

HERE Presents

# 9000 PAPER BALLOONS

9000のペーパー・バルーンズ



DIGITAL PROGRAM – SCROLL TO CONTINUE

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## ARTIST'S NOTE

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With *9000 Paper Balloons*, we hope to bring to life remarkable and tragic true events. While we set out to make a sweeping show that might allow the audience to feel the giant scale of the balloon bombs, ultimately we found out that this story needed to be intimate to be the most impactful. The story is framed by our personal conversations with our grandfathers who offer us a conduit to World War II. This project became our way of examining the distance of time and space — the distance between two friends, between two enemies, two cultures and two generations. Through the journey of this play, we hope to collapse that distance that separates us, by talking to the past and looking to the future.

– **Maiko Kikuchi & Spencer Lott**, November 2021



Photos by Paula Court

HERE presents

# 9000 PAPER BALLOONS

Co-creators / Performers

**Maiko Kikuchi** and **Spencer Lott**

Director / Dramaturg **Aya Ogawa**

Director of Photography & Video Editing **Jeanette Yew**

Lighting Design **Ayumu "Poe" Saegusa**

Sound Design & Editing **Ashur Rayis**

Puppeteers **Nick Lehane** and **Betsy Rosen**

with **Ora Fruchter** and **Rowan Magee**

Stage Manager **Mariko Takizawa**

Associate Director of Photography **Christina Tang**

Associate Lighting Design **Marie Yokoyama**

Animator **Maiko Kikuchi**

Puppet Designer **Spencer Lott**

Builders **Rowan Magee** and **Dorothy James**

Model Painter **Io Okazaki**

Special Thanks to Tau Bennett, Irwin Chen, Jian Jung, Takemi Kitamura, Andy Manjuck, R. Christopher Maxwell, Barbara Merjan, Leigh Walter, and Mei Yamanaka

RUNNING TIME: 45 minutes

*9000 Paper Balloons* is produced by HERE. Additional support is provided by the Jim Henson Foundation; the Nomura Foundation; and the Mertz Gilmore Foundation.



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HERE pays respect to the Munsee Lenape ancestors past, present, and future. We acknowledge that the work of HERE is situated on the Lenape island of Manhattan (Mannahatta) and more broadly in Lenapehoking, the Lenape homeland.

Inspired by the words of Adrienne Wong: HERE acknowledges the legacy of colonization embedded within the technology, structures, and ways of thinking we use every day. This production is using equipment and high-speed internet, not available in many Indigenous communities. Even the technologies that are central to much of the art we make leave significant carbon footprints, contributing to changing climates that disproportionately affect Indigenous people worldwide. We invite you to join us in acknowledging all this, as well as our shared responsibility to make good of this time and for each of us to consider our roles in reconciliation, decolonization, and ally-ship.

# CREATORS

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**MAIKO KIKUCHI** (Co-creator / Performer / Animator) received her MFA in Sculpture from Pratt Institute in 2012. She is a multidisciplinary artist working in illustration, painting, drawing, collage, sculpture, animation and puppetry/ performance. Her object theatre pieces include *Daydream Tutorial* (Work in Progress) as part of Under The Radar Festival 2020 (INCOMING! Program) at The Public Theatre, LaMaMa and FiveMyles Gallery, *Pink Bunny* at Japan Society and St. Ann's Warehouse, *On the Other Side of the Fence* at Dixon Place, *No Need for a Night Light on a Light Night like Tonight* at LaMaMa, *Daydream Anthology* at St. Ann's Warehouse. She co-curates the Object Movement Festival at The Center at West Park in NYC, with Rowan Magee and Justin Perkins and is currently in the HARP program at HERE collaborating with Spencer Lott.

**SPENCER LOTT** (Co-creator / Puppet Designer / Performer) is a puppeteer and director whose credits include *A Beautiful Day in the Neighborhood* (starring Tom Hanks), *Sesame Street* (HBO/PBS), *The Relationtrip* (Hulu), and *Melvin the Birder* (Amazon Prime). As a consultant, he's recently worked with HBOMAX, Bleacher Report, Nickelodeon and the LaGuardia School of Performing Arts. Lott is a four-time recipient of the Jim Henson Foundation grants for his original theatrical work including the world premiere of *Blossom* ("vivid", "lovely, aching scenes..." - *Village Voice*). Lott was the first recipient of the Jim Henson Foundation Puppetry Residency at the Eugene O'Neill Theater Center with collaborator Liz Hara. He has been a Works in Progress Artist at the Children's Museum of the Arts, and a Guest Artist for Theater Development Fund's Stage Door program. He is the Associate Artistic Director of Trusty Sidekick Theater Company.

# ARTISTIC TEAM

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**AYA OGAWA** (Director / Dramaturg) is a Tokyo-born, Brooklyn-based playwright, director, performer and translator whose work reflects an international viewpoint and utilizes the stage as a space for exploring cultural identity and the immigrant experience. They are pleased to be back at HERE since premiering their original work *oph3lia* here in 2008. Other original plays include *The Nosebleed* (Incoming! Under the Radar, Japan Society), *Ludic Proxy* (The Play Company), and *Journey to the Ocean* (Foundry Theatre). As a director they directed Haruna Lee's Obie Award-winning *Suicide Forest* at The Bushwick Starr and its off-Broadway remount for Ma-Yi Theater. They have translated over a dozen plays by Toshiki Okada and numerous other contemporary Japanese playwrights into English that have been published and produced in the U.S. and U.K. They are currently a resident playwright at New Dramatists, a Usual Suspect at NYTW, and recipient of the President's Award in Performing Arts, LMCC. [ayaogawa.com](http://ayaogawa.com)

**JEANETTE OI-SUK YEW** (Director of Photography / Video Editor) is an award-winning lighting designer for theatre, dance, opera, musicals, music performances, installation, immersive experiences and digital productions. She aims to create a visual environment that is organically integrated into the landscape and language of the production. *The New York Times* described them as "clever" and "inventive." Her designs have been seen across US cities and internationally at Havana (Cuba), Prague (Czech Republic), Lima (Peru), Edinburgh (Scotland), Tokyo (Japan), Graz (Austria), Shanghai (China), Paris (France), and Bloemfontein (South Africa). Recent digital productions: Melisa Tien's *SWELL*, Aya Ogawa's reimagined *Ludic Proxy Act 2*, White Snake Project's *Alice in the Pandemic*, *Electra* with Javier González, Profile Theatre's *The Mineola Twins*, and an original audio and visual adaptation of Maurice Maeterlinck's *The Blind*. Recipient of the NEA/TCG Career Development Program and Assistant Arts Professor/Head of Lighting Design training with NYU Tisch Drama. [jeanetteyew.com](http://jeanetteyew.com)

**AYUMU "POE" SAEGUSA** (Lighting Designer) started his career in 2000 in Tokyo. He moved into NYC in 2005 and became the Resident Lighting Designer of HERE. He also works as a Freelance lighting designer for various types of shows from NY Fringe festival to Lincoln Center. Additionally, he works as production manager in the USA and internationally. His clients include Tokyo Metropolitan theater, Japan Society, NHK (Japan BroadCast corporation), FCI, Shochiku, Yoshimoto, HERE and many others. He founded Creative Machine Stage Lighting in 2017. [creativemachine.lighting](http://creativemachine.lighting)

**ASHUR RAYIS** (Sound Designer / Editor) is a composer and sound designer based in Brooklyn. He is a founding member of the Trux monster truck movement collective and Eat Drink Tell Your Friends puppetry collective with Dorothy James, Andy Manjuck, and Rachel Schapira.

**MARIKO TAKIZAWA** (Stage Manager) is a New York City-based stage manager. She has worked on theater, opera, musical, digital performances, and traditional Japanese performing arts. Some of her credits include award-winning productions: Off-Broadway—*Sleep No More* (McKittrick Hotel), *Voyeur: The Window of Toulouse-Lautrec* (Bated Breath Theatre Company), *Rakugo* (Soho Playhouse), *SONG* (HERE Arts Center); Off-Off-Broadway— *Speakeasy Magick* (McKittrick Hotel), *Suicide Forest* (The Bushwick Starr/ Ma-Yi Theater); and Opera: *La Traviata* (Jazz at Lincoln Center), *Don Giovanni* (Theater im Delphi/Berlin, Germany), *Le Nozze Di Figaro* (Theater im Delphi/Berlin, Germany). Takizawa holds an AS degree in Theatre, BMCC.

**CHRISTINA TANG** (Associate Director of Photography) (she/her) is a lighting designer, production manager, and digital art amateur based in New York City. She is a frequent collaborator on new works for theater and dance. Recent credits include *Psychic Self Defense* (HERE RAW), *The Madman and the Nun* (One-Eighth), *CIRCLE* (PSNY), *Untitled: The Black Act* (PSNY), and *Madame Lynch* (The Drunkard's Wife). She is a 2021 winner of *Opera America's* Robert L.B. Tobin Director-Designer Prize. [christinaftang.com](http://christinaftang.com)

**MARIE YOKOYAMA** (Associate Lighting Designer) is a lighting and occasional set designer based in NY, where she spends the majority of her time designing for new plays and dabbles in film lighting for commercials. She has done video design for Waterwell's *Everybody*. Her live design credit includes *Pen/Man/Ship* with Moliere in the Park, *Mystery of Irma Vep* with St. Louis Rep, *Testmatch* with American Conservatory Theater San Francisco, *Tiny Beautiful Things* with Merrimack Repertory Theatre, *Do You Feel Anger* with Vineyard Theatre and *Pillowtalk* with Kyoung's Pacific Beats. She is the Associate Artist for the Redhouse Arts Center where she has designed *God of Carnage*, *Almost Maine*, *On Golden Pond*, *Ragtime*, *Passion Play*, and *Bloody Bloody Andrew Jackson*. Her film lighting programming credit includes Nike 2020 Olympic Instagram Promotion, Met Gala Vogue Instagram Booth 2017, New York City Ballet 2017/2018 season promo, and Ansel Ergort's THIEF music video. [marieyokoyama.com](http://marieyokoyama.com)

**NICK LEHANE** (Puppeteer) Select puppeteer credits: Robin Frohardt's *The Plastic Bag Store* (Times Square Art Alliance), *The Pigeoning* (HERE);



*Petrushka* (Giants Are Small, NY Philharmonic, Barbican Centre); Doug Fitch's *El Retablo de Maese Pedro* (American Symphony Orchestra, Bard SummerScape); *Little Red Fish* (NYC Children's Theater/Puppet Kitchen); *Pip's Island*; James Ortiz's *The Little Mermaid*; "Lore" (Amazon). Select puppet design: PigPen Theatre Co.'s *The Tale of Despereaux* (Old Globe, Berkeley Rep) and *The Phantom Folktales* (Virgin Atlantic). Select acting: *This Is Our Youth* (Broadway); *The Old Man and the Old Moon* (PigPen); *Fidelis* (The Public); *The Electric Baby* (Two River); *Set in the Living Room...* (TRE). Select original work: *Chimpanzee* (HERE/Dream Music premiere). Touring: The World Puppet Theater Festival (Charleville-Mézières), Casteliers (Montreal), The London International Mime Festival at The Barbican Centre; *Fly Away* (co-created with Derek Fordjour, Petzel Gallery, \**Vulture/NY Magazine's "The 10 Best Theater Moments of 2020"*\*)

**BETSY ROSEN** (Puppeteer) (she/her) is an international actress, puppeteer, and teacher based in NYC. Her most recent credits include the pilot series *The Smack Dab in the Middle of the Day Show* (Puppet Director/Designer/puppeteer) and the puppetry series *Beautiful, Evil, Lost* (puppeteer). Just before the pandemic, Betsy toured Australia with Dead Puppet Society's *Laser Beak Man*, which culminated in a run at the Sydney Opera House. Her New York credits include: Lincoln Center, La Mama, The Drama League, The Samuel French OOB Festival, St. Ann's Warehouse. Regional credits include: Cincinnati Playhouse, The Studio Theatre, Round House Theatre, Woolly Mammoth Theatre Company, Folger Theatre, Delaware Theatre Company, Taffety Punk, Imagination Stage (Helen Hayes Award), among others. In addition to performing, Betsy directs and choreographs puppetry for the stage, as well as collaborates on the development of new plays. It has been such an honor to work with this incredible team on this beautiful project.

**ORA FRUCHTER** (Puppeteer) is a theatre-maker, puppeteer, playwright, director and educator. She is the co-Artistic Director of Doppelskope, a production company that creates visual and interactive shows. Doppelskope's most recent show, *The Amazing Story Machine*, received a 2018 Jim Henson Foundation Family Grant and has been presented at Symphony Space, The Tank and Puppet Showplace. Before that, Doppelskope created *Gruff!*, a post-apocalyptic musical about climate change for family audiences, which ran Off-Broadway at Vital Theatre Company in 2017 and has been performed at venues including The People's Improv Theatre and the Children's Museum of Indianapolis. Ora has presented short puppetry works at Puppet BloK at Dixon Place, Puppet Playlist, and the La MaMa Puppet Slam and has performed as a puppeteer at NYC Children's Theater, La MaMa, HERE and St. Ann's Warehouse. She lives in Brooklyn and enjoys creating impromptu shadow puppet shows with her 2 year old.



**DOROTHY JAMES** (Puppet Builder) is a Brooklyn based puppeteer, educator, and maker of tiny things. She has performed with Basil Twist (*Hansel & Gretel*, Michigan Opera Theatre), Wakka Wakka (*Made In China*, *The Immortal Jellyfish Girl*), the Columbus Symphony Orchestra (*Petrushka*, *Giants Are Small*), the Rockettes (*The New York Spectacular*, Radio City), and is a puppeteer for the new children's series *Moon and Me* (BBC, Andrew Davenport). Her work has also been seen at the Kennedy Center, Arena Stage, the Jim Henson Carriage House, St. Ann's Warehouse, 59E59, Dixon Place, La MaMa and overseas in Norway and the Czech Republic. Dorothy is a co-creator of *Bill's 44th*, which was named a *New York Times* Critic's Pick this summer. [dorothy-james.com](http://dorothy-james.com)

**ROWAN MAGEE** (Puppeteer / Puppet Builder) is a puppeteer and educator from Troy, NY, and a curator for the Object Movement Festival, a winter residency and spring showcase of experimental puppet artists in NYC. He has puppeteered on international tours with Phantom Limb Company, Robin Frohardt, Nick Lehane, and Dan Hurlin, and in New York City for American Opera Projects, Trusty Sidekick, Chris Green, Spencer Lott, and the National Theater in the 2018 Tony Award winning Broadway revival of *Angels in America*. Rowan operated the reference puppet for the titular character in the upcoming feature film *Clifford the Big Red Dog*, in theaters this fall. He has designed puppets for The Dalton School, St Mark's School, and Lincoln Center Education, received a Jim Henson Foundation Grant for his marionette show *No 1 Chinese*, and is designing puppets for a recent Henson Workshop Grant Recipient: *One Night in Winter*, by Nekaa Lab/Sachiyo Takahashi.

**IO OKAZAKI** (Model Painter) is a Brooklyn-based Japanese painter. He studied sculpture at the Tokyo University of the Arts. Right after graduation, he moved to New York City, and started painting at the Art Students League of New York. In 2017, he got an MFA at Brooklyn College. There, he further studied Painting with Archie Rand, Arnold Brooks and Derrick Adams. He got the travel grant during MFA and studied the Mexican Muralist Movement led by Diego Rivera. He became interested in expressing human psychology under uncertain late capitalism conditions of its oppression, randomness, and liquidity using the power of painting to tell a story and started creating his own mythology to escape from. In 2019, he was awarded a Certificate of Recognition by Jocelyn Miller: the assistant curator at MOMA PS1. He got Grants for Overseas Study by Young Artists from Pola Art Foundation in 2020.

# ABOUT DREAM MUSIC PUPPETRY

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One of few programs in the country to grow and commission contemporary, adult puppet works, Dream Music provides performance opportunities to puppet artists, and encourages multidisciplinary collaboration to develop new puppetry techniques. This program was inaugurated with the premiere of Basil Twist's OBIE-award winning *Symphonie Fantastique* in 1998. Under the artistic direction of Twist, and produced by HERE co-founder Barbara Busackino, the Dream Music aesthetic is geared toward puppet works that feature live music as a collaborative element.

Puppetry is the original multi-disciplinary art form therefore Dream Music artists if they so choose, have a place in the HARP program to develop their work alongside artists of other disciplines. Dream Music curates regular Puppetry Parlors to showcase excerpts from developing works both from within Dream Music and the puppetry community at large. Each year, Dream Music commissions new full-length puppet works; develops new puppet works by emerging puppet artists through Puppetry Parlors and at HERE RAW; provides educational outreach through its partnership commissions for the legendary Village Halloween Parade; and offers national and international touring/presenting opportunities.



# HERE ARTIST RESIDENCY PROGRAM

Through the HERE Artist Residency Program (HARP), HERE commissions and develops new hybrid works over a 2-to-3 year period. As part of the HERE community of artists and audiences, our resident artists show works-in-progress, develop workshop productions, and mount full-scale productions. For 2021–22, HERE supports the following artists and projects:

**Gelsey Bell**

*moxnif*

**Shayok Misha Chowdhury**

*Rheology*

**Ximena Garnica & Shige Moriya | LEIMAY**

*A Meal*

**Grace Galu & Baba Israel | Soul Inscribed**

*Cannabis! A Viper Vaudeville*

**Maiko Kikuchi & Spencer Lott**

*9000 Paper Balloons*

**minor theater**

*Marie It's Time*

**Normandy Sherwood**

*Psychic Self Defense*

**Sachiyo Takahashi & gamin**

*The Emotions*

**Imani Uzuri**

*Songs of Sanctuary of the Black Madonna*

**Nia Ostrow Witherspoon**

*Priestess of Twerk*

## HERE & BACK

HERE & Back encompasses projects produced by HERE and helmed by established artists with deep connections to HERE. For audiences, HERE & Back provides the chance to experience daring performances by high-profile multidisciplinary artists in our intimate spaces; for the artists, HERE remains a special home for their work and a space open to risk-taking. For 2021–22, the following artists are developing HERE & Back projects:

**Taylor Mac, Resident Playwright**

*The Hang*

**Kristin Marting & Suzi Takahashi**

*The Story Box*

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# HERE SUPPORT

HERE is extremely grateful for the support and encouragement of the following group of foundations, corporations, government agencies, elected officials, and dedicated individuals. We would not be HERE without you.

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Tim Maner  
Kristin Marting  
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## GOVERNMENT SUPPORT:

HERE'S programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council; the Offices of the Mayor of New York, Speaker Corey Johnson, Manhattan Borough President Gale Brewer, New York State Assembly Member Deborah J. Glick, and State Senator Brad M. Hoylman. We are extremely grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Jerrold L. Nadler, Mayor Bill de Blasio, Manhattan Borough President Gale Brewer, Council Member Jimmy Van Bramer and the Cultural Affairs Committee of the City Council, State Assembly Member Deborah J. Glick, and State Senator Brad M. Hoylman.

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HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound.

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**HERE is extremely grateful to the many generous individuals who support our programming!** (includes donors as of 8/6/21)

**A NOTE ABOUT THE NEW STRUCTURE OF OUR DONOR LIST:**

Community-Centric Fundraising is a fundraising practice that is grounded in equity; it calls on all non-profits to bring principles of racial and economic justice into our development strategies. As one small step towards aligning HERE with this model, we have removed giving levels from our donor list. We hope to celebrate and raise up all of our supporters no matter the size of their contribution and recognize the generosity of our community as a whole. We would like to thank the team of Community-Centric Fundraising for their leadership and their call to action; more information on CCF can be found on their [website](#).

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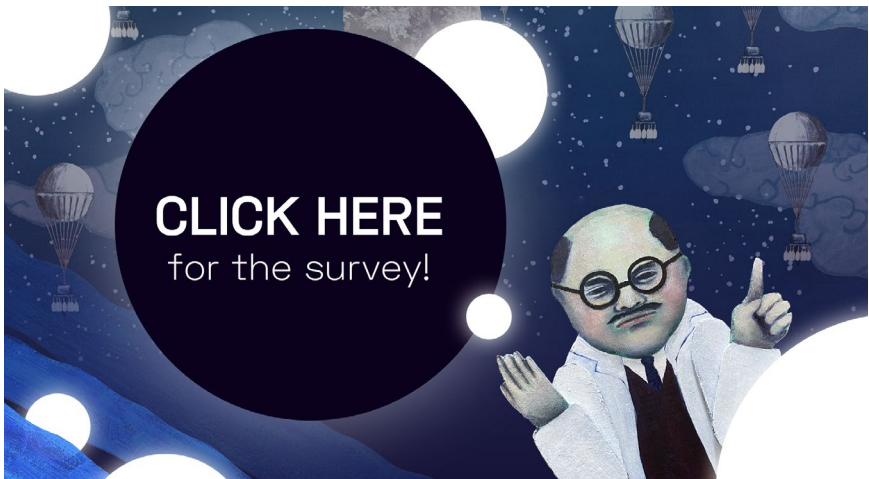
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