Bennington College
Dance Program
Presents

For Myself and Strangers

Cori Olinghouse

Faculty & Staff
Terry Creach
Tom Farrell
Peggy Florin
Michael Giannitti
Frank La Frazia
Daniel Michaelson
Dana Reitz
Barnabas Rose
Susan Sgorbati

Crew
Technical Director: Frank La Frazia
Stage Manager: Melinda Buckwalter
Assistant Stage Manager: Liana Conyers
Light Board Operator: Garth Silberstein
Sound Board Operator: Jesse Olsen
Wardrobe: Annie Brown, Katie Martin
Run Crew: Emilia Keene-Kendrick, Emilee Lord
Costume Construction: Leah Estell, Jen Bindeman
Kristy Phinney, Junio Anthes-Moody
Poster and Program Design: Beth Kessler

April 27, 28 2001 at 8pm
Martha Hill Dance Workshop
Nameless

Conceived and performed by Cori Olinghouse

Lighting Design: Heather Hutton
Sound Engineer: Tom Farrell
Film sequences: Ingmar Bergman, *Persona*
Music: Bach, *Sonata No. 1 in G minor, Adagio*

*Special thanks* to Andrew Cancellieri, Tom Farrell, Peggy Florin, Heather Hutton, Jonathan Kline, Colleen Leonard, Frank La Frazia, Katie Martin, Nicole Pope, Emma Randall, Sue Rees, Julie Rosskam, Susan Sgorbati and Michael Shamberg.

2 Additional Chapters

Conceived by Cori Olinghouse and Susan Sgorbati

Lighting Design: Heather Hutton

April 27, 2001
Improvisational Score directed by Cori Olinghouse
Sound Design: Tom Farrell

April 28, 2001
Directed by Susan Sgorbati
Music: Arvo Part, *Collage sur Bach, 1964*

\[ T = \frac{t}{\sqrt{1 - \left(\frac{v}{c}\right)^2}} \]

Choreography by Cori Olinghouse

Performers:
Colleen Leonard
Rick Little
Melissa St. Pierre
Emma Randall

Chorus:
Shandoah Goldman
Kim Hamlin
Lynn Ellen Klarich
Nicole Pope
Sara Teten

Lighting Design: Heather Hutton
Sound Design: Jesse Olsen
Set Design: Julie Rosskam
Costume Design: Cayli Cavaco
Head of Costume Construction: Joe Mazzarelli
Text: Isaac Resnikoff

Thanks to the Student Endowment for the Arts, Bennington College, for making this piece possible.

*Special thanks* to all the performers, especially Colleen Leonard and Emma Randall, for their choreographic input, Cayli Cavaco, Heather Hutton, Jesse Olsen, Julie Rosskam, the dance faculty, especially Susan Sgorbati, Andrew Cancellieri, Frank La Frazia, Sue Rees, the lab crew, and Alexandra Randall.
The equation for time dilation relates the time $T$ between ticks of a moving clock to the time $t$ between the ticks of a stationary clock. Since $\sqrt{1-v^2}$ is smaller than 1, $T$ is bigger than $t$. Thus a light-beam clock moves slower when it is moving than when it stands still. The faster an observer moves relative to any clock, the more dilated (slowed) that moment of time becomes for that observer.

This strange effect of time has the additional effect of seeming to bring the past and future closer together when traveling at ever increasing speeds. This illusion, however, is really the result of the present moment enlarging to encompass more of the past and more of the future. Finally, at $c$, or lightspeed, the present moment encompasses both the past and the future so that all time exists in one still moment now. At lightspeed, time ceases to change because it contains all change.