

## Thoughts and Suggestions

### 1ST SECTION

#### Suggestion:

Play with different speeds - more like a bustling street and also freeze frames  
To already establish the relation between human/ machine/ control

Where do you put the phones when you walk into the line? - maybe around your neck like a necklace?  
Breaks the image that Z walks away to put the phone down

#### Suggestion :

CUE "*I am never tired*" M and Z walk to K and J

#### 10:00

To move K and J to the back M and Z could face K and J during the big breathe  
( like they are mirroring you) to then push you back

*For me the intention of the transition was a bit unclear and maybe this detail can give clarity to the control of machine over human*

### 2ND SECTION

#### Suggestion:

It can be overwhelming at the beginning of the section to see the movement, hear the live music and listen to the text all simultaneously

M and Z could enter with calmer inertia and quality

For example- rolling from stomach to back on the floor while watching their phones... then build up the impro to a faster quality as they already do

*This also means they start in a different energy than the 1st section which is good to establish... Or if this is not the intention then ignore this.*

#### Suggestions:

When voice stops at **12:00** - Find the freeze moments between the music , follow the rhythm of the music  
- the freeze moments can stop once the voice comes back **12:24**

#### 14.16 - "*the first commercially available made computer*"

Maybe they could look at each other and do something slower and simple as the section is quite dense with movement , and put the phone on the ground together, like a game.... Because now they just drop them and its a shame that we dont see this transition from human with phone to without

Like meeting on a train and having no signal , communicating through mime if they have signal, slow motion like quality

*Could give space to establish and hear the voice again. Its also the first time they have seen one another in this section*

**14.45** - Could then continue after phone is on ground to hands on floor section with drum roll

### **3RD SECTION**

#### **Suggestion:**

- after fall to ground at the back  
Walk slower with the instruments and for change of scene

Unsure about Zaneta's relationship to the three of you in solo moment.  
Maybe she can isolate the movement to stay on one spot while you all frantically move at the back, otherwise it may look too busy the layers can not be seen.

### **4TH SECTION**

#### **Suggestion:**

**25:00**

M and Z stay still or slowly shift or hover in a position on the ground ( move side to side subtly like you're moved by the music )

A moment of stillness to see K and J play

### **5TH SECTION**

#### **Suggestions:**

J walks away from instrument and stands next to M to then walk together to the spot where he will begin the text

- I find it a bit abrupt that J does not see M - a moment of acknowledging one another to then continue to walk and M falls behind to do the choreography

Who is J speaking to at the beginning?? - maybe directed only outwards to the audience

K walks past Z should maybe have the same transition as J and M

- K start the text only once on the spot not whilst walking

Can M and Z stay closer to J and K in this section , move away during movement and then stop in a position closer to them... to show the relation more between the couples

K and J shouldn't move- only M and Z/ otherwise i don't understand the difference between the couples

Example **30:00**- why does J move closer to the centre  
And who are you directing the text to?? Make a choice if its to the front of to eachother

Make the shift clearer that you direct the conversation towards eachother from the audience

## 6TH SECTION

### **Suggestions:**

**Minute approx 34:00** - when m and z start moving to your scrunching sounds

Think about the use of space in relation to one another- to give meaning

Possibly try that Z and M move away from the centre , linearly towards J and K and the instruments

M goes to K and Z to J - almost like they are being pulled apart and drawn to the sound of your instruments... back to the embryo of technology

From then you can play with directions/ Example M an J move back together or one stays front and one goes back and then vice versa- otherwise its too messy to understand who is in relation to who

Z and M - should try to meet together and connect before the beat comes in- and give a pause moment / a freeze frame, establish to new picture

I think they should look at eachother or themselves more in this part - play with view and eyes,

Still very much like youre dancing alone but together/ try to make it like a conversation between the two of you, a bit more intensity between the relationship

## 7TH SECTION- end

### **Suggestion:**

End movement stays in the same rhythm/ tempo for most of the time- can you find some moments of if stillness or calm- give some perception of a build up