

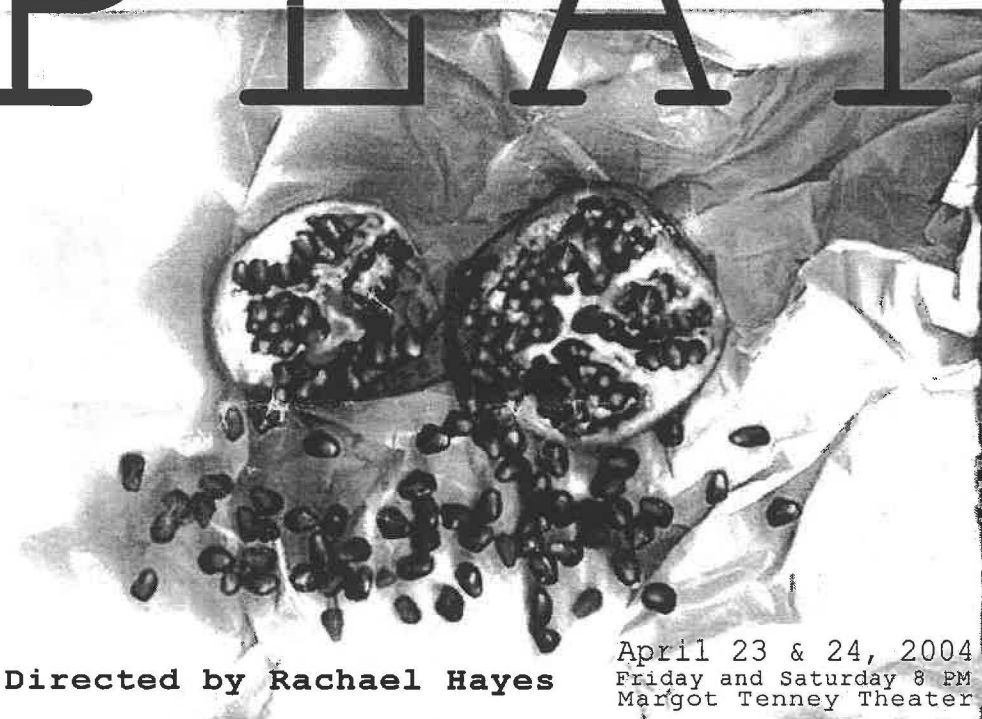
DRAMA FACULTY AND STAFF

Andrew Cancellieri
Kathleen Dimmick
Linda Hurley
Kirk Jackson
Dina Janis
Michael Giannitti
Danny Michaelson
Jean Randich
Sue Rees
Gladden Schrock
Terry Teitelbaum

A project reaches production only with the support of a whole slew of people who never realize how important they are. I need to thank George, Sherry, and Andrew for making the trek; Alex and my cast and designers for being wonderful collaborators; Kathleen Dimmick, Michael Giannitti, Dina Janis, Kirk Jackson, Jean Randich, Gladden Schrock, and Janis Young for their expert eyes and ears; the directing seminar; all my teachers these four years; Andrew Cancellieri and his miracle crew; Frank LaFrazia and his crew also; Vered Schreiber; Linda Heller; Cilla Hodgkins and the writing seminars office; Charlotte Sullivan; Eric Taxier; Jeremy Kohn for all our fruitless efforts; Becca Rideout for ensuring our perpetuity; and everyone who has given me a dose of essential human chitchat over the past two months. I am certain that this list is incomplete. I thank you all.

By Samuel Beckett

PLAY



Directed by Rachael Hayes

April 23 & 24, 2004
Friday and Saturday 8 PM
Margot Tenney Theater

drama
at
bennington
presents

PLAY

By Samuel Beckett
Directed by Rachael Hayes

Set design: Dana Leibowitz
Lighting: Madeline Best
Makeup: Kat Whitledge
Stage Manager: Alex Rosenberg

CAST

W2: Genevieve Belleveau
M: Caleb Rupp
W1: Cynthia Hornbeck
Spotlight: Caitlin Monahan

Director's assistant: Vered Schreiber
Light board operator: Jaimien Delp
Makeup assistant: Ava Heller

Scene shop crew: Bev Fox, Sara Harvey, Dana
Liebowitz, Becca Lifton, Aaron Miner, Jacob
Perkins, Amy Ross, Boaz Sender, Oriana Shaplin,
Katie Stoop & Mac Young

Light hang crew: Madeline Best, Danny Herter,
Colleen Jennings, Jenette Lippiello, Caitlin Loehr
Katrina Mauer, Myles O'Conner, Mike Rugnetta

Music: "Chain to the Rhythm," the third movement of
Naive and Sentimental Music by John Adams.

This might suggest that the so-called imaginary time is really the real time, and that what we call real time is just a figment of our imaginations. In real time, the universe has a beginning and an end at singularities that form a boundary to space-time and at which the laws of science break down. But in imaginary time, there are no singularities or boundaries. So maybe what we call imaginary time is really more basic, and what we call real is just an idea that we invent to help us describe what we think the universe is like.... So it is meaningless to ask: Which is real, "real" or "imaginary" time? It is simply a matter of which is the more useful description.

Stephen Hawking, *A Brief History of Time*

The laughter which the Absurd occasions is often closer to a cry of anguish than to an expression of genial good humour. Schopenhauer defined the nature of this bitter laugh as "the sudden perception of incongruity" between our ideals and the reality about us.

Michael Robinson, *The Long Sonata of the Dead*