

Acknowledgements

Thanks foremost to the performers for their phenomenal commitment and hard work. It has been a great pleasure working with them!

Sue Rees and Mike Rancourt have responded creatively to odd requests at all hours of the day, and Travis Garrison and Scott Lehrer have been enormously generous, donating time and equipment. Michael Giannitti has had the patience of an angel, plus the talent. Danny Michaelson has been a trooper, responding to our Dogma 95 approach. Sam Clement has been the creative mixmaster behind the show, and Laura Weiss our sensitive musical ear. Many thanks to Webster for his great work and to all the crew.

Many thanks to the wonderful support and infinite patience of the Drama and Music Faculty and Staff.

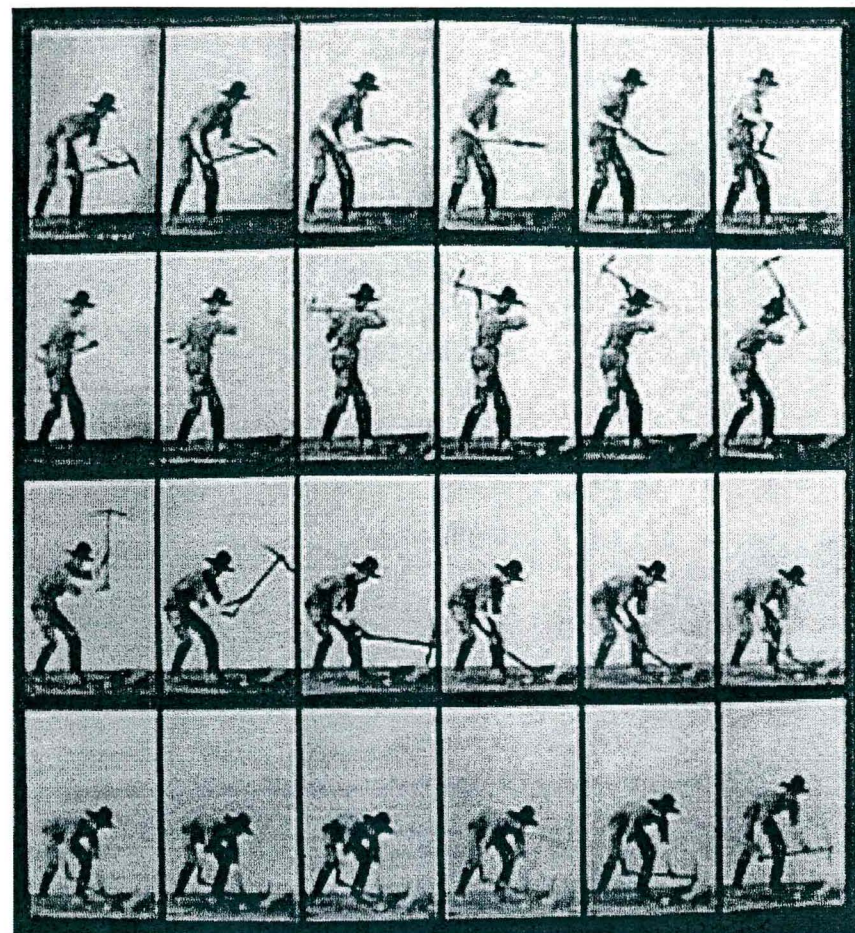
Jen and Nick

Bennington College Drama Faculty & Staff:

Chris Edwards
Michael Giannitti
Linda Hurley
Kirk Jackson
Dina Janis
Sherry Kramer
Daniel Michaelson
Robert Post
Michael Rancourt
Jean Randich
Sue Rees
Jenny Rohn
Terry Teitelbaum
John Walch
Janis Young

Bennington Music Faculty & Staff:

Ronald Anderson	Yoshiko Sato
Tom Bogdan	Kanako Seki
Kitty Brazelton	Allen Shawn
Mike DelPrete	Robert Singley
Travis Garrison	Polly Van Der Linde
Milford Graves	Kaori Washiyama
Frederic Hand	Laura Weiss
Suzanne T. Jones	Bruce Williamson
John Kirk	Elizabeth Wright
Julie Last	
Mary Jane Leach	
Scott Lehrer	
Randall Neal	
Nathaniel Parke	
Susan Reiss	
Rachel Rosales	



TIME AND MOTION STUDY

FRIDAY, MARCH 14 8 PM, 10 PM
SATURDAY, MARCH 15 8 PM, 10 PM

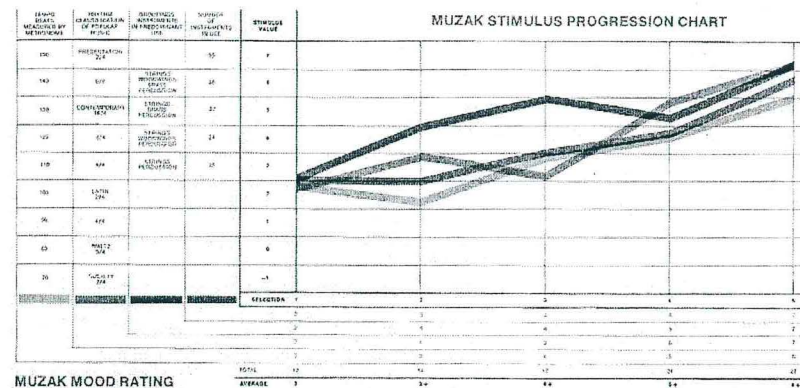
LESTER MARTIN THEATER

2008

Katie Beudert
 Danny Brylow
 Jonathan Burklund
 Michael Chinworth
 Jennifer Funk
 Amy Ross
 Annie Schwartz
 Brian Schultis

performers

Nick Brooke, composer/codirector
 Jenny Rohn, codirector
 Laura Weiss, music director
 Sue Rees, set design
 Michael Giannitti, lighting design
 Sam Clement, live mixing
 Travis Garrison, sound design
 Danny Michaelson, costume consultant
 Chris Edwards, fight choreographer
 Webster Marsh, stage manager
 Mike Rancourt, technical director
 Rob Post, master electrician
 Iris Dauterman, light board operator
 Eli Phillips, Emily Thomas, Alex Toigo, stage hands
 Erin S. Desmond, wardrobe



Frank Gilbreth coined the term “time and motion study” for his 1920s ergonomics experiments, in which workers’ movements were measured and reordered to increase efficiency. Factory and office workers were placed in “betterment rooms”, lined with black-and-white grids to chart the flow of repetitive tasks. Their gestures were analyzed into atomic phrases, such as “search”, “select”, “grasp”, and “release”. Gilbreth improved the productivity of his own trade of bricklaying by 200%.

Muzak—also part of this industrial efficiency movement—emerged in the 1930s, and by the early 1950s was piped into the workplace over phone lines. Muzak was the biggest consumer of phone lines in the world. The Muzak corporation invented the Stimulus Progression® curve, which charted the surges and ebbs of energy each day, and counteracted them with crescendos of musical activity over 15-minute segments.

Time and Motion Study sonically traces the history of background music, which is popularly understood as a wordless accompaniment, a fragmented medley of barely recognizable tunes. If Muzak has words, it’s “ooh”, “ah”, and “doo”, and it works best subliminally: if you notice Muzak, it’s not doing its job.

Muzak probably has its roots in Wagner: in the Ring cycle, tiny fragmented melodies or “leitmotifs” make up the fabric of this almost day-long piece. There are no memorable songs, but instead a seamless fabric of aural signals, micro-melodies meaning “sword”, “ring”, or “the Rhein”. The orchestra is hidden under the stage at Wagner’s Bayreuth Theater, and the Ring cycle itself is based on circular, daylike structure: under a building contract gone awry, Valhalla is built, then knocked down at twilight.

Time and Motion Study is stitched together from barely recognizable samples of the quotidian—standards, top 40, and everyday breathing, humming, and movement, alongside scat, songs-without-words, exercise records and Wagner, all sources that suggest a background orchestra that moves us like Muzak.