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

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.

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The Achelis and Bodman Foundation
The Francena T. Harrison Foundation Trust
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#BAMNextWave
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 GeddesFoundation. 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.
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
Devisor/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), Jiyoun 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, REDCAT, 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 SITI 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 SITI 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 Tule (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), EMPAC, 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 Johannesberg as well as at NYU, SVA, the New School, Cal State Fullerton, Rensselaer Institute, and The Jewish Theological Seminary. 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.

**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

**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. szrdesign.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 *Oklahoma* (Glimmerglass); *Assassins*, *Three Sisters*, and *Passion Play* (Yale Rep); *Seder*, *Cloud 9*, *Heartbreak House*, and *Romeo and Juliet* (Yale Rep); *Carousel*, *King Hedley II*, and *Smokey Joe’s Café* (Arena Stage); *Grey Gardens* (Ahmanson/LA); *Anything Goes* (Goodspeed 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 WASILESKI
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 Liaozhai 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 (sound design, Classic Stage Company); 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 Liaozhai 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

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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 Parallelogram* 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

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
	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 Wyszniewski
Publicity, Everyman Agency

Martin Berkowitz
Lutz and Carr, Accountants

Melanie Hopkins
Bookkeeper

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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 Monrose, Abigail Rose, Julie Rotenberg, Wendy Sclight, Margo Viscusi, Eric Wright, Louise Yelin, and Robert Friedman.


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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.
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David Byrne
Print

David Byrne
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