Faculty & Staff

Terry Creach
Tom Farrell
Peggy Florin
Michael Giannitti
Frank La Frazia
Daniel Michaelson
Dana Reitz
Barnabas Rose
Susan Sgorbati

Crew

Technical Director: Frank La Frazia
Stage Manager: Melinda Buckwalter
Assistant Stage Manager: Liana Conyers
Light Board Operator: Garth Silberstein
Sound Board Operator: Jesse Olsen
Wardrobe: Annie Brown, Katie Martin
Run Crew: Emilia Keene-Kendrick, Emilee Lord
Costume Construction: Leah Estell, Jen Bindeman
Kristy Phinney, Junio Anthes-Moody
Poster and Program Design: Beth Kessler

Bennington College
Dance Proram
Presents

Cori Olinghouse

For Myself and Strangers

April 27, 28 2001 at 8pm
Martha Hill Dance Workshop

Nameless

Conceived and performed by Cori Olinghouse

Lighting Design: Heather Hutton
Sound Engineer: Tom Farrell
Film sequences: Ingmar Bergman, *Persona*
Music: Bach, *Sonata No. 1 in G minor*, Adagio

Special thanks to Andrew Cancellieri, Tom Farell,
Peggy Florin, Heather Hutton, Jonathan Kline,
Colleen Leonardi, Frank La Frazia, Katie Martin,
Nicole Pope, Emma Randall, Sue Rees,
Julie Rosskam, Susan Sgorbati
and Michael Shamberg.

2 Additional Chapters

Conceived by Cori Olinghouse and Susan Sgorbati

Lighting Design: Heather Hutton

April 27, 2001
Improvisational Score directed by Cori Olinghouse
Sound Design: Tom Farrell

April 28, 2001
Directed by Susan Sgorbati
Music: Arvo Part, *Collage sur Bach*, 1964

$$T = \frac{t}{\sqrt{1-\left(\frac{v}{c}\right)^2}}$$

Choreography by Cori Olinghouse

Performers:
Colleen Leonardi
Rick Little
Melissa St. Pierre
Emma Randall

Chorus:
Shandoah Goldman
Kim Hamlin
Lynn Ellen Klarich
Nicole Pope
Sara Teten

Lighting Design: Heather Hutton
Sound Design: Jesse Olsen
Set Design: Julie Rosskam
Costume Design: Cayli Cavaco
Head of Costume Construction: Joe Mazzarelli
Music Excerpts: Cecil Taylor, *Air Above Mountains (Building Within)*, Sun Ra, *Thoughts on Toth*, Lennie Tristano, *Expression*, Arnold Shoenberg, *Three Piano Pieces, Op. 11, performed by Paul Jacobs*, Charles Adolphe Adam, *Giselle, performed by the Royal Opera House Orchestra.*
Text: Isaac Resnikoff

Thanks to the Student Endowment for the Arts, Bennington College, for making this piece possible.

Special thanks to all the performers, especially
Colleen Leonardi and Emma Randall, for their
choreographic input, Cayli Cavaco, Heather Hutton,
Jesse Olsen, Julie Rosskam, the dance faculty,
especially Susan Sgorbati, Andrew Cancellieri,
Frank La Frazia, Sue Rees, the lab crew,
and Alexandra Randall.

The equation for time dilation relates the time T between ticks of a moving clock to the time t between the ticks of a stationary clock. Since $\sqrt{1-\left(\frac{v}{c}\right)^2}$ is smaller than 1, T is bigger than t. Thus a light-beam clock moves slower when it is moving than when it stands still. The faster an observer moves relative to any clock, the more dilated (slowed) that moment of time becomes for that observer.

This strange effect of time has the additional effect of seeming to bring the past and future closer together when traveling at ever increasing speeds. This illusion, however, is really the result of the present moment enlarging to encompass more of the past and more of the future. Finally, at c, or lightspeed, the present moment encompasses both the past and the future so that all time exists in one still moment *now*. At lightspeed, time ceases to change because is contains all change.