

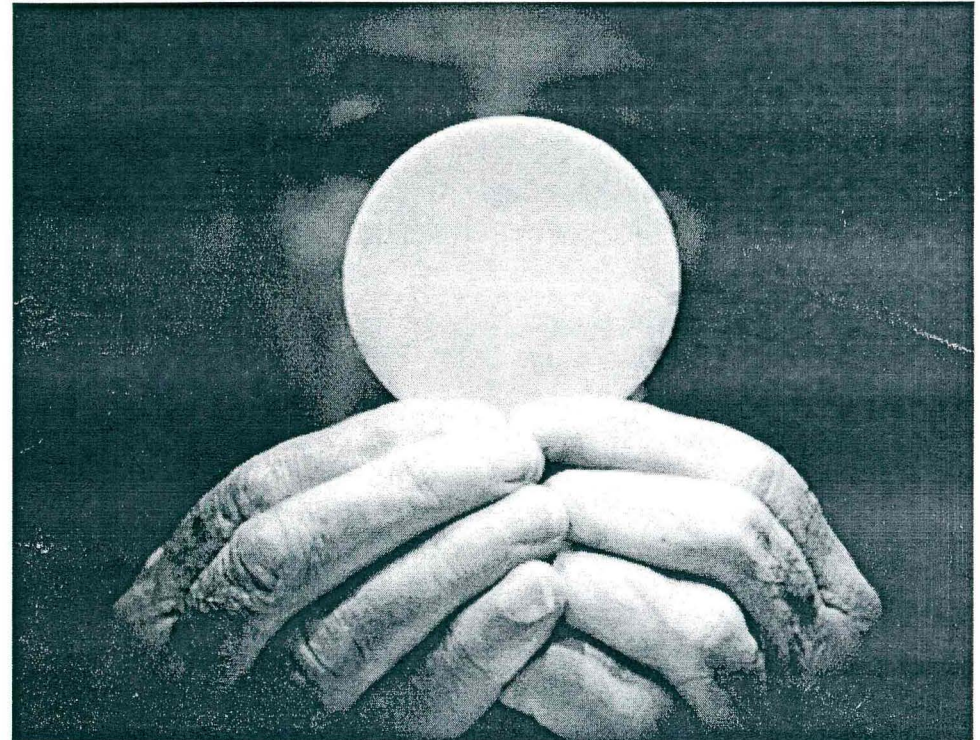
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Movements and Postures



"In the beginning was the Word, and the Word was with God,
and the Word was God." –John 1:1

By John Eagle
Directed by Jarin Schexnider

Bennington College

Deane Carriage Barn

May 15, 16, 17, 2009

Cast (in order of appearance):

Father: Ben Matchar
Sarah: Eliza McKelway
Thomas: Max Wolkowitz
Mary: Alice Tolan-Mee

Musicians:

Piano: Michael Chinworth
Guitar: Sam Clement
Bass: Kaarin Lysen
Drums: Doug Von Korff
Laptop: John Eagle

Script and music by John Eagle
Contributions to the script by Nathanael Eagle

Director: Jarin Schexnider
Music Director: John Eagle
Set Design: Carly Whitaker
Sound tech: Julian Chapman

A Mass is an established form; a ritual—designed and prescribed with minimal variance. Yet I've found the experience to be one of the most baffling and mystifying experiences. Mass is prescribed universally. Its form has existed for hundreds of years and has been experienced by millions of people. Why is it that this form, which seems so straightforward, provides for such a wide canvas of experience?

Movements and Postures is written about the experience of an individual in Mass. He is a person. He has a history. What happens to the individual when confronted with the all-encompassing blow of the Mass?

Movements and Postures was written over winter and spring 2009 in studies with Kitty Brazelton and Nick Brooke. Within the script are various quoted or adapted writings of Martin Buber, Soren Kierkegaard, Ludwig Wittgenstein, Nathanael Eagle, Episcopalian liturgy, and the Bible.

Director's Note:

"'Lord Jesus Christ, have mercy on me.' I mean that's what it is. And he explains that those are the best words to use when you pray. But the thing is, the marvelous thing is, when you first start doing it, you don't even have to have faith in what you're doing. I mean even if you're terribly embarrassed about the whole thing, it's perfectly all right. I mean you're not insulting anybody or anything. Nobody asks you to believe in a single thing when you first start out. You don't even have to think about what you're saying. All you have to have in the beginning is quantity. Then, later on, it becomes quality by itself. On its own power or something. He says that any name of God--any name at all--has this particular, self-active power of its own, and it starts working after you've started it up."

—Franny, by J.D. Salinger

Thank you Max, thank you Eliza, thank you Alice, thank you Ben, thank you Carly, thank you Nick, thank you Jenny. And thank you Eagle- you're an honest to god prince.

I wish to thank my family, my brother Nate, Kitty Brazelton for always challenging me and listening to me, Nick Brooke for all your investment in me and this project and for everything you've taught me over the years, Jarin for bringing my words to life and being infinitely patient with me, my wonderful cast of performers, Carly and Julian for your time and your talent, Ron, Allen, Bruce, Tom and the entire Bennington music faculty and staff, and all my peers at Bennington College, and finally to my teachers Dan Grabois and the late Marianne "Willie" Finckel who taught me how to listen. Thank you.

—John Eagle

Special thanks to:

Suzanne Jones
Josh LaMorey
Grady O'Neil
Jenny Rohn
Dan Roninson
Nick Brooke, whom this production could not have happened without