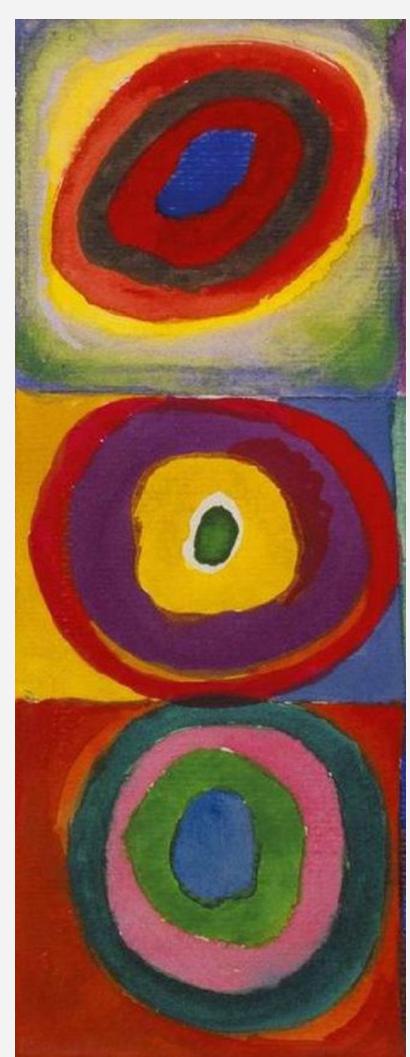
Richard Topol

Searching for Mr. Moon is Topol's playwriting debut.

He has twice appeared on our mainstage in *Loot* (1990-1991 season) and in *Scapin* (1996-1997 season).

During his career, Topol has appeared in regional theaters across the country and in eight Broadway productions, most recently as Lemml in Paula Vogel's *Indecent*.





Richard Topol (back row fourth from left) and the cast of the Public's *King Lear*, 2011.



Lukas Foss

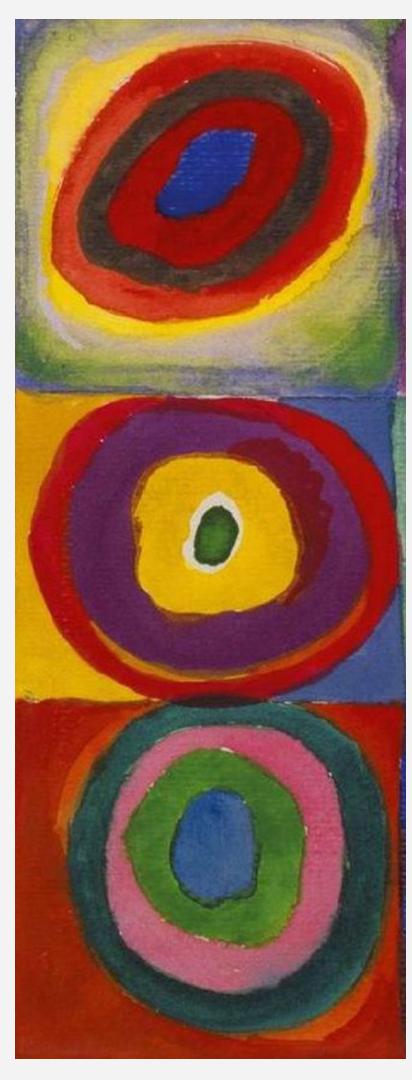
(August 15, 1922 - February 1, 2009)



Lukas Foss was born in Berlin and moved to the US when he was 15 years old.

He began composing at age 7, published his first work at 15, and at 23 he became the youngest composer to win a Guggenheim Fellowship.



An abstract painting featuring three large, overlapping concentric circles. The top circle is red with a blue center, the middle is purple with a yellow center, and the bottom is green with a blue center. The background consists of horizontal bands of yellow, green, and blue.

Foss's early works are neo-classical, and are influenced by his love for composers like Bach and Stravinsky.

His later works are more avante-garde. He is particularly known for experimenting with improvisation and aleatory music.

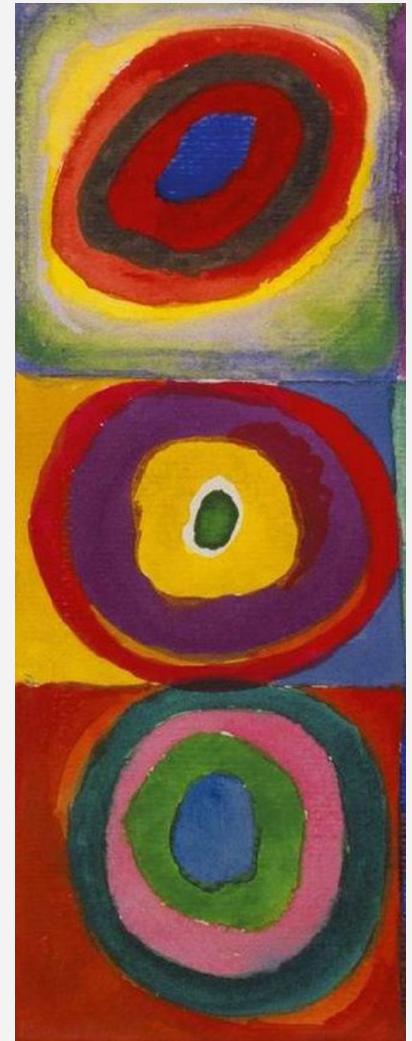




“There's so much suffering connected with (composing), that I can't really say it's fun, but when you finally break through and the door is opened, and you've hit on something and you know you've got it, that moment is worth all the suffering”

Lukas Foss on composing
(excerpt from an interview with Bruce Duffie)





Lukas and Cornelia Foss, with the Bernsteins, giving a concert at Tanglewood in 1953.
A message from Foss to Bernstein is signed across the photograph.



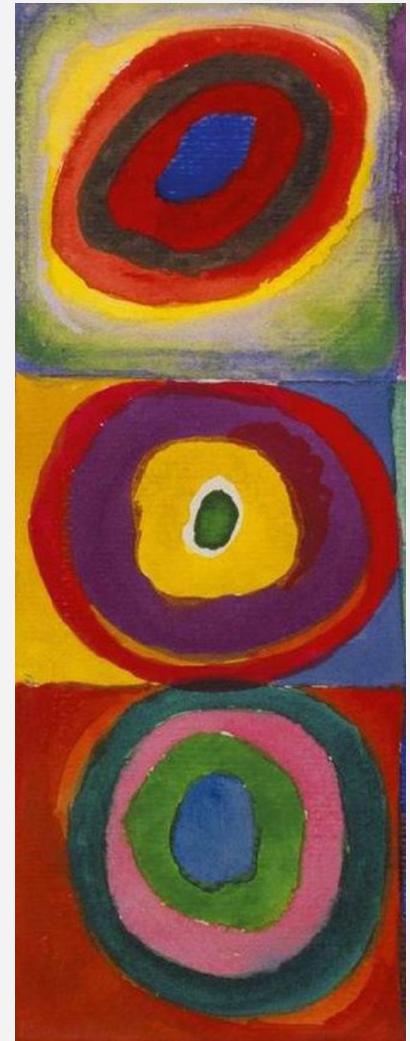
Aleatory Music

Aleatory music, also known as chance music, is a style of music in which chance or indeterminate elements are left for the performer to realize.

In aleatoric compositions, there are designated sections with notes about how the improvisation may be performed and for how long.

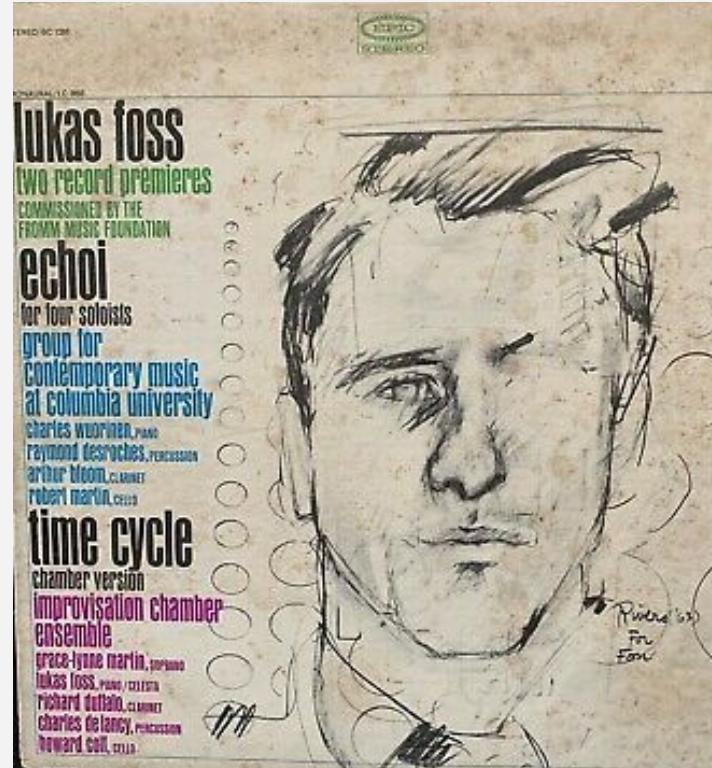
There are also pieces that allow performers to reorder the structure of the composition or choose to play certain parts simultaneously.





*“What happens to the
living when we die?
Death is not understood
by death; nor you, nor I”*

Time Cycle Lyrics
from “We’re Late” by W.H. Auden



Cornelia Foss



Cornelia Foss is a German-born American painter.

Her style is known as “painterly realism,” which is illustrated in her ability to capture the detail and the reality of the scene, while still using bold brushstrokes to make the painting look like a painting.



Paintings by Cornelia Foss

