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**Establishing Media as Scene Partner
to the Producing Interdisciplinary Artist**

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**Establishing Media as Scene Partner
to the Producing Interdisciplinary Artist**

by

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Dedication

To my mentors in the arts.

To my family and friends: my Mom and Dad, for their endless love and support; Jenny and Brett, the greatest sister and brother I could ask for, whose support from across the country has been most helpful; Michelle Letourneau, my fiancée, for providing inspiration and feedback in the process of building and reflecting upon the compelling stories found in *RE/CONNECT* so that audiences near or thousands of miles away could learn a little bit more about themselves.

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Abstract

Establishing Media as Scene Partner to the Producing Interdisciplinary Artist

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This thesis asks how practice-as-research methodologies can inform producing interdisciplinary artists in the context of contemporary performance production. Recognizing a growing trend of self-producing artists, I demonstrate how creative artists can balance aesthetic goals with organizational concerns. Taking a case study approach, I draw on the growing trend of artists relying upon themselves to perform most, if not all functions of a small production company in addition to mastering their primary craft. I look at modern examples of performers who rely heavily on projection design and test several roles in the devising, designing, promotion, and execution of an original media-driven story. Sources indicate the avenues where artists may find themselves most successful are those in which they must serve in several capacities to the production, including the wearing of many hats. It becomes therefore important for the interdisciplinary artist to maintain flexibility in order to assume other roles in addition to those specific to their craft.

Through the lens of a producing artistic director, I consider the following main questions:

1. How may theatre technicians navigate the threshold of technological competence and artistic integrity? Where and when (if at all) does the artist (performer) become the technician and vice versa?

2. What common languages (i.e. Viewpoints, Semiotics, musicianship) can be formed to aid in the cohesion of collaborators from different disciplines (i.e. music, design, movement)?

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Introduction

“Performance is a great collaborative form. When artists care more for their art than for their ego, or the current fashion in creativity, they can see what their work needs. They know how to use their resources and cherish the resources of other artists. They trust that their audience will feel privileged to watch them bring out the best in one another.”

— Margo Jefferson

The model twenty-first century artist balances aesthetics, technical skill, and organizational concerns. The roles of the artist were redefined by the arts and cultural policies of the 1990s to reject the twentieth century model of reliance on grants and more on the individual artist to seek out their own resourcefulness and proper space (Bonin-Rodriguez). As technology and specialization in craft evolve, collaboration can also extend from people to the media they manipulate on stage. Such synthesis drives interdisciplinary artists and leaders to establish visionary, groundbreaking trends in live performance. Arts-centric extra circles, enthusiasm for eclectic music and film, and a passion to perform led me to thrive in collaborative, creative environments. My liberal arts training at a research university propelled my interest in synthesizing multiple crafts, forms, and theories of practice in theatre, music, and design. These skills have prepared me for a market that, in fact, requires multi-talented art creators. While some may consider the experience of finding work itself to mature an artist, I have found the tenacity for shared approaches make artists available to interdisciplinary work. In my own trajectory, I found overlapping patterns of process. As a musician, I learned the importance of silence and listening to the ensemble. This simple notion of presence directly reflects what I remember hear-

ing marked a successful actor, who remains present and listens to his scene partner before thinking about themselves and their next line. Likewise, as a musician I learned to appreciate how my part fits into another member's section and ultimately, into the entire ensemble and piece of music. By using a process he is familiar with, an artist can trace the same way of thinking, the same process, to negotiate abilities in a trade beyond their primary strength.

My studies in music performance, theatre, and graphic design have given me the opportunity to work in multiple professional environments, where I have witnessed the benefits to those who are capable of working across disciplines. For example, the Notre Dame Shakespeare Festival increasingly seeks actor-musicians to fill their roles in the outdoor-touring Young Company production. In my first year of involvement (2008) virtually no music was required of the ensemble. As the years progressed and the director began to find value in infusing the abridged Shakespearean text with music appropriate to the production design, I found myself both playing percussion and speaking lines of text in the same performance. Productions on academic and professional stages as a musician, actor, and vocalist provided me with life experiences including travel to other countries, negotiating budgets, time management, and self care in addition to the craft-related training in studio rehearsals, movement, and voice. My studies in projection design for live performance led me to explore examples in the field of artists managing both the technological and artistic sides of creating small-scale, yet all-encompassing productions.

Interdisciplinary artists have found niches in theatre, film, dance, studio art, and design. They have also paved roads for production companies and open-minded funders to rely on them as entrepreneurial artists. These artists are not only generating new ideas but new economies in their respective fields where technology becomes a key partner. Several artists who have found an entrepreneurial edge to mastering several disciplines are featured in this document. Joseph Gordon-Levitt, of film and television stardom, stays intellectually engaged with an online open-source production company — hitRECORD.org. TEATROCINEMA, a theatrical production company based in Santiago, Chile, keeps media at the center of its aesthetic storytelling model. *LEO*, a Montreal-based one-man physical theatre show uses media to give audiences an unconventional perspective, marrying mime, theatre, movement, and illusion in one spectacle. Natasha Tsakos, a creative executive and performer from Switzerland synchronizes sound and CGI (computer generated images) on a bare floor and three walls in her one-man show. Another solo performer, A Dandypunk, describes himself as a “multimedia performance artist/director” in his small scale, resourceful, yet generative model of storytelling. Each of these artists has added value to the conversation about the importance of mastering the virtuosic and organizational sides of production.

As a percussionist, actor, and designer, I have always been fascinated with the “*gesamtkunstwerk*” aesthetic. First used in 1826 by Karl Friedrich Eusebius Trahndorff, the term ‘*gesamtkunstwerk*’ was later popularized by Richard Wagner in his 1849 essays “Art and Revolution” and “The Artwork of the Future” re-

garding aesthetic ideals (Eckardt; Wagner). In the theatre, this is understood as gathering as many people, talents, and resources available to collaborate and experiment with new work. This invites and challenges all collaborators to find synthesis out of their different perspectives. Much like the powerful Wagnerian operas, employing high profile artists across different fields to paint scenery, choreograph, direct, and star in a production rich with talent, I believe in the power of plural perspectives and synthesis. As a designer, I have a unique perspective into the realms and processes of visual research, compositing, rendering, critiquing and presenting. As a performer, I have a unique perspective into the realms and processes of rehearsal and performance for live theatre, film, television, concerts (orchestra, concert band, choral), and magic. The collective experiences and skills of the aforementioned perspectives offer a unique opportunity to partner and collaborate with other interdisciplinary artists of multiple genres.

With its fusion of cinematic experience and live theatrical performance, TEATROCINEMA demonstrates the principles of 'gasamtkunstwerk' through its production practices. After the opportunity to shadow TEATROCINEMA in Santiago Chile in the summer of 2013, I realized the demands an innovative theatre company brings upon itself to fuse live performance with cinematic techniques and camera movement. I recounted examples of other artists who manipulated themselves through body control, choreography, and intense listening to match the time and space of the pre-recorded and pre-rendered video content, matching camera angles and instantaneous rotations, cuts, and POV (point of view) shifts in real time. In thinking about the 'total art' aesthetic, what role does the in-

terdisciplinary artist play in a production? Where is the limit for one person to take on several production roles?

Chapter 1: Media as Scene Partner

In theatre, many words are used to describe those who contribute variously to production: Interdisciplinary; Multidisciplinary; Slash Artists; even Performer. To this end, interdisciplinary artists, or those who have practiced and found success with several skills can fulfill multiple needs of a production company at once. Their preparation exacts the opportunities that exist. In this section, I describe several examples of production companies and artists that demonstrate innovative, interdisciplinary traits that have added value to their fields. In addition to finding the value of collaboration, they extend that notion to the very mediated tools they are using to collaborate — phones, computers, the internet, live cameras. All of these tools form the crux of the storytelling component for these artists. In assessing each of the following case studies, I focus on media functioning as a partner in the field as well as on the stage.

In 2004, film and television celebrity Joseph Gordon-Levitt founded the open collaborative production company [hitRECORD.org](http://www.hitrecord.org).¹ Gordon-Levitt serves as director of this open-source production site which reflects his passion and experience in several creative fields including film, television, screenwriting, directing, music, books and fine art. Gordon-Levitt seems to embody a young George Yúdice. In “The Privatization of Culture” (1999), Yudice asserts that the reality of the twenty-first century marketplace makes it necessary for the artist to partner and collaborate, not merely make art for art’s sake (Yúdice). In this fashion, Gor-

¹ <http://www.hitrecord.org/faq>

don-Levitt remains intellectually engaged and constantly curious about what could happen when people from all walks of creative life share an interdependent focus on creating meaningful media for audiences on the internet to enjoy. I am also driven by this notion to find or create maker spaces in order to support a fearless curiosity in people who find connections across a wide array of supposed different arts disciplines and roles.

Founded in 2005, TEATROCINEMA is an inventive, Santiago, Chile-based production company that brings innovative live cinema to the stage. Its use of media as a central storytelling device helps shape all aspects of production: scenic design, lighting, music, movement, and the media management.

In cooperation with Joe Randel of ArtesAméricas, a program started in 2002 at Texas Performing Arts at the University of Texas at Austin(UT), I began writing the blueprint for a possible new exchange program for graduate students in the Integrated Media for Live Performance graduate program in the Department of Theatre and Dance at UT. This blueprint would provide opportunities for graduate or undergraduate students to assist with preproduction filming, content editing, and other production needs to the team in Santiago, Chile that shared the same passion for developing new work through digital storytelling.

I participated in the workshops and discussions with members of the company when they began preliminary visits to the UT campus in the fall of 2012 and later in March of 2013, when they toured *Sin Sangre* (translation: *Without Blood*) to the McCullough Theatre. Adapted from a novella by Italian author and

playwright Alessandro Baricco, the story traces the arc of violence, tragedy and



Scene from *A History of Love*. Actors perform between a scrim and rear projection (RP) screen, allowing layers of media to hide and reveal characters.
Source: TEATROCINEMA

forgiveness between a mob of gangsters and a family. This production was the first in a series of three dramas that completely immerse the performers in surfaces of projected scenery and imagery related to the story. A rear projection (RP)



Scene from *A History of Love*. Front projection on scrim and body angle creates the illusion that the audience is looking up a staircase.
Source: TEATROCINEMA

screen stands approximately six feet upstage of a scrim surface of the same dimensions. The end result is a provocative, kinetic, brilliant performance aesthetic, which utilized immersive projections (a rear projection screen and front pro-

jected scrim used simultaneously) to immerse the actors in the middle of a cinematic experience. As the discipline of Integrated Media at the University of Texas at Austin was still relatively new, I asserted the best way to learn more about how others are exploring the capacity of advanced projection design to facilitate careful movement of the actors was to travel to Santiago and see for myself how the process worked. As the sole ambassador for UT and the United States during this particular summer of 2013 I was the only one to document all processes of the company. I bounced between the lighting booth, the basement sound suite, the backstage animation suite, and the left and right stage wings to take still photography while my video footage rendered and uploaded from the previous days' work. Having a week's worth of footage made viewing and editing that video content a tall order. My personal interest in observing this production company was to explore the different methods of production and rehearsal practices as well as the specific movement training required and practiced by the actor-designer-directors.

Beginning with a visual language of storyboarding, TEATROCINEMA has developed new ways of looking at live performance through the combined lenses of cinematography and novella storytelling. Featuring heavily mediated stories, the challenge became how to capture several moments, cuts, and perspectives of film in one single moment on stage. Hosted by the Catholic University Theater (Teatro UC)² this seemingly impossible dream to pit actors into a cinematic expe-

² <http://www.teatrouc.uc.cl/>
<http://www.teatrouc.uc.cl/quienes-somos.html>

rience found life as TEATROCINEMA opened its third in a series of heavily projected scenic and mediated stories. Shadowing the creative team backstage in the animation suite, sound design suite, control booth, and stage wings with still and video cameras allowed me to document and recall the ways in which the theatre practitioners in TEATROCINEMA executed the jobs of rehearsing one show in the afternoon and running a completely different show using the same setup with different media in the evenings.

At TEATROCINEMA, the producing artist is both a collaborator in the production process and a scene partner on stage. Mathias, the sound designer, worked in the basement level. He had a complete surround sound set up and keyboard and monitor. One day he showed me the progress of what was recorded and mixed for Act II. He explained to me that sometimes, the sound cues already paired with the video do not work when the visual cues, or animations, need to adjust based on the actors' blocking adjustments (different entrances, exits, or specific movements). It ruins the flow of sound; breaks it up. Therefore, many sound and music cues needed to be separated from the video footage. Mathias noted what a challenge this created, especially since he was hired independently to this production, though seemed to adjust to quick turnaround times for delivering his assets to the production team. Sound was both built *into* video cues and *independent* from video cues with QLab, the widely used media and sound playback system. Louis, lighting designer told me that each show is run live. That is, during every performance, the lighting board operator is watching the actors on stage and listening to the dialogue and watching for specific blocking to change to

the next lighting cue. This differs from a common model of production, where a stage manager would call from a script into the lighting operators radio when a cue should be pressed. Each member of the ensemble took on at least one additional roll offstage just as the designers were also loosely defined as additional directors or production managers or business associates. As a smaller production company that takes on the same duties as both live theatrical productions and cinematic crews, the jobs multiply... extremely fast.

TEATROCINEMA exemplifies the importance of a truly integrated production. As I learned from their process, I recalled the basic principles of film production from my Introduction to Video and Editing class, which requires its own calendar and team of directors, producers, grips, sound, and lighting designers. Overall, I learned that storytelling can take a much more intimate role among its ensemble members. The director, actors, musicians, and designers were not required to live out separate tasks in an assembly line model of production and could perhaps build a stronger show/story by adopting a collaborative model that requires participation in a discipline outside of their own.

Small scale productions provide an opportunity to see where media and movement can manipulate the audience's perspective. *LEO* formed out of the Montreal based production company Y2D shows. It is a one-man show that manipulates time and space. Marrying the arts of theatre, mime, movement, illusion, and animation, the audience is taken on a journey that transcends gravity. The star performer, Julian Schulz, lays on the ground in a corner of a room while a camera turned at 90° transmits video signal to a monitor located just next to the

playing space. Inspired by Charlie Chaplin and silent comedy, the gravity-defying show transforms walls into floors and vice versa to experiment with and make observations about a change in perspective.

It is this same notion of changing the audience's perspective that has captivated me to turn to multiple forms of storytelling to find what makes physical comedy so compelling and what other elements could be added to enhance the experience for both the performer and the audience. As a highly physical performer, Schulz encounters highly technical moments when his reactions and movements are based on sound and light cues. He also acts on his ability to change the space, by drawing flat objects and imagery on the walls to create more obstacles and challenges. In the photo below, Schulz' left foot is actually on the ground, but due to the live camera feed at a 90 degree angle, he appears to have his foot on the wall and his right foot on a small round table, which he has drawn in with chalk. If you



LEO, presented by Circle of Eleven (Berlin), one-man acrobatic theatre.
Source: The Hague Online

tilt your head to the right side, you will observe the actual physical space is a blue floor with chalkboard walls. Video projections enable Leo to have a continuing journey in the same space, as they fill in and animate the drawings that Schulz has already drawn in. The intrinsic choreography and physical nature of this one-man show excited me as a performer and designer for its brilliant capacity to allow the audience to change the space by presenting them with both the real performance and the mediated performance at the same time. A live video feed present on a monitor throughout the course of the show presents the gravity-defying version of Schulz' movements.

Natasha Tsakos has made a name for herself as a media-driven performer twisting pop culture, music, and movement into stunning stage spectacles. In her one-woman show entitled *Upwake*,³ opened 2004, she utilized sound, media, and movement to create an intricate story that relied heavily on the synchronization of media as a scene partner. In the same way TEATROCINEMA places projected media at the forefront of the storytelling, Tsakos integrates “hyper-real”



UPWAKE features Natasha Tsakos performing with synchronized image and sound

Source: stamps.umich.edu

³ <http://www.upwake.com>

esthetics of technology and live performance (Tsakos). The importance of synchronizing sound with media was another similarity shared by TEATROCINEMA. The solo character (played by Tsakos), named Zero, tap danced on a keyboard, fought off computer mice, and danced in sync with an army of her scanned clones. All of these fantasy scenarios were projected onto the three walls. Though she may not be the content creator, she certainly has a hand in the creation process and development of imagery and final composition (Tsakos). Having a large hand in the shape of the production as the conceptual director placed Tsakos in a unique role as a solo artist. The large role media plays is revealed by the efforts of Tsakos as a solo artist. What may have once been considered to be a haunting, unseen character is now there, fully present, if only for a moment thanks to the media technology and solo performer to give it response, and ultimately, life.

In a similar way to Natasha Tsakos, A Dandypunk synthesizes light and small-scale projections in his one-man show, “Alchemy of Light.” Under the pseudonym “a dandypunk,” the self-described “non-traditional storyteller,” serves as a creative consultant to Cirque du Soleil and artist-in-residence at Walt Disney Imagineering, in addition to appointments at Future of Storytelling and Sundance (A Dandypunk). Filmed in what appears to be a corner of his base-

ment, the “digital light poet” uses one front projector and glowing thumb lights to



A Dandypunk places himself literally and figuratively, in the center of art, movement, and technology.
Source: ADandypunk.com

magically throw light across the room and conjure animated characters from life sized objects such as books and rolls of paper. He also manipulates gravity and stands on a bench while animations create the illusion of motion, surfing through landscapes until A Dandypunk decides to jump up in the air and “grab” onto a tree to climb. In a small-scale, resourceful way, using what appears to be only one projector, A Dandypunk finds intellectual storytelling in a medium that is concentrated and succinct. This model of work inspired me to find a way to create generative art in its own unique location.

By finding their own methods of approach to ‘gesamtkunstwerk,’ these artists model interdependent thinking and collaboration. Their work inspired me to seek the best resources for creating a new ‘total work.’ In my own production, I drew from their influence to bring media to the forefront. The challenge of

'gesamtkunstwerk' is that every craft must be fully present in one singular event.

Media presents this challenge to us in our daily lives and so, too, for theatre. After analyzing these successful examples, I sought ways to use my own unique experience to tell another original story.

Chapter 2: RE/CONNECT

It is with the same interdependent, entrepreneurial spirit shared by the aforementioned artists that I tested my own experiences with finding a cohesive creative language across several disciplines. I charged myself to produce, artistic direct, design, program, and perform a new piece of live entertainment about a modern topic of conversation that fused several disciplines I have invested in over the last twelve years of secondary and higher education. All of the artists I studied challenged me in three ways.

- 1) The artists all thrive on media as the central storytelling device. I was challenged to embrace it to see how it can shape everything: the set, the lighting, the music, the movement, preproduction, marketing, and overall feeling.
- 2) I wanted to change the audience's perspective, literally. I enjoyed seeing how the audience could be transported to different places and even in different orientations to gravity and wanted to try the same.
- 3) I considered the possibility of featuring intellectually engaging, physically demanding solo performance, married to live percussion music. This last combination had always been a personal desire, and besides *Blast!*, *Blue Man Group*, and *STOMP*, I had no other examples from which to draw.

As a twenty-first century interdisciplinary artist, I set several goals in order to achieve these challenges. I wanted to devise new work. I was fortunate to be a part of other's significant new works and wanted to create something new of my own to establish my unique voice and hopefully differentiate myself. Lastly, I wanted to exercise maintaining an ensemble and creative team simultaneously.

Challenging Connection

My collaborator, Kristen Weller, and I met by first introducing separate ideas for a thesis. Kristen was interested in finding ways to incorporate costume technology, namely LED Wearables, into live performance. I was expressly interested in media as a focus for narrative. We partnered up and began to think about how we could co-produce a new production that adopted some of the practices employed by my influential artist examples. It is important to note that the methodologies and practices of the artists and production discussed in Chapter 1 led me to the modes of production, whereas Kristen and I began exploring the following inspiration and ideas for content of the proposed new, original production.

Multiple examples from diverse fields demonstrating how technology affects human communication, relationships, and intimacy inspired me to title the production *RE/CONNECT*. We came across an MIT psychologist, Sherry Turkle, who discussed in her books and TED Talks the importance of gauging our involvement with the internet and smart phones, especially as a wall or replacement for our family and friends. Popular comedian Louis CK has been seen all

over Facebook and YouTube on shared videos of his accurately funny portrayals of modern Americans and their behavior about phones and technology. A popular ride attraction at Disney's Epcot Center, Spaceship Earth (the giant golf ball), gives its audience a narrated tour of animatronic scenes set to depict the history of communication and where it has led us. The 2014 Academy Award winner for Best Screenplay, *Her*, features a man who prefers to have an intimate relationship with his computer operating system, not a man or woman. A documentary film by Tiffany Schlain, *Connected*, touches on the notion of human intimacy and love and what simply being connected as a culture has done for world history, politics, religion, economics, climate change, and sociology. These sources, coupled with daily internet searches and stumbled-upon articles and videos speaking on the latest trends of a fascination with technological and human intimacy sparked the collective of research articles, images, videos, and even memes and gifs pertaining to the odd, hysterical, and sometimes sad world of connectivity.

The largest ripple of inspiration was triggered by the understanding of developments in technology for the theatre and how communication technology has evolved in society. Kristen and I discovered a TED talk by MIT psychologist Sherry Turkle, where she posits that "we are lonely but afraid of intimacy." I also discovered her book, *Alone Together: Why We Rely More on Technology and Less on Each Other* spoke to this and other provocative themes about an increasing dependence upon robots and digital devices and less on family, friends, and loved ones. Turkle writes about the roboticist movement and social avatars and networking in the most connected of generations. She identifies and examines the

trends in social and technological advances for the past forty years and how that has affected humans' interaction and needs on a day-to-day basis. Her ability to consolidate the conflicting worries, fears, stresses and hopefulness about technology and its dual impact and impediment on human development and communication has been helpful to see the types of stories one can tell regarding digital communication.

One of Walt Disney World's most recognized attractions, Spaceship Earth, located in Epcot Center, evokes the history and progression of human communication technology from the cave paintings of neanderthals to the invention of papyrus, to the advancement of the steam engine. From here, visitors trace the growing complexities and wonders of finding new ways to stay connected with loved ones or family across the globe or even in outer space. A respect for history and how humans have related drew much thought and insight into the type of message RE/CONNECT would be about.

We then watched the movie *Her* and realized how close, if not already there, humans are to the point of purchasing surrogate handwritten letters for each other and falling in love with our computer operating systems over another person. The academy award-winning screenplay struck a chord with the themes of technology and intimacy. This plot that intertwines human affection and even love for a computer operating system seems like something in our not too distant futures. The sadness of loneliness, and need for companionship was a theme I immediately recognized and wanted to keep a part of the original new work.



“Connected” was screened in the venue on the giant tablet outside of performance times to offer insight in to the inspiration behind *RE/CONNECT*.
Source: “Connected,” Tiffany Schlain

In her film *Connected*, Tiffany Schlain, mother, filmmaker, and founder of the Webby Awards, traces the patterns of connection in evolution and communication. In telling the story of our unparalleled pace of progress, her family’s struggles with life and death weave through developments in technology and the shared history of humans, nature, and technology. The balance of information and emotional storytelling evoked the same qualities we were looking for in a live performance of the same themes and questions.

Even further inspiration revealed itself in the process of scrolling through day-to-day internet searches, blog posts, Facebook, Twitter, Instagram posts, and trending articles online. These articles touched on large generational topics including the decreasing attention spans of today’s youth, the addiction to smart phones, the future of communication devices, the affects of screen time on the body, and the cyber widow — one whose lover favors time with their technology over them. Kristen and I also shared our own personal experience sustaining long

distance relationships. We found patterns of relationships between pop culture, internet etiquette and our own personal accounts of sustaining a long-distance relationship.

To this end, we wanted to capture a snapshot in a theatrical setting how much we value our communication devices and the people who use them. I drafted an abstract to begin looking at what our production may start to look and feel like.

RE/CONNECT Production Abstract:

Exploring loneliness, community, and intimacy through the medium of visual, aural, and corporeal relationships with projections, music, and text, RE/CONNECT asks, “What is a right relationship to technology?” In an era of intense interfacing with i-devices and avatar identities, this interdisciplinary performance prioritizes what the performing arts contribute to understanding the relationship of humans to each other, both on screen and off. Where does a human being find their identity in an increasingly digital world? MIT psychologist Sherry Turkle posits, “We are lonely, but afraid of intimacy.” Does the internet, smartphones, and infinite apps deprive us of our humanity? Do social networks deprive the people who use them of a fuller knowledge of human intimacy? These vignettes and narratives of music, movement, and media aim to explore concepts of human-to-technology relationships, communication, and to deepen our understanding of how humans connect. (See: Appendix 1)

There were many other questions to consider, aside from specific semiotic design choices and the meaning behind a heavily mediated performance. Would the goal of the performance spark discourse? Is the relationship to technology explored in the theme of the piece supposed to be exclusive to friends, families, and partners or open to the large community of internet, smart phone, and social

media users? Where on the tame — provocative spectrum does this production fall? Is the investigation of ethics important to this production? (i.e. the monitoring of children's location via phone GPS, a partner monitoring their other's text messages)

Preparation Across Disciplines

In order to achieve similar success to these other artists, I needed to be equipped with my own personal approach. As a designer with primarily performance background, the prospect of attempting to establish media as a scene partner provided a compelling challenge for me to learn more about the design, engineering, and execution from a holistic perspective. Having the intent to perform alongside projected media, meant that as a performer I would already be capable of anticipating what the final imagery might look like and how the medium of reflective surfaces may have an effect on the final result.

The aforementioned artists accomplished significant work in this field by means of production models, adopting changes in space, and creating a new movement vocabulary. I was especially drawn to the TEATROCINEMA style of staging, surface set-up, and movement. Beginning with sketches or storyboards of what the final stage images could look like was a very appealing advantage to me in communicating with a future team of artists. The physical set up would be a 9x12 foot scrim separating the audience from the performers. Behind that, approximately 6 feet of playing space, followed by a rear projection (RP) screen. In this sense I had already established the space for the performance and the place-

ment of the audience. Ruminating about our research in communication technology and the typical habits of millennial generation surfing the internet, I thought an iPad proscenium would help frame the production in a very purposeful way. “If we wanted a show about the internet, let’s put everyone inside a giant tablet,” I thought.

Pilates, Movement

With the physical space taken care of, I needed to prepare my body to be physically present. I thought of the type of artists and movers Natasha Tsakos, A Dandypunk, and even TEATROCINEMA became on stage. Whether *RE/CONNECT* was realistic, presentational, or commedia dell’arte, did not matter. My main concern was finding a way for the body to be 1) always present and 2) prepared to move. Movement training in my past had been beneficial to my artistic and personal well-being. I studied Pilates under Andrea Beckham in order to realign my body in a more neutral, balanced state. As an actor and designer, this was important to realign my center and to take stress and tension out of my shoulders and neck, which are notorious for keeping my body from freely becoming another character. The openness and peace of mind, in addition to the strength, balance, and endurance of Pilates was beneficial to approach ideas pertinent to the themes of a technologically driven story. For example, depicting the effects of personal computer use and repetitive hunching over to text and check messages, status updates, or email on a cell phone begin to normalize a specific, unnatural shape in the spine and scapula. Understanding proper body alignment

is typical in any acting or movement training, but as a designer, it also refocuses the tension from sitting behind a studio desk and at the computer for hours every day.

Viewpoints and Suzuki also played a major role in developing my philosophy for ensemble building and reinventing an adoptive vocabulary for identifying the body in space and time. Viewpoints allows actors and directors to focus particular attention on specific aspects of spatial relationships, tempo, duration, kinesthetic response, floor patterns, architecture, gestures, and repetition. Suzuki concentrates on power and energy coming from the core, not unlike Pilates, where the core is cited as the source for most movement. In mastering some of this movement training, I could be fully prepared to transcend any physical limitations and empower the ensemble (and myself) through a more focused rehearsal process. Achieving balance through movement was just one method to fulfill the qualities of a twenty-first century artist.

Action Sequence

Achieving the proper image quality and treatment for projected media becomes an important benchmark for digital storytelling. As a young projection designer, although I was inspired by the bold graphic nature of TEATROCINEMA's content and appreciated the finesse and details animated by A Dandypunk, I needed the opportunity to practice how I would project original content onto a scrim and RP. In Spring 2014, *Action Sequence* provided a safe means to workshop projecting on multiple surfaces for a short piece of new work. As my first



Action Sequence, by Eva Suter, featured performers Ryan Belock, Tasha Gorel, and Merin Rogers performing in front of, behind, and next to projected video imagery. The projection design provided psychological clues, location information, and illusions of architecture.
Source: Ryan Belock

experience driving an original project, I teamed up with playwright MFA candidate Eva Suter who had written a script that seemed to read well for the stage or the screen. We applied and received the opportunity to workshop anything we wanted in the lab theatre space on campus at UT. Taking on all the tropes of the action movie genre, *Action Sequence* centers around a man who had to come to terms with losing his family, while being seduced by a co-worker who worked undercover for the Man in Black. It features typical scenes found in action movies: a vibrant, playful life at home with his wife and child; a boring, pointless job in a cubicle-filled room; a steamy romantic encounter with the female co-worker; and of course, a fight scene. We decided to try staging the script for both the stage and screen at the same time. Juxtaposing different staging scenarios, having actors play in front of, behind, and next to scrim and opaque surfaces allowed me to gauge the practicalities of trying to fuse live performers with pre-recorded footage of myself and the other actors involved. In the Lab Theatre at the University of

Texas at Austin we workshopped a very compelling script to the point where we tried all the tricks we could before needing to start solidifying what to keep and toss out in favor of more traditional styles of reading a workshopped play. Working with a script in hand became cumbersome, but beginning to see the marriage of movement and media proved successful. One particular moment in *Action Sequence* reminded me of the small-scale achievements of *A Dandypunk*, when the man signs in at work by standing in front of a scanner. In full scale, the front projection of a human heat temperature map appeared on top of me as I found the precise spike mark to line up with, creating the illusion that a scanner has actually ran across my body. While the scale of the workshop was small, I found big results in the trial and error of working on opaque and transparent materials.

Assembling a Team and Establishing a Process

As an artistic director and co-producer, I assembled a team of collaborators to contribute their insight into the theme and overall quality of the production. I relate to Joseph Gordon-Levitt's model for hitRECORD.org. An open source production team for online content adapted flawlessly for gathering many ideas and information to distill it down into only a short live show explicitly *about* the internet and communication.

In creating a devised theatrical piece, Kristen and I sought to assemble a creative team of composers, musicians, dancers, and actors, who 1.) were interested in the theme we were trying to explore, 2.) had unique skill sets that could contribute to the overall piece, and 3.) were willing to experiment in a collabora-

tive environment, work as a team and place the overall outcome above their own benefits.

Through a previous world premiere project in the 2013 Cohen New Works Festival, *Colossal*, (in which I originated the projection design of a looming scoreboard and a driving battery percussion score), I met Andrea Beckham, a member of the dance faculty in the Department of Theatre and Dance at UT. Her unique ability to fuse two separate worlds of movement, in this case smash mouth football and modern dance, resonated with my interest in pulling artists and performers out of their comfort zones and taking chances to create something new and different. It was through this same production that I also gained the know-how to reach across campus to the School of Music in order to recruit a team of percussionists who would play in a condensed drumline under my direction.

Ammon Taylor, a composition student in the Butler School of Music was the first composer to answer the call. He arrived to the weekly check in meetings Kristen and I set up and found time to compose a short Overture which later became the main theme for *RE/CONNECT*. He started with a few meetings, talked through my research imagery, discussed the feelings of loneliness and intimacy our themes concentrated on and felt prepared with his piano improvisation skills. With additional experience working improv comedy clubs in Austin, Ammon was in the best position to help flesh out the score when it came time to do technical and dress rehearsals of the final show on its feet.

Later, Jenna Wright, a senior percussionist and composer also from the Butler School of Music joined the creative team and composed a piece based off of a cell phone ring after a request I made to explore how a cellphone might generate a symphony. Thus, Cell Phone Symphony became the featured climax in the middle of the production.

Having completed a score of piano, marimba, vibraphone, drum set, shaker, and cello to accompany graphic and video snapshots of Twitter, Facebook, phone calls, video chats, and silent conversation was not just a matter of everyone going home and coming back with what they worked on. Separate meetings to discuss music elements were arranged between myself and Ammon, in order to keep track of changes in script ideas, longevity of moods, and the overall shape of the piece. The music would need to be evolving and the two composers were on board to make that happen.

The rest of the creative team came from other campus departments. Victoria Bill, from the Cockrell School of Engineering, graduated in December 2014 with a M.S. in Electrical Engineering. She assisted Kristen with the electrical engineering in the Arduino costume technology. Hallie Ward, assistant choreographer, was a UT dance alumna and sought out a new collaboration with Andrea and myself. Mae-Rose Hill was a featured undergraduate actor, also majoring in psychology. Amber Rose Wall, Tyler Michael Cullen, and D'Lonte Lawson, were Theatre and Dance majors with a concentration in dance. Sean Tecson and Kathryn Victory were Theatre and Dance majors with an acting concentration.

The other important person who volunteered himself to the project when we asked for help was stage manager Kristian Wolf Pina. Having a stage manager



My concept rendering from *RE/CONNECT*. Before this moment of the piece was actualized, discussions were raised with the entire creative team about where in the timeline of the show it would best fit.

Source: Ryan Belock

was one of the biggest lifesavers for me to personally invest myself in the other elements of production. He afforded me the time to tinker, schedule multiple meetings at different moments of the week, keep engaged with the calendar and logistics, and focus on more creative, less clerical work related to the synthesizing process of production.

Through several movement workshops in the fall of 2014 and Spring 2015, Andrea Beckham, movement specialist, and Hallie Ward, assistant choreographer, devised gestures and a physical language to indicate intimacy, text messages, the human network, and loneliness. Video projections displayed multiple per-

sonas users choose to display as their avatar on social media. Self-editing, auto-



First combined rehearsal for *RE/CONNECT*. Located in the Percussion rehearsal studio, in the Butler School of Music.
Source: Chase Gladden

correct errors, and public posts were to be pulled from the screen into a live performance environment that featured many different aspects of living in a mediated culture.

The movement workshops were key to the process of establishing a common language to communicate the abstract ideas about intimacy, loneliness, and community that repeatedly found their way into conversations about the overall mood of the production. Andrea gave careful consideration to how the workshop sessions would be structured and I provided a few concrete examples of text samples to use and what specific imagery may be used to jumpstart conversations and movement improvisation. I stressed the importance of having a dialogue with the participants in order to gauge what ideas seemed worth exploring. New discoveries were made when movers were encouraged to keep their computers and phones on them at times throughout the process. The decision to give up

holding a phone was having some of the most significant success in conveying a physical relationship humans have with their communication devices, let alone the people they choose to contact with these tools.

These final elements, save for the mediums of video projection and Wearable costumes were not simply dictated to the production team. I specifically sought a generative team of artists and made clear that the end game was not to start with a script, but rather with a theme that we wanted to explore in the contexts of our respective disciplines. As a producing artistic director, I sought collaborators who could balance my contributions to the production and teach me something new in the process.

In the early stages, it was clear that the theme of technology-driven communication was a vital topic of conversation among the undergraduate popula-



A scene from *RE/CONNECT* entitled "Writer's Block," where two individuals struggle to compose the perfect text message to send to their friend. Relying only upon media and mime, this was one of the strongest moments of the show from conception to execution. Source: Lawrence Peart, courtesy University of Texas at Austin

tion and social media would be a relevant medium to explore in a performance environment with prescribed elements of digital video projection and Wearable costumes integrating motion and touch sensors with LED lights.

Located at the heart of campus of the University of Texas at Austin, the Student Activities Center (SAC) Black Box Theatre housed a team of designers, musicians, technicians, dancers and actors to flesh out a series of short vignettes about relationships with each other and technology. Each of these small vignettes served to interrupt a story about an evolving relationship between two people who battle long-distance with their video chats, embrace touch when they are close, and find difficulty when they are near their phones, computers, and their partner. Seen through the frame of a monumental tablet, that swipes through music, movement, and projections, the story peaked when Wearable technology as featured in the costumes of the partners (myself and Hallie) who share a quiet conversation when no one else is around.

Producing *RE/CONNECT* in Austin offered some unique opportunities. Operating under the auspices of the Cohen New Works Festival (NWF) supported the dramaturgy of the production. Recognized as one of the greatest incubators for creating new work, the Department of Theatre and Dance and the New Works Festival provides the largest student produced sampling of new installations, theatre, musicals, dance, and other creative works. The rules going into the NWF were simple: max out the creative capacity and keep them wanting more. As the intended audience was festival-goers and passerby students in the SAC, we decid-

ed the format of the production would reflect a user's experience scrolling through the internet. Seeing glimpses of monologues, dance, animated media, and music would simulate the on screen experience many people have with their phones and tablets. Giving this audience the same thing, but "Texas-sized" would provide the rabid audience with something to gnaw on. As they know they are only going to be there for a short while (performance running time averaged 43 minutes) and will be ready to see the next thing, I advocated for a shorter run time thinking it would be better to leave them wanting more than to leave them wanting to exit.

Summary and Synthesis

Overall, *RE/CONNECT* found success in its ideal space, audience, and performance process. Every member of the production team, expressed the sense of accomplishment and growth they experienced from trying out a project that pit their skills against an environment and job that was outside of their common skill set. Dancers were excited to try speaking for the first time in a performance, just as actors were thrilled to gain further insight into movement processes. The layering of music, media, and movement was taxing on tech time. Some projections simply could not find their appropriate adjustment and programming until the rest of the space was set, lit, and marked. The collaboration and devising model found through this process worked extremely well. While most undergraduates were looking for direction (and received some) the struggle to make their own choices ended up making the production stronger due to everyone finding them-

selves invested in at least their own moments on stage. Allowing myself to step back after expressing a vision required patience, especially when I needed to clarify specific thoughts that landed incorrectly or inaccurately on my fellow collaborators.

Preproduction and workshopping seemed to have garnered hours of footage I didn't end up using, but the experience of practicing giving direction and asking questions about how others would prefer to speak or move in relation to technology and communication was extremely eye-opening and fostered a supportive environment to continue making progress on the live aspects of the show.

As expected, the final stages of content creation and programming could not be finalized until the opening week, due to theatre access restrictions and scheduling conflicts. Acquiring an assistant designer and programmer in Kaiwen Fa⁴ was critical to affording myself the opportunity to stand up, and take a look at the live moments on stage with a directorial view, as opposed to merely programming. For projection designers, one of the most helpful assistants is the programmer, who is in charge of dropping content from the computer into the playback software. They develop a keen sense of the imagery and media management, but not necessarily an equally keen sense of the meaning behind the content in each moment of the story. I was lucky working with Kaiwen because he too, like many in the cast and creative team found some part of the show that deeply res-

⁴ Kaiwen Fa is among the first group of undergraduates who have recently been permitted to declare Integrated Media as an undergraduate focus in the Department of Theatre and Dance.

onated with his personal experience. In this sense, the production was cohesive. Every person had a sense of ownership and belonging to the project because everyone did, in fact own a part of the process and belonged to the overall atmosphere that created the need to add an extra show due to high demand.

The crowd reactions, including “Brilliant,” “Smart and Beautiful,” and “thought provoking” were taken as signs of a very complete collaboration for the first time this particular team assembled this particular show.⁵ Mark Coniglio, CEO of TroikaRanch and creator of IsadoraCore media playback software mentioned to me that this piece was “really on to something.” He told me not to give this up and that the material was “super brilliant...clever...accessible.” All encouraging words to say the least in combination with ways to push the piece further for the next time. For example, the moments of a couple finding difficulty to relate to each other using touch could have gone deeper, could have left more for the audience to struggle through and think about.

On a personal level, I grew exponentially as an artist, a leader and a collaborator. I found ways to network and develop interpersonal skills with other creatives whose interests matched my own. By clearly defining goals and collaborative guidelines in the beginning, we were afforded the opportunity to clearly focus on what would make a compelling story instead of focusing time and energy on whether someone had permission to speak and share their ideas or not.

⁵ Audience Response Ribbons were mounted by the Cohen New Works Festival outside the Student Activity Center (SAC) Black Box Theatre. After a performance, audience members were encouraged to write a response about how the production made them feel, including their thoughts about the production, themes, and overall experience

On a professional level, I feel more confident to create, devise, and develop new work. I have grown a deeper passion and understanding for the devising process and hope to find more innovative storytelling opportunities. The projection surfaces were successful in the eyes of the key audience, including one visitor who mentioned she had never really seen a cohesive projection integration until this show. Under more controllable room conditions, I would like to address the front projection bleed through onto the RP and master a better angle for front projection so as to avoid an image doubling caused by seeing the same image on both a scrim and surface directly behind it. The experiment with Screen Goo, a Rose Brand product that elevates the reflectivity of any surface (in this case, black scrim) was successful. I found a satisfying image reflected upon the final treatment and would probably support using the same product or adding one more additional coat next time I can do this project.

The medium was truly in the message. As a scenographer, one of several roles that I hadn't considered until after-the-fact, I chose one specific scenic element and purposefully gave little to no thought about the surrounding environment, besides masking. Controlling a production through the context of a giant screen, a giant tablet, the world's largest tablet, the Texas-sized tablet, was the most congruent scenic and projection environment. Telling a story about life behind cell phone, computer, and tablet screens using a large screen in and of itself was a bold statement that lent itself well toward the presentation of layers of imagery, music, movement, and fast-paced episodic storytelling. I have found a model of production methods in scenery, lighting, projections, and topical

themes that could perhaps serve as a model to other levels of experimental, presentational, or new, devised theatre. Mark Coniglio mentioned the production was on to something and that he could see this production happening somewhere off-Broadway. I intend to tour the giant tablet show and find a way to sustain touring this type of a structured performance. While the model was truly devised and amorphous, it has brought to light a very concrete, real, and specific model of storytelling and I intend to use it to the best of my newfound abilities as a twenty-first century artist.

Appendices

Appendix A:

RE/CONNECT Script



An interdisciplinary exploration of the fascination with technology and intimacy

Conceived by Ryan Belock and Kristen Weller

April 13-17, 2015

SAC Black Box Theatre

University of Texas at Austin

Part of the Cohen New Works Festival presented by Broadway Bank

Exploring loneliness, community, and intimacy through the medium of visual, aural, and corporeal relationships with projections, music, and text, RE/CONNECT asks what is a right relationship to technology? In an era of intense interfacing with i-devices and avatar identities, this interdisciplinary performance prioritizes what the performing arts contribute to understanding the relationship of humans to each other, both on screen and off. Where does a human find their identity in an increasingly digital world? MIT psychologist Sherry Turkle posits, “We are lonely, but afraid of intimacy.”

Does the internet, smartphones, and infinite apps deprive us of our humanity? Do social networks deprive the people who use them of a fuller knowledge of human intimacy? These vignettes and narratives of music, movement, and media aim to explore concepts of human-to-technology relationships, communication, and to deepen our understanding of how humans connect.

RE/CONNECT

An interdisciplinary exploration of the fascination with technology and intimacy

RE/CONNECT

April 13-17, 2015

SAC Black Box Theatre

University of Texas at Austin

Part of the Cohen New Works Festival presented by Broadway Bank

Performers:

Sean Tecson

Ryan Belock

Amber Wall

Mae-Rose Hill

Tyler Cullen

D'Lonte Lawson

Kathryn Victory

Lizette Chapa

Hallie Ward

Musicians:

Ammon Taylor (Piano)

Jenna Wright (Percussion)

Ilia De la Rosa (Cello)

Production Team:

Stage Manager: Kristian Wolf Piña

Co-Producer/Costume Designer: Kristen Weller

Co-Producer/Projection Designer: Ryan Belock

Movement Specialist: Andrea Beckham

Choreographer: Hallie Ward

Composer: Ammon Taylor

Associate Composer: Jenna Wright

Lighting Designer/PD Engineer: Matt Smith

Playwrights: Lydia Blaisdell, Joanna Garner, Kristi Rice, Eva Suter

Dramaturg: Chase Gladden

Assistant Projection Designer: Kaiwen Fa

Advisors:

Costume Technology: Jim Glavan

Projection Design: Sven Ortel

Acting: Quetta Carpenter

Research: Megan Alrutz

Dance Costume: Yacov Sharir

Percussion: Thomas Burrirt

RE/CONNECT ABSTRACT

Exploring loneliness, community, and intimacy through the medium of visual, aural, and corporeal relationships with projections, music, and text, *RE/CONNECT* asks what is a right relationship to technology? In an era of intense interfacing with i-devices and avatar identities, this interdisciplinary performance prioritizes what the performing arts contribute to understanding the relationship of humans to each other, both on screen and off. Where does a human find their identity in an increasingly digital world? MIT psychologist Sherry Turkle posits, "We are lonely, but afraid of intimacy." Does the internet, smartphones, and infinite apps deprive us of our humanity? Do social networks deprive the people who use them of a fuller knowledge of human intimacy? These vignettes and narratives of music, movement, and media aim to explore concepts of human-to-technology relationships, communication, and to deepen our understanding of how humans connect.

RE/CONNECT

An interdisciplinary exploration of the fascination with technology and intimacy

PRE SHOW

The audience enters a room with a looming tablet that swipes through the internet. Expert 'vloggers' (video-bloggers) appear and impart their wisdom to whoever's watching. We see a large text heading "Internet-i-quette" on top of the following entries:

If you're dating someone, you're required to like their new profile picture.

Never write a Facebook status long enough to require a "see more" click.

The safest cover photo is you with a group of people.

Your snapchat story should never be longer than 60 seconds.

Don't argue with your parents on Facebook.

If your Instagram photo has less than 11 likes, take it down.

Knock on my door, don't text me "i'm here"

Never like your own picture. Anywhere. Ever.

Don't over hashtag.

Don't reply with "k".

IF you are in a long term relationship and you change your profile picture everyone thinks you broke up

Be wary of the like button when Facebook stalking

Don't hashtag "hashtag".

"THE ABSOLUTE TOP ABBREVS TO LIVE BY ACCORDING TO THIS AUTHOR" suddenly appears as the heading over the following entries:

DAB - Drunk ass bitch (or Down ass bitch)

SMH - Shake my head

TTFN - Tata for Now

SOML - Story of My Life

On pointe - on fleek

BGBS - Bitches get back seat

YAAAAS

Totes def

Check my snap

Troll - punk

BAE or BB -

Grexting - Group Texting

YOLO - You Only Live Once

GTFO - Get The Fuck Out

BFFLs

AF - as fuck

DTF - down to fuck

Twinsies

Boo-thang

Turn Up

Turnt

Suddenly, a girl walks out with her computer like she's been mindlessly watching all of the videos for far too long. It's time to stop. She closes her laptop and the video shuts off.

CELL PHONE SYMPHONY (Pt. 1)

Everything stops and it seems the first scene will begin. A person tells the crowd to silence their phones; marimba cell-phone symphony happens. The person gets frustrated that they cannot locate where the cell phone ringing is coming from. The ringing stops. We'll hear more of this symphony later...

Good Evening/Afternoon and welcome to RE/CONNECT!

Invites audience to clap

Thank you all for coming today. We have a fantastic show for you. But...before we begin, we would ask that you turn off all phones and electronic devices, so as to not distract the actors or other audience members.

Thank you again! And enjoy the show!

phone rings

Ooops! Looks like we've got a few stragglers here (laughs)...you just shut that off and I'll....

walks away

phone rings

Turn off all electronic...

phone rings

Turn...

phone rings

Enjoy the show.

OVERTURE

Giant tablet scrolls through YouTube clips, email, websites, Facebook, common online activities, perhaps some auto correct conversation fails, scroll across the device. We see signs of people logging on, creating profiles, social avatars, choosing their identity, choosing false identities, everyone wants to view many things online and be viewed many ways online. Eventually the media narrows on two social profiles and their conversation begins...

LONG DISTANCE

Two partners occupy separate areas of the stage through this. They're each somewhat engaged in various tasks, but also on their phones. We see the text on the projection screen. Or do they say it out loud? The sounds and silence of texting. Maybe this conversation already started during the overture?

Thinkin about u Michael

Sorry it took me so long to reply Emily
What's up?

(...) *that dot thing that means someone is typing...for a while* Michael

Love you Emily

Just missing u Michael
;-)

Break's over :(Emily
Still on for later?

Hell yeah!! Michael

Don't fall asleep in class Emily
Again
=P

Michael
Got literally a gallon of coffee
:/
See u tonite <3

Emily
cant wait
:-* (kissy face or face with hearts for eyes)

A transition with movement or something.

Michael
@twittergirla This dog looks exactly like your brother. Tell me it's not true.

Emily
@twitterboyb Buzzfeed's 20 Dogs That Fail at Life

Michael
@twittergirla (Dog picture)

They switch to texting because this is getting too hawt for twitter.

Emily
(picture of a small dog)

Michael
(picture of a dog in a hat)

Emily
(cartoon dog picture)

Michael
(dog in bathing suit picture)

Emily
(Nick Offerman holding a handful of bacon)

Michael
I surrender.

Emily
Trump card =P
<3

Another transition. We're into sexytime Skype date.

Michael

Can you hear me? I can't hear you. Lemme reset my internet.

Emily

Hi babe. How's your week going?

His video cuts out

Emily

Oh. I lost you.

She can goof around and make faces into the Skype mirror. She's got a beer.

Meanwhile he is furiously messing with his laptop to fix the internet. His internet returns. She's making a very silly Mick Jagger faces while dancing about to Miss You by The Rolling Stones.

Emily

Hear that song?!

Michael

Can you hear me now?

Emily

Yeah. It's *Miss You*. Get it?!

Michael

Yeah. I can't hear it though. It sounds funny.

Emily

Oh shit. Okay.

She turns off the music.

Michael

How was your day?

Emily

Same chapter different day

Michael

Yeah, livin the dream

Emily

Actually, the printer broke and I *fixed* it.

I feel so fucking handy.
Do you see these muscles?

Michael

I see 'em

Emily

Yeah, you like that?

Michael

Mayyybe.

Emily

How's what's-his-face?
Still got a baton up his ass?

Michael

Of course. He's maestro.

Emily

Oh poor guy.

Michael

Will you read me your copy of *The Dubliners*?
I wanna hear those dirty passages you got highlighted.

Emily

Next time.

Michael

Dang

Emily

For real, how was class?

Michael

I've still got my composition due tomorrow so I can't talk long.

Emily

So let's do this.

She presses a button.

*Miss You comes on loud. They have a Skype dance party & dance
around for each other's amusement.*

Michael's music is playing too, but a few seconds behind. It's charming & goofy.
After a moment: a bang on Michael's wall.

Michael's Roommate
(offstage)

Dude. Cut it out. I'm trying to watch Walking Dead.

Sorry.

Michael
Makes a face.

Love you.

Emily

Love you too.

Michael

Oh! I bought my ticket today.

Emily

Awesome.

Michael

67 days!

Emily

We can do it.

Michael

Goodnight.

Emily

I'll text you after lunch.

Michael

Sweet dreams.

TRANSITION:

A big hand swipes all contents off the Giant tablet and swipes on the next episode.

LEVELS OF INTIMACY

A living diagram tracks through different levels of communication. Bodies transform their bodies in order to tableau from one level to the next. A projected boundary box and surroundings fade from one level to the next to support the necessary environment changes. A voice narrates the text that is projected large over the

NARR.
(In an almost Siri-like voice)

There are several levels of intimacy one may choose when deciding to interact with another human being.

Level 1: Twitter

Level 2: Facebook Status

Level 3: Snap Chat

Level 4: Facebook Message

Seque to...

CLOSING THE BOOK (Pt. 1)

It's time to quit Facebook...for now. The following message is projected in real-time as it is delivered as a comedic monologue.

Miranda

Hello World,

Starting today I will be Departing from Facebook for a while. Now, now don't cry I've come to this decision over lots of self-reflecting and soul searching (yoga you know). You see there comes a time in your life when you must look at where you are, and where you want to go, and I've come to that point. I need a change.

Yours,
Forever and Always,

(Smile and Wink)

Miranda

(False Exit)

But if you need me, as I know some of you might, I will be using the Facebook messenger app, so I won't really be THAT far away. Also, if anything monumental happens, I will just HAVE to post about it, for you all have to know about it. BUT I will NOT be posting regularly. I really do need the "cleanse" from Facebook.

(Looks to one audience member)

Since you don't know me, I use to post a lot in the past, hehe... A Lot.

Yours,
Forever and Always,

(Smile and Wink)

Miranda

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

NEWS ITEMS

Poetry that finds itself into the internet space. Perhaps overlaps with movement.

Rupert Murdoch
and the speakers
in the newsroom
playing the sound of typewriters typing for people who did not grow up writing on typewriters

this projected nostalgia
via technology
no one here has ink on there hands everyone pushing in ear buds against the clackety clack

the dot dot dot
in the circle
the messenger says you are typing you are typing
the dot dot dot
hanging vacant
all of this promising
you have something to say
and I am waiting
in peculiar anxiety
like staring at a pot
about to boil

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

CALLING CARDS

or
let's take a second and think about calling cards
not as a metaphor
but as a physical object
By Eva Suter

futuristic reflections on technological advances; Movement monologue? Pre-filmed

the purposed thing they were back in the day
when their were not telephones

or wires really
I'm pretty sure
but not sure there were not wires
maybe they coexisted with telegrams
but not many people would have one

when did they start using telegrams?
and when did homes get electricity so that it was
much easier to stay up all night
reading a book
or talking to someone who was there
or writing letters and novels in letters
there were a lot of novels made out of letters
but when did the telephone come in so in?
in all the artificial light you
could sit and talk the hours away the miles away
into the unending night

hen did they put in the TVs?
but that doesn't matter as much and when
was the computer? and the internet
and at some point before the electric type writer was very important
and then everyone talked in blocky green letters and at that point it was
a pretty limited club like the people with the telegrams
everyone else was still talking on their phones
checking messages on answering machines
with funny messages recorded celebrity impersonations there were
miniature cassette tapes full of celebrity impersonations to use as
the outgoing message on your answering machine coming home the red light
blinking

somewhere green text blinking and all the blinking like the 12:00 12:00 12:00
the microwave clock because the storm last night and the power went out when
was it that they outlawed power? that was after and the people with
the answering machines and the doctors and drug dealers with
the beepers would flash numbers and tell them secret things in code
on the computers everything was going to be in code and the same with the cell
phones which were bricks and fit neat in your pocket and were so small and not
as small and there was talking to people who were not at the grocery store at the
grocery store there was calling people at work and at the store and hitting the
keys so many times to send letters post cards the codes that were promised on
the internets and video phones like the Jetsons? you could make a cutout
version of your face if you wanted cam girls to see the best side of you and when
did they outlaw electricity?

when was that? when was the last time letters were written on paper instead of

whispered into bottles and tied to the backs of rats? when did you have to start tipping the rats? when did that happen, right? and the calling cards tied to the feet of sparrows to invite the neighbor over for daylight conversation before sunset and curfew and nights used to be so long, right? when did they invent the cards? calling cards faces on them smiling the details of the message taken in messages of sent? and pheromones? when was it that they used to speak? when did we start these pheromones? I heard they used to speak with mouth and type with fingers and never even heard of light color-coded mists like our grandfathers had

I heard they didn't even have properly developed antennas that's just a story I'm sending my sent message and you'll know by the warmth in your center and you will come here and share stories about the larvae and hive life oh hive life how did anyone get by before the hives what was this static energy that they banned and the codes we don't even have to pheromone anymore we know each other so well

we can just bask in each other's electromagnetism

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

TWITTERVERSE

Small group and/or monologue scrolls through the most current trending topics and headlines of the day (yes, the exact day of the performance!) A human (or few) will attempt to deliver the wealth of information that Twitter offers all in one breath (pewh!)

TRENDING:

Current Trending Tweets, hashtags, and Facebook news delivered at an inhumanly fast pace.

All disperse with:

BREAKING: Matthew McConaughey is handing out free Gordoughs donuts @ UT SAC!!! #Yummy

CLOSING THE BOOK (Pt. 2)

They're still here...

Miranda

I just wanted to update y'all on my progress, because I know it has been a while. I've been getting a few Facebook message, and I wanted to like you know, I MISS YOU TOO!

Anyways, my “cleanse” is going beautifully. I feel as though I am getting so much done. They always say it is more about the process than the finally result and I feel like I understand that now. It speak to my inner... aura... I don’t know if you can tell but I am glowing right now. Without Facebook I feel like a new person, but don’t worry I am still me!

Yours,
Forever and Always,

(Smile and Wink)

Miranda`12

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

WRITER’S BLOCK

Two actors stand far apart from each other, facing the audience, both staring intently at their phones. They never send a full conversation, just struggle with what they might say. We see their text message edits projected larger than life. Unbearable silence.

ONE

hey

Sends it. We see it displayed as a sent message.

TWO

hi

Sends it. We see it displayed as a sent message.

what’s up?

Sends it. We see it displayed as a sent message.

ONE

not much

Sends it. We see it displayed as a sent message. Starts typing again.

The agonizing “...” displays on their side of the sent messages.

i love you.

Deletes it. The text was never sent. This goes on...

TWO

Starts typing again.

The agonizing “...” displays on their side of the sent messages.

i want to fuck you.

Deletes all except “I want to.” Tries to find the perfect end of the sentence.

ONE

i want to go down on—

Deletes all except "I want to." Tries to find the perfect end of the sentence.

TWO

make love—

Deletes it.

ONE

lick every part of—

Deletes it.

TWO

tie you up and—

Deletes it.

ONE

hold your hand—

TWO

take you for ice cream—

Pause.

They both delete all except "I want to."

Pause.

ONE

get coffee

Deletes it.

TWO

so walking

Deletes it.

ONE

sit quietly, saying nothing

Deletes it.

TWO

just be in the same room. On the same block.

Deletes it.

(frustrated, bursts out)

How do I...?

I don't know what to say!
not much

ONE
(out loud)

*clears text.
types again.*

Sends it.

Pause.

cool

TWO

Sends it.

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

SHUT DOWN

A personal relationship needs to be shut down.

Large face talks on the tablet

You know that friend that seems to know everything and everyone, but doesn't seem to know anything about you?

Projection cuts to real person, standing in a pedestrian area. People walking about at normal tempo.

So, I'm having problems with a friend like this, and I can't seem to shut him off. I mean, he once was the apple of my eye, but now I feel disconnected from him. You know what I mean? I see him every day and I rely on him too much. I mean, I really appreciate him always being there to back me up, but he monitors everything I do. I think I need to just get away from him for a while.

Suddenly everything in the world slows down. Very slow. Our speaker remains at a normal tempo. Focus has shifted.

Okay. Confession time: I just realized that this is an unhealthy relationship, but I think recognition is the first healthy step towards dealing with the problem. I ignore his basic needs and complain when he does anything wrong even though he is literally always there for me.

He's my social outlet, and my comfort when I'm bored. He is always willing to help me with my homework, yet most of the time we just end up on Facebook or tumblr, and then I get angry blame him when I realize I'm behind.

You know? He's one of those guys who are well-informed and well-connected, but he literally has no filter. Almost every night he interrupts my work to warn me I

use him too much and he's running out of energy to keep up with me. One time he even notified me that too much of my life is pouring into his space.

It makes me feel so isolated when we spend hours alone together and we don't actually get anything done. And I know I'm not the only one who complains about how slow he can get, even though he's always eager to be kept up to date. I don't know what his deal is! Look, I know I'm not giving him enough credit for what he's worth. When we're together we do plenty of fun things

Suddenly everyone resumes moving normal tempo.

like iMessage, iChat, iWeb, iPhoto, iMovie, iBook, iPad, iPod, but for goodness sake, Mac, I'm losing my mind, I think it's time we unplug.

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

LONELY

What does it mean to be lonely? Michael's voice is heard. Emily dances a solo. This is her true passion over writing. Other voices take over the delivery of the text through video clips.

Lonely was not the name of a dragon who hid in shadows and grabbed at people when they were off by themselves and not in human company

Lonely was not a mist that rolled through the city consuming cats and dogs and little old ladies into its fog

Lonely was not a child with black deep eyes and a smile like carved out of soap
Lonely was not their papery little hand offered

Lonely was not the rabid beast city sprawling

Lonely was not a poison poured into the soup

Lonely was not the threat letter of an asylum bound madman now missing

Lonely was not the name engraved on the knife

Lonely was not the brand of the bullet

Lonely was not the key ingredient to the ice cream cake

Lonely was not the backyard pool with no railings

Lonely was not hot dogs fed to toddlers

Lonely was not the voice you hear on the wind sometimes

Though you're kind of sure it was

Lonely was not the shade of light from the TV screen
The subtle pulsations of color from the you tube channel
The girl in all those pictures
So many pictures

Lonely might have been the girl
In all those pictures
So many pictures

The girl and the partner
And the dog and the child
The letter never sent back in the days when letters were sent often

Lonely was not a flavor of novelty ice cream

Lonely was the taste of envelope glue

Lonely was the smudge of ink on the hand

Lonely was the forgetting of all the calls to be made
Lonely was lunches and coffees never had

And the pictures of that girl
And the taste of envelope glue

And the in that one picture
The one with the dog
That she still looks like a girl
Who might have loved you
In middle school
High school
That temporary job
That cross town bus that one time

Lonely was not the cartoon cat
And lonely was not bulleted lists
Lonely was not the video clips of knife sharp wit

But all of it tasted like envelope glue

Back when you sent letters
And lonely is the dragon
And lonely is the beast
And lonely is the channel video shorts and fascinating lists

And lonely is the hole

And where the time went
And where the girl went
And where the screen light gets pulled toward
Giant soup bowl black hole
And the endless pictures
Going back far
And far
And forever

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

LEVELS OF INTIMACY

Continued

NARR.

(In an almost Siri-like voice)

There are several levels of intimacy one may choose when deciding to interact with another human being.

Level 5: Email

Level 6: Text Message

Level 7: Letter

Level 8: Phone Call

Level 9: Video Chat

immediately segue into

FACE TIMES

Two sets of people have the same conversation on Skype: 1 is an annoyed teenager waiting for a role/scholarship/good news, or a hopeful expecting spouse awaiting news about the sex of their baby with 2 their mother or deployed partner.

Video window opens

1

Hi

2 (mother) fumbles with FaceTime; (spouse) is in a grainy video window

Hi	2
I can't hear you	1
Hello? Here, let me move, maybe that will help?	2
That's better/that's not better/there/wait, go back...now I can't see you	1
Better? Did I get it?	2
Yes	1
okay, hi	2
Hi	1
How are you?	2
Same old same old, you know?	1
Oh No news?	2
Not yet	1
Oh Maybe soon	2
I'm just waiting	1

2

It will happen

1

I know What about you?

2

Oh, it's still hot here

1

Sounds terrible

2

Can't complain, I guess. What are you doing this weekend?

1

Going out with the gang

2

That sounds fun

1

Yeah, hopefully How about you?

2

Like you said, same old same old

1

I see

2

I love you

1

Love you too

2

Let me know what you find out

1

As soon as I do

2

Bye

B—

video cuts out. Immediately cut off by the MC

Cell Phone Symphony (Pt. 2)

The cell phone ringing comes back. Our announcer from the previous cell phone announcement returns from backstage, chastising the audience and clearly frustrated the ringing has returned and will not shut off. The announcer takes a phone away from another person on stage, leaving them isolated, by themselves, without any technology. The ringing persists and evolves into a beautiful symphony. Movement and marimba cell phone tones create a beautiful cacophony of sound, movement, and builds from this first scene of loneliness to a large community.

Finally, after the 4th Cell phone ring interruption...

MC

(after attempting to stay cool under pressure as cell phones have erupted in sound)

Leave them at home!!!! I'm making a radical assertion. People who love Theatre...do not drag your friends along. Leave them at home and tell them they are NOT ALLOWED to come with their cell phones which they check at their chests during the show. The fifteen people in the audience tonight who just had to talk to someone else lit up the house sporadically all night. Little cracks of ignorant lightning in a storm of disrespect. Not to mention the full on video game the child was allowed to play to keep her occupied during the "boring play". Keep it at the movies if you must... Ruin that medium if you must.... But get off our play ground or in the words of the lord, stay the hell out of my temple!!!!

The ringing echoes back, and turns into a symphony and all is transformed through music and movement, resolving in a beautiful community of people... The MC is defeated.

TRANSITION:

All exit except...

RUDE

Two people are waiting for a bus. Each is on their phone. One puts their phone away and addresses the other.

1

Um, excuse me, hi...What is there to eat around here?

2 Starts putting phone away, opens mouth to speak, is interrupted by:

Siri

I've found 6 restaurants within walking distance.

2 opens mouth to speak, is interrupted by:

Siri

Eight more within a two mile radius.

1

Oh...haha, I suppose. Do *you* have a favorite?

2 opens mouth to speak, is interrupted

Siri

Here is a list of highest rated restaurants in your area by price.

1

Oh. That's...yeah. That's handy. Thanks.

Awkward pause, both return to their phones.

1

(tries again)

So how about this weather?

Siri

It is currently 82* and sunny in Austin Texas.

1

(increasingly annoyed)

What about them Longhorns?

2 tries to speak, is spoken over

Siri

The University of Texas at Austin Longhorns have a season record of 6-7.

Pause

1

How are *you* feeling today?

2 Opens mouth...

Siri

Michael's Sleep Cycle app indicates he woke up in a neutral mood 45 minutes ago and his Facebook status says "Waiting for the bus with some awkward chick."

1 & 2 blink at each other. Bus sound indicates arrival. Lights go out.

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

CLOSING THE BOOK (Pt. 3)

A video entry this time. It interrupts the space

Miranda

Hi, me again.

Some of you feel that this change seem sudden, but not really. If you know me you know I need this change, this dynamic ground shaking turn of events to spice my life up. I know it is hard for some of you to understand, but sometimes we have to be willing to break out of these...umm... shells we place ourselves in and we need to SHAKE THINGS UP! LIKE T-SWIZZLE!

And this is just how I am doing that.

(smile)

I'll still be around, so don't forget me... But for now. I am signing off.

Yours,

Forever and Always

(Smile and wink)

Miranda

SUPER TEXT COUNTDOWN: *There's a count down of the days till they (A & B) see each other next, starting at 67. This count down can start during the vignettes as needed or can happen here. This time lapse may include an Instagram scroll, daily internet activities, perhaps some physical manifestations of the way technology works with our bodies*

ROMANZA

Emily & Michael begin on opposite sides of the stage and gradually get closer through this. Their clothing starts to glow when they reach each other. When they touch and move their bodies, the clothing reacts and lights up in tandem with their movement and touch patterns.

And suddenly -- For the first time in more than 67 days they (Emily & Michael) are together, in the same physical space. Maybe (most likely) this is a dance. Maybe there's music reminiscent of their previous Skype dance-off. They do not speak. They re-discover each other.

Michael

It's good to see you.

Emily

Shut up.

She smashes her face into his. Make-out! Joy! Physicality!

They take selfies after having related to each other with touch for a while. Their pictures of fun times take over the space.

LEVELS OF INTIMACY

Continued

NARR.

(In an almost Siri-like voice)

There are several levels of intimacy one may choose when deciding to interact with another human being.

Level 10: Talking

Level 11: Listening

Transition to...

TRACES FROM A ROMANCE AT A DISTANCE

Poetry that finds itself into the internet space.

You're better at the internet than I am
When I see you in chat
With all the glowing golden light
I am in the hallway with the fluorescents

I want to do an image search of real life and pull all the things closer
that look like you
the indentation of that tree

the strangers at the concert
the old farmhouse in the distance all come closer
I pull them closer
because you are far away

when we're in the same room
it feels less real
like we're both robots
like we're artificial representations all this messy flesh

all our smells and hands like when we venture near we're animals
we're dogs
sniffing

TRANSITION:

A big hand swipes all contents/people off the Giant tablet and swipes on the next episode.

INTIMATE

Emily & Michael find themselves relaxing into their places on a bed or couch. Only now they bring their electronic devices with them. Very close physically, but perhaps very emotionally distant?

CLOSING THE BOOK (Pt. 4)

Michael opens a YouTube clip. It's a viral video. Of Miranda talking about Facebook. Maybe it's the same video from earlier?

Miranda

(Tries holding self together)

I am sorry for posting so much guys. I just... this has been really hard on me. I did say I would be posting occasionally, who know occasionally was a synonym for always! I'm I right... I am really trying. Hey don't give me that look.

I wanted to thank all of you for being so great throughout my journey of Facebook-less-ness. I really do love y'all, like so much. I promise to be strong, and draw from the strength I get from all of you!

(regains composure)

Yours,
Forever and Always,

(Smile and Wink)

Miranda

CYBER WIDOWS

A & B in bed together in their comfy pants. They're half-watching viral videos on Facebook. Michael is typing on his laptop. Emily is playing a game on her phone with the sound on. This goes on for a while.

Emily

What are we even watching?

Michael

It's some viral video of a super obsessed Facebook girl.

Emily

What?

Michael

We can watch something else.

Emily

No, it's fine.

*They return to their respective devices.
Emily gets a text. Laughs at it. Doesn't explain the joke.*

Hey
Miss you

Michael
(writes a text message)
sends it
sends it

I'm right here.

Emily
(looks at him)

*She closes her laptop.
They look into each other's real live eyes.
Suddenly their connection grows into a large human network.
The themes of the Overture/Cell Phone Symphony return.*

SHUT DOWN

Someone "powers down" the Giant tablet

POST SHOW

Levels of Intimacy suddenly comes back, only this time...

LEVELS OF INTIMACY

Continued

NARR.
(In an almost Siri-like voice)
There are several levels of intimacy one may choose when deciding to interact with another human being.

Level 3.5: Instagram

(picture of a delicious donut)

Giant tablet turns back on, scrolls through YouTube clips, email, websites, Facebook, common online activities

Appendix B:

RE/CONNECT Score

ReConnect

Ammon Taylor

Musical score for measures 1-6. The score is in 4/4 time and consists of three staves: Marimba, Violoncello, and Piano. The Marimba and Piano staves are empty. The Violoncello staff contains a melodic line starting with a piano (*p*) dynamic. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). There are slurs over the first four notes and the last four notes. A fermata is placed over the final C3 note.

Musical score for measures 7-12. The score is in 4/4 time and consists of three staves: Mar. (Marimba), Vc. (Violoncello), and Pno. (Piano). The Mar. and Pno. staves are empty. The Vc. staff contains a melodic line starting with a piano (*p*) dynamic. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). There are slurs over the first four notes and the last four notes. A fermata is placed over the final C3 note. A measure rest is present in measure 10.

2

13 $\text{♩} = 130$

Mar. *mf*

Vc.

Pno. $\text{♩} = 130$

16

Mar.

Vc.

Pno. *mf*

19

Mar.

Vc.

Pno.

3

22

Mar.

Vc.

Pno.

mf

4 24

Mar.

Vc.

Pno.

27

Mar.

Vc.

Pno.

29 5

Mar.

Vc.

Pno.

31

Mar.

Vc.

Pno.

6 33

Mar. *mf*

Vc. pizz. *mf*

Pno. *f*

b *o*

36

Mar. *f* *ff*

Vc. arco *ff*

Pno. *mf* *ff*

39 7

Mar. *mp*

Vc.

Pno. *mp*

41

Mar.

Vc. *mf*

Pno.

8 43 rit.

Mar.

Vc.

Pno.

45

Mar.

Vc.

Pno.

47 9

Mar.

Vc.

Pno.

pp

pp

Detailed description: This is a musical score for three instruments: Maracas (Mar.), Violoncello (Vc.), and Piano (Pno.). The score is divided into two systems. The first system (measures 47-48) features the Maracas playing a rhythmic pattern of quarter notes with a sharp sign (F#) in the treble clef, while the Violoncello and Piano parts are silent. The second system (measures 49-50) features the Piano playing a rhythmic pattern of eighth notes in the treble clef, while the Maracas and Violoncello parts are silent. Both systems conclude with a double bar line and a dynamic marking of *pp* (pianissimo). The page number 47 is at the top left, and the page number 9 is at the top right.

Cell Phone Symphony

Jenna Wright Ft. Apple [RE/MIX]

♩ = 176

Interrupt opening speech Speech Interrupt, again

Marimba

f

Vibraphone

Piano

Violoncello

♩ = 176

The musical score is written for four instruments: Marimba, Vibraphone, Piano, and Violoncello. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked as quarter note = 176. The Marimba part consists of five measures. The first two measures are labeled 'Interrupt opening speech' and feature a rhythmic pattern of eighth notes with chords. The third measure is labeled 'Speech' and contains a whole rest. The final two measures are labeled 'Interrupt, again' and feature the same rhythmic pattern as the first two measures. The Vibraphone, Piano, and Violoncello parts are mostly rests, with a half note in the second measure.

2

4 Closing remarks Driving

Musical score for measures 2-4. The score is for four instruments: Mar. (Maracas), Vib. (Vibraphone), Pno. (Piano), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. Measure 2 shows a half rest for all instruments. Measure 3 begins with a dynamic marking of *f* (forte) and features a driving rhythmic pattern in the Maracas part, consisting of eighth notes with chords. The Vib. and Pno. parts have whole rests, and the Vc. part has a whole rest.

Musical score for measures 7-9. The score is for four instruments: Mar. (Maracas), Vib. (Vibraphone), Pno. (Piano), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. Measure 7 continues the driving rhythmic pattern in the Maracas part. Measure 8 includes a dynamic marking of *mf* (mezzo-forte) for the Maracas and a dynamic marking of *p* (piano) for the Piano part. Measure 9 features a dynamic marking of *mf* for the Maracas and *mf* for the Violoncello part, which includes a *Pizz.* (pizzicato) instruction. The Vib. part has whole rests throughout.

10

Mar. ⁽⁸⁾ 3

Vib.

Pno.

Vc. *f*

13

Mar.

Vib.

Pno.

Vc. *mf* Arco

4

16 (12)

Mar.

Vib.

Pno.

Vc.

mf

mf

19 (16)

Mar.

Vib.

Pno.

Vc.

f

f

22 (20) 5

Mar.
Vib.
Pno.
Vc.

25

Mar.
Vib.
Pno.
Vc.

6

28 (24)

Mar.

Vib.

Pno.

Vc.

Singing

mf

31 (28)

Mar.

Vib.

Pno.

Vc.

f

34 (32) 7

Mar.
 Vib.
 Pno.
 Vc.

37 To Dr.

Mar.
 Vib.
 Pno.
 Vc.

8

40

Drum Set

Mar.

Vib.

Pno.

Vc.

(Solo)

mf

Light

44

Dr.

Vib.

Pno.

Vc.

f

47 To Mar.
Drum S

Dr.

Vib.

Pno.

Vc.

50

Dr.

Vib.

Pno.

Vc.

Proclaiming *ff*

10

53 Marimba

Mar.

Vib.

Pno.

Vc.

56 With the brilliance of Steve Jobs

Mar.

Vib.

Pno.

Vc.

With the brilliance of Steve Jobs Etc.

59

Mar. Vib. Pno. Vc.

Detailed description: This system contains measures 59, 60, and 61. The Maracas part consists of a rhythmic pattern of eighth-note chords in the right hand, with the left hand playing rests. The Vibraphone part is silent. The Piano part features a steady eighth-note accompaniment in the right hand and a bass line with eighth notes and rests in the left hand. The Violoncello part has a bass line with eighth notes and rests.

62

Mar. Vib. Pno. Vc.

mf

Detailed description: This system contains measures 62, 63, and 64. The Maracas part continues with its rhythmic pattern, but in measure 64, the right hand plays a melodic line of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The Vibraphone part is silent. The Piano part continues with its accompaniment, which ends in measure 63. The Violoncello part has a bass line with two half notes in the first two measures, followed by rests.

12

65

Mar.

Vib.

Pno.

Vc.

68

Mar.

Vib.

Pno.

Vc.

ff

f

ff

Build to last chord

f

70

Mar. Vib. Pno. Vc.

This musical system covers measures 70 and 71. The Maracas part features a rhythmic pattern of eighth notes in both staves. The Vibraphone part is silent. The Piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The Violoncello part provides a constant bass line of two notes.

72

Mar. Vib. Pno. Vc.

This musical system covers measures 72 and 73. The Maracas part continues with the same rhythmic pattern. The Vibraphone part remains silent. The Piano part maintains the eighth-note bass line and chordal accompaniment. The Violoncello part continues with the two-note bass line.

14

74

Mar. Vib. Pno. Vc.

This system contains measures 74 and 75. The Maracas part features a rhythmic pattern of eighth notes with rests. The Vibraphone part is silent. The Piano part has a bass line of eighth notes and a treble line of chords. The Violoncello part plays a steady bass line of eighth notes.

76

Mar. Vib. Pno. Vc.

This system contains measures 76, 77, and 78. The Maracas part has a continuous eighth-note pattern. The Vibraphone part is silent. The Piano part has a bass line of eighth notes and a treble line of chords. The Violoncello part plays a steady bass line of eighth notes.

79

Mar. {
Vib. {
Pno. {
Vc. {

f

Detailed description: This system contains measures 79 and 80. The Maracas part (Mar.) has a treble clef and a key signature of one sharp (F#). In measure 79, it plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. In measure 80, it plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. A forte (*f*) dynamic marking is placed at the beginning of measure 80. The Vibraphone part (Vib.) is silent in both measures. The Piano part (Pno.) has a treble clef and a key signature of one sharp. It plays chords in the right hand and a bass line in the left hand. The chords in the right hand are: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass line in the left hand consists of eighth notes: G3, A3, B3, C4, B3, A3, G3. The Violoncello part (Vc.) has a bass clef and a key signature of one sharp, playing a constant low octave chord (G2-A2-B2) throughout both measures.

81

Mar. {
Vib. {
Pno. {
Vc. {

Detailed description: This system contains measures 81 and 82. The Maracas part (Mar.) has a treble clef and a key signature of one sharp. In measure 81, it plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. In measure 82, it plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The Vibraphone part (Vib.) is silent in both measures. The Piano part (Pno.) has a treble clef and a key signature of one sharp. It plays chords in the right hand and a bass line in the left hand. The chords in the right hand are: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass line in the left hand consists of eighth notes: G3, A3, B3, C4, B3, A3, G3. The Violoncello part (Vc.) has a bass clef and a key signature of one sharp, playing a constant low octave chord (G2-A2-B2) throughout both measures.

16

83

Mar. {
Vib. {
Pno. {
Vc. {

Detailed description: This system contains measures 83, 84, and 85. The Maracas part (Mar.) has a rhythmic pattern of eighth notes in the treble clef, with a key signature of one sharp (F#). The Vibraphone (Vib.) part is silent. The Piano (Pno.) part features a bass line of quarter notes in the bass clef and chords in the treble clef. The Violoncello (Vc.) part has a single bass note in the first measure, followed by rests.

86

Pristine

Mar. {
Vib. {
Pno. {
Vc. {

f *Pristine*
f *Pristine* *l.v.*

Detailed description: This system contains measures 86, 87, and 88. The Maracas part (Mar.) continues its rhythmic pattern. The Vibraphone (Vib.) part has a single note in measure 88, marked with a forte (*f*) dynamic and the word "Pristine". The Piano (Pno.) part has a single note in measure 88, also marked with a forte (*f*) dynamic and the word "Pristine", with the instruction "l.v." (left hand) below it. The Violoncello (Vc.) part is silent.

Appendix C:

RE/CONNECT TECH PACKET

RE/CONNECT

SAC Black Box Theatre
UT Austin

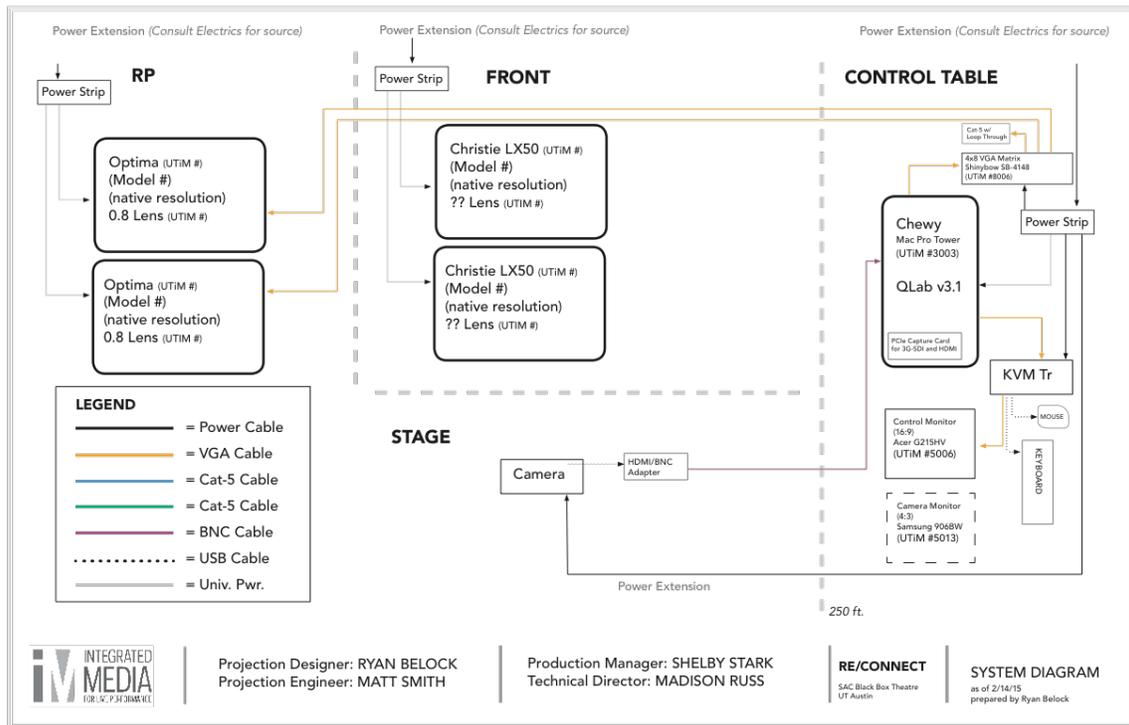
TECH PACKET

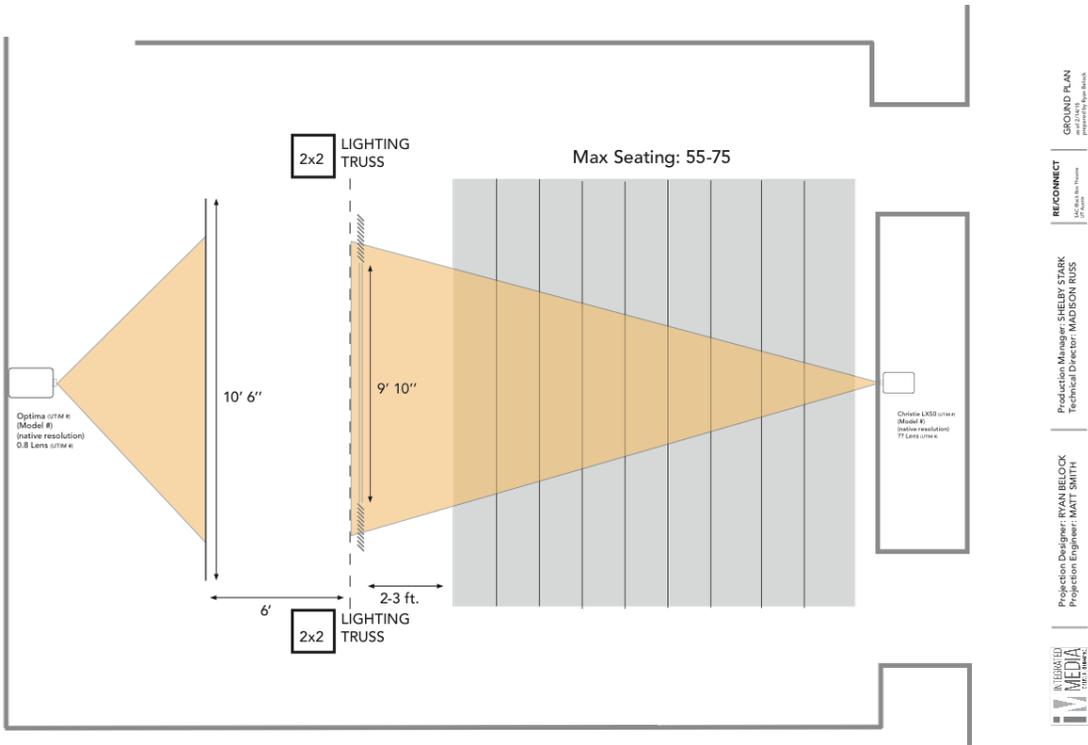
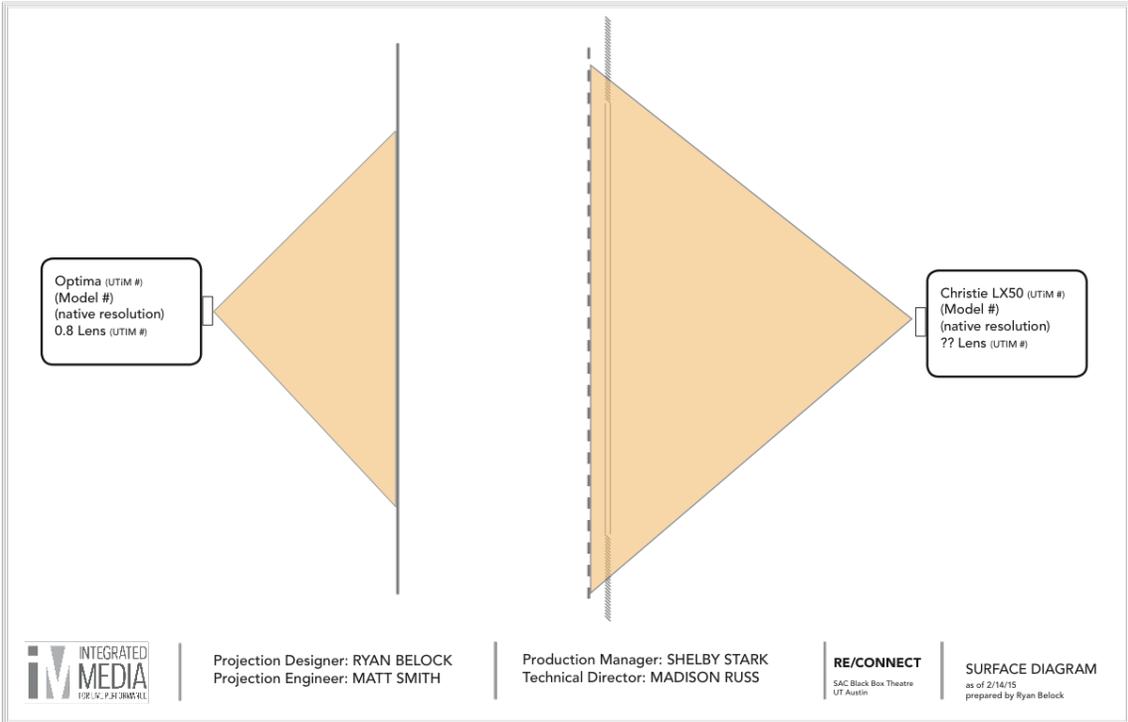
prepared by Ryan Belock

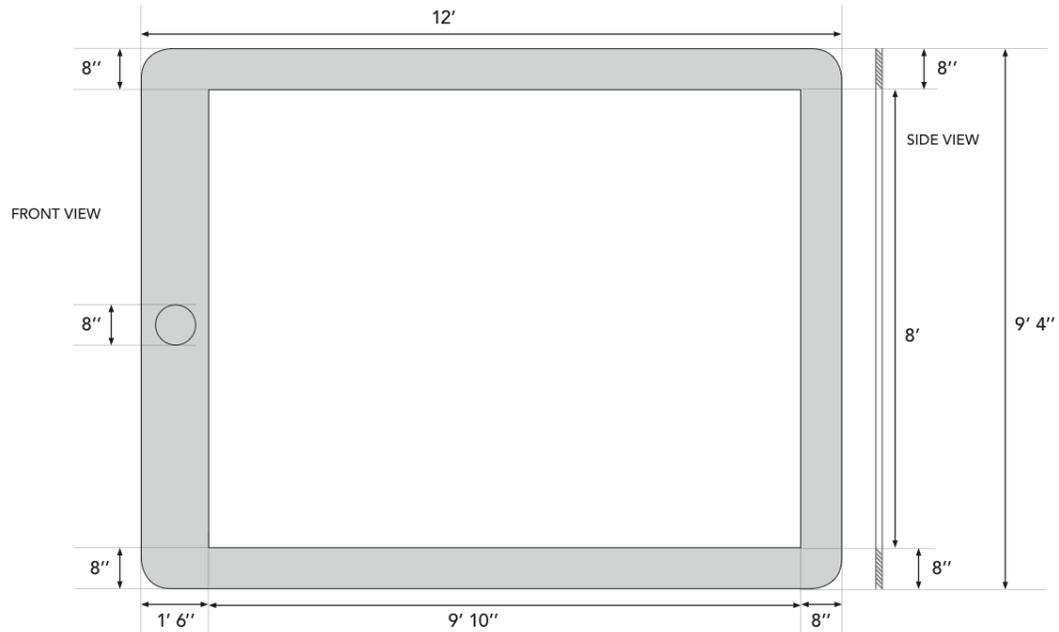
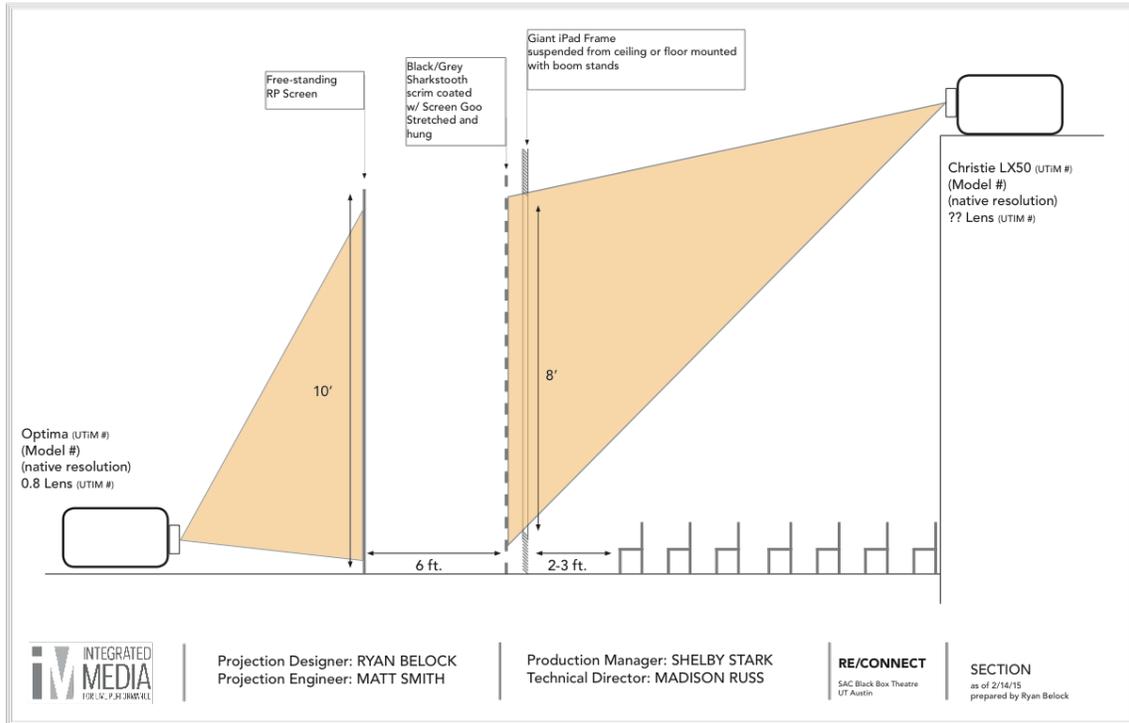


Projection Designer: RYAN BELOCK
Projection Engineer: MATT SMITH

Technical Director: MADISON RUSS
Production Manager: SHELBY STARK







Projection Designer: RYAN BELOCK
Projection Engineer: MATT SMITH

Production Manager: SHELBY STARK
Technical Director: MADISON RUSS



GIANT iPad Frame
as of 2/14/15
prepared by Ryan Belock

Appendix D:

Memo from K.A. Weller

Ryan Belock was the Co-PI with me on IRB Study #2015-02-0046 RE/CONNECT. The attached IRB approval form and approved consent document were submitted and approved March 11, 2015.

Kristen Weller 4/21/15

Kristen Weller

Date

Scanned by CamScanner

Appendix E:

IRB Approval Form



OFFICE OF RESEARCH SUPPORT

THE UNIVERSITY OF TEXAS AT AUSTIN

P.O. Box 7426, Austin, Texas 78713 · Mail Code A3209
(512) 471-8871 · FAX (512) 471-8873

FWA # 00002030

Date:

PI:

Dept:

Title:

Re: IRB Expedited Approval for Protocol Number

Dear

In accordance with the Federal Regulations the Institutional Review Board (IRB) reviewed the above referenced research study and found it met the requirements for approval under the Expedited category noted below for the following period of time: _____ to _____. *Expires 12 a.m. [midnight] of this date.* If the research will be conducted at more than one site, you may initiate research at any site from which you have a letter granting you permission to conduct the research. You should retain a copy of the letter in your files.

Expedited category of approval:

- 1) Clinical studies of drugs and medical devices only when condition (a) or (b) is met. (a) Research on drugs for which an investigational new drug application (21 CFR Part 312) is not required. (Note: Research on marketed drugs that significantly increases the risks or decreases the acceptability of the risks associated with the use of the product is not eligible for expedited review). (b) Research on medical devices for which (i) an investigational device exemption application (21 CFR Part 812) is not required; or (ii) the medical device is cleared/approved for marketing and the medical device is being used in accordance with its cleared/approved labeling.
- 2) Collection of blood samples by finger stick, heel stick, ear stick, or venipuncture as follows: (a) from healthy, non-pregnant adults who weigh at least 110 pounds. For these subjects, the amounts drawn may not exceed 550 ml in an 8 week period and collection may not occur more frequently than 2 times per week; or (b) from other adults and children², considering the age, weight, and health of the subjects, the collection procedure, the amount of blood to be collected, and the frequency with which it will be collected. For these subjects, the amount drawn may not exceed the lesser of 50 ml or 3 ml per kg in an 8 week period and collection may not occur more frequently than 2 times per week.
- 3) Prospective collection of biological specimens for research purposes by non-invasive means. Examples:
 - (a) Hair and nail clippings in a non-disfiguring manner.
 - (b) Deciduous teeth at time of exfoliation or if routine patient care indicates a need for extraction;
 - (c) Permanent teeth if routine patient care indicates a need for extraction.

Appendix F:

IRB Consent Form

IRB USE ONLY

Study Number: 2015-02-0046

Approval Date: 03/10/2015

Expires: 03/09/2016

Name of Funding Agency (if Applicable): Cohen New Works Festival

Consent for Participation in Research

Title: RE/CONNECT: An Interdisciplinary Exploration of Communication

Introduction

The purpose of this form is to provide information that may affect your decision whether or not to participate in this research study. The person performing the research will answer any of your questions. Read the information below and ask any questions you might have before deciding whether or not to take part. If you decide to be involved in this study, this form will be used to record your consent.

Purpose of the Study

You are being asked to participate in a research study about the devising process in a theatrical event. We will be using video-recorded drama activities, interviews, and talkbacks to explore our personal relationships with communication technology, which will be adapted for the theatre. The purpose of this study is to explore how this collaborative partnership creates more opportunities for theatre artists to engage audiences in a reflection of communication technology and its affect on our society, as well as explore the opportunities of emerging technologies for the theatre.

What will you be asked to do?

If you agree to participate in this study, you will be asked to:

- Participate in one interview to discuss your observations and reflections of the workshop and production activities and your personal relationship with communication technology. Interviews will take place in person and will take no longer than 20 minutes. Interviews will be video recorded with your permission.
- The time commitment for the project is 65 hours of rehearsal and performance time.
- Allow your participation in rehearsals, workshops and/or artistic team meetings to be observed and documented as part of the research study. These activities may be audio recorded and/or photographed with your permission.
- Participate in a two-hour focus group with the artistic team at the end of the Spring semester in which you will be asked to reflect on your experience working on this new work and how this process affects your artistic practice and your ideas moving forward with the production.

This study will take place over the course of the Spring 2015 semester and will include around 30 artist study participants.

Note: Your participation may be audio and/or video recorded.

What are the risks involved in this study?

There are no foreseeable risks beyond your personal daily activities to participating in this study.

What are the possible benefits of this study?

As this research investigates new ways of making theatre, you might discover new inspiration for your own artistic practice. Reflection and dialogue you shared in the research activities may be useful and enjoyable to you and your artistic practice. This research hopes to inspire personal reflection and dialogue about our society's changing relationship with communication technology.

Do you have to participate?

No, your participation is voluntary. You may decide not to participate at all or, if you start the study, you may withdraw at any time. Withdrawal or refusing to participate will not affect your relationship with The University of Texas at Austin in anyway.

If you would like to participate, please complete and sign this form after reading it and return to a project coordinator. You will receive a copy of this form.

Will there be any compensation?

You will not receive any financial compensation for participating in this study; you may choose to receive course credit for participation in the performance, unrelated to the study. The credit is through the Theatre & Dance department, and you may receive up to 3 credits, which function as elective credits. The credit will be pass/fail, and graded by professor Kirk Lynn who has no relationship to this study. If you choose to receive course credit, but do not wish to be identified or participate in the study, your academic standing with the university will not be affected.

How will your privacy and confidentiality be protected if you participate in this research study?

The purpose of this research is to honor the voices, ideas and perspectives of all participants in the theatrical devising process. For this reason, the researcher would like to give you a choice of using your own name in the research or choosing a pseudonym. The data attached to the name includes field notes, audio and video recordings of drama workshops, audio recordings of interviews and photographs of the participants. All paper data will be kept in a locked cabinet in Kristen Weller's home and will only be accessible to her and her research colleague, Ryan Belock. All digital data will be stored on a password-protected computer in the possession of Ryan Belock and will only be accessible to him and his research colleague, Kristen Weller. To make possible future analyses, the researchers will retain all data for a period of five years, after which they will be destroyed.

If it becomes necessary for the Institutional Review Board to review the study records, information that can be linked to you will be protected to the extent permitted

by law. Your research records will not be released without your consent unless required by law or a court order. The data resulting from your participation may be made available to other researchers in the future for research purposes not detailed within this consent form. In these cases, the data will contain no identifying information that could associate it with you, or with your participation in any study.

NOTE: If you choose to participate in this study, you may be audio and video recorded. Any audio and video recordings will be shared with the students also involved in the project and may be used to share the research findings in public spaces such as conferences or research forums. Names will be associated with photographs, and faces will be visible. All recordings will be kept for five years and then erased.

Whom to contact with questions about the study?

Prior, during or after your participation you may contact the researchers:

Kristen Weller at (763) 245-3384 or send an email to kweller11@gmail.com
Ryan Belock at (440) 227-8239 or send an email to ryanbelock@gmail.com

with any questions or if you feel that you have been harmed. This study has been reviewed and approved by The University Institutional Review Board and the study number is [2015-02-0046].

Whom to contact with questions concerning your rights as a research participant?

For questions about your rights or any dissatisfaction with any part of this study, you can contact, anonymously if you wish, the Institutional Review Board by phone at (512) 471-8871 or email at orsc@uts.cc.utexas.edu.

Participation

If you agree to participate, please complete the following section, and return this form to Kristen Weller.

Signature

You have been informed about this study's purpose, procedures, possible benefits and risks, and you have received a copy of this form. You have been given the opportunity to ask questions before you sign, and you have been told that you can ask other questions at any time. You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights.

Please select one of the following:

_____ I consent to be photographed, audio recorded and video recorded during this study.

_____ I do not consent to be photographed, audio recorded nor video recorded during this study.

Please select one of the following:

_____ I consent for my first name to be used in the research.

_____ I do not consent for my first name to be used in the research, and I would like to use the following pseudonym: _____

Printed Name

Signature

Date

As a representative of this study, I have explained the purpose, procedures, benefits, and the risks involved in this research study.

Print Name of Person obtaining consent

Signature of Person obtaining consent

Date

Glossary

Devised Theatre - a method of distributing the task of creating, designing, directing, implementing a theatrical production as a team, as opposed to the standard model of one director having the majority of control over a performance

SAC - Student Activity Center¹ - on the campus of the University of Texas at Austin served as location of *RE/CONNECT* performance

UT - The University of Texas at Austin²

Media - artificial storytelling devices used in live performance and entertainment. This includes digital or analog video or audio such as video projectors, LED displays, amplifiers, speakers, LCD (liquid crystal display) monitors, CRT (cathode ray tube) monitors, LED (light-emitting diodes) monitors.

¹ <https://www.utexas.edu/universityunions/student-activity-center/space>

² <http://www.utexas.edu>

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Vita

RYAN BELOCK is an interdisciplinary artist from Strongsville, Ohio.

Belock is a third-year MFA candidate in Integrated Media for Live Performance and certificate in Arts and Cultural Management and Entrepreneurship at the University of Texas at Austin, where his research concentrates on movement for the performer-designer and establishing projected media as a scene partner. His thesis, *RE/CONNECT*, was featured in the Cohen New Works Festival presented by Broadway Bank in April 2015. This self-produced interdisciplinary (Wearable costumes, immersive video projections, movement, and live music) performance explored the fascination with current trends in communication technology and intimacy.

Belock studied percussion performance, theatre, and graphic design at the University of Notre Dame, where he toured globally with the concert band, glee club, and orchestra. Regional theatre credits include the Notre Dame Shakespeare Festival and Victory Gardens Theatre.

Recent credits: The Masked Ball (Austin Opera); "Max" in Dial "M" For Murder, In the Heights, Orchid (UT Theatre & Dance); And Then They Came For Me (Indiana Repertory Theatre); Dream of Perfect Sleep (UT New Theatre); COLOSSAL, Dead Mall, RE/CONNECT (Cohen New Works Festival); A Woman in Morocco (Butler School of Music); Killer Women (ABC); and Historia de Amor (TEATROCINEMA - Santiago, Chile). ryanbelock.com

Permanent email: ryanbelock@gmail.com

This thesis was typed by Ryan Belock.