



# Haruki Murakami's *Sleep*

## Ripe Time

**Woman** Jiehae Park

**Shadow** Saori Tsukada

**Woman's Husband, Policeman and Ensemble** Brad Culver

**Child and Ensemble** Takemi Kitamura

**Stranger, Old Man and Ensemble** Akiko Aizawa

**Anna and Ensemble** Paula McGonagle

Choreographed by the director in collaboration with the ensemble

Author **Haruki Murakami**

Devisor/Director **Rachel Dickstein**

Writer/Adapter **Naomi Iizuka**

Set and Object Design **Susan Zeeman Rogers**

Costume Design **Iлона Somogyi**

Lighting Design **Jiyoung Chang**

Projection Design **Hannah Wasileski**

Original Score Created and Performed **NewBorn Trio (Katie Down, Miguel Frasconi and Jeffrey Lependorf)**

Sound Design **Matt Stine**

Production Stage Manager **Lisa McGinn**

Rehearsal Stage Manager **Dee Dee Katchen**

Production Manager **Corps Liminus**

Assistant Director **Sebastian Pray**

Production Dramaturg **Joy Meads**

Technical Director **David Foley**

Video Supervisor **Jesse Garrison**

Octopus Theatricals Founder and Executive/Creative Producer **Mara Isaacs**

Octopus Theatricals Associate Producer **Ronee Penoi**

### PROGRAM

*There will be no intermission.*

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**Friday, October 27 @ 8 PM**

**Saturday, October 28 @ 2 PM**

**Saturday, October 28 @ 7:30 PM**

## PROGRAM NOTES

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**Place** a stage

**Time** now

The world premiere of *Sleep* is a co-commission by the Annenberg Center for the Performing Arts at the University of Pennsylvania and by the Joseph V. Melillo Fund for Artistic Innovation at the Brooklyn Academy of Music for the 2017 Next Wave Festival.

*Sleep* was originally developed for the stage by Ripe Time, Rachel Dickstein, Artistic Director and The Play Company, Kate Loewald Founding Producer, Lauren Weigel, Executive Producer. *Sleep* was developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA, and in association with Center Theatre Group with support from the Andrew W. Mellon Foundation. A work-in-progress presentation of *Sleep* was presented at Japan Society in New York City in 2016.

Ripe Time would like to thank the following foundations for support for *Sleep*: The Jerome Robbins Foundation, New York State Council on the Arts- a State Agency, the Edith Lutyens and Norman Bell Geddes Foundation, and the Alex and Rita Hillman Foundation. The project has been supported by the Japan Foundation through the Performing Arts JAPAN program. (list as of August 1, 2017)

Special thanks to Ripe Time's Co-producers Circle: Phillip Halpern, Constance Christensen, Thomas James and Joseph Triebwasser, and to Lynn Moffat/Simpatico, LLC and Nello McDaniel. (list as of August 1, 2017)

*Sleep* is contained within *The Elephant Vanishes: Stories* by Haruki Murakami, published by Random House in various formats and is available for purchase at major bookseller and online retailers. This adaptation of *Sleep* has been commissioned by Ripe Time in special arrangement with Haruki Murakami and ICM Partners. Excerpts from the original text are included from *Sleep* by Haruki Murakami and translated from Japanese by Alfred Birnbaum and Jay Rubin.

Ripe Time gives special thanks to: Blake Eskin, Madeline Oldham, Emily Fassler and the BRT Ground Floor staff, Diane Rodriguez, Patricia Garza, Joy Meads, and Center Theatre Group, Morgan Jenness, Lynn Moffat, Mark Russell, Aya Ogawa, and artists who have helped in its development: Jonathan Schenk, Chris Smith, Jennifer Ikeda, Aysan Celik, Mimi Lien, Jane Shaw and Nikki Pryzasnyzki.

## ABOUT THE ARTISTS

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**Haruki Murakami** (Author)

Murakami was born in Kyoto, Japan, in 1949. He grew up in Kobe and then moved to Tokyo, where he attended Waseda University. After college, Murakami opened a small jazz bar, which he and his wife ran for seven years. His first novel, *Hear the Wind Sing*, won the Gunzou Literature Prize for budding writers in 1979. He followed this success with two sequels, *Pinball, 1973* and *A Wild Sheep Chase*, which all together form "*The Trilogy of the Rat*." Murakami is also the author of the novels *Hard-Boiled Wonderland and the End of the World*, *Norwegian Wood*, *Dance Dance Dance*, *South of the Border, West of the Sun*, *The Wind-Up Bird Chronicle*, *Sputnik Sweetheart*, *Kafka on the Shore*, *After Dark*, *1Q84*, *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. He has written three short story collections, *The Elephant Vanishes*, *After the Quake and Blind Willow and Sleeping Woman*, and an illustrated novella, *The Strange Library*. Additionally, Murakami has written several works of nonfiction. After the Hanshin earthquake and the Tokyo subway sarin gas attack in 1995, he interviewed surviving victims as well as members of the religious cult responsible. From

these interviews, he published two nonfiction books in Japan, which were selectively combined to form *Underground*. He also wrote a series of personal essays on running, entitled *What I Talk About When I Talk About Running*. The most recent of his many international literary honors is the Jerusalem Prize, whose previous recipients include J. M. Coetzee, Milan Kundera and V. S. Naipaul. Murakami's work has been translated into more than 50 languages.

**Rachel Dickstein** (Devisor/Director)

Dickstein is the Founder and Artistic Director of Ripe Time, a Brooklyn-based, Obie-winning theatre company specializing in dance-theatre adaptations of novels and stories. She devised, choreographed and directed the world premieres of the critically acclaimed *The World is Round* (BAM-Fisher, Obie Award, Special Citation, Finalist for 2014 Richard Rodgers Award, with Heather Christian), *Septimus and Clarissa* (Joe A. Calloway, Drama Desk, Drama League nominations, at the Baruch Performing Arts Center), *Fire Throws* (based on Antigone) at 3LD ART & Technology Center, *Innocents and Betrothed* at the Ohio Theatre and *The Secret of Steep Ravines* at P.S. 122. Other recent directing projects include Kamala Sankaram's opera *Thumbprint* (LA Opera (June 2017), Prototype), Vijay Iyer and Mike Ladd's *In What Language?* (Asia Society, REDCAT, PICA TBA Festival) and *Northern Lights* at HVSF. Dickstein is the winner of the 2015 LPTW Lucille Lortel Award and was nominated for the 2014 Alan Schneider Award and the 2014 and 2015 Doris Duke Impact Award. Two of Ripe Time's productions were honored to be included in the USITT exhibition at the Prague Quadrennial 2015. Dickstein is the recipient of commissions from BAM, CTG, NYSCA, MAP, P.S. 122 and the NEA/TCG and Drama League Director's Fellowships. Dickstein received her BA from Yale College. Dickstein is an Assistant Professor at the Purchase College, SUNY Conservatory of Theatre Arts.

**Naomi Iizuka** (Writer/Adapter)

Iizuka's plays and texts for devised works include *36 Views*, *Polaroid Stories*, *Anon(ymous)*, *Language of Angels*, *Aloha*, *Say the Pretty Girls*, *Tattoo Girl*, *Skin*, *Concerning Strange Devices from the Distant West*, *Ghostwritten*, *At the Vanishing Point*, *Hamlet: Blood in the Brain* (a collaboration with CalShakes and Campo Santo + Intersection for the Arts), *3 Truths* (a collaboration with Cornerstone Theater Company) and *War of the Worlds* (a collaboration with SITI Co.) Her plays have been produced by Berkeley Rep, the Goodman, the Guthrie, Cornerstone, Intiman, Children's Theater Company, the Kennedy Center, the Huntington Theater, Actors' Theatre of Louisville, GeVa, Portland Center Stage, the Public, Campo Santo + Intersection for the Arts, Dallas Theatre Center, the Brooklyn Academy of Music's Next Wave Festival and Soho Rep. Her plays have been published by Overlook Press, Playscripts, Smith and Kraus, Dramatic Publishing, Sun and Moon Press and TCG. Iizuka is an alumna of New Dramatists and the recipient of a PEN/Laura Pels Award, an Alpert Award, a Joyce Foundation Award, a Whiting Writers' Award, a Stavis Award from the National Theatre Conference, a Rockefeller Foundation MAP grant, an NEA/TCG Artist in Residence grant, a McKnight Fellowship, a PEN Center USA West Award for Drama, Princeton University's Hodder Fellowship and a Jerome Fellowship. Her play *Good Kids* is the first play commissioned by the Big Ten Consortium's New Play Initiative designed to provide strong female roles for theatre students and professional actors. Iizuka currently heads the MFA Playwriting program at the University of California, San Diego.

**Akiko Aizawa** (Stranger, Old Man and Ensemble)

At BAM Next Wave, Aizawa performed with SITI Company in *Steel Hammer* (2015, music by Julia Wolfe, Bang on a Can All-Stars), *A Rite* (2013, with Bill T. Jones/Arnie Zane Dance Company), *Trojan Women* (2012, by Jocelyn Clarke), *Hotel Cassiopeia* (2007, by Chuck Mee), *bobrauschenbergamerica* (2003, by Chuck Mee) and *War of the Worlds* (2000, by Naomi Iizuka). SITI credits include: *the theater is a blank page* (with Ann Hamilton, Wexner

Center), *Persians* (Getty Villa, Los Angeles), *Radio Macbeth* (The Public Theater), *La Dispute* (ART), *American Document* (with Martha Graham Dance Company, Joyce Theater) and *systems/layers* (Krannert Center), all directed by Anne Bogart. Other theatre/festival credits include: Arena Stage, Guggenheim Museum, Humana Festival, Los Angeles Opera, New York Live Arts, New York Theatre Workshop, Park Avenue Armory, Richard B. Fisher Center, Royce Hall, SUNY Purchase, Modlin Center, OZ Arts Nashville and Japan Society. International festival/venue credits include: Edinburgh, Dublin, Bonn, Helsinki, Melbourne, Bogotá, São Paulo, Vienna, Moscow, Toga, Tokyo and Tbilisi.

**Brad Culver** (Woman's Husband, Policeman and Ensemble)

Favorite performances include Gertrude Stein's *Brewsie and Willie* (REDCAT/The Public Theatre's Radar L.A.), *One Man, Two Guvnors* (Berkeley Repertory Theatre, Bay Area Critic's Circle Award nomination – Best Featured Actor), *Thirty.Three.* by Bill Cain (Ojai Playwright's Conference), *Edward Tulane* (South Coast Repertory), *The Black Glass* (Ballhaus Ost, Berlin), *Satyr Atlas* (The Getty Villa, Los Angeles), *Standing Alone* (Edinburgh Fringe Festival) and *The Internationalists* (Istrian National Theatre, Croatia; Belgrade International Theatre Festival, Serbia). Culver has collaborated with notable artists to develop new work at institutions such as CAP @ UCLA, Center Theatre Group (with Rajiv Joseph), EMPAC, The University of Zagreb and Berkeley Rep's Ground Floor. In film and television, recent credits include *Extracted* (Official Selection: SXSW Film Festival), *The Next Big Thing*, Cartoon Network's *Regular Show*, *Dead in the Room* (produced by Slamdance Film Festival) and *A Lonely Place for Dying* (with James Cromwell). Culver is a founding member of LA-based company Poor Dog Group. He received his BFA in theatre from the California Institute of the Arts.

**Takemi Kitamura** (Child and Ensemble)

Kitamura is a native of Osaka, Japan and graduated Phi Beta Kappa with a BA in Dance-Education from Hunter College, where she received the Choreographic Award from the Dance Program. Her work has been presented at numerous venues in New York. Her latest performance credits include *The Oldest Boy* (puppeteer/dancer) at Lincoln Center Theater, *The Indian Queen* (dancer), an opera directed by Peter Sellars, *Demolishing Everything with Amazing Speed* (puppeteer) by Dan Hurling, *Shank's Mare* (puppeteer) by Tom Lee and Koryu Nishikawa V, and *Memory Rings* (puppeteer/dancer) by Phantom Limb Company. Kitamura has worked with numerous dance and theatre companies, such as Nami Yamamoto, Sondra Loring, Sally Silvers, Christopher Williams, The BodyCartography Project, Risa Jaroslow and Dancers and Crossing Jamaica Avenue. She has performed as a lead in Samurai Sword Soul, a Japanese sword fighting theatre company for eight years.

**Paula McGonagle** (Anna and Ensemble)

McGonagle has worked with Ripe Time since 2003 and her productions include *Septimus and Clarissa*, *Fire Throws*, *Betrothed* and *Innocents*. As a founding member of Gabrielle Lasner & Co., McGonagle collaborated and performed in over a dozen productions including *River Deep: a tribute to Tina Turner*, *Salt Chocolate*, *Crush* and *Holocaust Stories*, and in films including *Dad*, *Wishing* and *The Stranger*. She has performed at Trinity Repertory Theatre, Harvard Summer Dance, EST, NYTW and LaMaMa. McGonagle is a teaching artist and has been awarded a teaching grant from the Jerome Robbins Foundation.

**Jiehae Park** (Woman)

Selected performances include Clubbed Thumb Summerworks, La Jolla Playhouse, Studio Theatre, Tiny Little Band, A Collection of Shiny Objects and REDCAT. As a writer, Park's plays include *peerless* (Yale Rep premiere, Marin Theatre Co, Barrington Stage, Cherry Lane MP), *Hannah and the Dread Gazebo* (Oregon Shakespeare Festival) and *Wondrous*

*Strange* (collaborative project, ATL/Humana), as well as development with Sundance, Soho Rep, Berkeley Rep's Ground Floor, EWG at The Public Theater, NYTW, DG Fellowship, Ojai Conference and Ma-Yi. Park's awards include: Leah Ryan, Princess Grace, Weissberger and ANPF Women's Invitational, as well as inclusion in two years of the Kilroys List. She is currently commissioned at Playwrights Horizons, McCarter, Williamstown, the Geffen and OSF. Park is a NYTW Usual Suspect and 2016-17 Hodder Fellow at Princeton and holds a BA from Amherst and an MFA (acting) from UCSD.

### **Saori Tsukada** (Shadow)

Tsukada is a leading performer in NY downtown dance and theatre scene who is known for her "astoundingly precise movements" (*Irish Times*) and "carefree charisma" (*Village Voice*). Born in America and raised in Japan where she trained in classical ballet and gymnastics, Tsukada began working in theatre as a visual artist and choreographer while studying Communication Arts at Waseda University in Tokyo. Since moving to NYC in 1999, she has generated "virtuoso" (*TimeOut NY*) principal roles for many experimental works, often unclassifiable, by likes of composer/theatre artist John Moran, choreographer Yoshiko Chuma, Catherine Galasso, playwright/director Aya Ogawa, theatre company Hoi Polloi, Witness Relocation, the Vintage DJ and composer Joe Diebes. Aside from her favorite local venues such as La MaMa, The Kitchen, PS 122 and Japan Society, she has performed in Edinburgh, Glasgow, London, Amsterdam, Düsseldorf, Warsaw, Bucharest, Skopje, Istanbul and more. Tsukada's choreographic works for video artist Katja Loher have been exhibited/performed live at C24 Gallery (NYC), Figue Art Museum (Iowa) and Contemporary Istanbul Art Fair. Tsukada was nominated for Best Actress at Dublin Fringe Festival in 2005 and 2008. Her performance in Witness Relocation's production of Charles Mee's *Eterniday* was listed in the Most Memorable Arts Experiences of 2013 by Eva Yaa Asantewaa in InfiniteBody. Her solo performance project *Club Diamond*, co-created with film/theatre artist Nikki Appino, was selected for Sundance Institute's Theatre Makers Residency and Theatre Lab at MASS MoCA, and was presented at The Public Theater as part of the 2017 Under The Radar Festival.

### **Katie Down** (NewBorn Trio, Metal and Glass Objects)

Down is a composer, performer, meditation teacher and creative arts therapist. She has created numerous sound-scores for theatre, dance and film in the US and abroad including Roland Schimmelpfenig's *The Golden Dragon*, for which she was nominated for a Drama Desk Award in 2013, and Aditi Kapil's *Agnes Under the Big Top* at Long Wharf Theatre for which she was awarded the Connecticut Critics Circle Award. Down has performed at international music and theatre festivals including Under the Radar, Live Arts Festival, Fryma e Re Festival, Kosovo, National Arts Festival, South Africa, Trn Festival Slovenia, Ohrid Summer Festival, Macedonia, Zadar Snova Theatre and Music Festival, Croatia, and the Malta Experimental Theatre Festival, Poland. Down is the recipient of a Meet the Composer commission for her compositional work in glass instruments and found objects as well as a Jerome Foundation grant and Mid Atlantic Arts travel grant to perform in Kosovo with NewBorn Trio. She has a background as a multi-instrumentalist and singer, incorporating her training in music of the Balkans with the subtleties of experimental sound art and performs with NewBorn Trio, the Sephardic ensemble, Sofie Salonika, and The Ukuladies. She has taught workshops in music and theatrical improvisation, deep listening meditation and collaborative songwriting at Roma villages in Kosovo, youth programs in Macedonia and an orphanage in Johannesburg as well as at NYU, SVA, The New School, Cal State Fullerton, Rensselaer Institute and The Jewish Theological Seminary. Down's commitment to international collaboration has filtered into her psychotherapy practice, working internationally with arts in education organizations and NGOs focusing on music as a global resource for healing. Her most recent international collaboration resulted in an album entitled *Ukes and Kids* showcasing original songs written, performed and sung by

children in South Africa. She's an instructor and workshop facilitator at MNDFL and Maha Rose Center for Healing. [soundwellcenter.com](http://soundwellcenter.com), [katiedown.com](http://katiedown.com)

**Jeffrey Lependorf** (NewBorn Trio; Shakuhachi, Xiao, Tanso and Objects)

Lependorf is a composer and certified master player of the shakuhachi (traditional Japanese bamboo flute) and also performs on a number of other Asian bamboo flutes, including the bawu, xiao, tanso and shinobue. His music has been performed around the globe and a recording of his *Night Pond* for solo shakuhachi was launched into space when the shuttle Atlantis took off on May 15, 1997 and remained for a year aboard the Russian space station Mir. In reviewing his recording with guitarist Scott Fields, *Everything is in the Instructions*, Alexander Schmitz (*Jazz Podium*) wrote, "From now on, when you think of the shakuhachi, think only of Jeffrey Lependorf." He received his undergraduate degree in music composition from Oberlin Conservatory, and his doctorate and master's in music composition from Columbia University, where he subsequently taught for a number of years. Lependorf received the venerable teaching honorific "Kōkū" ("empty nothingness") from Kinko shakuhachi master Yoshinobu Taniguchi. Along with Katie Down and Miguel Frasconi, he is a member of the NewBorn trio. His Masterpieces of Western Music audio-course on Barnes & Noble's Portable Professor series can be downloaded through Audible.com. He currently serves as Director of the Music Omi International Music Residency Program in upstate New York and has received numerous grants in support of his work.

**Miguel Frasconi** (NewBorn Trio, Metal and Glass Objects)

Frasconi is a composer and improviser specializing in the relationship between acoustic objects and musical form. His instruments include glass objects, analog electronics, laptop and hybrid constructions of his own design. He has composed chamber music, operas and numerous dance scores. His opera, *Hand To Mouth*, was premiered in northern California in 2015, and a new short opera premiered at Symphony Space, NYC in 2017, as part of Experiments in Opera's spring season. Frasconi has worked closely with composers John Cage, James Tenney, Pauline Oliveros and Morton Subotnick, and has collaborated with many choreographers including Alonzo King and modern dance pioneer Anna Halprin. He recently worked on the music for a theatrical tribute to the late choreographer and children's book author, Remy Charlip, with whom he collaborated throughout the 1990s. His interest in glass and nontraditional musical instruments started in his teens, then later when he was a founding member of The Glass Orchestra, the internationally renowned ensemble featuring all glass instruments (1977-86), and the sound-sculpture band Möbius Operandi (1990-95). He is presently a co-director of Ne(x)works, one of the leading new music ensembles in NYC, with whom he performed at MaersMusik/Berliner Festspiele 2012. In 2012, *The New York Times* called his CAGE100 Festival at The Stone "one of the best observances of John Cage's 100th birthday" and it included performances by his Noisy Toy Piano Orchestra and John Cage Variety Show Big Band. Frasconi's music has been released on New Albion, Porter Records and clang.cl, and recordings of his string quartets featuring the JACK Quartet will soon be released on the Tzadik label.

**Susan Zeeman Rogers** (Set Designer)

Rogers is an award-winning visual artist and scenic designer with 40 years of experience communicating visual ideas. She has designed over 75 productions of theatre, opera, film and dance. In New York, Rogers has worked with New York Theater Workshop (*Nat Turner in Jerusalem*), The Prototype Festival (the critically acclaimed *Thumbprint*), New Georges, Red Bull Theater, INTAR, Mint Theater, Susan Marshall and Co., MCC Theatre, Flea Theatre, Hook & Eye Theatre, One-Eighth Theatre (*Teach, Teacher, Teachest*) and Mabou Mines Artists Residency. She is an associate artist with Ripe Time and has collaborated with director Rachel Dickstein on numerous adaptations, including the critically acclaimed *Septimus*

and *Clarissa* by Ellen McLaughlin, adapted from Virginia Woolf's *Mrs. Dalloway*; *Innocents*, an adaptation of Edith Wharton's *House of Mirth*; Jhumpa Lahiri's *The Treatment of Bibi Haldar* and Sophocles' *Antigone*. Regionally, Rogers has designed for Trinity Repertory Theatre, Shakespeare and Company, Two River Theatre Company, Actors Shakespeare Project, SpeakEasy Stage Company, Opera Boston (the critically acclaimed *Nixon in China*), Merrimack Repertory Theatre, Commonwealth Shakespeare Co., Curtis Opera, Opera North, Underground Railway Theatre, ART Institute, Contemporary American Theatre Co. and Moscow Art Theatre School. Rogers' awards include a Drama League Nomination for Distinguished Production for *Septimus and Clarissa* (Ripe Time); Best Design, First Irish Festival for *Is Life Worth Living* (Mint Theatre); 2010 Elliot Norton Outstanding Set Design Award for *Adding Machine, A Musical* (SpeakEasy Stage Co); 1997, 2008 and 2010 IRNE Outstanding Set Design Awards; Best Design, Opera Online for *The Pearl Fishers* (Opera Boston); HOLA and ACE Awards for *Aunt Julia* and *the Scriptwriter*; and the 2000-2002 NEA/TCG Career Development Program for Designers. Her design for *Septimus and Clarissa* was selected for the USA Exhibit at the Prague Quadrennial of World Scenography in 2015. She is an affiliated Artist with New Georges. [sizrdesign.com](http://sizrdesign.com)

### **Ilona Somogyi** (Costume Designer)

Somogyi's collaboration with Ripe Time stretches back many years, including designs for *The Secret of Steep Ravines*, *Innocents* and *The World is Round*. Theatre credits include: London West End: *Nice Fish* (Previously at St. Ann's Warehouse and ART.) Broadway: *Clybourne Park*. Off-Broadway: *Gloria* (Vineyard, currently playing at the Goodman Theater, Chicago), *Body of an American*, *Satchmo at the Waldorf*, *Dinner With Friends*, *My Name is Asher Lev*, *A Soldier's Tale* (Zankel Hall), *The Lying Lesson*, *Almost an Evening*, *Scarcity* (Atlantic), *Maple and Vine*, *A Small Fire* (Playwrights Horizons), *Jerry Springer: The Opera* (Carnegie Hall) and the original production of *Wit*. Recent regional: *Carousel*, *King Hedley II*, *Smokey Joe's Café* (Arena Stage) *Grey Gardens* (Ahmanson/LA), *Anything Goes* (Goodspeed Opera House), *Romeo & Juliet*, *The Crucible*, *Gem of the Ocean*, *Midsummer Night's Dream* (Hartford Stage), *Richard III* (OSF), *Vanya*, *Sonia*, *Masha & Spike*, *Nice Fish*, *Cat on a Hot Tin Roof* (Guthrie), *Disgraced*, *4000 Miles* (Long Wharf), *Julius Caesar* (Chicago Shakespeare Theater), *Disgraced*, *Good People* (Huntington Theater), *Three Sisters*, *We Have Always Lived in the Castle* and *Passion Play* (Yale Rep.) Currently she is designing *Cloud 9* and *Heartbreak House* at Hartford Stage, *Assassins* at Yale Rep and *Oklahoma* at Glimmerglass Opera. Somogyi is a graduate of the Yale MFA program and also a faculty member at the school.

### **Jiyoun Chang** (Lighting Designer)

*Sleep* is Chang's second collaboration with Ripe Time. She is the recipient of the Obie Award special citation in Lighting Design for *The World is Round* (Ripe Time). New York credits include: *Ugly Lies The Bone* (Roundabout Underground), *brownsville song* (Lincoln Center Theatre LCT3), *Goldberg's Variation* (BAM Next Wave 2013), *The Dance and the Railroad* (Signature Theatre), *Sojourners* (Playwrights Realm), *T. 1912*, *Peter and the Wolf* (Guggenheim Museum) and *Light Within* (Carnegie Hall). Other credits include: *The Parchman Hour* (Guthrie Theatre), *Aubergine* (Bekeley Rep), *tokyo fish story* (Old Globe San Diego), *The Unfortunates*, *Troilus and Cressida* (Oregon Shakespeare Festival), *The Dance and the Railroad* (Signature Theatre) and *Our Planet* (Japan Society). Chang holds an MFA in design from the Yale School of Drama. [jiyouchang.com](http://jiyouchang.com)

### **Hannah Wasileski** (Projection Designer)

Wasileski is a visual artist and projection designer whose work spans theatre, opera, music and installation. Recent designs include: *The Death of the Last Black Man in the Whole Entire World* (Signature NYC), *Revolt. She Said. Revolt Again.* (Soho Rep), *A Proust Sonata* (Wortham Center), *Angel's Bone* (Prototype Festival), *The Wreckers* (Bard SummerScape

Opera), Albany Symphony's American Music Festival (EMPAC), architectural projection design for *La Celestina* (Metropolitan Museum), *The World is Round* (BAM), *Dear Elizabeth* (Yale Rep & Berkeley Rep), *Strange Tales of Liaozhai* and *My Life in a Nutshell* (HERE Arts Center). Wasileski is the recipient of an Obie Award for her projections for *The World is Round*. Her video installations and designs have been exhibited in London, Brighton, Glasgow and Prague. Wasileski holds an MFA in design from the Yale School of Drama. [jiyouchang.com](http://jiyouchang.com)

### **Matt Stine** (Sound Design)

Broadway and Off-Broadway credits include: *Sweeney Todd* (Barrow Street Theatre, Drama Desk, Lucille Lortel and Outer Critics Circle Award nominations for Outstanding Sound Design), *Here Lies Love* (Music Producer, The Public Theater/Royal National Theatre/Seattle Rep), *The Liar* (Sound Design, Classic Stage Company), *A Christmas Carol* (Music Producer, McCarter Theater), *Dead Poets Society* (Sound Design, Classic Stage Company), *The Clearing* (Sound Designer, 59E59), *The Black Crook* (Sound Design, Abrons Art Center), *Nathan The Wise* (Sound Design, Classic Stage Company), *Misery* (Music Producer, Broadway), *Mother Courage And Her Children* (Sound Design, Classic Stage Company), *The Tempest* (Music Producer, Delacorte Theater), *Love's Labour's Lost* (Music Supervisor, Delacorte Theater). Composer credits: *The Weight Of Smoke* (Paul Taylor Danc Company), *Mo(or)town/Redux* and *Hapless Bizarre* (doug elkins choreography, etc.) Album production: *Love's Labour's Lost* (Sh-K-Boom Records), *The Remix Collection From Here Lies Love* (Todomundo!). [27sound.com](http://27sound.com)

### **Lisa McGinn** (Production Stage Manager)

Recent credits: Geoff Sobelle's *Home* and *The Object Lesson*, *Underground Railroad Game* (Jennifer Kidwell, Scott Sheppard + Ars Nova), *Chimera* and *The Wholehearted* (Stein | Holum Projects), *This is Reading* (Lynn Nottage, lead artist, Kate Whoriskey, director), *Jacuzzi* and *The Light Years* (The Debate Society), *Eager to Lose* (Ars Nova), *How to Build a Forest* (PearlDamour + Shawn Hall), *Revolt*. *She said. Revolt Again* and *Winners and Losers* (Soho Rep), *Rememberer* and *Open House* (Steven Reker), *Forbidden Creature Virgin Whore* and *From the Spot Where We/You/I Stand (Stood)* (Miller Rothlein Dance), *You, My Mother* (Theatre of a Two-Headed Calf), *Card and Gift* and *Baby Screams Miracle* (Clubbed Thumb), *The Seagull* and *Ivanov* (Chekhov at Lake Lucille), *Temporal Powers* and *Donogoo* (Mint Theater Company), *The Room Sings*, *The Peripherals* and *Hot Lunch Apostles* (Talking Band). Regional credits include Trinity Repertory Company, Two River Theatre Company, George Street Playhouse and Passage Theatre.

### **Corps Liminis** (Production Management)

Recent projects include: Broadway Asia's *China Goes Pop* (Chinese Tour), Tony Oursler's *Imponderable* (MoMA), Target Margin's *Mourning Becomes Electra* (Abrons), Lisa Dwan's *Beckett Trilogy* (US Tour), Anri Sala's *Ravel Ravel Unravel* (New Museum), Peter Sellars' *FLEXN* (International Tour), Sankai Juku's *Umusuna* (US Tour), Bryce Dessner's *Black Mountain Songs* (Barbican), Robert Wilson's *Zinnias: The Life of Clementine Hunter* (Montclair State University) and Karen O's *Stop The Virgins* (Sydney Opera House).

### **Octopus Theatricals**

Founded in 2013 by creative producer Mara Isaacs, Octopus Theatricals is dedicated to producing and consulting in the performing arts. From experimental to commercial, they collaborate with artists and organizations to foster an expansive range of compelling theatrical works for local, national and international audiences. They eschew boundaries— aesthetic, geopolitical, institutional— and thrive on a nimble and rigorous practice. Current projects include *Hadestown* by Anais Mitchell, *Iphigenia* by Wayne Shorter and Esperanza Spalding, *The Island* and *Hamlet* by Poland's Song of the Goat

Theatre, *Falling Out* by Phantom Limb Company, *Theatre for One* by Christine Jones and *An Iliad* by Homer's Coat. Current clients include the Jerome Robbins Foundation, Baryshnikov Arts Center, Princeton University, Fiasco Theater, The Wilma Theater and The Civilians. [octopus-theatricals.com](http://octopus-theatricals.com)

### **Ripe Time**

Ripe Time is an Obie-winning theatre company founded in 2000 and led by director and deviser Rachel Dickstein. They develop and present ensemble-based theatre with rich language, visual power and physical rigor. Ripe Time tells stories from the inside out, using the language of memory, imagination and associative thought to trace how women negotiate identity in the face of cultural constrictions. Inspired by the most searing writing of the past, they create original multidisciplinary events for the 21st century celebrating women's dreams and awakenings. Since 2000, Ripe Time has created seven large-scale ensemble works that have received three Obie Awards and nominations from the Drama Desk, the Drama League and the Joe A. Calloway Award for outstanding direction. Their work has been commissioned by BAM, CTG and the Annenberg Center for the Arts, and presented at BAM-Fisher, the Baruch Performing Arts Center, The JCC in Manhattan, 3LD Art & Technology Center, the Ohio Theatre, PS 122, the Clark Studio at Lincoln Center and LaMaMa, ETC, Ko Festival and Voice and Vision. Designs from two of their productions were featured in the 2015 USITT Prague Quadrennial, an international exhibit featuring excellence in design from across the globe. Artistic Director Rachel Dickstein received the 2015 LPTW Lucille Lortel Award in honor of her work with Ripe Time. [ripetime.org](http://ripetime.org)