

# Haruki Murakami's Sleep

Adapted by  
Naomi Iizuka

Directed and devised by  
Rachel Dickstein and Ripe Time

DATES: NOV 29—DEC 2 at 7:30pm  
DEC 2 at 2:30pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: Approx 70min  
no intermission

#BAMNextWave

## Brooklyn Academy of Music

Adam E. Max,  
Chairman of the Board

William I. Campbell,  
Vice Chairman of the Board

Katy Clark,  
President

Joseph V. Melillo,  
Executive Producer

*Season Sponsor:*

**Bloomberg  
Philanthropies**

*Leadership support for Diverse Voices  
programming at BAM provided by the  
Ford Foundation*

*This production is made possible with  
support from the Joseph V. Melillo  
Fund for Artistic Innovation.*

*Support provided by The Japan-U.S.  
Friendship Commission.*

*Major support for theater at BAM  
provided by:  
The Achelis and Bodman Foundation  
The Francena T. Harrison  
Foundation Trust  
The SHS Foundation  
The Shubert Foundation, Inc.*

# Sleep

Adapted for the stage by

**Naomi Iizuka**

Devised and directed by

**Rachel Dickstein and Ripe Time**

Set and object design

**Susan Zeeman Rogers**

Costume design

**Ilona Somogyi**

Lighting design

**Jiyoun Chang**

Projection design

**Hannah Wasileski**

Original score created and performed by

**NewBorn Trio**

**Katie Down**

**Miguel Frasconi**

**Jeffrey Lependorf**

Sound design

**Matt Stine**

Choreography

**Rachel Dickstein**

**in collaboration with the ensemble**

Produced in association with

**Octopus Theatricals**

ENSEMBLE

Woman: **Jiehae Park**

Shadow: **Saori Tsukada**

Woman's Husband, Policeman, Ensemble:

**Brad Culver**

Child and Ensemble: **Takemi Kitamura**

Stranger, Old Man, Ensemble:

**Akiko Aizawa**

Anna and Ensemble: **Paula McGonagle**

Place: **A Stage** Time: **Now**

Production stage manager

**Lisa McGinn**

Rehearsal stage manager

**Dee Dee Katchen**

Production manager

**Meg Kelly**

Assistant director

**Sebastian Pray**

Dramaturg

**Joy Meads**

Assistant sound design

**AJ Surasky**

Set construction

**Joseph Silovsky**

Costume construction

**John Cowles**

Mask construction

**Erik Sanko**

Technical director

**David Foley**

Video supervisor

**Jesse Garrison**

Production assistant

**Sam Schanwald**

Set intern

**Lacey Ballard**

Wardrobe intern

**Kiyo Kamisawa**

For Octopus Theatricals

Founder and Executive/Creative Producer

**Mara Isaacs**

Associate Producer

**Ronee Penoi**

Production Coordinator

**Bryan Hunt**

# Director's Note

Like few other writers, Haruki Murakami straddles the real and the surreal, the everyday and the extraordinary, inside of a quotidian moment in time. In our multidisciplinary approach to staging *Sleep*, we have aimed to dive deep within the dark underbelly of his work to find what is raw, violent, and disruptive.

*Sleep*'s housewife is an unlikely heroine, but one who challenges social constrictions in radical ways. One day, she wakes to find herself caught in limbo between night and day and chooses to stay "awake," defying what is normal or expected. This act of defiance releases a universe of spirits, doubled selves, and hidden passions beneath the floorboards of her very own home. In a fusion of imagery inspired by Murakami, Iizuka, Tolstoy, and Japanese Hannya myths, we tell a story that catapults an everywoman from the threshold of a surreal dream through a radical remastering of her life.

The location where the action takes place is literally a box. It evokes both a domestic space and a psychic space. It is at times a prison. It is at times a hall of mirrors. It is at times a portal offering escape. As the woman breaks free of conventions, the space fractures and eventually shatters, leaving her in uncharted terrain that is both a battlefield and the precipice of a new world filled with possibility.

In an era where difference is under siege, we hope *Sleep*'s vision of an ordinary woman tearing down the prison walls of her life as a wife and mother offers a necessary rally cry for us all.

—Rachel Dickstein

Ripe Time dedicates this production to Henry Christensen III. We celebrate his and his wife Constance's decade of generous support for Ripe Time's work.

---

*Sleep* is a co-commission from the Joseph V. Melillo Fund for Artistic Innovation at BAM for the 2017 Next Wave Festival and the Annenberg Center for the Performing Arts at the University of Pennsylvania.

*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. *Sleep* was developed in association with Center Theatre Group with support from the Andrew W. Mellon Foundation. A work-in-progress presentation of *Sleep* was presented with The Play Company at Japan Society in New York City in Winter 2016.

This production is supported, in part, by public funds from the New York City Department of Cultural Affairs. The project has been supported by the Japan Foundation through the Performing Arts JAPAN program. Made possible from a generous grant from the Leo Shull Foundation for the Arts. Production design support provided by A.R.T./ New York's Edith Lutyens and Norman Bel Geddes Foundation. Generous support also provided by The Jerome Robbins Foundation, New York State Council on the Arts—a State Agency, the Alex and Rita Hillman Foundation, the Dramatists Guild, Off-Broadway Angels, NET/TEN Travel Grant, a LMCC Process Space residency, an A.R.T. / New York Creative Space Grant, the Purchase College Foundation, and Alliance Bernstein.

# Who's Who

---

HARUKI MURAKAMI

Author

Haruki 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 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*, and *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. He has written three short story collections, *The Elephant Vanishes*, *After the Quake*, and *Blind Willow, Sleeping Woman*, an illustrated novella, *The Strange Library*, and several works of nonfiction. 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

Devvisor/Director

Rachel Dickstein is the founder and artistic director of Ripe Time. She devised, choreographed, and directed the world premiere of *Sleep* at the Annenberg Center for the Performing Arts in October 2017. She created the critically acclaimed *The World Is Round* (BAM Fisher 2014, Obie award—Special Citation for Heather Christian (music), Jiyoung Chang (lighting), and Hannah Wasileski (projections), finalist for 2014 Richard Rodgers Award); *Septimus and Clarissa* (Baruch Performing Arts Center, Joe A. Calloway, Drama Desk, Drama League nominations); *Fire Throws* (3LD ART & Technology Center); *Innocents* and *Betrothed* (Ohio Theatre); and *The Secret of Steep Ravines* (PS 122). Other recent projects include Sankaram/Yankowitz's *Thumbprint* (LA Opera, Prototype), and Vijay Iyer/Mike Ladd's *In What Language?* (Asia Society, RED-CAT, PICA TBA Festival). Her awards include the 2015 LPTW Lucille Lortel Award for her work with Ripe Time. She was nominated for the 2014 Alan Schneider Award and the 2014 and 2015 Doris Duke Impact Award. She has received commissions from BAM, Annenberg Center, CTG, NYSCA, MAP, and PS 122, along with NEA/TCG and Drama League Director's Fellowships. She holds a BA from Yale College, has been a Usual Suspect at NYTW since 1995, and is currently on faculty at Purchase College, SUNY.

---

NAOMI IIZUKA

Playwright/Adaptation

Naomi Iizuka's plays include *36 Views*, *Polaroid Stories*, *Anon(ymous)*, *Language of Angels*, *Aloha*, *Say the Pretty Girls*, *Tattoo Girl*, *Skin*, and *At the Vanishing Point*. Her plays have been produced at theaters across the country including Berkeley Rep, the Goodman, the Guthrie, Cornerstone, Children's Theater Company, Kennedy Center, Actors' Theatre of Louisville, and the Public Theatre. 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 Writer's Award, and a Stavis Award from the National Theatre Conference. Her play *Good Kids* was the first play commissioned by the Big Ten Consortium's New Play Initiative. Iizuka was named a Berlind playwright-in-residence at Princeton University earlier this year. She heads the MFA playwriting program at the University of California, San Diego.

## Ensemble

---

AKIKO AIZAWA

Stranger/Old Man/Ensemble

Akiko Aizawa's previous BAM performances with SITl Company include *Steel Hammer* (Julia Wolfe, Bang on a Can All-Stars, 2015 Next Wave); *A Rite* (Bill T. Jones/Arnie Zane Dance Company, 2013 Next Wave); *Trojan Women* (Jocelyn Clarke, 2012 Next Wave); *Hotel Cassiopeia* (Chuck Mee, 2007 Next Wave); *bobrauschenbergamerica* (Chuck Mee, 2003 Next Wave); and *War of the Worlds* (Naomi Iizuka, 2000

Next Wave). Other SITl credits include *the theater is a blank page* (with Ann Hamilton, Wexner Center), *Persians* (Getty Villa, LA), *Radio Macbeth* (The Public Theater), *La Dispute* (ART), and *American Document* (Martha Graham Dance Company, Joyce Theater), all directed by Anne Bogart.

---

BRAD CULVER

Woman's Husband/Policeman/  
Ensemble

Brad Culver's performances include Gertrude Stein's *Brewsie and Willie* (REDCAT/The Public Theater's Radar LA); *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 Tu-lane* (South Coast Repertory); *The Black Glass* (Ballhaus Ost, Berlin); *Satyr Atlas* (Getty Villa, LA); and *The Internationalists* (International Theater Festival, Serbia). Culver has collaborated with notable artists to develop new work at institutions such as CAP@UCLA, Center Theatre Group (with Rajiv Joseph), EM-PAC, 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*, and *Dead in the Room* (produced by Slamdance Film Festival). Culver is a founding member of LA-based company Poor Dog Group. He received his BFA in theater from the California Institute of the Arts.

---

TAKEMI KITAMURA  
Child/Ensemble

Takemi 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, Lincoln Center Theater); *The Indian Queen* (dancer, opera directed by Peter Sellars); *Demolishing Everything with Amazing Speed* (puppeteer, production by Dan Hurlin); *Shank's Mare* (puppeteer, production by Tom Lee and Koryu Nishikawa V); and *Memory Rings* (2016 Next Wave, puppeteer/dancer, Phantom Limb). Kitamura has worked with Nami Yamamoto, Sondra Loring, Sally Silvers, Christopher Williams, The Body Cartography Project, Risa Jaroslow and Dancers, and Crossing Jamaica Avenue. She has been a lead performer for eight years in Samurai Sword Soul, a Japanese sword fighting theater company.

---

PAULA MCGONAGLE  
Anna/Ensemble

Paula McGonagle has worked with Ripe Time since 2003. 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 her films include *Dad*, *Wishing*, and *The Stranger*. She has performed at Trinity Repertory

Theatre, Harvard Summer Dance, EST, NYTW, and La MaMa. McGonagle is a teaching artist and has been awarded a teaching grant from the Jerome Robbins Foundation.

---

JIEHAE PARK  
Woman

Jiehae Park has performed with 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, Cherry Lane MP), *Hannah and the Dread Gazebo* (Oregon Shakespeare Festival), and *Wondrous Strange* (collaborative, ATL/Humana); development includes Sundance, Soho Rep, Berkeley Rep's Ground Floor, EWG at The Public Theater, p73, DG, Ojai Conference, and Ma-Yi. Current commissions include Playwrights Horizons, McCarter, Williamstown, the Geffen, MTC/Sloan, Yale, and OSF. Park is a NYTW Usual Suspect, Hodder Fellow, Lincoln Center New Writer in Residence, and New Dramatist. She received her BA from Amherst College and an MFA in acting from UCSD.

---

SAORI TSUKADA  
Shadow

Saori Tsukada was born in America and raised in Japan. Her "astoundingly precise movements" (*Irish Times*) and "carefree charisma" (*Village Voice*) made her a "virtuoso" (*TimeOut NY*) performer in the NY downtown dance and theater scene. She has collaborated with composer/theater artist John Moran, playwright/director Aya Ogawa, choreographer Yoshiko Chuma, chore-

ographer/multi-media artist Catherine Galasso, video artist Katja Loher, theater company Hoi Polloi, Witness Relocation, and composer Joe Diebes. Aside from her favorite NY venues such as La MaMa, The Kitchen, PS 122, and Japan Society, she has performed in London, Edinburgh, Amsterdam, Glasgow, Düsseldorf, Warsaw, Skopje, and Bucharest, among other places. Her autobiographical silent film theater work called *Club Diamond* (co-created with Nikki Appino) was presented at The Public Theater as part of Under the Radar Festival as well as Days and Nights Festival. Tsukada was nominated for best actress at Dublin Fringe Festival in 2005 and 2008. She holds a BA in visual communication from Waseda University.

---

## NewBorn Trio

---

KATIE DOWN

Metal and glass objects

Katie Down is a composer, performer, meditation teacher, and creative arts therapist. Her sound scores for theater, dance, and film include Roland Schimmelpfenig's *The Golden Dragon* (Drama Desk nomination 2013) and Aditi Kapil's *Agnes Under the Big Top* at Long Wharf Theatre (Connecticut Critics Circle Award). Down has performed at Under the Radar, Live Arts Festival, Fryma e Re Festival, National Arts Festival (Grahamstown, South Africa), Trn Festival Slovenia, Ohrid Summer Festival, Zadar Snova Theatre and Music Festival, Malta Experimental Theatre Festival, and in Poznan, Poland. She has received a Meet the Composer commission, a Jerome Foundation grant, and Mid Atlantic Arts travel grant

to Kosovo. She has taught workshops in music and theatrical improvisation, deep listening meditation, and collaborative songwriting at Roma villages in Kosovo, youth programs in Macedonia, an orphanage in Johannesburg as well as at NYU, SVA, the New School, Cal State Fullerton, Rensselaer Institute, and The Jewish Theological Seminary. [katiedown.com](http://katiedown.com)

---

JEFFREY LEPENDORF

Shakuhachi, xiao, tanso, bawu, & objects

Jeffrey Lependorf, a member of the New Born Trio, a composer, certified master player of the shakuhachi (traditional Japanese bamboo flute), and player of multiple Asian bamboo flutes, has performed and been performed around the globe—literally. In fact, 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. He received degrees in music composition from Oberlin Conservatory and Columbia University, serving as a beloved teacher at the latter for many years, and created and currently directs the Art Omi: Music International, a collaborative musicians program in upstate New York. [jeffreylependorf.com](http://jeffreylependorf.com).

---

MIGUEL FRASCONI

Glass percussion

Miguel Frasconi is a composer and improviser specializing in the relationship between acoustic objects and musical form. His instrumentarium includes glass objects, analog electronics, laptop,

and hybrid constructions of his own design. He has composed chamber music, operas, and numerous dance scores. A new short opera was recently premiered at Symphony Space, NYC, and his previous opera was premiered in Northern California in 2015. He has performed with many new and experimental music ensembles and is co-director of Ne(x)tworks, one of the leading new music ensembles in NYC. In September 2012 he curated the CAGE100 Festival@The Stone, which *The New York Times* called “one of the best observances of John Cage’s 100th birthday.” Frasconi’s music has been released on New Albion Records, Porter Records, clang.cl, and his string quartets will soon be released on the Tzadik label. [frasconimusic.com](http://frasconimusic.com)

## Design & Production

---

SUSAN ZEEMAN ROGERS

Set and object design

Susan Zeeman Rogers’ many works with Ripe Time include *Septimus and Clarissa*, *Innocents*, *Betrothed*, and *Fire Throws*. Her off-Broadway credits include NYTW, Prototype Festival, New Georges, Red Bull Theater, INTAR, Mint Theater, Susan Marshall and Co., MCC Theater, Flea Theater, Hook & Eye Theater, One-Eighth Theater, and a Mabou Mines Artists Residency. Regionally, she has designed for Los Angeles Opera, Trinity Repertory Theatre, Shakespeare and Co., Two River Theatre Company, Actors Shakespeare Project, SpeakEasy Stage Co., Opera Boston, Merrimack Repertory Theatre, Commonwealth Shakespeare, Curtis Opera, Opera North, Underground Railway Theatre, ART Institute, and Moscow Art Theatre School. Awards include a Drama

League Nomination for distinguished production for *Septimus and Clarissa*; Best Design, First Irish Festival; 2010 Elliot Norton Design Award; 1997, 2008, 2010 IRNE Design Awards; Best Design, Opera Online; HOLA Scenography Award; ACE Award, and the National Endowment for the Arts/Theater Communications Group Career Development Program (NEA/TCG CDP). Rogers’ design for *Septimus and Clarissa* was selected for the 2015 Prague Quadrennial. She is a New Georges Affiliated Artist. [sizrdesign.com](http://sizrdesign.com)

---

ILONA SOMOGYI

Costume design

Ilona Somogyi’s previous collaborations with Ripe Time are *The Secret of Steep Ravines*, *Innocents*, and *The World is Round*. Theater credits include London West End: *Nice Fish* (previously at St. Ann’s Warehouse and A.R.T.); Broadway: *Clybourne Park*; off-Broadway: *Gloria* (Vineyard, Goodman Theater); *Body of an American*, *Satchmo at the Waldorf*, *Dinner with Friends*, *My Name Is Asher Lev*, and *A Soldier’s Tale* (Zankel Hall); *Maple and Vine*, *A Small Fire* (Playwrights Horizons); *Jerry Springer: the Opera* (Carnegie Hall); and the original production of *Wit*. Her recent regional work includes *Okla-homa* (Glimmerglass); *Assassins*, *Three Sisters*, and *Passion Play* (Yale Rep); *Seder*, *Cloud 9*, *Heartbreak House*, and *Romeo and Juliet* (Hartford Stage); *Carousel*, *King Hedley II*, and *Smokey Joe’s Café* (Arena Stage); *Grey Gardens* (Ahmanson/LA); *Anything Goes* (Good-speed Opera House); and *Vanya*, *Sonia*, *Masha & Spike*, and *Cat on a Hot Tin Roof* (Guthrie). She is a graduate of the Yale MFA program and is currently on faculty there.





---

## JIYOUN CHANG

Lighting design

Jiyoun Chang's New York credits include *Too Heavy for Your Pocket*, *Ugly Lies*, *The Bone* (Roundabout Underground); *Sojourners*, *Her Portmanteau* (NYTW, projection and lighting design), *brownsville* (LCT3), *Goldberg's Variation* (2013 Next Wave), *The World is Round* (Ripe Time, BAM Fisher 2014), *The Dance and the Railroad* (Signature), and *T.1912* and *Peter and the Wolf* (Guggenheim). Among her other credits are *The Parchman Hour* (Guthrie); *Tokyo Fish Story* (The Old Globe); *Aubergine* and *An Octoroon* (Berkeley Rep); and *The Unfortunates* and *Troilus and Cressida* (OSF). She has received an Obie Award special citation in lighting design and is a graduate of the Yale School of Drama.

---

## HANNAH WASILESKE

Projection design

Hannah Wasileski is a visual artist and projection designer whose work spans theater, opera, music, and installation. Her recent designs include *Pipeline* (Lincoln Center); *A Mouth is Not for Talking* (National Sawdust); *The Death of the Last Black Man in the Whole Entire World* (Signature Theatre); *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 Fisher 2014: Obie Award); *Dear Elizabeth* (Yale Rep and Berkeley Rep); and *Strange Tales of Liao-zhai* and *My*

*Life in a Nutshell* (HERE Arts Center).

Her video installations and designs have been exhibited in London, Brighton, Glasgow, and Prague. She received her MFA from the Yale School of Drama.  
hannahwasileski.com

---

## MATT STINE

Sound design

Matt Stine's Broadway and off-Broadway credits include *Sweeney Todd* (Barrow Street Theatre; Drama Desk, Lucille Lortel, Outer Critics Circle Award nominations for outstanding sound design); *Here Lies Love* (music producer, 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, CSC); *The Clearing* (sound design, 59E59); *The Black Crook* (sound design, Abrons Art Center); *Nathan The Wise* (sound design, CSC); *Misery* (music producer, Broadway); *Mother Courage and Her Children* (sound design, CSC); and *The Tempest* (music producer, Delacorte Theater) and *Love's Labour's Lost* (music supervisor, Delacorte). His composer credits include *The Weight Of Smoke* (Paul Taylor Dance Company) and *Mo(or)town/Redux* and *Hapless Bizarre* (doug elkins choreography, etc.) He also produced the albums *Love's Labour's Lost* (Sh-K-Boom Records) and *The Remix Collection From Here Lies Love* (Todomundo!), and will be music producer for the upcoming musical adaptation of *Moulin Rouge!* directed by Alex Timbers. 27sound.com

---

## JOY MEADS

Dramaturg

Joy Meads is the literary manager/artistic engagement strategist at Center Theatre Group. At CTG, her dramaturgy credits include *Archduke* by Rajiv Joseph, *Good Grief* by Ngozi Anyanwu, *Appropriate* by Branden Jacobs-Jenkins, *Forever* by Dael Orlandersmith, *Marjorie Prime* by Jordan Harrison (2015 Pulitzer Prize finalist), *A Parallel-ogram* by Bruce Norris, *The Royale* by Marco Ramirez, and *Radiate* by Daniel Alexander Jones. Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. She has also developed plays with NYTW, Berkeley Rep, Denver Center, the O'Neill, Ojai Playwrights Conference, Portland Center Stage, South Coast Rep, and Campo Santo, among others. She is a proud member and co-founder of The Kilroys. [thekilroys.org](http://thekilroys.org)

---

## LISA MCGINN

Production stage manager

Lisa McGinn's recent stage managing credits include Geoff Sobelle's *Home* (2017 Next Wave) and *The Object Lesson* (2014 Next Wave); *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* (2016 Next Wave, Steven Reker & Open House); *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.

---

## MEG KELLY

Production manager

Meg Kelly's many credits include Liz Lerman's *Healing Wars* (on tour), *Insignificance* at Langham Place with UK-based Defibrillator, and numerous touring productions with Dance Exchange (*Hammock*, *Blueprints of Relentless Nature*, *Drift*, *Language from the Land*, *The Matter of Origins*) and the Public Theater (Shakespeare in the Park, Mobile Unit, Under the Radar). She is a graduate of the University of Arizona (BFA in theater design and technology) and Columbia University (MFA in theater management and producing).

---

## 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, Octopus collaborates with artists and organizations to foster

an expansive range of compelling theatrical works for local, national, and international audiences. Octopus eschews boundaries—aesthetic, geopolitical, institutional—and thrives on a nimble and rigorous practice. Current projects include *Hadestown* by Anaïs 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. [octopustheatricals.com](http://octopustheatricals.com)

---

## Ripe Time

Ripe Time is an Obie-winning theater company founded in 2000 and led by director and deviser Rachel Dickstein. It develops and presents ensemble-based theater with rich language, visual power, and physical rigor. It tells stories from the inside out, using the language of memory and imagination to trace how women negotiate identity in the face of cultural constrictions. Inspired by the most searing novels and stories, it creates original multidisciplinary events for the 21st century celebrating women's dreams and awakenings. Since 2000, Ripe Time has created 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. Its work has been commissioned by BAM, CTG, and Annenberg Center for the Arts and presented at such venues as

BAM-Fisher, Annenberg Center Live, the Baruch Performing Arts Center, 3LD Art & Technology Center, the Ohio Theatre, PS 122, and the Clark Studio at Lincoln Center. Ripe Time Designs were featured in the 2015 USITT Prague Quadrennial, an international exhibit featuring excellence in design from across the globe.

RIPE TIME

**Rachel Dickstein**

Artistic Director

**Ronee Penoi**

Octopus Theatricals, Tour producer

**John Wyszniowski**

Publicity, Everyman Agency

**Martin Berkowitz**

Lutz and Carr, Accountants

**Melanie Hopkins**

Bookkeeper

RIPE TIME

South Oxford Space

138 South Oxford Street Suite 4D

Brooklyn, NY 11217

(718) 622-3650 fax / (718) 398-2794

[ripetime.org](http://ripetime.org)

[info@ripetime.org](mailto:info@ripetime.org)

Ripe Time is a member of the Alliance of Resident Theatre/New York and the Network of Ensemble Theaters.

---

# Thanks!

Special thanks to Ripe Time supporters:

Co-producers circle members:

Constance and Henry Christensen III, Philip Halpern, Thomas James, Joseph Triebwasser, and Anonymous.

Benefit level supporters:

Alan Belzer, Diana Brummer, Maggie Buchwald, John Capizzi, Kathleen Chalfant, Nancy Cunningham and Thomas Stockdale, Morris and Lore Dickstein, Margaret Donohoe and Dave Tull, Tom Hays, Morgan Jenness, Renee Monroe, Abigail Rose, Julie Rottenberg, Wendy Sclight, Margo Viscusi, Eric Wright, Louise Yelin, and Robert Friedman.

Additional recent donors:

Akiko Aizawa, Bruce Allardice, Susan Bernfield, Sylvie Bertrand, Josh Broder, Bernadette Chi and Raymond Sheen, Constance Congdon, John and Louisa Craddock, Jane Ann Crum, Joel and Trudy Cunningham, Pamela Drexel, Cynthia and Howard Epstein, Andrew Feigin, Doris and Sam Feinberg, Suzanne Graver, Samantha Hegarty, Richard Hersh, Anne Kupferstein, Patricia Laurence, Barbara Kass, John Kim, Moon Kim, Kaori Kitao, Kim Kittay, Sarah Krainin, Frances Kumin, Tsy Cheng Lim, Katt Lissard, Richard Locke, Richard McCoy and Marsha Wagner, Noah Millman, Lynn Moffat, Jody Oberfelder, Chris Pennington, Ellen Perecman, Kartheesan Ragavan, Barbara Rockow, Susan and Fred Sanders, Kamala Sankaram, Jonathan Schenk, Sarah Stern, Nancy Stearns, Susan Yankowitz, and Natasha Zaretsky.

Additional thanks to:

Lynn Moffat/SimpatCo, Nello McDaniel, Blake Eskin, Madeleine Oldham, Emily Fassler and BRT Ground Floor, Diane Rodriguez, Patricia Garza, Joy Meads and Center Theatre Group, Kate Loewald and PlayCo, Yoko Shiyo, Lara Mones and the Japan Society, Morgan Jenness, Bruce Allardice, Mark Russell, Gabriel Stelian-Shanks, Jeff Sugg, Aya Ogawa, HERE Arts Center, Margaret Stix, Cass Collins, and Jim Stratton.

Ripe Time deeply thanks the artists who have committed three years of development to this piece including those who generously developed it in workshop: Jonathan Schenk, Chris Smith, Jennifer Ikeda, Aysan Celik, Mimi Lien, Jane Shaw, Chris Flores, and Nikki Pryzasnyzki.

*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 the Japanese by Alfred Birnbaum and Jay Rubin.



Council on the Arts



# Limited Edition David Byrne Print

David Byrne  
*Bulwark of Logic*, 2004/2017  
Archival pigment print  
20 × 16 in.  
Edition of 100  
Signed on verso  
Courtesy of David Byrne  
\$750



NO THING IS NOTHING  
ONE THING IS NOT EVERYTHING  
NOTHING IS PART OF EVERYTHING  
EVERYTHING IS PART OF EVERYTHING  
EVERYTHING IS SOMETHING  
MORE THAN NOTHING  
BOTH NOTHING AND SOMETHING  
NILE THER NOTHING NOR SOMETHING  
SOME PARTS OF SOMETHING ARE WORSE THAN NOTHING  
SOMETHING IS BETTER THAN NOTHING  
NOTHING IS SOMETHING  
EVERYTHING IS NOTHING

Beloved musician, writer, filmmaker, and visual artist David Byrne partners once again with BAM to release a new limited edition artist's print.

Available for purchase via Artspace at  
**BAM.org/DavidByrne.**



# Your license to

**Be first**

with advance access  
to tickets

**See more movies**

with 50% off  
regular-price tickets

**See more shows**

with 50% off same-day  
live performances

**Memberships start at \$85**

**BAM.org/membership 718.636.4194**



LEAVE YOUR LEGACY TO PIONEERING ART.

A black and white portrait of Laurie Anderson. She is looking slightly to the left of the camera with a neutral expression. She has short, dark, curly hair. She is wearing a dark blazer over a white collared shirt and a dark tie. A small, square, light-colored object is pinned to her tie.

—  
LEAVE IT TO  
LAURIE ANDERSON  
TO SING OUR STORIES  
IN BOLD NEW KEYS.

Leave it to  
BAM

For more information on how to include BAM in your estate plans,  
contact William Lynch at [wlynch@BAM.org](mailto:wlynch@BAM.org) or 718.636.4186.

[BAM.ORG/PLANNEDGIVING](http://BAM.ORG/PLANNEDGIVING)