

#### RUN CREW

Katie Martin, Kara Bassman, Alex Arnold, Lila Hartelious, Jessica Lockwood, Eva Hathaway, Eric Von Hulha

#### LIGHT HANG

Cansu Ozer, Jeremy Davis, Becca Robinson, Maria Murphy-Mayberry, Kynan Brown, Ryan C. Tittle, Marina Boynton, Victoria Stillwell

#### SET CREW SUPERVISOR

Andrew Cancellieri

#### SET & LAB CREW

Hillary Marshall, Mac Young, Oberon Redman, Bilge Gulturk, Will Heyser, Effy Redman, Kelly Muzzi, Adriana DiGenuaro, Patrick Davidson, Susanna Martin, Becca Rhodes, Carson Efird, Lucas Fredland, Janelle Carson, Mariah Angele, Kim Bocchiaro, Phyllis Trelli

#### CHOREOGRAPHY ASSISTANTS

Rivera Cook, Laura Wallace

#### HAIR/MAKEUP

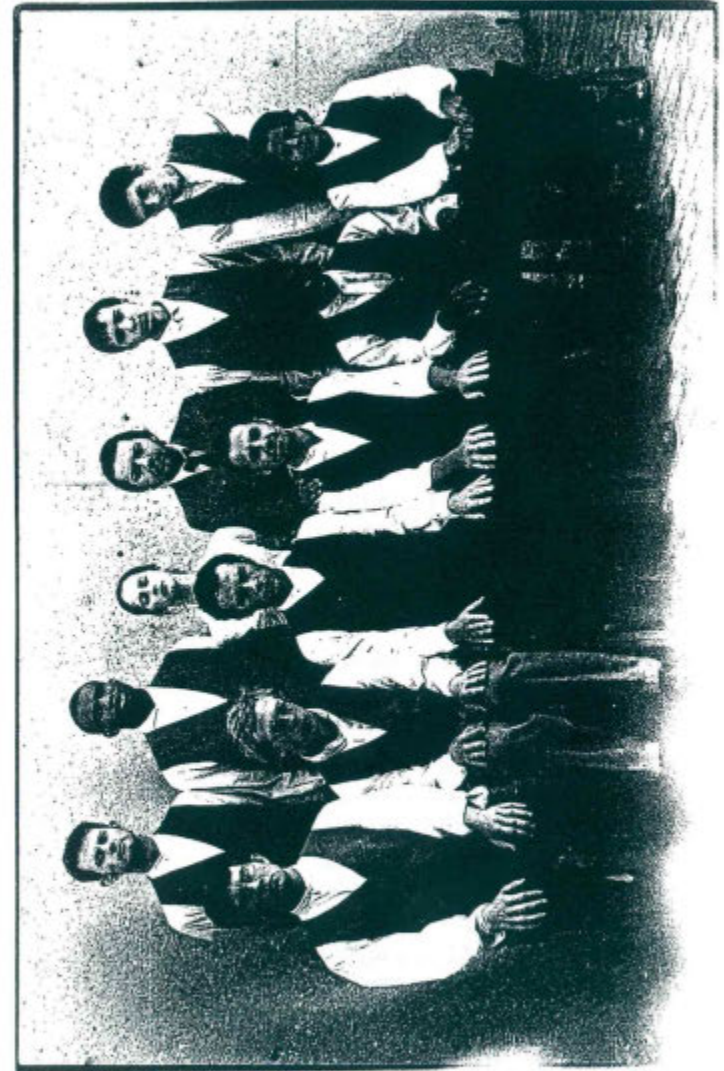
Caitlin O'Connor

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"To be of service to somebody whom one does not know, and who has nothing to do with one, that is charming, it gives one a glimpse into divine and misty paradises. Even then: all people, or almost all, have something to do with one. The people passing by, they have something to do with me, that's for sure. Of course, it's really a private affair. I walk along, the sun is shining..."

Robert Walser

## INSTITUTE BENJAMENTA



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A journal of listening to a plateau which people call the world

Based on the novel *'Jakob von Gunten'* by Robert Walser

Adapted by John Boyd, Gokcen Ergene, Cristian Panaite,  
Munizeh Sanai, Ann Vieira, James Zatolokin

Directed by	GOKCEN ERGENE
Choreography	SUSAN SGORBATI
Set/Costume Design	SUE REES
Lighting Design	GARIN MARSCHALL
Asst. Director	MUNIZEH SANAI
Sound Design	DEXTER WAYNE
Master Electrician	KRYSSY WRIGHT
Stage Manager	TOOBA KHILJI
Videography	SUE REES, GOKCEN ERGENE

Jakob	JAMES ZATOLOKIN
Herr Benjamenta	CRISTIAN PANAIITE
Fraulein Benjamenta	ANN VIEIRA
Kraus	JOHN BOYD

Schacht	LAWSON WULSIN
Peter	COSMO WHYTE
Heindrich	DANIEL HERTER
Tremala	JAAMIL OLAWALE KOSOKO
Hans	TERESA CAMOU
Nikolai	OBERON REDMAN
Wulf	JACOB WOLF
Schilinski	DANIEL BRODERICK
Street Ladies	RIVERA COOK
	LAURA WALLACE
Johann	JOSIAH WEISS

Music written and performed by  
HANS BUETOW, ADELE MORI,  
SALLIE SCRIBNER, JOE WESTERLAND

<i>Aven Ivenda</i> written by	Musical Consultant
GORAN BREGOVIC	TOM BOGDAN

The process. Take a text. Not written for the stage. The text has 28 or so possible plays in it. The text will be modified. New text will be created from that text. Not by playwright. By people involved. Director, actor play playwright. It is then created from scratch. New work. New dance. New music. Not taken. Based on. Music, part of story. Film, as part of story. It is all part of one. No strict definition between elements. Elements blend into each other. Thus, the process itself is filmic. A riddle. The riddle is "How?"

How is the riddle solved? It is solved by actor playing director, director playing designer, designer playing choreographer, choreographer playing playwright when fit. And back and forth.

I would like to thank everyone in this project for taking this riddle so enthusiastically and following this particular way of solving it by putting the best in them into the work.

Gokcen Ergene

"I am constructing here a commonsensical book from which nothing at all can be learned. There are, to be sure, persons who wish to extract from books a guiding principle for their lives. For this sort of most estimable individual I am... not writing."

"Fiction fictionalizes its author: "glided and passed among the people gliding and passing by, like a dream vision within the vision of a dream."

"I like listening to something that does not want to make a sound."

"My prose pieces are, to my mind, nothing more nor less than parts of a long, plotless, realistic story. For me, the sketches I produce now and then are shortish or longish chapters of a novel. The novel I am constantly writing is always the same one, and it might be described as a variously sliced-up or torn apart book of myself."

Robert Walser

"Walser questions the epistemological validity of narrators and characters, and doubts that events can be described linearly or linked together casually. Above all, he wonders deeply about the "self." Provocatively, his intimism self affirms as it self-dismisses. "I feel how little it concerns me," he observes in *Jakob von Gunten*, "everything that's called 'the world,' and how grand and exciting what I privately call the world is to me." At the end, however, this "individual me is only a zero."

John Taylor