

Visual Story for the Relaxed Performance of Graveyards and Gardens



Jan 28th and 29th, 2021
4:30pm and 7:30pm PST

Live-streamed online
Approximately 45 mins long

About Graveyards and Gardens

Performance time

- The performance will aim to start at **4:30pm and 7:30pm PST**
- The performance is approximately 45 minutes long.
- There will be no intermission
- It will finish around 5:15pm and 8:15pm PST.

Chill-Out Zone

- Find a comfortable spot to watch the show.
- Maybe have a beverage and some snacks close by if you want to nourish your body with some sustenance.
- Blankets and pillows might also make it feel cosy.
- You can create your own chill out zone at home at any point if you need to take a break from watching the show you can press pause and come back.

What to expect

- Sometimes the lighting in the show is a bit dark and we do use a bit of flickering of some lamps at specific times in the show. Because the show is being filmed if you need to look away during these sections or turn away from your screen that is ok
- It is ok to move
- It is ok to make noise
- It is ok to react
- It is ok to use your electronic devices and even take pictures
- It is ok to sing along or even dance

The Set and the Performers

Here is a picture of the space where they film
with the Vanessa, the dancer



Around Vanessa is a long orange cord that makes a kind of circle with a microphone at the end. Around the circle there are also plants, lamps and machines. There is a TV, a radio, a loop pad, a tape deck, an orange and a black amplifier (like a speaker), a record player, a toy piano and a vocorder (a machine that changes your voice or sounds).

Here are pictures of all the performers



Vanessa Goodman
Dance Artist / Creator Performer



Caroline Shaw
Sound Artist / Creator Performer

You will see Vanessa Dancing.
Caroline will be on a TV.

About the Show

Short synopsis.

Caroline Shaw (who makes music as a composer) and Vanessa Goodman (who is a choreographer, that means she creates dance) worked together to make this show. They came up with the ideas together and then made the show together.

They had some help from these people:

James Proudfoot designed the lights.

Eric Chad and Kate De Lorme are the audio designers, that means they help Caroline make the music and sounds.

In the show, Caroline and Vanessa look at memory.

We often see them as an exact remembering of fixed events, but they try to look at them as pieces parts together, and sometimes those pieces are become longer or bigger, or they get distorted and other pieces get left out.

It is a dance and a concert. It is about being curious and experiencing in the moment. It is about how our body remembers, not just our brain.

It is in a space where there is nature and also technology, some old technologie and new ones.

Intense scenes or experiences:

At one point in the piece during the Dirt Baroque Section the sound gets very layered and the lights start flickering in the space.

Loud Sounds and bright lights

- There will be some flickering lights

These are regular lamps but when the camera zooms in it can be quite intense.

- Please feel free to close your eyes or to look away.
- The sound never suddenly get very loud
- Feel free to turn down your volume at home.

Maybe you will like the show, and maybe not, that is ok. It's alright to feel happy or sad or scared or angry after seeing a show.

At the end of the show, feel free to clap at home or wave your hands. That is a way to say thank you to the people who made the show. It is also a way to say you like the show.

It's ok to cover your ears if that is too loud. You can also wave your hands instead of clapping.

Graveyards and Gardens: Visual Story

SPOILER ALERT :

The visual story tells you everything that happens in the show.

Intro:

Space dimly lit and sound-activated on all devices

Vanessa Enters and sits down in front of the TV turns on the TV

Caroline introduction speech

Caro finishes with Na, na, na, na, na's and the space sound floods (Camera pulling out)

Vanessa gets up and starts to turn off all the devices starting with the TV

Section 1: Ocean Waves

Vanessa positions herself upstage right not too far from the orange amp and begins a slow and subtle sitting shifting dance.

She rotates herself four times until she returns to the first position and reaches arms out to sides.

Vanessa begins to reference the tape deck in a gestural dance and rises off the ground and backs up with a mechanical dance to the upstage left corner on the diagonal.

When the music hits the height of the choir singing the first-ever recording she subsides with what she is doing and walks over to the tape deck downstage right

Section 2: Tape Deck Duo

Vanessa picks up the tape deck and walks backwards on the diagonal.

She sets the tape deck down on the floor in the orange taped box.

Vanessa walks back to the orange amplifier upstage right, picks up the microphone, walks back towards the tape deck, and places it beside the tape deck.

Vanessa opens the cassette player and removes the cassette.

She begins to make a rhythmic pattern with the sound coming from the tape deck a percussive duet begins between the tape being physically removed and placed back in and the clicking noises coming from the composed audio coming from the cassette player and the some of the speakers and amplifiers in the room.

Carolin beings to sing and Vanessa begins to expand her arms with Caroline's voice. The percussion of the cassette player has developed into a steady rhythm. Vanessa begins to find a gestural, mechanical dance with the body that references the various rhythms and textures within the song. Rising from the ground, this dance builds in texture and articulation to match the voice's cadence and the rewinding and fast-forwarding sonic textures. This dance builds in complexity using repetition and folding in the joints. At a distinct moment the tape rewinds and Vanessa sinks back down to the tape deck she presses the eject button in the silence there is stillness. Then the sound of the tape rewinding begins again this fills her body with an expansive gesture. The rhythm of the ejecting, rewinding and fast-forwarding begins again. A delicate piano solo begins over top of the rhythm. The piano stops and the rhythm continues Caroline's voice fills the room and Vanessa reaches her arm up to the ceiling the second time her voice comes in Vanessa lets her arm meltdown across her body She then begins doing movement that folds into herself. A heavy base sound emerges, and Vanessa pulses her sternum to the beat.

Section 3: Orange Wire

Vanessa stands between the Orange amp, and the amp that is at Upstage Centre Slowly she lifts her hands to her body and face the rhythmic tape deck sound starts to fill the space Vanessa reacts and moves to the mechanics of the sound kneeling towards the Upstage Centre Microphone she picks it up and continues moving mechanically until Caroline's voice begins to fill the room.

Vanessa begins to sing and wrap herself in the orange wire.

Vanessa sings "winds around" and then reacts as the toy piano begins to play (intense orange light here).

The song builds with heavy bass and Vanessa tangles and untangles herself while singing with Caroline.

Caroline sings the last four lines of the song and Vanessa goes back upstage to the Vocoder Upstage Centre she adjusts the tuning of the Vocoder and stands up she walks towards the centre of the stage and sings a bright tone and then repeats the lyrics "winds around" two-three times.

It gets quieter as she sings.

Section 4: Weird Pianos

Vanessa takes the microphone and slowly traces her body with it. This creates a distinct sound of the fabric moving against the mic in the room. Vanessa's body melts towards the floor downstage centre.

The sound of a delicate piano begins to float through the room.

Vanessa recalls her body's opening position from the Waves score and begins to inhale and exhale into the microphone creating the sound of breath in the room.

Caroline begins to talk about recalibration in the sound score and remembering the tuning of an A 440

Caroline begins to sing Na, na, na, na, na, and Vanessa joins her.

Vanessa puts the microphone down, downstage centre and begins to dance to the piano.

As more thrust builds in the music Vanessa travels through space until the sound begins to slow down and warp rhythmically at this point, Vanessa gets sucked back towards Upstage right and descends to the floor.

A kick drum comes in musically, and Vanessa travels back towards Downstage left she is left beside the record player when the kick drum comes in for the third time, and she repeats a dynamic action to the beat.

Eventually, Vanessa throws herself through space and finds an off-kilter axis as Caroline talks about shifting access' and the ground moving beneath her feet.

Then Caroline continues talking about loss and losing someone Vanessa is close to the tape deck and references her hands reaching downward and open towards the floor.

The tape deck rewinds and Vanessa crouches down beside the tape deck in the silence she closes it.

Vanessa gets up and walks towards the Red lamp that is Upstage left she stops beside it and dips her hands inside the lampshade pressing her palms up against the inside of the shade.

The strangely tuned piano comes back in, and Vanessa floats above the lamp.

She moves backwards and takes off her jacket.

She folds her jacket over her arm and walks towards the record player downstage left.

Vanessa places the jacket on the floor and slips off her shoes.

Vanessa picks up the pot filled with dirt and carries it to Downstage Centre.

She walks to the centre of the stage and stands so that her feet are on either side of the orange cable running down the centre of the stage.

She reaches her arms out to the side and extends them, allowing them to float up beside her while moonlight sonata loop sneaks back into the sound score landing in the tape deck.

Section 5: Dirt Baroque

The sound of a tape starts to rewind, and Vanessa's arms retract. She traverses Downstage Centre to the dirt and kneels at the pot.

The text about soil begins to play.

Vanessa crouches down and slides her hands in the dirt while the soil text continues.

When the text finishes, Caroline begins to tune her viola and begins to play a lushious score. Vanessa backs up with a thick and full quality in her body. She moves towards stage right and travels the full circle of the orange cable.

The sound of an organ is introduced and each time Vanessa softens her body in response to it. First at the loop Pad, then at the Helicon

As she gets closer to the tape deck, the phrase returns to dirt begins to repeat and Vanessa finds herself in a repetitive loop with the text. The third organ songs and it stops the repetitive action.

Vanessa picks up the microphone and heads back towards the Upstage right orange amplifier she begins to layer her voice live in the space with the text.

Vanessa sits down beside the orange amp and begins to loop her voice in the ditto device (the lights are flickering here)

As the Brandonburg loop begins to play Vanessa listens.

Eventually, Vanessa gets up and puts the microphone back beside the tape deck and walks over to the amplifier and the loop pad on stage left she picks up the microphone from over there and brings it to the record player. She rotates counter-clockwise and listens.

The Brandonberg loop gets more apparent and Vanessa begins to travel moving with a rapid and light quality upstage and downstage jumping.

A synth begins to be layered into the score and the distance Vanessa travels begins to shrink. The Sythn becomes more dominant and Vanessa finds herself reacting by looping and repeating a heavy swing with her arms. This action grows in scale until it diminishes to just a small ripple in her body.

Vanessa Sinks down to the record player and listens as the synth swirls through the space. It finishes with a long low organ sound.

She turns it on and walks back toward the loop pad to loop the record.

Vanessa allows the sound of the string quartet looping to fill her body and moves with an organic physicality staying low and close to the loops pad at first but then eventually finding verticality and moves back downstage to the record player to the record player to warp the sound by dragging her finger on the centre of the record.

This continues for about 30sec-1min

Section 6: Switching light switches

Vanessa gets up during the end of the previous song. She picks up the microphone she walks back towards the Loop Pad upstage left and begins to loop and sample the light switch with the Loop Pad. She builds two loops she gets up and walks towards the microphone at the tape deck she picks it up and takes it back towards the ditto device. Vanessa loops and samples the light switch upstage right at the orange amp. She then walks to centre downstage and picks up the last microphone she walks back to upstage centre and loops and samples the centre lamp switch. The whole room is filled with the sound of these twinkling light switches the lights are flickering with it.

Vanessa takes the microphone and sits downstage centre with her back facing the front and watches and listens to the lights for 30secs-1min.

Section 7: Last Song

Vanessa begins to sing "Threading, threading, threading soil - Threading soil into you x 3
Then Caroline's voice floods into the room.

The mechanical sounds of the tape deck begin again, and Vanessa drops into the rhythm she turns off the loops pad, the Helicon and the ditto.

As Caroline begins to sing "bodies built for repetition delicate magnetic ribbons" Vanessa progressively reacts to the music's pulse and is now dancing throughout the space a dance beat drops in and Vanessa continues to dance.

Vanessa picks up the microphone and begins to sing with Caroline "blue."

Vanessa stops singing as Caroline continues and Vanessa does a dropping of the weight of the microphone.

Caroline sings the last four verses of the song.

Vanessa changes the key of the Vocoder.

Vanessa moves back towards the centre of the room and begins to sing some high bright tones. The moonlight sonata from Chopin comes back in, and Vanessa slowly moves through the room turning off all the lamps until she ends up back at the TV. As the last glitches of the moonlight sonata play Vanessa turns on the TV and the credits roll. She turns off the last lamp. The credits finish and she turns off the TV. End.