

Drama at Bennington presents:

Lis·ten To Me

A Play

By Gertrude Stein

Adapted and directed by Kirk Jackson

Lester Martin Theater – April 9 & 10, 2005

The Company:

<i>Alex Bleeker</i>		<i>the Director</i>
<i>Tadd Morgan</i>		<i>#1</i>
<i>Jaime Delp</i>	<i>#2</i>	
<i>Adriana DiGennaro</i>		<i>#3</i>
<i>C. Victoria Root</i>		<i>#4</i>
<i>Jim Bentley</i>		<i>#5</i>
<i>Andrew Kaluzynski</i>	<i>#6</i>	
<i>Ayn Slavis</i>		<i>#7</i>
<i>Sean Adams</i>		<i>#8</i>
<i>Emma Manion</i>	<i>Lillian</i>	
<i>Cristian Panaite</i>		<i>Sweet William</i>

Stage Manager: Becca Lifton

Text Design & Op: Sue Rees

Costume Design: Cara Chiaramonte

Set Design: Kirk & Sue

TD: Mike Rancourt (thanks) **Movement Help:** Susan Sgorbati

Asst. Costume Design: Rebecca Grabman

Stage Hands: Sara Harvey & Michelle Loftus

Set Crew: Alex Bleeker, Keith Eyrich, Aaron Fisher, Sophie Hinderberger, Becca Lifton, Alex Noguera-Garces, Geoff Otis, Jacob Perkins, Dylan Sanders-Self, Katie Stoop, April Summers, Dan Wilcox & Lawson Wulsin

Light Hang Crew: Lex Friedman, Peter Cohen, Natalia Silvio, Belinda DeJesus, Gabriel Meyer, Kate Beudert, Anne-Marie Cleckler & Amanda DeMarco

Poster: Charlotte Sullivan

Assistant Director: Christina Lowery

Lighting Design: Caleb Rupp

Sound Mix & Op: Hans Jatzke

Assistant Stage Managers: Kelli Karsten & Brian Schultis

Light Board Op: Lawson Wulsin

Wardrobe: Caitlin Johnson & Nathalie Love

The play runs one hour without intermission

Music: Steve Reich (Vermont Counterpoint), Lux Perpetua (a freshman at Bennington next year), Arvo Pärt (Tabula Rasa), Basement Jaxx (Rendez-Vu)

Production permission granted through the generosity of Stanford Gann, Jr.,
Literary Executor for the Estate of Gertrude Stein.

Drama Faculty & Staff:

Michael Giannitti, Linda Hurley, Kirk Jackson, Dina Janis, Frank LaFrazia, Roberta Levitow, Daniel Michaelson, Michael Rancourt, Jean Randich, Sue Rees, Jennifer Rohn, Gladden Schrock & Terry Teitelbaum

Special Thanks to ALL the students, faculty & staff who volunteered to go on the journey and dared to continue when there was, obviously and thankfully, no end in sight.

GERTY SAYS:

She always says she dislikes the abnormal it is so obvious. She says the normal is so much more simply complicated and interesting.

GERTY SAYS:

She says that listening to the rhythm of [the dog's] water drinking made her recognize the difference between sentences and paragraphs that paragraphs are emotional and that sentences are not.

GERTY SAYS:

The question-mark was unnecessary and positively revolting as were exclamation marks. Although she herself never used an apostrophe she could understand the emotional appeal of the possessive case and its symbol a gentle tender insinuation that makes it very difficult to decide to do without it. Periods were all right. They had a life of their own. They could be used almost anywhere in a sentence and be happy. But commas are servile. They are dependent upon use and convenience and they are put there just for practical purpose. They have no aesthetic and no independent function and they make life too easy for the reader and writer. A comma by helping you along holding your coat for you and putting on your shoes keeps you from living your life as actively as you should lead it and the use of them was positively degrading.

GERTY SAYS:

One of the things I have liked all these years is to be surrounded by people who know no English. It has left me more intensely alone with my eyes and my English. I do not know if it would have been possible to have English be so all in all to me otherwise. And they none of them could read a word I wrote most of them did not even know that I did write. No. I like living with so very many people and being all alone with English and myself.

GERTY SAYS:

In America everybody is a celebrity but some are more than others. I was more than others.

GERTY SAYS:

Before one is successful that is before any one is ready to pay money for anything you do then you are certain that every word you have written is as important as any other word and you keep everything you have written with great care. And then it happens sometimes sooner sometimes later that it has money value I had mine very much later and it is upsetting because when nothing had any commercial value everything was important.

GERTY SAYS:

You write a book and while you write it you are ashamed for every one must think you are a silly or a crazy one and yet you write it and you are ashamed. You know you will be laughed at or pitied by every one and you have a queer feeling and you are not very certain and you go on writing. Then some one says yes to it to something you are liking or doing or making and then never again can you have completely such a feeling of being afraid and ashamed that you had then when you were writing or liking the thing and not any one had said yes about the thing.

GERTY SAYS:

The thing that is fundamental about plays is that the scene as depicted on the stage is more often than not one might say it is almost always in syncopated time in relation to the emotion of anybody in the audience. What this says is this. Your sensation as one in the audience in relation to the play played before you your sensation I say your emotion concerning that play is always either behind or ahead of the play at which you are looking and to which you are listening. So your emotion as a member of the audience is never going on at the same time as the action of the play. This thing the fact that your emotional time as an audience is not the same as the emotional time of the play is what makes one endlessly troubled about a play because not only is there a thing to know as to why this is so but also there is a thing to know why perhaps it does not need to be so.

GERTY SAYS:

I do not know the answer. You you say you do not know but you do know if you did not know the answer you could not spend your life in teaching but I really do not know I really do not I do not even know whether there is a question let alone having an answer for a question. To me when a thing is really interesting it is when there is no question and no answer. That is the reason that anything for which there is a solution is not interesting. That is the trouble with governments and Utopias and teaching. The things not that can be learnt but that can be taught are not interesting.

GERTY SAYS:

The business of Art is to live in the actual present that is the complete actual present and to completely express that complete actual present. I have of course always been struggling with this thing to say what you nor I nor nobody knows but what is really what you and I and everybody knows and as I say everybody hears stories but the thing that makes each one what he is is not that.