

James Madison University

JMU Scholarly Commons

Senior Honors Projects, 2020-current

Honors College

5-8-2020

Touch as bond: Exploring the use of contact improvisation in an ensemble process

J Travis Cooper

James Madison University

Follow this and additional works at: <https://commons.lib.jmu.edu/honors202029>



Part of the [Acting Commons](#), and the [Dance Commons](#)

Recommended Citation

Cooper, J Travis, "Touch as bond: Exploring the use of contact improvisation in an ensemble process" (2020). *Senior Honors Projects, 2020-current*. 41.

<https://commons.lib.jmu.edu/honors202029/41>

This Thesis is brought to you for free and open access by the Honors College at JMU Scholarly Commons. It has been accepted for inclusion in Senior Honors Projects, 2020-current by an authorized administrator of JMU Scholarly Commons. For more information, please contact dc_admin@jmu.edu.

James Madison University

Touch as Bond

Exploring the use of Contact Improvisation in an ensemble process

An Honors College Project Presented to
the Faculty of the Undergraduate
College of Visual and Performing Arts'
School of Theatre and Dance
At James Madison University

By J Travis Cooper
May 2020

This Project is accepted by the faculty of the College of Visual and Performing Arts' School of Theatre and Dance at James Madison University, in partial fulfillment of the requirements for the Honors College.

FACULTY COMMITTEE

Project Advisor: Kate Arecchi, M.F.A.,
Acting Director of the School of Theatre and Dance,
Associate Professor of Musical Theatre

Reader: Ryan Corrison, M.F.A.,
Associate Professor of Dance

Reader: Jessica Del Vecchio, Ph. D.,
Assistant Professor of Theatre

HONORS COLLEGE APPROVAL

Bradley R. Newcomer, Ph.D.,
Dean, Honors College

PUBLIC PRESENTATION

This work is accepted for presentation, in part or in full, at the Forbes Studio Theatre October 24-26, 2019.

Table of Contents

Acknowledgements	2
Abstract	3
A Short History of Contact Improvisation	4
Melding CI with Theatre	8
Feedback and Reflection	17
Appendix A: Production Proposal and Addendum	21
Appendix B: Production Audition and Callback Materials	44
Appendix C: Cast List	50
Appendix D: Production Calendar	52
Appendix E: Production Reports and Forms	56
Appendix F: Production Publicity Materials	61
Appendix G: Production Photos/ Figures 1-6	65
Bibliography	67

Acknowledgements

I would like to acknowledge the efforts of my collaborators, mentors, and peers during this project, and express my utmost gratitude for their leadership and kind spirits.

I am thankful for the help of Kate Arcchi, my project advisor, and Ben Lambert, my advisor for the production of *The Hour We Knew Nothing of Each Other* and the early stages of my honors capstone project. Kate's dedication to the wellbeing and success of all artists who work with her is inspiring, and Ben's passion for my work helps me when I am feeling crazy or down. This project would not have been completed without the patience, encouragement, and energy of these two faculty members.

My readers, Jessica Del Vecchio and Ryan Corrison, I have nothing but respect and admiration for your talents. Jessica, you opened my eyes up to a world of academic theatre that is full of passionate artists and energetic study. Ryan, I had my first experience with Contact Improvisation in a course with you, and I am forever grateful for that opportunity and all it has brought to me since. I have been taught valuable lessons from both of your classes, and am honored by the chance to share this work with you.

I give my love to Leviathan Studio, Mark Young, and those that I met there. Lynette Segal and Kat Szu especially opened my eyes to friendship and a passion for learning that defies age and experience. They learned from me just as much as I dutifully watched and grew from their wisdom. I also give my thanks to Susan J. McGhee and the Honors College's Hillcrest Scholarship Program. Without it I would not have been able to embark on such a wonderful journey.

To the cast and production team of *The Hour We Knew Nothing of Each Other*, each one of you worked hard to make this production happen. To those of you who were unable to see the production through to its end, your presence in it nonetheless changed the course of the product and influenced a piece that has affected my life and the lives of so many others. As a team, your willingness to be seen and heard through your actions and energy will take you so far in life. I am thankful for the chance to have met you all, and I can't wait to work with you all again. To everyone at home, my parents and sister, my Hurrah Player family, Carla, Cathy, Beth, and those who have affected my life in such pivotal ways, your influence in my growth has made my life bright. As I complete this large chapter in life, I feel the energy of you all, and I am empowered by the memories we share.

To you reading this, and anyone who remains unnamed, I am thankful for your presence and attention to each passing day. When we are present, we are part of an ephemeral patchwork of moments that make up the beautiful world. Take time to remember that we all matter.

Abstract

This document serves as a contextual and reflective essay detailing the work done on J Travis Cooper's Honors Capstone Project, *Touch as Bond: Exploring the use of Contact Improvisation in an ensemble process*. It is a process focused creative project exploring the potential of Contact Improvisation [CI] as a tool for ensemble development and content creation in a theatrical production. Contact Improvisation is a dance practice created by Steve Paxton and other collaborators in the 1970s. The form demands dancers improvise movements while in contact with each other, creating spontaneous lifts and requiring the ability to adapt to a number of situations. Since then, it has evolved into a widespread practice used to increase somatic sensitivity and, at times, create a meditative state. A theatre maker's body is an important part of the set of tools required to perform. The project integrates CI into the rehearsal process and staging of *The Hour We Knew Nothing of Each Other* with an ensemble of 15 performers. Director J Travis Cooper led the cast through weekly CI workshops and jams to produce a strong cast of independent and brave young artists. In doing so, they hope others will become agents for change in their own lives, and upon reflecting on the production, see how the use of CI in a production creates a group that can trust themselves and others while working towards a similar goal.

1. A Short History of Contact Improvisation

Contact Improvisation (CI) is an amorphous dance practice, evading the typical trappings of choreography to capture an embodied kinesis. From standing, falling, and rising into the air, CI encourages spontaneous contact, allowing dancers to lift each other and partner while being guided by sensation and impulse. The techniques employed when improvising stem from a variety of sources including tai chi, modern dance, gymnastics, and other somatic practices. This form integrates the learned experiences of the individual dancer and promotes a freedom of movement while preparing dancers for the disorientation and dissonance that comes when different dancers and styles of movement collide. Rather than creating a unified form, the dance accepts and celebrates a myriad of bodies and training into the vast family of casual and professional practitioners. Though this practice is not safeguarded by any specific practitioner, American-born choreographer and dancer Steve Paxton is credited with its creation in 1972.

Raised in Arizona, Paxton migrated to New York City to dance with José Limón and trained in classical modern dance. As he progressed in his career, he began working with Merce Cunningham's company alongside composer and musician John Cage. During Paxton's time with Cunningham, Cage employed his protégé Bob Dunn to lead the dancers in an exercise in composition. In an interview with *Contact Quarterly*, one of Paxton's important collaborators, Nancy Stark Smith details, "Bob Dunn encouraged the dancers to open their thinking about dance and art. What kind of movement can be in a dance? Where does a performance take place? Where does the audience watch from? What kind of lighting or sound situation is involved?" (46-47). The talented group of dancers created a diverse array of works. Postmodern Dance Choreographer Trisha Brown fabricated a dance experience that spanned across New York City

rooftops, and Lucinda Childs, now an influential and nuanced choreographer, created an entrancing experience where the audience, guided by an audio track, looked over the New York streets and observed the dancers and pedestrians in a clandestine patchwork of movement. Steve Paxton took Dunn's instruction and crafted a piece called *State* where dancers stood while channeling their attention to the natural movements of the body. This was the inception of "the small dance," a fundamental practice of Contact Improvisation that remains with the form to this day.

In another part of the country, gymnast and athlete Nancy Stark Smith was puzzled by the world of dance, passing it by for more dynamic pursuits. In recalling her early life, she remarks that, "I'd see the dancers standing in front of a wall of mirrors looking at themselves and making little movements. I didn't understand what was exciting about that" (Smith 47). She later attended Oberlin College in Ohio, and though she was pursuing a more academic career, movement clung to her college experience. After attending a dance residency with Twyla Tharp at the suggestion of her peers, Smith's mind opened up and she began practicing with Brenda Way in modern dance technique and choreography. In a chance encounter, Steve Paxton's improvised dance and theatre group, The Grand Union, was invited to a month-long residency where they taught classes in technique and performance. Paxton deemed his technique class the "soft class," where dancers were led in the small dance and breathing exercises before blowing their noses into a tissue and eating a piece of fruit before exiting the 7am class. This slow and meditative instruction was in direct opposition to his performance class, an all male cohort training in what Paxton called "the extremes of orientation and disorientation" (qtd in Smith 48). They created a melange of stable balances and explosive contact that culminated in the piece

Magnesium. The dancers would be still on gymnasium mats before throwing themselves off balance to crash onto the pads below them. This movement would then escalate to the men throwing themselves at each other with full force, rolling and tumbling about the mats with control and no signs of injury. Smith, inspired by these dynamic feats of physicality, expressed her interest in the style to Paxton, thus beginning a prolific period of collaboration.

After this residency, Paxton rounded up a group of dancers from various past projects, including Nancy Stark Smith and others from Oberlin College, The University of Rochester, and Bennington College. These dancers convened in a New York City studio and practiced the small dance, falling, and catching one another. In June of 1972, these artists showcased their work as an evening of “contact improvisations” in the John Weber Gallery. This form seemed to come to a head with this performance, and Nancy Stark Smith recounts, “contact improvisation could have just been a piece that Steve Paxton made in 1972, and that was the end of it” (49). Instead Paxton’s collaborators continued to explore the form and spread it throughout the country. Throughout a series of reunion tours with Paxton and others from the original John Weber Gallery dancers, the number of CI practitioners grew steadily. In the late 70s and 80s, dedicated studios were erected and CI became a sought after practice for a variety of dancers, yogis and others interested in somatic practices.

With the boom of the contact scene, the style inspired various advances in the technicality of choreographed aerials and styles. Twyla Tharp even adapted Paxton’s practices for various pieces including the choreography for the film *Hair*. Contact Improvisation remains as a practice for dancers across the nation and has expanded to conventions and schools in India, Canada, and Japan. While the style is essentially a form of improvisation and actively rejects the

trappings of choreography, dance companies frequently employ techniques used by contact dancers to build sophisticated lifts and deepen their company's kinesthetic senses. Nancy Stark Smith acknowledges that the use of CI in such a way strips it of the fundamental quality of improvisation. She says, "it's not contact improvisation any more, it's not improvised, but maybe it was inspired by contact, or your imagination was opened by it" (54). The form is not made sacred by its practitioners in a way that protects it from being used for choreographic inspiration, instead it welcomes the exploration as a way of opening the mind. Contact Improvisation acts as a playground for new ideas and imaginative exposition, allowing humans to come into contact with the sensations and impulses of others to create a unique and momentary art wrapped in ephemerality.

2. Melding CI with Theatre

In theatre, the ensemble acts as the body of a production. Where the text, director, and design team act as the brain supplying ideas for the piece, the actors and run team provide the motion that thrusts the show in the ever fleeting present. Each member is a cell in the complex structure that makes up the moving force of theatre. In the early 90's, rebellion to traditional theatre forms gave rise to popular devising ensembles that integrate technology, movement, and text into original material that has the capacity to shake up and change the status quo. In my own experiences with ensemble based theatre and devising, I have observed a potential disconnect between the ensemble that can become dangerous and stunting to the magnitude of the work as a whole. This gap stems from a learned fear of the body's potential in both ourselves and others. After practicing Contact Improvisation, I found a space for its use in the ensemble process. Scholars remark that "dancing CI can build a distinctive mode of being, a 'responsive body' that emphasizes a connection with natural laws such as gravity but also represents honesty, authenticity and cooperation" (Jussilainen 117). By integrating the practice into the rehearsal period of a production, performers would be able to face their own hangups about the human body as well as establish and overcome boundaries associated with self-concept and touch.

As a B.A. Musical Theatre Student, my curriculum is packed with interdisciplinary learning that creates well rounded artists with a variety of skills and assets. In addition to a variety of music, dance, and theatre classes required for my major, the general education curriculum also had a great deal of influence on my path at James Madison University. In the early years of my college career, my participation in philosophy and personal development lectures fostered a curiosity in myself and others. As I grew as a creative artist, I tethered my life

experiences and work from other classes to my art, valuing a holistic approach to the self instead of working towards the bare minimum. I wanted to create work that embodied every facet of myself and consistently dove deeper into understanding who I was and what I wanted. As I began to apply for the Hillcrest Scholarship my sophomore year, I was inspired by a class taught by James Madison University Dance Faculty Ryan Corrison in partnering with a focus in Contact Improvisation. I fell in love with the world that CI had opened up to me, and wanted to explore this world for myself. I began to think about the different ways CI could influence theatre and the lives of theatre artists who bravely don the circumstances of fictional characters in order to tell stories to the public. This spurred the first ideas for my project.

During my third year at James Madison University, I began to formulate the proposal for *Touch As Bond*. I had received the Frederic I. McGhee Scholarship for Aspiring Entrepreneurs thanks to the Hillcrest Scholarship Program the semester prior, and I intended to travel to a dedicated CI studio to further my study of the practice. As I anticipated this new experience, I began the process of proposing a production to direct in the Studio Theatre inside of the Forbes Center for the Performing Arts. I believed staging a production would give me the opportunity to share the lessons I would learn over the summer, and it would also fulfill my desire to direct a group of collegiate artists and collaborate with student designers.

The play I chose was *The Hour We Knew Nothing of Each Other* by Peter Handke. I had first encountered the piece in an introductory performance analysis class during my first year at James Madison University. The play itself consists of 30 pages of stage directions with no spoken text or clear delineations as to how many performers were needed, or the proper staging of moments. The stage directions simply state when and how a number of individuals cross

through a square, almost as if Handke was watching the spectacle from afar and writing down what he saw. The show is not without spectacle. The script calls for the sounds of planes flying overhead, appearances from historical figures such as Abraham and Isaac, and a toy car speeding through the square. Though the script calls for over 400 different characters to pass through the square, I believed that a tight knit cast of 15 performers could execute the text. Of these 15 performers, 12 staged performers would act out anywhere from 25-35 of the named characters, and I formulated three special tracks, a stationary observer who sat in the audience with the notebook and acted as a character described as “ME” in the text, and two swing tracks that were planted in the audience to enter the stage as “FIRST SPECTATOR” and “SECOND SPECTATOR.” The performers in these swing tracks would also learn 6 out of the 12 tracks of the staged performers, memorizing their unique paths through the space, and each of their characters.

In the summer of 2019, I was able to dive into the world of Contact Improvisation by attending a month-long residency at Leviathan Studio, a dedicated CI studio on Lasqueti Island in British Columbia, CA. Founded by CI instructor Mark Young and built with the help of collaborators and friends from around the world, Leviathan Studio is a large wood floor studio surrounded by natural beauty. Each day, we would practice CI technique in the morning, experiment with new pathways and ideas in the afternoon, and engage in free contact jams at night. Each session was broken up by long two hour breaks where we would eat, nap, and meditate to regain energy and sit with new ideas. This curriculum of learning technique followed by applying it to formless dance sessions allowed the cohort to learn each other’s bodies with nuance and precision. Over the short time, I was able to dance with over a dozen dancers closely

and grow spiritually and physically. During my time at Leviathan, I was able to ponder my theatrical training and methods of integrating CI into a production.

Before going to Leviathan Studio, I was planning to introduce CI to the cast through a larger workshop period at the beginning of the process and then going into staging the performance later. As I was formatting my ideas into a cohesive rehearsal plan, I instead opted to integrate CI into the schedule intermittently. When I arrived at Leviathan in the summer, I had already proposed *The Hour We Knew Nothing of Each Other* for the Studio Theatre Season and was passed through to producing it in the Fall 2019 semester. With this in mind, I knew I was going to be working with a cast of 15 actors, and there would be a variety of ability ranges. In addition, the restrictions of a laboratory production meant I would have minimal funding and needed to come up with unique ideas of how to execute the vast spectacle. During my time at Leviathan Studio, many of the participants, including myself, felt the key to their growth as CI practitioners was the time spent off the floor allowing connections between material to sink into the mind and body. In a show where actors are required to memorize over 30 distinct characters, this time would be invaluable for studying material and committing it to memory. With these discoveries in mind, I began to optimize the rehearsal schedule to accommodate this time of reflection and assimilation. I adopted the technique, break, and then jam structure from the daily schedule of Leviathan Studio, taking two hours to teach and explore CI, then giving them an hour break to eat, chat, and rest before an hour of free form jamming to finish out the night. These CI exploration sessions were strewn throughout the rehearsal week, landing on Tuesdays and Thursdays of a Sunday through Friday work week. With the skeleton of the schedule done, it was time to break down the specific activities that would populate the curriculum.

Nancy Stark Smith poignantly states, “There are many histories of the same moment” (46). I could not strive to create a universal experience for my prospective cast, but I could ensure that the experience would present new ideas to them. In choosing the pathway I wanted to lead my cast down, I wanted to both challenge and protect them. At Leviathan Studio, we started off safe and progressed from rolling on the floor to more complex aerials very slowly over the course of the week-long workshop and three week residency, but this rehearsal experience would be over a long stretch of time and punctuated by days where we would not be focused on CI. I wanted to get them to a level where they could perform aerials with comfort, and expand beyond what they thought they could achieve. After separate conversations with my stage manager and Studio Theatre Production advisor, I created an effective curriculum that slowly incorporated advanced CI technique as the cast grew together and learned to trust each other.

During the casting process, I was faced with the decision to have a cast primarily made up of first semester first-year students. A great portion of them were also not students of the School of Theatre and Dance, so I wanted to ensure that the rehearsal room and CI practice sessions were a space they felt free to grow and develop as artists and young adults. Transitioning into college can be a stressful time, as students are acclimating to living away from their families, becoming responsible for their own work, and creating an identity on their own. When I was first brainstorming ideas for my Honors Capstone Project in Honors 100, I wanted to give others the chance to find themselves in art. The opportunity to work so closely with this group of young artists excited me, and I wanted to take the chance to bolster their confidence and depart the wisdom I had learned from my time at James Madison University. With these

decisions in mind, I began teaching the cast rolls on the ground and steadily introduced them to the idea of dancing in contact with one another.

Over the course of the rehearsal process, I led the group through CI technique through different exercises and positions that reinforced pathways and tactics for improvised dancing with another person. Rolls are the foundation of body positioning technique in CI and the ideal pathway to more advanced aerial sequences. The primary rolls are helix and crescent. The helix roll (also called a spiral roll) is a continuous motion that twists the body in opposite directions with the torso and arms spinning clockwise and the legs moving counter to that motion. On the ground, the rolling shape may seem unnatural, but it differs no more than the heterolateral movement of walking where limbs at a diagonal opposition (like the right arm and left leg) occupy the front or back space at the same time. This spiraling motion aids in CI dance by allowing bodies to fit together like puzzle pieces, and frees the motion of the spine. The crescent roll maintains the static shape of a crescent moon while the body turns, pushing the legs outward while the core maintains a smooth curve. This roll creates an awareness of the entire body as an amorphous entity, and when partnering, eases the balance of weight with another dancer. When I finished teaching these foundational elements, we moved on to an exploration of contact dance through pressing, rolling, and gently sliding across the body with a partner. After two consecutive hours of work, the group had an hour long break to assimilate ideas and refuel before going into an hour long, freeform jam session. I gave no instruction and simply allowed them time to dance alone or with others. This structure continued throughout the rehearsal process on Tuesdays and Thursdays with various activities including silent jams, jams with a variety of music, and even open jams where members of the community were invited to dance

with the group. These dedicated CI days persisted throughout the rehearsal process up until a week before opening night, where we worked on putting the production of *The Hour We Knew Nothing of Each Other* on its feet in the Studio Theatre.

In addition to using CI to bond the group, daily warm ups included physical games aimed at fostering the group's mental connection, and testing the effectiveness of CI facilitating the group dynamic. We called this period of the rehearsal, entrainment, a process where a group becomes naturally synchronised in thought and action without having to plan their movements. These exercises ranged from counting down from ten as a group, synchronised walking and speech, and even memorization games where they were to keep a pattern while throwing a ball. Throughout the rehearsal process, CI was used as a method to help the ensemble become more confident in themselves, and the rehearsal periods and entrainment exercises acted as a litmus test to see if their efforts bore any fruit. During our rehearsals for the production, I also noted any progress I perceived in the members of the cast, whether it was physical, mental, or even social. The wellbeing of the ensemble is paramount, and as a director, I wanted to make sure the actors were always safe. In order to properly meld the historically hierarchical world of theatre with the much more free form beast that is CI, boundaries and expectations were set. Clear, verbal communication was needed to set and clarify boundaries any time we were in the room, and consent was always key. In this way, we were able to explore the different bonds that could be created with touch, and an environment was created where everyone's ideas were equally valid.

The CI training the performers went through served a dual purpose in the grand scheme of the production. The CI sessions were primarily aimed at allowing the cast to grow as theatre performers and individuals, but many of the pathways and techniques we studied found their way

into the choreographed movement material of the staged production. The position of the helix roll can be seen in Figure 1 in Appendix G. Here the stage directions call for someone walking through the square with their arms circling above them. When I was demonstrating and observing the helix roll during rehearsals, I was inspired by the shape and used its upright form to create a circular motion around the head and a free quality of movements. In an exercise during callbacks for the production, the performers who were being considered for casting were tasked with improvising a passage from the play as the stage directions were read aloud. At a moment where the script called for a woman descending a flight of stairs accompanied by bells, the performers organically formed a flight of stairs with their bodies and after attempting to walk another performer down it, opted to walk them beside it. This idea inspired the moment in Figure 6 of Appendix G, where the performers led an invisible figure down a descent formed by their bodies. The impact of the CI training was also visible in the way performers moved across the stage, controlling their momentum by utilising forward aikido rolls, rolling through their bodies, and sharing weight when the choreography required them to fall, flop, and fly through the square. As a director, I had a hand in making some of the connections between the CI work and pathways through the square, but the performers had an equal hand in finding creative solutions to keep themselves safe while staying true to the choreography and stage directions.

When it came time for the production to begin its run in the Studio Theatre, the performers expressed their fear, excitement, and preparedness for the show. Over the course of the two months I had worked with them, they had learned a new dance practice, and done contact jams in hallways, the quad, and even with dancers outside of the production. Before the action of the show began, the performers were instructed to enter the space from the same doors the

audience would, a vulnerable moment that allowed them to be seen as they are before becoming part of the something larger: a team of performers, technicians, and audience members holding space for one another to act, react, and reflect on the present moment.

3. Feedback and Reflection

After the final performance of the show, I took time to talk to the cast, crew, and design team about the efficacy of the production as a whole, but I took extra care to ask those who joined our process for CI workshops how they felt the work influenced their work during the show. The cast was very appreciative of the experience and felt they had grown immensely during the course of staging the production. Where some cast members felt the practice of CI made them more calm throughout the day and looked forward to rehearsal, especially after a stressful day of classes, others felt the rehearsals helped them to become more social and come out of their shell. Many of the cast members were not members of the School of Theatre and Dance, and many of these cast members went on to audition for the B.A. Theatre Major and were admitted to the program. Aside from many of the cast members reporting more frequent nightmares (something even I was warned about when I was studying at Leviathan Studio), the cast reported CI as a positive part of the experience and wanted to continue meeting up to dance and jam even after the show had closed.

On the lobby display for the performance, our Outreach Coordinator compiled feedback and reflection from the cast, drawings of performer tracks made by the Stage Manager, and some key moments in the stage directions. From the performer reflections, one performer commented “Contact Improv feels like magic.” This remark stood out to me, and acted as affirmation that I had done what I sought to do. I believe CI has the power to shift our understanding of our capabilities. In a way, surpassing our previous modes of operation can feel like magic. Over the course of the process, I felt the magic of the entire team growing more powerful with each day, and even as I see them in the hallways and classrooms, this spell lingers.

As customary in any production at James Madison University, the members of the team were invited to a post-mortem. This event is aimed at providing a space for the audience to reflect on what they saw in the show, and to ask questions of the designers and performers. During the post-mortem for *The Hour We Knew Nothing of Each Other*, audience members remarked that the performance was effective at creating an entertaining experience in the round, though the material lived in the middle of reality and surrealism, which became confusing at times. They admired the ability of the performance to keep the audience engaged, and felt the cast was always in tune with what was going on in the story of the show, and it ran cohesively. The audience felt the show itself was very well rehearsed and could feel the production working as a unit rather than separate parts. From the post-mortem feedback, I saw that the production was very effective at keeping the audience's attention, and from various other remarks from audience members, the show was able to transport them to a place that lived just outside of our own reality. From watching the audience during shows, I was able to see that the atmosphere held a unique quality of allowing the audience to be observers of not just the show, but of themselves and their fellow audience members. I wanted to create this experience to allow the audience to have their own journey of discovery. In the finale of the performance, the performer acting as the stationary observer stood and joined a sea of bodies crossing through the stage. This role was intended to be a mirror for the audience, meant to subtly provoke them to action. What this action is was not clearly dictated, merely suggested by the actor walking into the fray. Some audience members remarked that they felt the urge to join the action of passing through the square after seeing this, but many audience members had little words to describe the experience of watching the play when they discussed the production in the lobby after bows.

Going into this project, I was oddly expecting more stress. There was an adequate amount of it from deciding how the production would come together in the Studio Theatre, but throughout the rehearsal process, I was surprised by how well my team and I were able to roll with the punches and create a cohesive and well rehearsed product. Throughout the process, we had to remedy cast members dropping out of the production, and accommodate absences due to academic conflicts, tragedy, and illness. Throughout any change, the cast remained calm rather than panicking thanks to the work we had done creating a space where they felt free to change. When working with the cast, I wanted to relate to them on the same level while retaining the respect and control that comes with directing a production. The integration of CI into the rehearsal schedule helped to establish this relationship by allowing me to take on the roles of leader and equal simultaneously. During jams, there were days where I would watch the cast freely move, and other days, I would join with them in the jam, taking time to see for myself the growth of their technique, and to push some of them towards new pathways and ideas that they could teach to others. In the room, everyone involved should be constantly learning from one another, and by allowing myself to be both a teacher and pupil, I saw the cast taking the time to learn and teach.

In May, I will be receiving a B.A. in Musical Theatre with minors in Music and Honors Interdisciplinary Studies. In February, I was able to perform in my final musical at the James Madison University Mainstage Theatre. Later that spring, I attended an agent showcase at The Growing Studio in New York City, where I also had the opportunity to perform with my cohort and alumni in a cabaret at Feinstein's/54 Below. Those experiences were very formative in my career as a musical theatre professional, and I consider that the culmination of the work I've

done in my major. From the staging of an ensemble based production to reflecting on the effect it had, *Touch As Bond* is the culmination of my entire time at James Madison University. This project has given me the practical experience of directing a large group of young artists through a difficult production, and the chance to work with a plethora of talented designers and production managers. In my time at James Madison University, I have worked in many different capacities both onstage and off. Each opportunity allows me to further myself as a well-rounded artist, and as I go forward from my college career, I hope to continue to direct, perform, and learn from others around me. Contact Improvisation has opened my mind to the many heights we can reach as artists and humans, but we can only reach them if we are willing to touch others without being afraid of being hurt or, even more frightening, hurting others. We learn to protect ourselves from things that are foreign because they reject an idea of “normal” that we have maintained. When we are able to open ourselves up to the scary idea that is change, slowly, we can become fearless and act as agents for the change we want to see in the world. By opening up to others, we act as ambassadors for this change, and as I move into the future, I hope that my work at James Madison University has instilled this loving spirit in others.

Appendix A

The Hour We Knew Nothing of Each Other Proposal and Addendum

Studio Theatre Production Proposal - JMU School of Theatre and Dance

Submitted by: J Travis Cooper		Date: 3/1/19	
Production Level:			
Studio		Laboratory	X
Play/Musical/Production: <i>The Hour We Knew Nothing of Each Other</i>			
Playwright(s)/Composer(s)/Lyricist(s)*: Peter Handke (in Meredith Oakes Translation)			
<small>* if applicable</small>			
Publisher/Rights Holder: Casarotto Ramsey & Associates			

Production Ideas: (An overview of the production and potential approach. Be as detailed as necessary to give an overview of the production)

Overview:

While sitting on the terrace of a café in Muggia, Italy, Austrian author Peter Handke found himself in a heightened state of observation, intently paying attention to the crossing of bodies through the quaint square below him. This small act of people watching that many actors and theatre practitioners are familiar with sparked the creation of *The Hour We Knew Nothing of Each Other*, a one act play dedicated to an empty square and the many people that pass through it, unaware of the others that came before them and the ones that will go on after them. Handke focuses on the simple act of observation in *The Hour We Knew Nothing of Each Other*, allowing the action to unfold and letting the audience tell the story as they understood it, evoking thought, imagination and overall connection.

Over the course of the play, more than 400 distinct bodies pass through the square, each occupied with their own gestures, agenda, and unknowingly transforming the square into a field of play and imagination for the onlookers who sit stationary on the sidelines. While generic figures such as SOMEONE or A WOMAN pass through the empty square, at the same time, mythical and wondrous characters amble by such as AENEAS, PAPAGENO and even THE SQUARE MASTER. In this production, I am intrigued by the idea of persona, a character or set of roles that are embodied by a person or actor in public. I am specifically intrigued by the specific aura, form, and logic behind each of the personas in this piece. The range of personas that the actors portray not only provides an interesting spectacle for the audience, but also presents a physical and mental challenge for the actors tasked with portraying dozens of them in one evening of theatre.

Directorial POV:

“The stage is in an open square in bright light. It begins when SOMEONE runs across, quickly.”

Theatre provides an interesting occasion, where a single space can heuristically represent two different places. In this case, the stage is presented as a square, a crossroads surrounded by buildings just in the distance with space for shops and commerce, and the square is represented by the stage, a purpose-built area for performance. It is brightly lit, allowing no room for shadows or hidden truths. Everything exists. Candidly illuminated by the artificial

sun created by the stage lights which seem to have the same revealing power as the Great Star itself. Then “It begins.” What exactly begins though? In this production, a sequence of events punctuated by the emptiness of the square occurs, defying time and transporting onlookers to a realm of observation with the possibility for genuine connection. Actors as both characters and themselves are able to explore the task of existing in a moment unabashedly while the audience is tasked with creating stories and observing intently, searching for answers where none are given.

This production of *The Hour We Knew Nothing of Each Other* explores theatre’s ability to allow audiences to connect with one another and become part of a larger story; however, it is also a musing on the feeling of loneliness in a modern world where connection seems to be a phone screen away. In the 90’s, when this play was written, communication was expanding vastly, yet you could still walk in the streets without being completely enveloped in a smart phone. Though there wasn’t the glaring distraction of technology, we still were averse to connecting with each other, even in passing. Over the course of this play, each of the characters becomes aware of the others in the square and the self, acknowledging the change that each person is making in the action. My hope is that this interaction helps audience members take a chance to look to the others surrounding them and notice the subtle change that they make in everyday life.

“Then nothing took place but colors: of their clothes, their hair, their eyes. THEY were watching each other as it happened.”

The design of this production is radiantly quotidian, emanating an immense aura of the everyday in a way that is awe-inspiring and wonderful, as if looking into a mirror and finding the magic in your own reflection. The construction of the text is meticulous, almost like music, with ebbs and flows in the contour and embellishments throughout. With a design team, I hope to realize this text in such a way by allowing the story to get more vibrant over the course of the action and to transform into something even more enticing by the end of the show. In the interest of keeping a tight knit ensemble, I would like to focus on using only necessary props, lighting, sound and distinct gesture to create the world and the personas that inhabit it. Acknowledging the grand scope of this production, I would like to give the audience the power of interpretation instead of indicating each of the characters. By working with each actor to create distinct personas for each of their entrances into the space, I hope to give the audience the subtle suggestion of each character while also honoring the text.

“More and more people on the square start to look at each other, no, they are watching one another”

The arc of the play exists both in the growing awareness of the square inhabitants of each other, and in the growing population of the square. Throughout the show, no more than a few people exist in the square at once, passing by and allowing their important tasks to happen in the square briefly; however, as the play continues, people begin to sit and ponder in the square. New characters arrive ready to sit and gather as if the previous passers-by were simply carving out more space for later people to explore. The growing population of the square also mirrors the budding awareness of others in the play. As the action progresses, the characters begin to notice each other, and even begin to watch one another, taking into account how they are affected by them, and how they affect the square. This brief realization, a self-awareness, is what I want audiences to take away from this production. Simply by existing,

we affect change in the world. We are constantly struggling and carving more space for the coming generations to flourish. It is the realization that each body, even your own, is important in the grand scheme of the universe that can change someone's life.

While the main action of the play focuses on the everchanging square and the interesting characters that pass in and out of it, I would like to allow focus to be shared with the character of ME/THE THIRD SPECTATOR who acts as a Handke-like observer on the outskirts of the square. The introduction of this static character provides both an anchor for the piece and a mimetic medium for the audience, someone for them to identify with consistently and see work to understand the action unfold before them. This static character also acts as a foil to the tight knit ensemble that is created onstage. While the performer embodying ME/THE THIRD SPECTATOR will be fully integrated into movement research during the rehearsal process, they are isolated during the performance and create a clear juxtaposition of community and loneliness in the space. By placing a growing community next to an isolated spectator onstage, I would like to highlight and reflect on the tension of connection and longing in modern western culture.

Methods:

I believe that art is palatable mainly because it allows us to see parts of ourselves in different situations and personas. This mimetic quality is especially present in the visceral and the physical. Dance theatre and physical theatre are both forms of art which speak to me, and I have been working throughout my college career to explore the reach of these forms and how I can aid in making the ideals of these forms more accessible. As a Musical Theatre Major and Dance and Music Minor, I have studied the body in many contexts and have become fascinated with how we connect using our corporeal form. Beyond my studies, I have also been honored with the opportunity to study abroad through the Hillcrest Scholarship and will be attending a 6-week long workshop at Leviathan Studio in British Columbia, CA in order to learn more about dance and contact in tandem. With the scope of this piece being fully encapsulated in stage directions, my experience in devising and ensemble work will also inform my choices as a director and facilitator. Having taken THEA 488: Alternative Performance and by working with an independent devising theatre group called The Aftermath, I have been able to strengthen my creative brain and train myself to work with others to create a final product. Overall, my time at JMU heavily informs my choice to propose *The Hour We Knew Nothing of Each Other* and also supports my creative vision.

I would like this process to be highly collaborative and explorative for both the designers and the performers. While I have many concrete ideas and concepts for the show itself, I value the artistry and passion of others above all.

I am interested in creating a tight knit ensemble that is able to interact easily on a physical and mental level. One of the biggest challenges of this piece is that it is non-verbal. The inability to speak to one another onstage means that contact cues and spacing are contingent on energy sharing and physical cues, something that we only become acutely focused on when we have been in a specific culture for an extended period of time. In order to foster this culture, I would like to dedicate two days of each work week to entrainment: the synchronization of human beings based on external cues and internal feelings. Through my work with The Aftermath, I have been able to learn about ensemble dynamics and effective ways of creating ensemble in theatre. The use of a CVPA Undergraduate Research Grant allowed us to work with Dog and Pony DC and receive training from professionals in the field

on devising work and ensemble. My approach to building ensemble is informed by this and my work in THEA 488: Alternative Performance, where, as a class, we devised an evening length piece in the Studio Theatre. These experiences inform my work as a director and how I like to foster relationships between members of a creative team.

The primary method of entrainment I would like to explore in this process is contact improvisation. This dance style, originated by Steve Paxton and his collaborators in the 1970s, explores the awareness of movement and the deep knowledge of another human being using physical contact as a medium. During dedicated ensemble work times, movement explorations will take place, slowly introducing the cast to contact improvisation and giving them the space to build relationships in a safe rehearsal space. Thanks to receiving a Hillcrest Scholarship, over the summer, I will have spent a five-week period of time at Leviathan Studio in British Columbia, CA in order to study contact improvisation techniques with other advanced dancers, honing my own skills, and learning how to safely and effectively teach others. Due to the vast scale of this production, I would like the cast to be grounded, not only in themselves, but in each other. Having the support of others in the cast will allow the production to grow quickly and give them a solid network of people that they hopefully feel safe with. With the consent of the cast, I would also like to invite designers to these movement explorations in order to visualize the fluidity and genuine nature that I believe runs through this show.

In order to allow ample time for the exploration of movement and gesture, I would like to use rehearsal time to explore movement possibilities and create ensemble. These “movement research” sessions would allow me to look into how bodies interact with each other in a space, and also allow time for the performers and the designers to get a sense of how we can work together non-verbally. This research will inform the work onstage even though it does not directly relate to choreographing the directions in the text. These movement research sessions would be twice every week until tech week.

I would also like to collaborate on creating a space that is inviting to the audience and places them just on the outskirts of the square, as Handke was on the day he was inspired to make this piece. I am interested in an immersive atmosphere that still allows enough space for the audience to act as observers. Lighting will be integral to creating an atmosphere for the performance, allowing the space to transform into a dreamlike state. I am mainly intrigued by the idea of “the golden hour” where time seems to stop as the sun hangs low in the sky, illuminating the world in a bright haze. I would like to work with a costumer in order to capture the essence of the performers and the myriad of characters they could play. While I do not want each actor to have to perform dozens of quick changes, I am intrigued by the subtle suggestion of character. Does the actor playing PAPAGENO appear in a blouse with embroidered feathers and in plain clothes? This hinting at persona rather than directly indicating is what intrigues me about clothing in this world.

Justification: (Reasons why this play would be a good selection for the Studio Theatre next semester)

Personal Justification:

As a director and collaborator, I have explored the themes of love and triumph through adversity. Much of my previous work delves deep into the personal experience of connection, and I am excited for the chance to explore a community’s experience of longing, loneliness, and belonging. With my work in directing and choreographing intimacy, movement, and violence onstage, I believe I am versed in the many different way one can non-verbally

communicate information, an asset that I cherish in myself. *The Hour We Knew Nothing of Each Other* would allow me to take the work I have done on previous productions and use the lessons I learned from them to create a diverse experience that will poke at the boundaries of conventional theatre and expand beyond text-based drama.

After reading *The Hour We Knew Nothing of Each Other* for the first time, I was deeply affected by the characters' realization of each other towards the end of the action. It struck me as a poignant commentary on how we stop to wonder about others but never take the step to talk to them and find out. As someone who has imagined and wondered about so many people in my life, I want to encourage others and myself to step outside of "the hour we knew nothing of each other," and transform into the moments we knew *something* about one another. This challenging text would allow me to encourage others to embody love and connection in their lives, even in the smallest ways.

Collaborator Justification:

For performers and designers, this piece allows for the exploration of a world that seems to be boundless. The non-verbal text paints a wonderful image that has an extensive range of ways it can be performed, giving the power of suggestion to those tasked with putting up the show. Through extensive movement research, collaborators will have the opportunity to explore their own selves in relation to others and will be able to grow as individuals over the course of this project. This movement research will be an enriching experience where I will be able to pass down the lessons I have learned from previous design experience and my time at Leviathan Studio in the hopes of creating a more grounded and open community influenced by the tenants of contact improvisation and my own personal philosophy of embodying love. Each exercise will work to stretch both physical and interpersonal limitations and will create strong bonds within the team. Those who are able to create this culture of trust and support will also be those who spread that culture in their lives.

Audience Justification:

This piece is a departure from the type of theatre that has recently been performed at JMU in that it is very much physical theatre. The non-verbal aspect of *The Hour We Knew Nothing of Each Other* allows it to rely heavily on physicality and provides the opportunity to open up the community to a more visceral form of theatre. My hope is that the physical nature of this performance will be able to reach audience members on a deep level and affect change in their life. In addition to this, the piece also encourages connection between audience members by asking them to interpret the story as it unfolds and then share their experience with others. I hope to promote this connection by creating an environment of conversation between the art and the observer, using lobby display and social media campaigns to explore and challenge the audience to think. This direct connection with the audience is something that I am very interested in, but would want the help of a dramaturg or outreach coordinator to flesh out.

Publishable Synopsis: (No more than a paragraph encapsulating the show. This is used for advertising)

"*The Hour We Knew Nothing of Each Other* takes place in a city square where more than 400 characters pass by one another without speaking a single word. Handke here journeys to the brink of speech: Who is that person passing by? Is she on her way, or is she coming back? Is her story ahead of her, or is it behind? In the silence of the square, Handke returns the gift of speech, the magic of telling a story, to the spectator." – Yale University Press

Mature Audiences Only:	No: <u>X</u>	Yes: <u> </u>	(If yes, give a brief explanation)
-------------------------------	---------------------	-------------------------	------------------------------------

Casting Requirements –

Comments: Members of the cast will be expected to attend and actively participate in bi-weekly entrainment exercises and movement explorations rooted in contact improvisation in order to build ensemble and to explore content that may be included in a performance context. These “movement research” sessions will be during regular rehearsal times.

Men	Major: 0	Minor: 0	Total: 0
Women	Major: 0	Minor: 0	Total: 0
Chorus/Other	Major: 13 (+2)	Minor: 0	Total: 13 (+2)

Special: I would like to cast two swings to act as rehearsal assistants and perform the roles of THE FIRST SPECTATOR and THE SECOND SPECTATOR

Production Requirements: (Indicate briefly the potential parameters of support needed including any special requirements: technical support, specialty props, weapons, nudity, etc.)

What do you need:

Because this production features over 400 distinct characters, it is important to differentiate each one. This production hopes to accomplish that through the use of gesture as well as appropriate prop use in order to suggest to the audience a person’s occupation, demeanor, and overall place in the fleeting action.

Heavy Props: See Appendix A (Note: I do not intend to use all of the props that are called for in the show. I plan on finding and using less than half of the over 200 props in the show and favor suggestive gesture and re-using props to signify other things)

Heavy Sound Cues: See Appendix B

Brief Nudity by SOMEONE WITH BARELY ANY CLOTHES ON

It is important to the aesthetic of this performance to have objects such as leaves and paper falling from the catwalks. This creates a fully three-dimensional experience for the audience and envelops them in the world.

Proposed Production Budget: If proposing a Studio Level Production, please indicate a potential budget range for your production. Do not include Royalties or Scripts in this calculation.

Props: \$100

Costumes: \$50

Lighting: \$0

Set: \$0

\$500-\$1000	\$1000-\$1500	\$1500-\$2000	\$2000-\$2500
--------------	---------------	---------------	---------------

Fees	Royalties:	Scripts:
-------------	-------------------	-----------------

Faculty Advisor: Ben Lambert

A handwritten signature in black ink, appearing to read "Ben Lambert", written in a cursive style.

Signature indicating agreement to be advisor (required)

A handwritten signature in black ink, appearing to read "Ben Lambert", written in a cursive style.

Signature indicating written proposal has been reviewed

The Hour We Knew Nothing of Each Other Props/ Costume Props

* I DO NOT intend to use all of the props that are listed in the directions of this piece. For props that I decide to include, I would like to seek out donations and use “found” materials to create the props for the show.

FULL PROP LIST (Without Repeats)

1. *A Ball*
2. *A Basket Filled with Apples*
3. *A Basket Filled with Mushrooms*
4. *A Basket Wrapped in White Cloth*
5. *A Bedouin Tent*
6. *A Bell*
7. *A Big Leaf*
8. *A Bird Carcass*
9. *A Birdcage*
10. *A Black Pointed Hat*
11. *A Blindfold*
12. *A Book*
13. *A Branch*
14. *A Brass Knuckle*
15. *A Brick*
16. *A Bridal Gown*
17. *A Brief Case*
18. *A Bright Multicolored Handkerchief*
19. *A Broken Statue in a Cart*
20. *A Broom*
21. *A Bucket full of ashes*
22. *A Bucket of Ice Cubes*
23. *A Bunch of Evergreens*
24. *A Bunch of Flowers*
25. *A Bunch of Keys*
26. *A Bundle of Fabric*
27. *A Burning Scroll*
28. *A Camera*
29. *A Candle*
30. *A Cane*
31. *A Canoe*
32. *A Canteen filled with Water*
33. *A Cart with Poles and a Garbage Can*
34. *A Celestial Chart*
35. *A Charred Soccer Flag*
36. *A Cigarette*
37. *A Clay Sculpture of a Child*
38. *A Cloud of Coal Dust*
39. *A Coat*

40. *A Coffin*
41. *A Column in a Cart*
42. *A Contraption of Lenses and Glasses*
43. *A Creature on the Tip of Hiking Boots*
44. *A Crystal Ball*
45. *A Delicate Blue Bark*
46. *A Dolly (for Carrying Objects)*
47. *A Dossier*
48. *A Drawing Pad*
49. *A Duffel Bag*
50. *A Falcon*
51. *A Faun's Mask*
52. *A Feather*
53. *A Fish Head*
54. *A Fish on a Hook*
55. *A Fishing Net*
56. *A Floor Length Coat*
57. *A Folded Piece of Carton*
58. *A Frond of Palm Leaves*
59. *A Full Shopping Cart*
60. *A Garbage Can*
61. *A Gas Mask*
62. *A Giant Strawberry*
63. *A Gingerbread Heart*
64. *A Globe of Light*
65. *A Hammer and Nails*
66. *A Hat*
67. *A Hat Covered with Snow*
68. *A Hazel Stick*
69. *A Headscarf*
70. *A Heart in a Glass Jar*
71. *A Jet of Water*
72. *A Key*
73. *A Ladder*
74. *A Lamb*
75. *A Leash*
76. *A Lion's Skin*
77. *A Loaf of Bread*
78. *A Loose Wad of Money*
79. *A Luminescent Wheel*
80. *A Mannequin*
81. *A Map*
82. *A Mask*
83. *A Menu*

84. *A Miner's Lamp*
85. *A Model of A Bridge*
86. *A Model of the Classic Labyrinth*
87. *A Model of the Square or Reduced Wood*
88. *A Mountain Bike*
89. *A Multicolored Kite*
90. *A Newspaper*
91. *A Notebook*
92. *A Pack of Photographs*
93. *A Package of Baby Diapers*
94. *A Package Tied with Ropes and a Mini Parachute (to be dropped from the sky)*
95. *A Pair of Dice*
96. *A Pair of Spectacles*
97. *A Paper Bag (to be popped)*
98. *A Parcel Tied with Strings*
99. *A Photograph*
100. *A Pile of Rugs*
101. *A Plastic Bag*
102. *A Plastic Suitcase*
103. *A Pocket Calculator*
104. *A Pole with Laundry*
105. *A Portable Telephone with Antenna*
106. *A Portal of Garlands*
107. *A Practical Hose*
108. *A Purse*
109. *A Rake*
110. *A Remote-Control Toy Car*
111. *A Rolled-Up Carpet or Runner with a Country Road and Strip of Grass in the Center*
112. *A Runner's Number*
113. *A Sack of Hay*
114. *A Sacrificial Knife*
115. *A Sail*
116. *A Scallop Shell*
117. *A Scarecrow on a Pole*
118. *A Scrap of Paper*
119. *A Script*
120. *A Set of Keys*
121. *A Sewer Man's Hard Hat*
122. *A Shopping Bag (with a child sticking out of it)*
123. *Plastic Bags*
124. *A Sickle*
125. *A Skateboard*
126. *A Soccer Ball*
127. *A Stick with a Snake Winding Through It*

128. *A Stretcher*
129. *A Stretcher Made of Evergreens*
130. *A Suitcase*
131. *A Sunflower*
132. *A Swaddled Baby*
133. *A Thick Rope*
134. *A Torn Book*
135. *A Transparent Briefcase*
136. *A Tray*
137. *Champagne Glasses*
138. *Coffee Cups*
139. *A Tree*
140. *A Tree Trunk*
141. *A Twig Broom*
142. *A Veil*
143. *A Watering Can*
144. *A Wheelbarrow Filled with Masks and Dolls*
145. *A Woman's Stocking*
146. *An Accordion of Credit Cards*
147. *An Alpenstock*
148. *An Antiquated Key*
149. *An Antiquated Knapsack*
150. *An Apple*
151. *An Ashtray (to be emptied)*
152. *An Easel*
153. *An Electric Vehicle on Rubber Tires*
154. *An Empty Tin of Shoe Polish*
155. *An Onion*
156. *An Ornate Eastern Robe*
157. *An Umbrella*
158. *Axes and Saws*
159. *Bandages*
160. *Blind Man's Glasses*
161. *Blue Overalls*
162. *Bottles of wine*
163. *Bundles of Wheat*
164. *Cattle Driver's Whip*
165. *Charred Pieces of Paper (to fall from the sky)*
166. *Children's Shoes*
167. *Coat with Leaves Tumbling From It, As Well As Clusters of Clumps and Rocks*
168. *Coins on a Plate*
169. *Corn Cobs*
170. *Cradle with Coat of Arms*
171. *Dresses in Dry Cleaning Bags*

172. *Leaves (to fall from the sky)*
173. *Film Equipment*
174. *Fire Extinguishers*
175. *Flowers*
176. *Handcuffs*
177. *Clubs*
178. *Heavy Winter Coats*
179. *Ice Cream*
180. *Kernels of Rice*
181. *Land Surveyor's Equipment*
182. *Leaves (to fall from the sky)*
183. *Letters, Envelopes, Postcards and Pictures*
184. *Luggage*
185. *Mirror-Like Jewelry*
186. *Overalls*
187. *Pieces of Paper*
188. *Playing Cards*
189. *Robes*
190. *Roller Skates*
191. *Rubber Boots*
192. *Sand Inside Shoes*
193. *Shoelaces*
194. *Shopping Bags Filled with Vegetables*
195. *Ski Poles*
196. *Something Lost and Found*
197. *Something to be Exchanged*
198. *Spiked Heels*
199. *Stone Tablets*
200. *A Street Cleaner's Cart*
201. *A Shovel*
202. *Suitcases and Boxes*
203. *Traveling Bags*
204. *Two African Robes*
205. *Two Bicycles*
206. *Two Firemen's Helmets*
207. *Two Letters*
208. *Two Oars*
209. *Two Shopping Carts*
210. *Two Visor Caps*
211. *Two White Coats*
212. *Unfolded Laundry*
213. *Watches (to cover arms)*
214. *Wilting, Rotten Flowers*

The current separation of the script is in “Chunks.” These separations are dictated by the pauses already written into the script.

This list includes both held props, worn props and costume pieces that enter the stage.

Chunk 1

None

Chunk 2

None

Chunk 3

Shopping Cart

Two Firemen’s Helmets

Hoses

Fire Extinguishers

A Charred Soccer Flag

A Ladder

Chunk 4

Roller Skates

A Pile of Rugs

Cattle Driver’s Whip

A Bucket full of ashes

Cradle with Coat of Arms

A Set of Keys

Chunk 5

A Bunch of Flowers

A Skateboard

Coat with Leaves Tumbling From It, As Well As Clusters of Clumps and Rocks

Hat

A Tray with Some Coffee Cups

Street Cleaner’s Cart with Broom and Shovel

Chunk 6

Blind Man’s Glasses

A Wine or Water Bottle

Two Shopping Carts

A Mountain Bike

Traveling Bags

A Newspaper

A Book

A Floor Length Coat

An Antiquated Knapsack

A Hammer and Nails

Chunk 7

A Newspaper Page

A Remote-Control Toy Car

A Multicolored Kite

Luggage

A Pack of Photographs

A Brief Case

A Bright Multicolored Handkerchief

A Pair of Dice

An Empty Tin of Shoe Polish

A Scallop Shell

A Pocket Calculator

A Brass Knuckle

An Apple

A Woman's Stocking

A Gingerbread Heart

Shoelaces

A Loose Wad of Money

An Accordion of Credit Cards

A Miner's Lamp

A Broom

Pieces of Paper

A Brick

A Jet of Water

A Tray With Coffee

Coins on a Plate

A Book

A Loaf of Bread

A Bell

A Headscarf

Rubber Boots

A Watering Can

Wilting, Rotten Flowers

A Sickle

A Bunch of Evergreens

A Basket Filled with Mushrooms

A Creature on the Tip of Hiking Boots

A Cigarette

A Fishing Net

Unfolded Laundry

A Dolly (for Carrying Objects)

A Bird Catcher's Cage

Axes and Saws

A Ball

A Camera

Roller Skates

A Sail
A Cigarette

Chunk 8
A Blindfold
A Feather
Bandages
Two Bicycles
A Delicate Blue Bark
A Drawing Pad
Mirror-Like Jewelry
Spiked Heels
A Big Leaf
A Plastic Suitcase
A Parcel Tied with Strings
A Tree
A Sewer Man's Hard Hat
Shopping Bags Filled with Vegetables
Handcuffs
Letters, Envelopes, Postcards and Pictures
Overalls
A Thick Rope
A Duffel Bag
A Globe of Light
A Stretcher Made of Evergreens
A Bucket of Ice Cubes

Chunk 9
A Leaf (to drop from the sky)
A Contraption of Lenses and Glasses
A Basket Filled with Apples
A Practical Hose
An Umbrella
A Transparent Briefcase
A Dossier
A Portable Telephone with Antenna
A Hat
A Book
Land Surveyor's Equipment
An Antiquated Key
An Alpenstock
A Frond of Palm Leaves
A Canteen
Stone Tablets
Kernels of Rice
A Bundle of Fabric

Chunk 10

Two White Coats

A Stretcher

A Rake

A Sack of Hay

Ski Poles

Roller Skates

A Purse

An Easel

A Black Pointed Hat

A Faun's Mask

A Soccer Ball

A Shopping Cart Filled with Plastic Bags

A Coat

A Garbage Can

Two Letters

Watches to Cover Arms

Heavy Winter Coats

Suitcases and Boxes

An Electric Vehicle on Rubber Tires]

Two Visor Caps

A Coffin

A Veil

A Bridal Gown

An Ornate Eastern Robe

A Lamb

A Pair of Spectacles

A Script

A Model of the Square or Reduced Wood

A Mannequin

A Column in a Cart

A Cane

Robes

Bundles of Wheat

Bottles of wine

Corn Cobs

Film Equipment

A Fish on a Hook

A Burning Scroll

Chunk 11

A Birdcage

A Coat

An Apple

A Package of Baby Diapers

A Tree Trunk
A Map
A Bedouin Tent
A Broken Statue in a Cart
Sand Inside Shoes
A Full Shopping Cart
A Basket Wrapped in White Cloth
A Model of the Classic Labyrinth
A Rolled-Up Carpet or Runner with a Country Road and Strip of Grass in the Center
A Sacrificial Knife
A Notebook
A Crystal Ball
A Paper Bag (to be popped)

Chunk 12
A Suitcase
A Book
Ice Cream
A Runner's Number
A Hat Covered with Snow
Blue Overalls
A Luminescent Wheel
A Mask

Chunk 13
A Key
Something Lost and Found
A Canteen filled with Water
An Onion
Flowers
A Book
A Photograph
Falling Leaves
Two African Robes
Two Oars

Chunk 14
None

Chunk 15
A Swaddled Baby
Leaves (to fall from the sky)
A Scrap of Paper
A Plastic Bag
A Cloud of Coal Dust

Chunk 16

A Package Tied with Ropes and a Mini Parachute (to be dropped from the sky)

A Cart with Poles and a Garbage Can

A Twig Broom

A Giant Strawberry

A Bird Carcass

A Torn Book

A Fish Head

A Ladder

A Book

A Scarecrow on a Pole

A Branch

A Model of A Bridge

A Heart in a Glass Jar

Charred Pieces of Paper (to fall from the sky)

Dresses in Dry Cleaning Bags

A Sunflower

A Bunch of Keys

A Hazel Stick

A Portal of Garlands

Children's Shoes

A Celestial Chart

A Folded Piece of Carton

A Shopping Cart

A Canoe

A Blindfold

A Menu

A Shopping Bag (with a child sticking out of it)

A Leash

Playing Cards

Something to be Exchanged

A Wheelbarrow Filled with Masks and Dolls

A Candle

Handcuffs and Clubs

A Stick with a Snake Winding Through It

A Gas Mask

A Falcon

A Lion's Skin

An Ashtray (to be emptied)

A Tray with Champagne Glasses

A Clay Sculpture of a Child

A Pole with Laundry

The Hour We Knew Nothing of Each Other Sound Cue List

The current separation of the script is in “Chunks.” These separations are dictated by the pauses already written into the script.

Chunk 1

None

Chunk 2

None

Chunk 3

None

Chunk 4

None

Chunk 5

The Sound of an Airplane

Chunk 6

The Sound of Jackdaws

The Sound of a Seagull

Chunk 7

The Sound of an Iron Pole Falling

The Sound of a Foghorn

A Short Scream

The Sound of Birds

The Patter of Children’s Feet

The Sound of Howling Cats

The Sound of a Speaker Booming

The Sound of Honking Horns

The Sound of Barking Dogs

The Sound of Thunder Which Grows

The Sound of a Shawm Which Transitions into an Alarm

The Sound of Sparrows and Swallows

The Sound of a Car Honking

Chunk 8

The Sound of Rustling Which Transitions into a Roar

Chunk 9

The Sound of a Gunshot Echoing

Chunk 10

The Sound of Rustling
The Sound of Children Clattering About, Yelling and Shouting
The Sound of the Ocean
The Sound of a Marmot Whistling
The Sound of an Eagle Screaming
The Sound of A Child Screaming
The Sounds of Terror and Wails of Pain

Chunk 11

The Sound of a Motorbike Thundering
The Sound of a Propeller Sputtering
The Sound of Rustling

Chunk 12

The Sound of Jumping Fish Slapping the Water
The Sound of Bees Buzzing in the Midsummer
The Sound of Children Yelling and Calling

Chunk 13

The Sound of Rustling or a Roar
The Cracking Sound of a Lake Freezing Over
The Sound of Crickets in the Distance
The Sound of Raven's Shrieking with the Barking of Dogs Mixed In
The Sound of Thunder
The Sound of Various Screams: A Child, An Elephant, A Pig, A Dog, A Rhinoceros, A Steer, A Donkey, A Whale, A Dinosaur, A Cat, A Hedgehog, A Turtle, An Earthworm, A Tiger, The Leviathan
The Sound of Bells Ringing Softly, as if Underwater

Chunk 14

None

Chunk 15

The Sound of Birds Cheeping which Becomes Eclipsed by a Rustling Sound
The Sound of Distant Fireworks which Transitions into Chords

Chunk 16

The Sound of a Butterfly's Breath
The Sound of a Screech Owl Howling
The Sound of Someone Wandering Through Leaves



J Travis Cooper

Director, Choreographer, Collaborator
 #757-401-0928 Jamesc7526@gmail.com

“I want to be a living example of the change I want to see in the world. By striving for excellence through creativity and unconditional love for others, I want to create an environment where the search for truth and happiness is valid.”

Production Experience

<i>columbinus</i>	Movement Director	JMU Studio Theatre
dir. Dustyn Bain		
<i>American Idiot</i>	Intimacy/Lift Choreographer	JMU Mainstage Theatre
dir. Nancy Anderson		
<i>The Aftermath Winter Showcase</i>	Devisor/Ensemble	The Barre
dev. The Aftermath		
<i>bare. a pop opera</i>	Assistant Director	JMU Studio Theatre
dir. Emily Dean		
<i>Scab</i>	Assistant Director	JMU Studio Theatre
dir. Rebecca Klein		
<i>I and You</i>	Movement Director	JMU Studio Theatre
dir. Elana Swartz		
<i>Why Didn't You Just Say No?</i>	Devisor/Ensemble	JMU Dance Theatre Studio
dev. The Aftermath		
<i>Once on This Island</i>	Director-Choreographer	The Perry Family Theatre
dir. J Travis Cooper		

Education & Training

James Madison University: B.A. Musical Theatre, Dance and Music Minors (exp. 2020)

Acting: Wolf J. Sherrill, Julio Agustin, Sharon Cook, Hugh Copeland

Dance: *Jazz* (6 yr)- Lisa Wallace, Kim Field, Karen Tomcak

Tap (12 yr)- Lisa Wallace, Co Harrison, Karen Tomcak

Ballet (1 yr)- Julia Vessey

Contact Improvisation (1 yr)- Ryan Corrison

Hip-Hop (4 yrs)- Ja'mel Dean, Raymond Dimaano

Modern (2 yrs)- Ryan Corrison, Julia Vessey

Fight: SAFD Recommended Certification in Knife & Unarmed- Dan Granke

Voice: David Newman, Anne Wick, Beth Wallace, Cathy Francis, Caroline Turco, Ja'mel Dean

Special Skills: Novice Tumbling, French Language, Music Theory, Tarot Reading, LGBT+ and Sex Education

List of Relevant Course Work: (Transcript Available Upon Request)

DANC 140: Elementary Modern Dance

DANC 240: Intermediate Modern Dance

DANC 390: New Directions in Dance- Partnering

THEA 250: The Collaborative Artist

DANC 245: Dance Improvisation

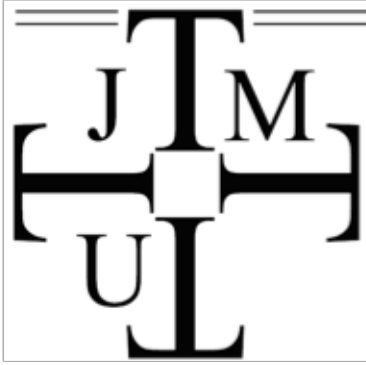
THEA 273: Design Aspects of Performance

THEA 488: Alternative Performance

THEA 355: Directing for Theatre

Appendix B

The Hour We Knew Nothing of Each Other Audition and Callback Notice



James Madison University Theatre

AUDITIONS

Play:

*The Hour We Knew
Nothing of Each Other*

by Peter Handke
Translated by Meredith Oakes
Directed by J Travis Cooper

*Wiley and the
Hairy Man*

by Susan Zeder
Directed by Mia Lamberson

**Audition
Dates & Times:**

Auditions: Tuesday 27 August 2019, Wednesday 28 August 2019 from 6:30pm- 10:30pm
Hour Callbacks: Saturday 31 August 2019 from 12pm-5pm
Wiley Callbacks: Friday 30 August 2019 from 6:15pm-11pm, Saturday 31 August from 12pm-6pm
(Callback list will be posted following auditions)

Place:

The Forbes Center for the Performing Arts, Estes Center, Room 1220
Hour Callbacks: Estes Center, Room 2240
Wiley Callbacks: Estes Center, Room 1211

Performance Dates:

Hour: October 24-28, 2019; *Wiley*: November 11-16, 2019

Notes:

Sign-ups/more information will be posted before 26 August 2019.
Please bring 2 copies of your resume and a headshot. Performers will be auditioning for both opportunities simultaneously.
What To Prepare: Please prepare a movement sequence **with a partner** that includes an object, a moment of stillness, weight sharing, and has a clear journey. This sequence should be **no longer than 90 seconds**. If auditioning for *Wiley* please **also** prepare a 60-90 second dramatic OR comedic monologue
The Hour We Knew Nothing of Each Other conflicts with *Everybody, Forever You and Guys, Twelfth Night, Vinegar Tom, and Wiley and the Hairy Man*.
Wiley and the Hairy Man conflicts with *Twelfth Night, The Hour We Knew Nothing of Each Other, and Vinegar Tom*,
For questions, contact *Hour* Stage Manager Sam Bay at bayst@dukes.jmu.edu,
or *Wiley* Stage Manager, Garrett Christian at christgr@dukes.jmu.edu

Callback List

The Hour We Knew Nothing of Each Other

Written by Peter Handke, Translated by Meredith Oakes

Directed by J Travis Cooper

Required Dates:

September 4rd to October 28th

Run dates from October 24th through October 28th

Actors 1-6

Julia Bussey

Jessica Balick Goodman

B Hopkins

Raquel Hyatt

Ava Jo Molzen

Meg Morrison

Meghan Muldoon

Aya Nassif

Camille Pivetta

Rebecka Russo

Grace Saville

Samantha Smith

Actors 7-12

Karson Bruce

Cristian Bonilla Lainez

Alex Buckley

Caroline Buddendorf

Bridgette Carey

Bay Cohen

Kyle Coleman

Roxanne Fisher

Joshua Higgins

Hannah Jonkers

Jasmine Mondshine

Gabby Wilson

Please initial your name to accept your callback. Please see the callback notes for more information. Any and *all* who auditioned are still in consideration for casting.

Best of luck, and I cant wait to see you all work. ~ J Travis Cooper

If you have any questions or concerns, please contact Director J Travis Cooper at cooperjt@dukes.jmu.edu

Callback Schedule

The Hour We Knew Nothing of Each Other

Written by Peter Handke, Translated by Meredith Oakes

Directed by J Travis Cooper

Required Dates:

September 4th to October 28th

Run dates from October 24th through October 28th

Time: Saturday 31 August 2019, 5pm-10pm

Place: The Forbes Center for the Performing Arts, Estes 2240

Please note: this callback will be entirely movement based, we want to see you go big and fail rather than stay small and safe. While your personal safety is our priority, please do not censor yourself. We want you to stay physically safe and healthy, but we also want to see you step out of your comfort zone and push your personal boundaries. Please wear clothes that you are comfortable moving in such as athletic wear. You may want to bring some light dance knee pads if you have them. When in attendance, please do not leave the building until you are dismissed. If there is an emergency, please relay that information to us somehow. When arriving, please remain quiet until Everybody rehearsal has concluded.

5pm-7pm: ALL CALLED BACK- we will be doing movement, improvisation and group thinking activities. The physical activity will include some running and moderate movement. Please prepare accordingly.

7pm-7:30pm: BREAK- please take this time to drink water, eat, rest, and prepare for the second half of callbacks.

7:30pm-8:45pm: ACTORS 1-6 CALLBACK- we will be learning choreography influenced by Steve Paxton's movement for the spine and exploring contact dance with others. Please prepare any special skills and tricks such as juggling, skateboarding, tumbling, etc.

8:45pm-10:00pm: ACTORS 7-12 CALLBACK- please prepare a pantomimed activity with a clear goal (building a house of cards, cooking, folding laundry) that we will workshop throughout the callback. We will also do some object work and provide compositional observations. Please prepare any special skills and tricks such as juggling, skateboarding, tumbling, etc.

If you have any questions or concerns, please contact Director J Travis Cooper at cooperjt@dukes.jmu.edu

The Hour We Knew Nothing of Each Other by Peter Handke translated by Meredith Oakes
 (Laboratory Production)
 Directed by J Travis Cooper (They/Them/Theirs)
 October 24-28 in the Studio Theatre

Note from the Director

The Hour We Knew Nothing of Each Other will be cast with a 15 person ensemble in mind. Each of these actors have different roles in the production and are distinguished by their archetypes. Actors 1-6 will show a facility with creating and picking up movement patterns and be adept movers and dancers. Actors 7-12 will have a strong sense of physical comedy, confidence, and will be creative thinkers who can work consistently.

The nature of this production is such that all actors will be called to most, if not all rehearsals and there will be movement everyday. We take two days out of the week to do entrainment centered Contact Improvisation practices, and actors 1-12 each appear onstage an average of 28 different times.

Actor 13 will be a stationary, but ever-present, figure observing the square. This role requires a good attitude, team spirit, and a good eye. Actors 14 and 15 will not be present in the main action of the show, but will act primarily as swings, and rehearsal assistants.

Tracks will be cast with no particular body type in mind. All potential ensemble members will possess an acute compositional awareness, good nature, and a willingness to teach, learn, and grow with one another.

Track Breakdown

Actor 1 & 2: The Pair- The Pair shows a strong synergy and working energy that exudes throughout the performance. While they appear together frequently, they can also hold their own identity and physicality. They could be siblings, or maybe they are?

Actor 3: The Team Player- The Team Player is eager to help wherever they can and has the stamina to join in any group activity with a vigor. By taking the initiative to fill in landscapes, they become an essential, but sometimes forgotten piece of the bigger picture.

Actor 4: The Chameleon: The Chameleon is able to change their gait and cadence in such an effortless way, that they appear to be gliding through different bodies and personalities. Their knack for compartmentalization is matched only by their cunning and fun loving spirit.

Actor 5: The Daredevil- The Daredevil is a thrill seeking individual who wheels around frequently, putting themselves on the fringes of danger. They roller skate, skateboard, flounce, and flop about the square with ease and never seem to break a sweat.

Actor 6: The Porter- The Porter has the stalwart presence and physical strength to carry anything (or anyone) that comes their way. They always have something in their hands and parade throughout the square putting their objects on display.

Actor 7: The Copycat- The Copycat has a penchant for taking on the forms of others and following them to tee. Their keen eye and ability to track others is essential for their survival, and allows them to weave seamlessly through the square.

Actor 8: The Clown- The Clown is a natural comedian who knows how to work a crowd simply by showing up. They are the life of the party and tend to shine bright in a group.

Actor 9: The Whimsy- The Whimsy is a carefree and confident individual who allows the wind to take them wherever they may go. Their free spirit allows them to take on different physicalities and mindsets in seconds, and they aren't afraid to run through the square in barely any clothes.

Actor 10: The Cleaner- The Cleaner, AKA Square Keeper, keeps the square in check and makes sure that no debris or mess is left. They do a thankless job, but they love every minute of it and get their satisfaction from the hustle and bustle of the lively intersection.

Actor 11: The Fool- The Fool, AKA Square Fool, apes and traipses about the square, mocking and jeering at those who pass through it. Though they are also a chaotic and fun loving energy, their high energy and adaptive nature often leads them to trickery and deception.

Actor 12: The Master- The Master exudes a natural beauty that pervades through the square and lets everyone know that they have arrived. Their aura is grand, though they often take time to humble themselves in vulnerability and shame, so they fit into the vast melange of bodies and people that populate the square.

Best wishes, and I hope you all are excited for the new school year!
-J Travis Cooper

If you have any questions, please contact the Stage Manager, Sam Bay, at bayst@dukes.jmu.edu

Appendix C

The Hour We Knew Nothing of Each Other Cast List

Cast List

The Hour We Knew Nothing of Each Other

Written by Peter Handke, Translated by Meredith Oakes

Directed by J Travis Cooper

Required Dates:

September 4rd to October 28th

Run dates from October 24th through October 28th

The Pair

1: Grace Saville

2: Julia Bussey

The Team-Player

Samantha Haughton

The Chameleon

Hannah Jonkers

The Daredevil

Aya Nassif

(replaced by Bridgette Carey 9/11/19)

The Porter

Samantha Smith

Actor 13

Cristian Bonilla Lainez

Swing/Rehearsal Assistant

Jessica Balick Goodman

The Copycat

Jasmine Mondshine

The Clown

Roxanne Fisher

The Whimsy

Karson Bruce

The Cleaner

Joshua Higgins

The Fool

Kyle Coleman

The Master

Camille Pivetta

Swing/Rehearsal Assistant

Bridgette Carey

(replaced by Bryan Hopkins 9/11/19)

Thank you to everyone who auditioned. To those cast, please check your emails for more information.

The first rehearsal will take place Wednesday, September 4th, from 6:30-10:30pm in The Forbes Center for the Performing Arts Estes 1220.

If you have any comments, questions, or concerns please contact the Stage Manager, Samantha Bay at bayst@dukes.jmu.edu

Appendix D

The Hour We Knew Nothing of Each Other Production Calendar

AUGUST 2019

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
Preliminary Outreach Plan Created	(First Day of Classes)	Auditions 6:30-10:30	Auditions 6:30-10:30	First Ground Plan Due		Callbacks 5:00-10:00

NOTES

SEPTEMBER 2019

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
Cast List Posted Final Outreach Plan	Final Ground Plan Email About Furniture	First Movement Day	First Show Rehearsal	Movement Day	Show Rehearsal	Dark Day
8	9	10	11	12	13	14
Show Rehearsal	Show Rehearsal First Rehearsal Props Acquired	Movement Day	Show Rehearsal	Movement Day	Show Rehearsal	Dark Day
15	16	17	18	19	20	21
Show Rehearsal	Show Rehearsal Preliminary Sounds Full Rehearsal Props	Movement Day	Show Rehearsal	Movement Day	Show Rehearsal, Costumes Solidified From Available Supply	Dark Day
22	23	24	25	26	27	28
Show Rehearsal	Show Rehearsal, Dressing Room Assignments, Light Plot, Final Sounds	Movement Day	Show Rehearsal	Movement Day	Show Rehearsal	Dark Day, Final Props Acquired
29	30					
Show Rehearsal	Show Rehearsal					

NOTES

OCTOBER 2019

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
		Movement Day	Show Rehearsal	Movement Day	Show Rehearsal	Dark Day
6	7	8	9	10	11	12
Show Rehearsal/ design presentation	Show Rehearsal All Designs to Studio Theatre Managers	Movement Day	Show Rehearsal	Movement Day	Show Rehearsal	Dark Day
13	14	15	16	17	18	19
Show Rehearsal	Load-In	Movement/Spacing Social Media Posting Begin	Spacing/paper tech lights	Movement/Spacing /paper tech sounds/Crew View	tech/cue to cue	tech/cue to cue
20	21	22	23	24	25	26
Tech/cue to cue/ Freeze Choreography	Dress 1	Dress 2	Dress 3	Show 1	Show 2	Show 3 Show 4
27	28	29	30	31		
Show 5	Show 6	Changeover				

NOTES

Appendix E

The Hour We Knew Nothing of Each Other Sample Daily Call, Rehearsal, Design, and

Production Reports

Created by Stage Manager Sam Bay

The Hour We Knew Nothing Of Each Other

Daily Call

[10.28.19]

Director: J Travis Cooper

Stage Manager: Samantha Bay

When	What	Who	Where
6PM	Set Up	Full Crew, L. Klopfenstein	Studio Theatre
6:30PM	Entrainment	Full Cast, Full Crew	
6:50PM	Contact Call	J. Balick Goodman, K. Bruce, J. Bussey, B. Carey, S. Haughton, J. Higgins, B. Hopkins, R. Fisher, J. Mondshine, C. Pivetta, G. Saville, S. Smith	
7:20PM	Costume and Make-up	Full Cast	
7:30PM	House Opens: No more bodies on stage.	ALL	
7:50PM	Begin getting into places for top of show	Full Cast & Full Crew, L. Klopfenstein	
7:57	PLACES		
8PM	First Show		
9:30PM	Strike & Clean up		
9:45PM	Changeover	Full Cast, Crew, and Design Team	
11:30PM	DISMISSAL		

NOTES:

1. Please bring your script, a journal, something to write with, and water, and break a leg tomorrow!
2. Please make sure to bring clothes to work in as well, as changeover will be taking place after we close tomorrow's show.

QUOTE OF THE DAY:

“MOO.”

~ Someone in the Audience

If you have any questions or concerns please contact Stage Management.

bavst@dukes.jmu.edu

(757)-419-8269

The Hour We Knew Nothing of Each Other

58

Production Meeting Minutes

[10/19/2019] [10:30pm]

Attendance: J. Cooper, S. Bay, S. Petko, A. Jones, L. Klopfenstein, S. James, L. Wade, E. Mearns, C. Schwartz, O. Palmer, E. Estrem

Production Meeting:

Location: Studio Theater

START: 10:30pm **END:** 10:57pm

General Notes:

- None, Thank You!

Director

- Meeting at 2pm on Sunday 9/29

Properties:

- Fix the briefcase.
 - Reposition mask and dolls prop.
 - Adjust Country Road prop (more abstract).
 - Watch out for models & diaper bag.
-

Lighting & Electrics:

- None, Thank You!

Publicity:

-None, Thank You!

Outreach:

-None, Thank You!

Costumes, Hair, Makeup:

- Fix J. Mondshine's costume.
 - Change fedora to S. Bay's corduroy baseball hat.
 - Meeting 10/19 to discuss costume changes.
-

Sound:

- Make Wandering leaves longer.

Stage Management:

- None, Thank You!

Calendar/Upcoming Events:

- None, Thank You!

The Hour We Knew Nothing of Each Other

Rehearsal Report #41

59

Date: 10.21.19	Cast: J. Balick Goodman, C. Bonilla Lainez, K. Bruce, J. Bussey, B. Carey, S. Haughton, J. Higgins, H. Jonkers, J. Mondshine, C. Pivetta, G. Saville, S. Smith, R. Fisher
Call Time: 6pm-10:30pm	Designers: L. Wade, O. Palmer, A. Jones, E. Estrem, E. Mearns
Director: J Travis Cooper	Crew: T. Hartless, S. Tiedt, D. Afriye-Opoku, J. Hess
SM: Samantha Bay	Late: K. Coleman (Excused)
ASM: Sarah Petko	Guests: Sarah Andersen, Sydney McNeil.
Start: 6PM	Material Covered: 6PM: Set Up 6:30PM: Entrainment 6:53PM: Contact Call 7:20PM: Get into Costume, Hair, and Makeup 7:45PM: Dress #1 10:05PM: Notes
Breaks: 9:45PM: Back at 10PM	Calendar/ Upcoming events: - Final Dress is Wednesday, October 23 rd . - First show Thursday, October 24 th .
End: 10:35PM	Absences/Injuries/Accidents: - None, Thank You!
General Notes: - Our design meeting will now take place at 10:30PM post rehearsal- in effect Thursday, October 18 th .	
Director: - Safety walkthrough with B. Smallwood is tomorrow at 1PM. Include the placing of masking, placement of the management table, and the Light Op. Table, and the moment with Julia Bussey blowing the dust.	
Outreach: - Please let us know when you have answers/updates of the lobby display from faculty.	
Publicist: - None, Thank You!	
Properties: - Please check for props notes on the call board daily.	
Lighting Electrics: - Safety walkthrough with B. Smallwood is tomorrow at 1PM. Please ask about house lighting and the color changing sequence.	
Costumes/Hair & Make-up: - Please check for Costumes notes on the call board daily.	
Sound: - None, Thank You!	
Management: - FINISH SCRIPT. - Get prelim seat count to Cooper by prior to 2pm Wednesday. - Assign someone to be rolling up both Brig and Sammy.	

The Hour We Knew Nothing of Each Other
Performance Report #5

Date: 10.27.19	Cast Attendance: J. Balick Goodman, C. Bonilla Lainez, J. Bussey, B. Carey, K. Coleman, R. Fisher, S. Haughton, J. Higgins, H. Jonkers, J. Mondshine, C. Pivetta, G. Saville, S. Smith, B. Hopkins
Call Time: 5PM-8:30PM	
Director: J Travis Cooper	Crew Attendance: E. Estrem, D. Afriye-Opoku, T. Hartless, J. Hess, O. L. Klopfenstein, Palmer, S. Tiedt
SM: Samantha Bay	
ASM: Sarah Petko	Late: K. Bruce (Unexcused)
House Manager: TJ	
Start: 7:06PM	House Count: 103
End Show: 8:35PM	House Open: 7:30PM
	House Close: 8PM
General Notes: - The run-time for tonight's performance was 1 Hour 29 Minutes 34 Seconds. - Our changeover will take place after the show tomorrow.	
Director: - None, Thank You!	
Properties: - Remember to check the call board for props notes daily.	
Lighting Electrics: - None, Thank You!	
Costumes/Hair & Make-up: - Remember to check the call board for costume notes daily.	
Sound: - None, Thank You!	
Management: - Print the daily call.	

PERFORMANCE TIME STAMPS		
Time	What	Who
6:30PM	House Open	TJ
7:05PM	House Close	TJ
7:06PM	Curtain Up	S. Bay
8:35PM	End of Performance	S. Bay

Appendix F

The Hour We Knew Nothing of Each Other Publicity Materials

Created by Publicity Coordinator Cooper Schwartz

The Hour We Knew Nothing Of Each Other

by **PETER HANDKE** translated by **MEREDITH OAKES**

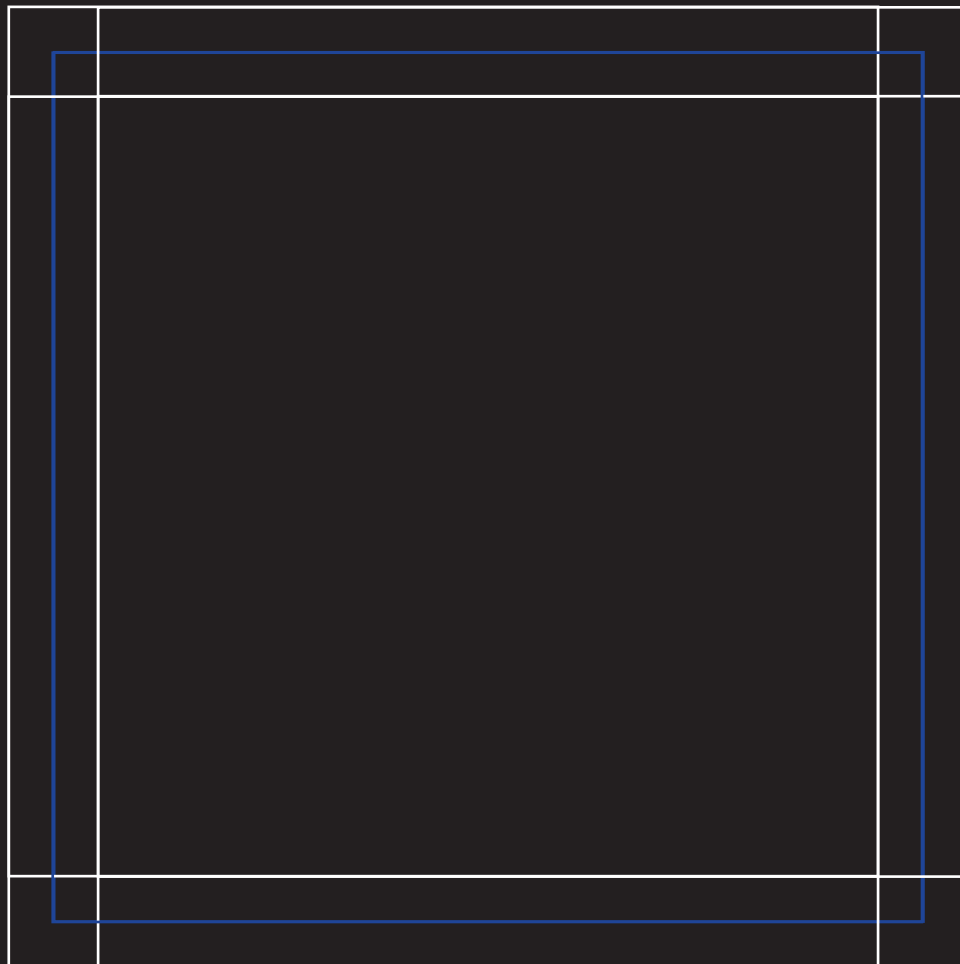
THURSDAY-SATURDAY OCTOBER 24TH - 26TH, 8:00PM

SATURDAY, OCTOBER 26TH, 2:00PM

SUNDAY, OCTOBER 27TH, 7:00PM

MONDAY, OCTOBER 28TH, 8:00PM

FORBES CENTER FOR THE PERFORMING ARTS STUDIO THEATRE



CONTAINS: PARTIAL NUDITY
DISTRESSING SOUNDS
VIOLENCE

NOTE: THIS IS AN AMATEUR PRODUCTION

\$9 FOR ADULTS

FORBES CENTER BOX OFFICE
147 WARSAW AVENUE
HARRISONBURG, VA 22807

\$9 FOR JMU FACULTY

\$9 FOR STAFF/SENIORS (62+)

\$9 FOR YOUTH (18 & UNDER)

FOR TICKETS
JMUFORBESCENTER.COM
(540) 568 - 7000

\$7 FOR JMU STUDENTS WITH JACARD

TICKETS ALSO AVAILABLE AT STUDIO THEATRE BOX OFFICE
BOX OFFICE OPENS 1 HOUR PRIOR TO PERFORMANCE

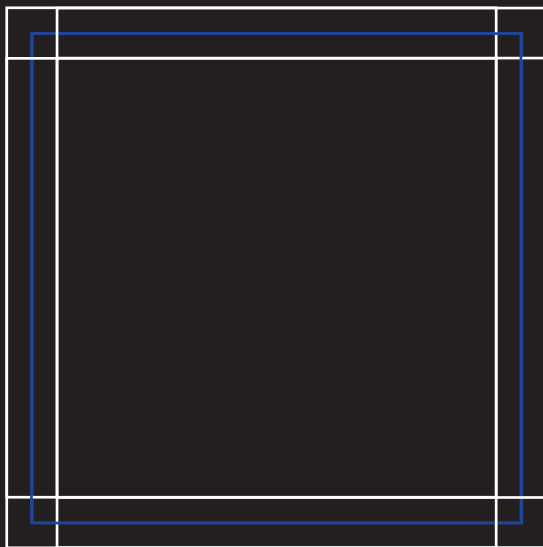
CONTACT: COOPER SCHWARTZ: SCHWARJC@DUKES.JMU.EDU



JAMES MADISON UNIVERSITY®

The Hour We Knew Nothing Of Each Other

by **PETER HANDKE** translated by **MEREDITH OAKES**



OCTOBER 24TH, 2019

—

OCTOBER 28TH, 2019

NOTE: THIS IS AN AMATEUR PRODUCTION.

THIS TRANSLATION OF THE HOUR WE KNEW NOTHING OF EACH OTHER WAS FIRST
PRESENTED AT THE LYTTLETON THEATRE, NATIONAL THEATRE, LONDON IN FEBRUARY 2008.

J TRAVIS COOPER - DIRECTOR
 SAMANTHA BAY - STAGE MANAGER
 SARAH PETKO - ASSISTANT STAGE MANAGER

CAST

KARSON BRUCE JULIA BUSSEY BRIDGETTE CAREY
 KYLE COLEMAN ROXANNE FISHER JESSICA BALICK GOODMAN
 SAMANTHA HAUGHTON JOSHUA HIGGINS BREYANA HOPKINS
 HANNAH JONKERS JASMINE MONDSHINE CRISTIAN BONILLA LAINEZ
 CAMILLE PIVETTA GRACE SAVILLE SAMANTHA SMITH

PRODUCTION TEAM

EMMA MEARNS - COSTUME DESIGNER
 ATTICUS JONES - LIGHTING DESIGNER
 SKYLER JAMES - OUTREACH COORDINATER
 LIAM KLOPFENSTEIN - PROPS MASTER
 COOPER SCHWARTZ - PUBLICIST
 LAURA WADE - SOUND DESIGNER
 BEN LAMBERT - FACULTY ADVISOR
 ETHAN ESTREM - ASSISTANT LIGHTING DESIGNER/LIGHT BOARD OP
 OLIVIA PALMER - ASSISTANT SOUND DESIGNER/SOUND BOARD OP
 MIA LAMBERSON - STUDIO THEATRE MANAGER
 DANIEL MCGANN-BARTLEMAN: STUDIO THEATRE MANAGER
 BECCA GUSTAFSON - SOUND MENTOR
 JACLYNN WISE - STAGE MANAGMENT MENTOR

CREW

DIANA AFRIYE-OPOKU TJ HARTLESS
 JESSICA HESS SOPHIA TIEDT

SPECIAL THANKS

CATHERINE HOLCOMB		JOSH POLK
CATHLEEN TURNER		REBECCA RUSSO
DUSTYN BAIN	THE CAST AND CREW OF WILEY AND THE HAIRY MAN	RYANN SHEEHY
FREESOUND		SARAH ANDERSEN
HUNTER CARRICO		SOPHIE SONS
JAIME ERICSON	THE CAST AND CREW OF TWELFTH NIGHT	STEVEN SULLIVAN
JESSICA EUROM		STUDENTS OF THEA 303
JMU SOUND SHOP		SUZANNE MILLER-CORSO
JONATHAN SHAW		SYDNEY BRONAUGH

Appendix G

The Hour We Knew Nothing of Each Other Process and Production Photos with Captions

Production photos by Hunter Carrico



Figure 1
Left: Bridgette Carey embodies the helix shape as she struts across the stage in the opening sequence.



Figure 2
Right: Designers look on as Julia Bussey (face not visible) and Grace Saville leap through the square.



Figure 3
Karson Bruce and Camille Pivetta prepare a lift where Camille acts as a kite that Samantha Smith is piloting. They go through an inversion before Camille soars onto Karson's shoulder.



Figure 4
Bridgette Carey sits on top of Josh Higgins through the square. They are exhibiting a weight share anchored by the balance of weight on the sacrum.



Figure 5
From Left to Right, cast members Samantha Smith, Jasmine Mondshine, Samantha Haughton, Grace Saville, and Julia Bussey trot across the stage in the motions of a drill.



Figure 6
The staged cast prepares a staircase for an imaginary woman crossing down the square.
From Left to Right: Hannah Jonkers, Roxanne Fisher, Julia Bussey, Kyle Coleman, Camille Pivetta, Samantha Smith, Samantha Haughton, Jasmine Mondshine, Josh Higgins, Roxanne Fisher (behind), Karson Bruce, Bridgette Carey

Bibliography

Dymoke, Katy. "Contact Improvisation, the Non-Eroticized Touch in an 'Art-Sport.'" *Journal of Dance & Somatic Practices*, vol. 6, no. 2, Dec. 2014, pp. 205–218. *EBSCOhost*, doi:10.1386/jdsp.6.2.205pass:[_]1.

Handke, Peter. *The Hour We Knew Nothing of Each Other*. Translated by Meredith Oakes. *Suhrkamp*, 1992.

Jussilainen, Anna. "Contact Improvisation as an Art of Relating: The Importance of Touch for Building Positive Interaction." *Journal of Dance & Somatic Practices*, vol. 7, no. 1, 1 June 2015, pp. 113–127. *EBSCOhost*, doi:10.1386/jdsp.7.1.113pass:[_]1.

Peake, Jayne. "Contact Improvisation as an Embodied Approach to Reconciliation: Arts and Conflict at King's College London." *Contact Quarterly Contact Improvisation Newsletter*, vol. 44, no. 1, 1 January 2019, [contactquarterly.com/contact-improvisation/newsletter/view/contact-improvisation-as-an-embodied-approach-to-reconciliation#\\$](http://contactquarterly.com/contact-improvisation/newsletter/view/contact-improvisation-as-an-embodied-approach-to-reconciliation#$)

Stark Smith, Nancy. "HARVEST: One History of Contact Improvisation." *Contact Quarterly*, vol. 31, no. 2, Summer/Fall 2006, pp. 46–54. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,ip,athens,shib&db=ibh&AN=133404331&site=eds-live&scope=site.

Steve Paxton, et al. "On the Braille in the Body: An Account of the Touchdown Dance

Integrated Workshops with the Visually Impaired and the Sighted." *Dance Research: The Journal of the Society for Dance Research*, vol. 11, no. 1, 1993, p. 3. *EBSCOhost*,
search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,ip,cpid,athens,shib&custid=s8863137&db=edsjsr&AN=edsjsr.1290603&site=eds-live&scope=site.

Yohalem, Hannah. "Displacing Vision: Contact Improvisation, Anarchy, and Empathy." *Dance*

Research Journal, vol. 50, no. 2, 1 Aug. 2018, pp. 45–61. *EBSCOhost*,
search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,ip,cpid,athens,shib&custid=s8863137&db=s3h&AN=131009409&site=eds-live&scope=site.