

Brooklyn Academy of Music

Adam E. Max,
Chairman of the Board

Katy Clark,
President

William I. Campbell,
Vice Chairman of the Board

Joseph V. Melillo,
Executive Producer

Falling Out

Phantom Limb Company

BAM Harvey Theater

Nov 7—10 at 7:30pm

Running time: approx. 1 hour 20 minutes, no intermission

Direction and design by **Jessica Grindstaff**

Original music and puppet design by **Erik Sanko**

Butoh Master **Dai Matsuoka**

Costumes by **Henrik Vibskov**

Lighting design by **Brian H Scott**

Sound design by **Darron L West**

Video design by **Keith Skretch**

Dramaturgy by **Janice Paran**

Creative producer **Mara Isaacs** and **Ronee Penoi/**

Octopus Theatricals

Season Sponsor:

**Bloomberg
Philanthropies**

Major support for theater at BAM provided by:

The Achelis and Bodman Foundation

The Fan Fox & Leslie R. Samuels Foundation, Inc.

The Francena T. Harrison Foundation Trust

The SHS Foundation

The Shubert Foundation, Inc.

Additional support provided by The Jim Henson Foundation

Falling Out

CAST

Banks Artiste

Nobuyoshi Asai

Kevin Boateng

Emeri Fetzer

Takemi Kitamura

Carlton Cyrus Ward

Executive/Creative producer

Creative producer

Production manager

Production coordinator

Stage manager

Associate director

Associate lighting design

Associate sound design

Mara Isaacs

Ronee Penoi

Meg Kelly

Bryan Hunt

Randi Rivera

Adin Walker

Steve O'Shea

M.L. Dogg and **Stowe Nelson**

VIDEO CREDITS

Director of photography, Japan footage **Sierra Ulrich**

Fukushima aerial drone footage courtesy of **Joe Moross – Safecast**

INTERVIEWS

Tomoko Koboyashi (Odaka Ryokan owner), **Hatsue Toba**, **Keiysu Wada** (artist),

Shuzo Sasaki, **Mio Kamitani**, **Masami Yoshizawa** (cow farmer),

Yuko Musashi (museum story teller), **Teiichi Sato** (the seed seller)

ADDITIONAL MUSIC

"Bum Raps and Love Taps" performed by Elysian Fields, written by Jennifer Charles and Oren Bloedow. Voluptuous Mind Music (BMI) Lux Perpetua Music (BMI)

PRE-SHOW AUDIO

The pre-show soundtrack is comprised of text and stories compiled by the Memory Telephone, an initiative of Phantom Limb Company. As the production tours, we ask local communities to answer questions about love, loss, water, and hope. This audio includes stories from communities in Sheboygan, Nashville, and New York City.

The initiative was inspired by an old rotary-dial phone booth set in the outskirts of Otsuchi, Japan, where residents and family members of the countless victims of the 2011 tsunami record thoughts they wish to share with lost loved ones.

Audience members are invited to participate by recording their own message. Visit BAM.org/FallingOut for a link to a series of prompts, and call 646.535.7528 to share your story.

Commissioned by BAM for the 2018 Next Wave Festival
World Premiere Oz Arts Nashville, October 2018



BANKS ARTISTE



NOBUYOSHI ASAI



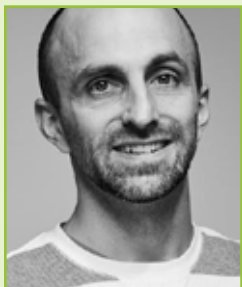
KEVIN BOATENG



EMERI FETZER



TAKEMI KITAMURA



CARLTON CYRUS WARD

FUNDER CREDITS

Falling Out is made possible with funding by the New England Foundation for the Arts' National Theater Project, with lead funding from the Andrew W. Mellon Foundation. *Falling Out* is supported by the Japan Foundation through the Performing Arts JAPAN program; the Asian Cultural Council; the Jim Henson Foundation; The Shelley & Donald Rubin Foundation; Somerled Arts; New Music USA; and with the assistance of New York Live Arts.

Falling Out was developed through residencies at John Michael Kohler Center for the Arts in Sheboygan, WI; CalArts Center for New Performance; Snug Harbor Cultural Center & Botanical Garden; the Hermitage Artist Retreat; and as part of Lower Manhattan Cultural Council's Process Space program.



SPECIAL THANKS:

Phantom Limb would like to express deep gratitude for Joe Melillo's role in the creation of this trilogy of work developed over a decade with BAM, and to Lauren Snelling, Rus Snelling, Tim Ozgener, and the staff at Oz Arts Nashville for their support in the development and premieres of *Falling Out* and *Memory Rings*.

Special thanks to:

Visual Artist Christine Sciulli for Tulle Projection Technique

In Japan:

Kurumi Kido, Ritsu Yoshino, Masato Ito, Nao Nishihara, Yuasa-san, Azby Brown of Safecast, Mitsuru Suzuki, Atiqa Kawamaki

For their support in Fukushima:

Sierra Urich, Takemi Kitamura, Natsuko Watanabe

For their support and advocacy:

Jake Price, Yoko Shioya and Betty Borden of The Japan Society, Ruben Polendo, Cheryl Henson, Kristy Edmunds, Paola Prestini and Jeffrey Zeigler, Tom Lee, Piper Werle, Ali Goss, Jean Pflum, Christopher Caiazza, Sophie Hunter, Danny Elfman and Bridget Fonda, Alexandra Tekerian, Travis Preston, Dana and Mel Toomey

For their contribution to the development of *Falling Out*:

Frey Rabbit Sanko, Jennifer Charles, Marissa Brown, Paul Singh, Masahiro Nakanishi, HAVOC, Steve Ciuffo, Aaron Mattocks, Leah Ogawa, Monica Lerch, Rowan Magee, Toby Billowitz, James Vitz-Wong, Jennifer Sandella/ Random Access Theatre, Klassic, and the students from the CalArts School of Theatre/ Center for New Performance.



Falling Out Director's Note:

Shortly after the 2011 tsunami and nuclear meltdown in Japan, a new international volunteer organization, Safecast, developed Geiger counters that could automatically upload radiation levels and their locations to an online map that would provide real-time data in any given area. They distributed the devices far and wide across the region, and provided open source technology for people to build their own Geiger counters. This allowed citizens to make choices based on data that was coming from an impartial source, and prompted officials within the Japanese government to begin to think about transparency in a new way.

It is not surprising that one of the key figures of Safecast, Azby Brown, hipped me to the term “emancipatory catastrophism.”

As humans, we will increasingly be charged to create new ways to think, and be, and innovate in the face of climate crisis. There is no irony in the fact that as flood waters recently devoured the Carolinas, the most dangerous long-term issues were that a coal waste facility and a hog lagoon flooded, washing toxic chemicals and harmful bacteria into local ground/drinking water. It is all right before us now—the choices we have made or have chosen to ignore about what we consume, how we use energy and where we choose to live will forcibly make themselves known in the coming years. We can either sit back and mourn or we can be emancipated from apathy and inaction.

I had optimism a decade ago when we began creating our environmental trilogy, of which *Falling Out* is the final installment. During the course of the work, I profoundly lost that optimism and was in a space of skepticism, pessimism, and ultimately, a comfortable place of removed commentary. After spending time with people in Northern Tokohu, who literally lost everything, some of whom live surrounded by new landscapes of large black bags filled with radioactive soil, I found hope—hope in the way that they all still get up every day and try to find ways to build community, in how to fight for what they believe in, in how to show kindness to those around them, in how to build a new playground. I saw many people taking small actions that amounted to something. Billions of people making small actions, pivots in their daily lives, will make a difference. If we don't believe that and we don't try, then we don't deserve what is left of this gorgeous planet.

In the words of Azby Brown, I've now come around to the belief that “hope is something to defend” and I will keep talking about it until I run out of an audience to listen.

—*Jessica Grindstaff*

PHANTOM LIMB COMPANY (PLC), New York City-based, is known for its innovative work with puppetry and focus on collaborative, multi-media theatrical production and design. Co-founded in 2007 by artist, director, and set designer Jessica Grindstaff and composer and puppet maker Erik Sanko, Phantom Limb has a particular focus on the intersection of storytelling, dance, and puppetry. Phantom Limb includes a large rotating cast of collaborators that has included Tony Taccone, Lemony Snicket, Danny Elfman, Jim Jarmusch, Kronos Quartet, Gavin Friday, Ryan Heffington, Jeffery Zeigler, Dai Matsuoka, and Sophie Hunter. For the past decade, PLC has been developing a trilogy that grapples with human relationship to nature and climate change: *69°S*. (2011 Next Wave) examined Ernest Shackleton's failed expedition to Antarctica; *Memory Rings* (2016 Next Wave), centered around the oldest known living tree on earth, and premiered in Nashville in 2015. *Falling Out*, a cross-cultural collaboration with Japan in the form of butoh, Flex dance and puppetry, completes the trilogy.
phantomlimbcompany.com

JESSICA GRINDSTAFF (director/scenic design) is a New York City-based visual artist and director. In the context of Phantom Limb Company she is a director and designer that consistently takes a fine art approach to theater with an unflagging commitment to making collaborative devised work. For the past decade, Grindstaff has dedicated herself almost exclusively to creating a theatrical trilogy that explores the human relationship to nature through several different lenses. This work has taken her to Antarctica, on an expedition to discover the oldest living tree in the world, and finally to Fukushima where the tsunami and subsequent nuclear meltdown of 2011 have devastated a wide swath of Northern Japan and still adversely affect life today. Grindstaff is co-founder and artistic director of Phantom Limb Company.

ERIK SANKO (composer/puppet design), is co-founder and co-artistic director of Phantom Limb Company, serving primarily as composer

and puppet designer/maker. He has always been fascinated by how both puppetry and music obliquely appeal to people on a purely emotional plane and continues to explore this intersection. As a musician Erik has written and played with John Cale, Yoko Ono, The Lounge Lizards, Gavin Friday, Jim Carroll, James Chance and the Contortions, Kronos Quartet, and Skeleton Key, among others. He has taught Puppetry and Performance and Biomimicry and Puppetry at Rhode Island School of Design and Puppetry/Object Manipulation at NYU and The New School.

DAI MATSUOKA (butoh master/performer) is a butoh dancer based in Tokyo. Matsuoka has been a dancer for Sankai Juku since 2005. He has appeared in eight Sankai Juku pieces including *Kinkan Shonen*, *Tobari*, *Meguri*, and *Unetsu* in over 30 countries. He has also been directing the performance event *Land Fes* in Tokyo since 2011, where the audience navigates to encounter live sessions by musicians and dancers in different places in the city. As a member of Dance Archive Network, Matsuoka is also involved in the research, development, and utilization of butoh legend Yoshito Ohno's 3D motion data for archival purposes. His solo activities include improvisational sessions with the musicians Koichi Makigami, Peter Evans, Hugues Vincent, Masanori Oishi, Carl Stone, and more. daimatsuoka.com

HENRIK VIBSKOV (costume design) has recently produced shows including *The Transparent Tongue*, *The Spaghetti Handjob*, and *The Shrink Wrap Spectacular*; each title refers to a different but equally mesmerizing world and set of logic. As a fashion designer Vibskov has produced over 30 men's (and later also women's) collections since he graduated from Central St. Martins in 2001, and as a member of the *Chambre Syndicale de la Mode Masculine* he is currently the only Scandinavian designer on the official show schedule of the Paris Men's Fashion Week, where he has shown since January 2003. Vibskov has frequently participated in festivals, contests, and talks and throughout his career his designs have won



him prizes such as Becks Student Future Prize 2000, New Name of the Year 2003, Danish Design Council Award 2007, Brand of the Year—DANSK Fashion Awards 2008, an award from the Danish Arts Foundation in 2009, the 2011 Söderberg prize (the most coveted design prize in the world), as well as the Jury Prize at the Danish Fashion Awards in 2012. He has exhibited at PS 1 MoMA in New York, Palais de Tokyo in Paris, ICA and the Victoria & Albert Museum in London, the 21st-Century Museum in Kanazawa (Japan), Museum of Art and Design in NYC, NAI Nederlands Architecture Institute in Rotterdam, and Textile Museum in Washington, DC, to name a few. He is currently professor at Design School Kolding and has published four books, including a 2012 monograph of his work to date (published by Gestalten).

BRIAN H SCOTT (lighting design) is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women*, and *The Persians* in association with the Getty Villa; *American Document* with Martha Graham Dance Company; *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), and *War of the Worlds—the Radio Play*. With Rude Mechanicals: *Stop Hitting Yourself*; *Now Now, Oh Now*; *Method Gun*; *I've Never Been So Happy*; *How Late It Was, How Late*; and *Matchplay*. He designed light for Ann Hamilton's *the event of a thread* and *the theatre is a blank page*. With Park Avenue Armory he has created lighting for *tears become... streams become...* with Douglas Gordon, *The Let Go* for Nick Cave, and has lit many productions at BAM.

DARRON L WEST (sound design) is a Tony and Obie-award winning sound designer whose work for dance and theater has been heard in over 600 productions all over the US (including many at BAM) and internationally in 14 countries. His additional accolades include the Drama Desk, Lortel, Audelco, and Princess Grace Foundation Statue Awards.

KEITH SKRETCH (video design) is a media artist and video designer on his second foray

with Phantom Limb following *Memory Rings* (2016 Next Wave). Recent projects include Mallory Catlett's *This Was the End* (Mabou Mines) and *America's Game*, his immersive multichannel meditation on professional football (CalArts CNP/Teatr Studio, Warsaw). Past and ongoing collaborations include work with Jim Findlay, Christen Clifford, Poor Dog Group, Big Dance Theater, Center Theatre Group, The Music Center, Palissimo, Jay Scheib, dublab, The Hettema Group, and Radiolab Live. He has received Bessie and Henry Hewes Design awards and holds degrees from the University of Chicago and CalArts.

JANICE PARAN (dramaturg) is a New Jersey-based dramaturg and consultant in support of new work in theater, dance, and opera. She has served as a program associate for the Sundance Institute Theatre Program since 2007, and as a senior program associate since 2012. Prior to joining Sundance, she spent 14 seasons as the Director of Play Development at McCarter Theatre Center in Princeton, NJ. In addition to *Falling Out* (OZ Arts Nashville and BAM, 2018), current and recent projects include *The Last Dream of Frida and Diego* (Fort Worth Opera Festival, 2020), and *Mfoniso Udofia's Sojourners and Her Portmanteau* (New York Theatre Workshop). She has taught at Princeton University, Drew University and NYU, and she holds MFA degrees from Catholic University and the Yale School of Drama.

OCTOPUS THEATRICALS (producer) was founded by creative producer Mara Isaacs and is dedicated to producing and consulting in the performing arts. From experimental to commercial, it collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local, national, and international audiences. It eschews boundaries—esthetic, geopolitical, institutional—and thrives on a nimble and rigorous practice. Current projects include *Hadestown* by Anais Mitchell (at London's National Theatre); *Iphigenia*, a new opera by Wayne Shorter and Esperanza Spalding; *Theatre For One*; *Minelfield* by Lola Arias; *An Iliad* by Denis O'Hare and Lisa Peterson;

Haruki Murakami's *Sleep* by Ripe Time; and Project Springboard: Developing Dance Musicals. Octopus is also proud to work with The Civilians, Song of the Goat Theatre, Baryshnikov Arts Center, CalArts Center for New Performance, Princeton University, and more. octopus-theatricals.com

MEG KELLY's (production manager) credits include: *Sleep* with Ripe Time, Liz Lerman's *Healing Wars* (touring) and *Wicked Bodies* (in development), *Insignificance* at Langham Place with UK-based Defibrillator, *Crane: on Earth, in Sky* for Ixex Puppetry, numerous touring projects with Dance Exchange (*Hammock*, *Blueprints of Relentless Nature*, *Drift*, *Language from the Land*, *The Matter of Origins*), and various works with the Public Theater (Shakespeare in the Park, Mobile Unit, Under the Radar). She is also the managing director for the Brooklyn-based company Woodshed Collective and freelances as a stage manager. Kelly is a graduate of the University of Arizona (BFA, Theater Design and Technology) and Columbia University (MFA, Theater Management and Producing).

RANDI RIVERA (stage manager) is a native New Yorker. She is the stage manager and lighting director for Half Straddle theater company, traveling both internationally and domestically with their work since 2012. She is also the technical director and production manager for Keigwin + Company. Rivera is proud to freelance for many performing arts organizations both in NYC and on the road, including Faye Driscoll Group, Doug Elkins Choreography Etc, Sidra Bell Dance NY, The Chocolate Factory, Andrew Schneider, Ivy Baldwin, and Harlem Stage. Rivera has been on the Phantom Limb team since 2011, stage managing both 69°S. and *Memory Rings*. All of her work is for her family.

ADIN WALKER (associate director) director/choreographer: *Grace, or the Art of Climbing* (Art House), *Soft Butter* (Ars Nova ANT Fest), *The White Dress* (Araca Project), *One Arm* (Chautauqua Theater), *Pin* and the Blue Fairy* (Drama League Residency and Dixon Place), *Gruesome Playground Injuries* (TheaterLab

NYC), *Rent*, and *Singin' in the Rain* (Princeton/McCarter.) Walker choreographed the NYC premiere of *Normativity* (NYMF) and has previously collaborated with directors Alexandru Mihail, Tracy Bersley, Whitney Mosery, Dawn Monique Williams, and Louisa Thompson. Recently, Walker assisted choreographer Yehuda Hyman on *Indecent* (Guthrie Theatre), assisted director May Adrales on the world premiere of Idris Goodwin's *The Way the Mountain Moved* (Oregon Shakespeare Festival), and has assisted directors Shana Cooper, Christopher Liam Moore, Andrew Borba, Dustin Wills, and Joel Sass. Walker is artistic associate at Art House Productions in Jersey City, NJ, and holds a BA from Princeton University. adinwalker.com

PERFORMER BIOS

BANKS ARTISTE grew up in Queens and Brooklyn surrounded by creativity, spirituality, and discipline. He began to hone his craft in his teens, meeting friends, mentors, and peers in dance. He began to entertain people in the streets; his love for entertaining turned into a true passion that led him to dance and travel. Halloween night in 2009 changed his life—he was shot in the knee on a crowded NYC street, which pushed Artiste to strive even more. As the question of whether he'd have a leg or not persisted through the night, a pulse returned in his leg and his rehabilitation and recovery came from prayer, meditation, and hours of his specialty, krump. In the following years, Banks continued to train and audition in the dance world, highly visible on social media as a contestant on So You Think You Can Dance Season 11. In England, he was cast as the Angel Gabriel in English National Opera's performance of *The Gospel According to Mary*, receiving raves from *The Guardian*, *The New York Post*, *The Daily Telegraph*. Artiste recently toured Europe with a show called *Flexn* (presented by the Park Avenue Armory, NYC), centering around racial injustice and police brutality through the creative expression of dance. He is looking forward to traveling, cultivating his art form, and entertaining and inspiring others.





NOBUYOSHI ASAI started dancing in Japan at the age of 10 and began his professional career after receiving first prize at the World Hip-Hop Championship in 2002. In order to go deeper into movement, demanding a complex and profound interior approach, he joined the Japanese butoh company Dairakudakan in 2005, before becoming a dancer at the butoh company Sankai Juku, with which he performed all over the world. In 2011, the Pola Art Foundation provided him grants to pursue his choreographic and artistic research in Berlin, so as to weave links between his Japanese cultural background and occidental contemporary creative movements. In 2012, he was selected for the Japanese Government Study Program for Artists and spent a year in Tel Aviv, joining the Batsheva Company, and also collaborated with the alternative artistic environment of Clipa Theater and Maria Kong. He directs his own dance company, Pierre Miroir, based in Paris, and became the first Japanese individual to receive the Special Prize at the Arte Laguna Art Awards for his piece *Prohibition*. Asai has worked with Damien Jalet and Kohei Nawa (*Vessel*), Darren Johnston (*Zero Point*), Compagnie Nacera Belaza (*La Travers*), and more. Currently, Asai is working as a freelance dancer and choreographer on the international stage, and he is also artistic director of Moon Light Theater and Dance House Kogane4422 in Nagoya, Japan.

KEVIN BOATENG began his dance training in Dallas, TX. He attended the University of North Texas at Denton's Dance and Theatre program. Since 2014 he has been a member of Movers Unlimited Dance Company, under the direction of Kihyoung Choi. While still a student at UNT, Boateng taught hip-hop and contemporary at Denton Dance Conservatory. In 2016, he attended American Dance Festival on a full scholarship where he met Beth Gill, who last year gave him the

opportunity to be a part of her work *Brand New Sidewalk*. Now based in NYC, Boateng anticipates collaborating with other artists.

EMERI FETZER is a proud Utah native with BAs in dance and English from Goucher College. While studying at Accademia dell'Arte in Italy, she cultivated a passion for dance theater. NYC work includes Punchdrunk's *Sleep No More* (NYC), Company Stefanie Batten Bland, original work *Arid*, *Arms Full* produced by GreenSpace and at WestBeth, and solos by GCDC at CPR. Fetzer produces dance content on The Stretch NY (YouTube), and was managing editor of *DancePulp.com*. She is honored to be part of Phantom Limb Company since *Memory Rings* and is deeply changed by this experience of *Falling Out*.

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 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 Hurlin, *Shank's Mare* (puppeteer) by Tom Lee and Koryu Nishikawa V, and *Sleep* (dancer/ensemble) by Ripe Time. She is honored to have appeared in all three productions of Phantom Limb Company's trilogy—*69°S.*, *Memory Rings*, and *Falling Out*, all presented at BAM.

CARLTON CYRUS WARD grew up in Vermont. He has been living and performing in NYC for the last 20 years. He received a degree in drama from New York University. He currently works with Third Rail Projects, Circus Amok, and Becky Radway Dance Projects. Over the years he has performed with many other companies as well. He teaches clowning and circus at NYU.