

Project Title: *MOVE*

Project Collaborators: Graham Hawthorne, Caitlin Scholl, Fabrice Dupont

## **1. Provide a description of the project, from inception to potential completion. How is your process creative?**

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Our project *MOVE*, a working title, is the product of an ongoing collaboration between Graham Hawthorne, Caitlin Scholl, and Fabrice Dupont. All polyglot artists in their own right, each takes on various roles as musician, composer, poet, storyteller, filmmaker, director and producer as we enact our mission of creating an interactive, improvisational, multimedia narrative performance that will be the first of its kind.

*MOVE* will at its apex combine original music (lyrical and instrumental), poetry/spoken word, video, animation, and movement/dance into full-length live performances that portray one of the main commonalities all humans share: *movement*. Be it through time, life stages, geographies, cultures, emotions and the like, we seek to portray this common thread through real-time improvisational storytelling while making use of a wide range of media, and through which no one medium more strongly promotes the story than the other.

A literal narrative, this is not; nor is it a literal “telling.” Our story centers on the nomadic tendencies of the human race in the modern world. It's about people who travel for work, love, avoidance of either, quality of life, or just because the human spirit is restless. We are framing our story with 6 characters — 3 women and 3 men — ranging in age from very young to very old. The wide-spanning implications of their movements and motives allows much room for the story to change with time, with each performance, and in terms of how it is portrayed through our media — more abstract in some moments, more literal in others.

Like any great performance, every character (read: *media component*) has its day — stepping forward to be the primary voice, then falling back. At times all of them scream, at times all of them whisper. Meanwhile, the characters flesh themselves out associatively, be it through combinations of rhythm, voice, video and animation clips, or dance: our story cannot be told without each integral element working in tandem. This idea points us towards a performance that engages the audiences' (and the performers') senses and sensibilities in a uniquely poetic way, inviting associative and sensual understanding of the characters and situations we present. For example: one character, a very young girl, represents openness, naïveté, irrational fears and trust in equal measure; another, an old itinerant man, represents the complete opposite, and yet both have a similar wealth of wisdom. What are their differences, what are their similarities? Questions like these will drive the music, text, movement, video content, lighting, the emotional temperature of the performance at any given moment — and most importantly — the performers' communication with the audience.

*MOVE* is, at this point, still a work in progress. Our creative process to date involves a rigorous schedule of writing and recording music and poetry, shooting video clips all over the world, and gathering dance, movement, and animation ideas ranging from very conceptual to very specific. Usually, someone shares a piece of new media (be it a poem, a musical idea, a slice of video footage), and the others respond in kind, using different media. What ensues is a lively back and forth as we meet frequently to discuss our creative “reactions,” edit each others' work, and eventually refine these mini-collaborations into usable segments for the performance (a song, a video montage, a spoken word pastiche, etc). Periodically we have production meetings where we discuss our narrative as it develops, storyboard various completed segments of creative work, plan which pieces of the narrative to work on next, and schedule appointments and sessions with outside talent (singers, animators) as needed.

Up to the present we've begun working with a choreographer to block segments of the dance/movement components, completed a handful of songs with numerous others in progress, and started editing our video material in tandem with these other elements. The next step is to begin working with our animator on graphics that will be used alongside and overlaid onto video screens, as well as stand-alone projections.

Once we have all of our content organized and ready to present, we will begin rehearsing for performances. The group in this case will be 6 people — 3 musicians, a video/animation person, and 2 other performers who will move, speak, sing, and play. The plan is for the three main collaborators to form the backbone of our performance troupe, while guest performers are asked to join us based on our plan for each performance's creative direction. No two performances will be the same, but they will all have the same basic elements and rough story line.

How is our process creative? Every step is creative individually — writing music, text, shooting video, generating animation, choreographing, editing. Combining it all is endlessly creative, and performing it is creative in an instantaneous, ephemeral way. And lastly, a narrative, multi-media performance utilizing poetic storytelling and improvisation within all mediums has never been done before, which is what we find to be most exciting element of all.

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## 2. State the goals of this project and justify the need for this project.

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Although we have many goals for *MOVE*, there are three that stand out as being the most important and the most unique to this particular project. They are as follows:

1. TO CREATE A NEW LANGUAGE IN WHICH STORYTELLING OCCURS ASSOCIATIVELY AND SENSUALLY THROUGH THE USE OF MULTIPLE MEDIA FORMS, WITHOUT DEPENDENCE ON ONE TYPE OF MEDIA OVER THE OTHERS.

Although many multimedia projects have been created to date, within the vast majority one of the media elements is primary while others play a backseat role. At this point in the history of performance endeavor, we believe that multimedia work should be present in mainstream theater, musical performance, the literary world, and anywhere else that someone steps onto a stage to perform. Largely, however, this is not the case except in anecdotal ways: a modern ballet with some video projections, a poetry reading set to soft guitar music, a rock concert with periodic animation projection — in short, a main event with a side dish for variety's sake. We think this is unfortunate, and that it may be the main reason that interactive experimental performances remain on the fringe of popular performance culture.

Armed with this belief and our diverse artistic histories, proclivities, and skills, we as collaborators got together one day and decided to create a *completely new* kind of multimedia performance piece: one that allows each type of media to work in tandem and hold equal responsibility for transmitting a story to our audiences. Remove one element and the story, the trajectory, and the emotional impact of the performance will be incomplete: imagine a jazz trio suddenly absent a piano, Shakespeare's *The Tempest* without Caliban, or a cake without baking powder.

In short, this goal of *true* multimedia storytelling — which has also imbued itself within our creative process — is one of the primary elements that make this project unequivocally unique.

2. TO INVOLVE IMPROVISATION IN EVERY ELEMENT OF EACH PERFORMANCE, USING ALL MEDIA TYPES, SO THAT EACH SHOW IS DIFFERENT AND SPECIAL.

Another unique quality of our project centers around the idea of improvisation, and admittedly this concern has roots in our fascination and deep experiences with jazz traditions in music. The instantaneous, ephemeral, and raw creative power of an improvised song serves as a model for how our performances will unfold, each medium acting and reacting to the others in a manner which allows room for the narrative portrayed at every show to be unique and “one of a kind.”

As three of the primary performers, we plan to interactively improvise amongst ourselves — not just musically, but with video and animation clips, live movement performers, and speaker/singers. Using our own performance skills, our ability to act as artistic directors for other performers, as well as our use of modern software programs and other technologies that allow this kind of audio and visual improvisation to happen, we hope to create a production which *feels* like a great jazz performance — flowing and dancing, emotional, loose yet incredibly precise and awe-inspiring.

3. TO CREATE A PROJECT IN WHICH AUDIENCE PARTICIPATION AND INTERACTION IS INTEGRAL TO THE EVOLUTION OF THE PERFORMANCES.

Once we have a full pallet of source materials and creative content for the initial performances, we hope to be able to continue them indefinitely. In some part, this seems possible due to the improvisational nature of the project, which is outlined above. In the spirit of new, hyper-, and meta-media, however, we also seek to evolve each performance along with audiences' ideas and reactions. By creating an interactive website for *MOVE*, we will be able to collect and share feedback on specific parts of the performances, such as storyline, interactions between characters, as well as specific media elements. It may also be possible to incorporate audiences' creative contributions (uploaded video clips, poetry, narrative ideas) into our performances through the *MOVE* website, as we'll be continually generating and gathering more materials, and new guest performers cycle through.

It seems imperative to our mission that we stretch the boundaries of what has been done, and put another stamp of “new” onto “new media” in the arts. Given the universal nature of our story, we feel that we will be able to reach across social, economic, cultural, and even linguistic barriers with our work, and hope to incorporate the stories and ideas of our audiences into *our* story about the human experience.

### **3. Describe your proposed methods for evaluating the project's effectiveness. What criteria will you use in the evaluation?**

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All three of the main collaborators on *MOVE* have a deep commitment to seeing this project through to fruition. We've been working on it for almost a year and a half, through job changes, travel, world tours, having children, and many more diverse life circumstances. Still, we've been able to maintain a steady work schedule and flow, and continue our planning with the utmost seriousness and lightness of heart. It is truly a passion project for each of us, and we are dreaming BIG. We hope that by securing funds to help us schedule a timely completion of initial performance materials, that the next steps of *MOVE* will be put in action by the end of 2011 and the performance will take its first steps out into the world.

That said, our methods for evaluating our project's effectiveness lay in our adherence to our original mission, and our ability to enact our goals for this project. There are, of course, both internally and externally driven modes for evaluating our success in these endeavors, and we hope to do so through both avenues.

The goals we've outlined for ourselves as guidelines for evaluating our project's success are split into two sections — pre- and post- performance:

#### **PRE-PERFORMANCE**

1. Continue developing creative materials for our first performances using a schedule that allows the first show to happen in late 2011.
2. Solidify connections with our choreographer and animator, as well as initial guest performers.
3. Devote time and resources to publicizing our project and the initial performances.

#### **POST-PERFORMANCE**

1. Each performance must be original and different.
2. Each performance must promote a loose story line of core characters, using all media types involved in the project.
3. Each performance must utilize improvisation in multiple mediums.

Our project will not be successful in the truest sense of the word if these benchmarks are not met, for they form the backbone of what makes it indisputably unique.

Beyond these qualifications — which will be, as it seems, evaluated by the main collaborators — we hope to also garner some measure of external validation indicating the success of *MOVE* in a wider sense. The element of audience participation and feedback outlined in question #2 speaks to this goal directly: through our website, we hope to engage our audiences' reactions to the project, as well as collect their input on various ways the story can be expressed in future performances. The level of feedback we get through this method seems imperative in judging the effectiveness of our performances in moving audiences, inspiring them, and inciting them to improvise along with us.

Lastly, our success can also be measured through reactions and reviews appearing in the media. We hope that through our publicity plan we can help to foster conversation about our project and performances through print, internet, radio, and/or television venues.

#### 4. Describe specifically how the funds might be used.

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Our budget breakdown for the funds we are hoping to receive is as follows:

\$5,000.....	<u>two new computers (including software) to finish the video/film editing</u>
\$8,000.....	<u>performance equipment</u> (projection screens, video projectors, video-jockey software and equipment, sound reinforcement equipment)
\$4,000.....	<u>to hire professional musicians to play on some of the recorded songs or sound-bites</u> (which will be used in conjunction with live performances of the songs)
\$2,000.....	<u>to hire an animator to help us create the initial animation pieces to be used in performances</u>
\$4,000.....	<u>to pay for outside publicity aid and promotional materials for the project</u>
\$1,000.....	<u>towards creation of our interactive project website</u> (we want to hire a professional website designer to help us get started with this)
\$5,000.....	<u>to rent venues for the initial 5 performances in New York City</u>
\$1,000.....	<u>to pay a crew to work the initial 5 performances</u> (lights, sound mixers, etc.)
\$10,000.....	<u>to allow the main three collaborators (Caitlin Scholl, Graham Hawthorne, &amp; Fabrice Dupont) to set aside two months to work exclusively on the project</u> (amassing and refining the final creative materials, coordinating and implementing our publicity campaign, organizing with our auxiliary collaborators, and rehearsing for the initial five performances)
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\$40,000.....	<i>total</i>

[NOTE: As professional musicians, writers, & producers, we have cumulatively over forty years of industry experience and connections in New York City, France, and beyond. We feel that our budget estimations are not only accurate, but realistic in their scope. Furthermore, through our professional and personal industry experience and connections, we believe we will be extremely successful in enacting our outline for how these funds will potentially be used, engaging others to help and contribute to our mission, and realizing the project to its fullest potential before numerous audiences for years to come. Our main hope is that with the help of this generous grant, we will be able to get the project off the ground, lay the necessary groundwork publicity-wise and logistically, so that we can record our initial performances and then begin to submit our “show” to theaters and festivals all through our local tri-state area — and eventually — across the entire country, as well as abroad.]

## 5. Outline the publicity and promotional plans leading up to your event or project.

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Our publicity and promotional plans for *MOVE* are both short-term and long-term — we feel that it will be essential to build a wide-spanning and multi-front campaign prior to our first performances, as well as plan accordingly for the future continuation of this project.

SHORT-TERM, we hope to take the following steps simultaneously in order to build a comprehensive and viral publicity campaign that will build anticipation and excitement for our first live performances of *MOVE*:

1. Hire a publicity firm to do an initial publicity “blast” to the media (print, internet, public television, radio) regarding our debut performances. Our hope is that this will increase attendance at the initial shows, as well as create a buzz about the new and exciting nature of this creative project.
2. Enact our own “guerilla” publicity campaign via our project website, as well as internet networking sites such as facebook, twitter, myspace, and local art & performance blogs. While this tactic only takes research and time, it may be the most effective method for spreading the word, as online social networking sites and the “blog-sphere” continually connect more and more people with each other and their interests.
3. Hire a postering company to create eye-catching graphics and promotional posters that can be pasted on the streets of New York City (where the first shows will happen), to further spread the news about our project and performance dates/details. This is a common and effective way that shows are advertised in New York, and placing our project alongside Broadway posters and the like will heighten the buzz and appeal surrounding its debut.
4. Lastly, we hope to perform “informally” a few times prior to our first widely-publicized theater performance. These “pre-performances” will serve not only as rehearsals (logistically and otherwise), but will create interest and conversation within our network of friends, families, and other creative professionals.

[The impetus for this idea lies in the fact that *MOVE* collaborators Graham Hawthorne and Caitlin Scholl have been running big-band “speakeasy” events in private loft-spaces in New York City over the course of the last year which have been a huge success, and have grown exponentially in size and attendance. We feel that sharing even *parts* of *MOVE* in this kind of informal setting prior to the official public debut will be similarly successful in generating interest in the project at large.]

As has been outlined, we are hoping to use monies rewarded through this grant to finish our project and get it off the ground and onto the stage — and we realize that publicizing these events is a huge part of our eventual success in this endeavor. All three of the main collaborators are committed to seeing this happen, to finding the resources to do so, and to taking all the necessary measures needed to organize and kick-start our performances. While we hope that grant-assistance will help us bring the project from its present state through the first official five performances in New York City, our sights are also more long-spanning than even that. Once this goal has been achieved, we hope to share our project with audiences in other geographies, and the changing and improvisational nature of the project will hopefully facilitate this kind of longevity as the narrative and performance grows and evolves through time.

More specifically, our LONG-TERM publicity plans include:

1. Developing and honing our interactive project website so that audiences become aware that their feedback and contributions are helping the project evolve through time.
2. Continuing to spread the word about our project through internet networking sites, as well as amassing promotional materials (DVDs, fliers, post-cards) to send to festivals, art centers, schools, and theaters throughout New York State, the north east, and eventually the rest of the country and Europe. This may seem like a large goal — and it is. However, we have so much passion for and belief in our vision, our skills, and our plans for this project that we will undoubtedly continue to work on it both creatively and promotionally for years to come.

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## 6. Please include a one-page autobiography and/or curriculum vitae.

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**GRAHAM HAWTHORNE** is one of the most highly regarded Drummer/Percussionists in New York City. He also plays guitar, keyboards, and is a successful composer, editor, and producer. Graham has traveled the world extensively, researching and studying ethnic music and culture, and through his record production company, *Sui Generis*, has produced his own cross-genre albums combining World Music with Funk and Jazz traditions, as well as numerous other albums for a variety of mainstream and World Music artists.

A creative chameleon, Graham has played and recorded with a veritable “WHO’S WHO” of Popular, Jazz, and World Music communities, including: Paul Simon, David Byrne, Suzanne Vega, India Arie, Al Green, Beyoncé Knowles, Bon Jovi, Aretha Franklin, Donald Fagen, Willie Nelson, Allison Krauss, Shania Twain, Lyle Lovett, Harry Belafonte, Anelique Kidjo, Hasan Hakmoun, Gilberto Gil, Hubert Laws, Randy Brecker, the Chicago Civic Orchestra, the Miami Symphony Orchestra, and many more.

Graham received a BA in Studio Music & Jazz from the University of Miami in 1984, and continued his studies in a Masters Program at New York University in 1985-86. He’s been a force on the live performance and recording scene in New York for over 25 years, and presently lives in Harlem with his wife and new daughter.

**CAITLIN SCHOLL** is a creative writer, poet, and educator currently living in Brooklyn, NY. She’s published one novel of magical realism — *Mocemoce, Na Vanua (The Land Abiding)* — based on cultural research done in the Fiji Islands in 2005, and her poems and photographs have appeared in *EDNA*, *(r)evolve*, and *JUKED* literary journals. An active participant in the New York City literary scene, she’s performed her poetry at the Geraldine Page Salon, the BOOG CITY Music & Poetry Festival, and at the Poetry Project at St. Mark’s Church.

In 2008, Caitlin began her journey into large-scale creative collaboration by writing, directing, and producing her first multimedia performance piece — *DISCLOSURE HAPPENS* — with filmmaker Joey Carey (of Sundial Pictures) and visual artist Yilis Surriel (of the Rutgers University Art Department), which debuted at Lalita’s Loft in lower Manhattan. Since then she’s collaborated on a variety of art, writing, music, and film projects with other artists, and in November 2009 was granted a poetry residency at the Millay Colony for the Arts.

Caitlin graduated cum laude from the University of Vermont in 2006 with a BA in Environmental Studies, and has since received an MFA in Creative Writing & Poetics from Naropa University in 2010. A former middle school English teacher, Caitlin is presently busy writing educational curricula, tutoring youth, and is in the process of finding a publisher for her latest hybrid-genre novel based on an early, now-defunct childhood amusement park located in the Adirondack Mountains of upstate New York. She hopes to continue writing, teaching, and working on *MOVE* with her collaborators in the upcoming year.

**FABRICE DUPONT** was born and raised in Paris. In the 1990s he moved to Boston to earn an undergraduate degree in music while also working as a freelance video producer — directing, shooting, animating, and editing marketing pieces for companies such as Media 100, Avid, IceFX, Play, and Electric Image among many others.

In 1999, Fab moved to New York City to open pureMix Studios in the East Village neighborhood of lower Manhattan, where he continues to produce and mix music and video for a wide variety of artists. He has worked on projects with Toots and the Maytals, Lucy Woodward, Jennifer Lopez, Shakira with Freshlyground, Mark Ronson, Debi Nova with Sean Lennon, Rick Margitza, Bebel Gilberto, Nat King Cole, Kirk Whalum, Babyface, Brazilian Girls and many other notables. He has also worked on television soundtracks for The Rock’s ‘The Rundown’, Washington Heights, and created commercial scores for Johnson & Johnson, Apple Computers, Motorola, and the McGraw Hill Companies.

Fab graduated summa cum laude from the Berklee School of Music in 1994 with a BA in Songwriting. He presently still works and lives in the East Village, though he travels frequently to produce albums for various artists around the world, and to collaborate on outside creative projects such as *MOVE*.

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## **OUTLINE: ADDITIONAL MATERIALS — VISUAL/AUDIO AIDS**

Our additional visual & audio application materials are as follows:

1. A DVD (enclosed in this application packet) that provides an example of some of the media work we've created for this project, as well as a peek into our creative process.

In some ways, this format is imperfect in that ultimately *MOVE* will be a live show with a loose narrative portrayed through multi-media improvisation, while the creative materials on the DVD are fixed, and therefore lacking this improvisational aspect. Despite this, we still think it is extremely important to let you hear and see a slice of the music, sound design, choreography, poetry, and video components we've been working on.

### **A BRIEF NARRATIVE TREATMENT FOR THE CREATIVE EXCERPT ON THE DVD**

*(to be read before and/or after viewing the DVD)*

The narrative picks up with two characters, male and female, traveling across the U.S. They have a sorted, on-again-off-again romantic history, and yet they find themselves together once again, this time on a trip through Americana in its most literal and symbolic forms: wide expanses of land and sky, endless driving across miles of middle America, the trailing of dreams and mythologies associated with these kinds of journeys lingering in the air. The couple is not going to stay together this time, as has been the pattern for them ever since becoming involved, and there is a star-crossed quality to their relationship, an inability to sync their individual desires and need for each other. This becomes tragically clear as they move across the country on what appears to be a mutual journey, side-by-side in a vehicle for hours on end. They're experiencing the same feelings of love and premature nostalgia for their doomed relationship, yet are unable to communicate these things to each other. This section is portrayed through the song "Move For Hours," as well as through spoken-word poetry, dance, and video montage.

Following this section of the narrative, we introduce another character whose name is tentatively "Alpha." Alpha is a 30-something man who travels quite a bit for work, a salesman of sorts. He's strange, socially awkward, and yearns for connection and intimacy but is continually stuck on the fringes of his interactions, playing the part of voyeur to his own life rather than the leading role. (In some ways, he serves as a foil for the couple described above, who are able to forge meaningful and intimate relationships, but face other issues such as the desire for freedom, uncertainty, and fateful acts of synchronicity & timing.) In this short interlude, however, Alpha is in a different part of the world (than our couple above), trying to get close to someone. He ticks, twists his body, leers and watches people, unable to approach them, unable to say even one word. The world flashes by, and he moves along in a tunnel of desire, pulled by the scenes around him like a twig down the currents of a large, mysterious river. Alpha's character and this brief segment of his story are portrayed here through dance, sound design, and video montage.

The creative excerpt on the DVD ends with our "proto jam," an instrumental piece that will occur in various forms throughout each live performance, likely in different incarnations depending on the characters present at any given moment of the narrative. In this instance, we've synced it with another interlude or linking "scene" wherein our narrative returns to our couple, who has separated once again, each person moving in different directions. There's a feeling of urgency, forward-thinking, rolling and spinning through time and space as they pack their bags and get on a train, appear in foreign countries, and the world opens up for each of them as they move towards the next twist and turn along the way. This segment of narrative is portrayed again through music, dance, and video montage.

Following the creative piece on the DVD is a short segment chronicling the creative process and working environment of *MOVE*'s three main collaborators. This has been included in order to show you not only *what* we are working on, but *how* we are doing it.

2. The lyric sheet for the song "Move For Hours." This has been included so that you can follow along with the text as you listen (if you please), as well as get a sense for the poetic nature of the lyrics on the page.
3. An early draft of written musical composition by Graham Hawthorne. The piece shown here has since been developed for another song to be used in the project, however we've included this preliminary draft in order to illustrate what one of our songs looks like at its beginning stages, musically-speaking.

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## **“MOVE FOR HOURS” Lyric Sheet**

INTRO (spoken word):

if you understood my language  
would I know what to say?

fragmentary awareness  
the space between us  
this space is wide, swallows me  
it keeps on going  
this is longing  
it kicks in, I'm feeling it  
I can't name what, just feeling this  
it might be you underneath my muscles  
it might be  
momentary  
fragmentary  
awareness  
it might be mighty  
turning it over  
we could move for hours

VERSE 1: (over B flat section)

grass seed blow the autumn mile — forever square of gold  
we only ever pass by — places like this not for you and I  
useless to mourn the sun now — you're next to me in the driver's chair  
static music mid-west twilight — there and not there  
no destination, on our way — moving to understand, or the chance to stay

Cho1: (over F major section)

if you understood my language — everything would change  
we could reconnect this patchwork railway — wind us into closer range  
it would save us from the vanishing point — I see beneath your tender brow  
if you knew my language, love — you could understand it all  
we could find just what we want — we could move for hours

OUTRO (spoken/sung):

M (spoken): If I go back

F (sung): we pick up the stones we cast

M (spoken): I cannot face us

F (sung): lining the only path

M (sung): no room for the other

F (sung): versions of this love

M (sung): no words for each other

F (sung): too heavy to carry on

M (spoken): how best to say?

F (spoken): in the space between us

M (sung): what I am thinking?

F (sung/ fading to dreamlike, apparition proportions): this is longing...

M (spoken): this is longing.