

New *Joy* Videos

(Written Descriptions)

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Intro

A young woman jogs along a park path listening to her iPod. As she jogs under the branches of a huge, spreading oak tree, a slightly above ground root lifts up and deliberately trips her. She goes sprawling and her phone flies off. As it hits the ground, blue electric tendrils from all the tree roots soak up the music from it. She gets up, tries her phone, but the battery is dead; she continues running. The magic tree then begins sending the songs as gifts to various critters, who become suffused with the music.

***Runnin' Down a Dream* [Richard Petty; last 2:20]**

A preteenage girl walks toward the magic oak tree, and slumps down at the base. She is listening to *Runnin' Down a Dream* on her iPod but is dejected, having been teased because she's a little overweight, kinda dumpy. As she listens, suddenly she is surrounded by a blue electric glow, which comes from the tree, suffusing her with the music. Inspired, she stands up and begins to run. As she does we now hear the music fully, just beginning the instrumental last part of the song. As she runs she lands on all fours and her hands and feet turn into powerful claws. She transforms into a young tiger, slim and powerful. She runs up the trunk of a tree, then out under a large branch and does a flip before hitting the ground, suffused with joy. She runs and leaps over hedges and streams, landing in a children's playground, on the swings. She uses her speed to swing fully around, then jumps onto a jungle gym, where she does acrobatics, then jumps to a slide, slides down and in one motion jumps over the park wall, landing on the sidewalk. She jumps over the street and races straight up the wall of a steep building, doing a backflip at the top and leaping onto the top of a bus. She jumps from the bus onto several cars then onto the next bus, where she launches herself onto a huge tree branch. She races to the top of the tree and uses it as a slingshot to send herself back across the street and onto an awning, where she jumps to the top of a subway entrance, then onto the sidewalk. She jumps over people, who cannot see her, and jumps further and further away, disappearing as the song ends.

***Samba Pa Ti* [Santana; 4:52]**

Night. As the guitar slowly begins, we see just the ends of the feet of the spider playing the upright strings of his web, each note perfectly sounded. As the drums become louder we pan left and see three percussionists, one playing a trap set made of bottlecaps, etc. (these are rather nondescript bugs but look like jazz musicians); to his left and behind another is playing bongos made of baby turtle shells; and to the right and well behind, standing, another playing maracas. As the guitar becomes more intense, we pan back and to the right to see, on a raised platform, the seated full spider, who also looks like a jazz musician, with shades and a porkpie hat, big pot belly, friendly looking. His large web is upright and he has two feet on the ground and plays it with his other feet in perfect time to the notes. The web has no frets but he has six feet to play the notes and during slides can use a foot to form a bridge. To his right is a canted web with fat strings and a much smaller spider is jumping on the strings

to make the bass guitar notes. We pan back to include the percussion section and now we see that the band is at the base of the tree and there are wooden matches stuck upright in the ground. The flames never burn down and sometimes react to the music, which makes dramatic lighting effects. At 1:30, as the organ comes in, we jump left to the organist, seated facing left with his back to the spider, playing an organ made of reeds, leaves, etc. The camera pans, zooms, and pulls back at various times appropriate to the music. The large spider is the star and at times he leans forward to play with intensity, at other times leans back, intensely enjoying the music. At the end we pull slowly back through the woods and the scene fades.

**Last instrumental part of *Layla*
[Eric Clapton, Derek and the Dominoes; ~2.5 min]**

Day. A dragonfly is flying thru a swamp and other dragonflies join it. Then other bugs, groups of butterflies, moths, mayflies, etc., join in as they fly across the swamp. They fly up into the sky and there are millions of them, swarms, just dots, each type of bug forming a swarm. And as the camera, you, flies thru them, they fly at you (scary), and you fly thru clouds and they swarm around you and at times lift you up and skate you down the clouds, like you are surfing. Brilliant arrays of masses of bugs form different shapes, images. In the final shot you are back in the swamp and all the dots, swarms of bugs, recede from the camera and the camera pans back until you see that all the swarms are but the dots on a single butterfly wing; the song ends.

***Red Red Wine* [UB40, 1983; 3:23]**

We see the Mars Rover from above, twilight. It has been dormant a long time and as the music begins it slowly rouses and shakes off the dust. It begins searching, looking up at the sky, then down at the ground. It begins digging with its arm and two antennae and starts to fashion something. It uses compacted earth and water that it melts to sculpt what we begin to see are chairs and a lawn table. It uses one of its “wings” to form an umbrella, steps back to look, then moves forward to fashion glasses and wine bottles to set on the table. It zips around the construction and finally seems to approve. It settles back and slowly looks up at the sky at a distant, small blue dot.

***Late in the Evening* [Paul Simon; 3:55]**

At the bottom of the ocean we see a line of hydrothermal vents, black smokers and white smokers. As the music begins we see groups of white clams, limpets, and shrimps on the slopes. First one, then more begin to scuttle in time to the music. Finally whole groups are moving in time to the music, different groups reacting to different parts, percussion, strings, etc. At 2:00 when the brass instrumental begins, the camera lifts up to reveal a line of rift volcanoes behind the smokers, which spew vaults of lava and red-hot rocks upward in time to the music. As the lyrics come back in the camera moves down and along the line of smokers and the slope creatures move to the music and other deep-sea creatures of great variety come to “dance” in time with the clams, etc. Repeat volcanic activity when brass instrumental repeats but now moving along the line of smokers/volcanoes. Continue to end.

***Proud Mary* [Creedence Clearwater Revival; 3:16]**

The view is of a slow bayou river, many trees with Spanish moss overhanging from the banks. From both the right and left banks several animals are bringing things and building something, we don't know what. There are river animals like otters, muskrats, and beavers (who are fashioning logs), and many other land animals brought on the backs of alligators. There also large birds, herons and egrets

and cranes. They are using all kinds of materials. Eventually we see that they are building a boat, and in fact it is a steamboat. Near the end, when it is completed, we pan from the bow to the back and some of the animals are lounging on deck. At the wheel in the stern is Mickey. As the camera pans around to look at it from the back the steamboat pulls away and we see the stern plate, which says “Walt.”

I Feel Fine [The Beatles; 2:24]

It is night and we move along a dark corridor to a door that says “Paleo Lab.” We pass thru the door as the music comes up, with the usual blue glow, and as the lights come on we see the skeletons of many animals, dogs, cats, turtles, monkeys, iguanas, etc. They begin dancing to the music. Some of the skeletons are “playing” the bones of others, rib cages as guitar, turtle shells as drums, etc. At about 2 min, suddenly the music stops, the lights go out, and the door opens as a janitor enters. He flips on a light, and the skeletons are all back in their places. He scratches his head, turns out the light, and leaves. The music and dancing resumes.

And I Love Her [The Beatles; 2:34]

We see a boy near the surface in the ocean; he has on a mask and snorkel and is holding two clam shells. It shifts and as the first notes of the song begin we see some tentacles hanging down (we don’t know what it is yet) and shrimps pluck each note on the tentacles. As it moves up and away at an angle, we see that it is a jellyfish. As the song proceeds the shrimp continue to pluck and we see two nautilus come into view, a bit to the right of the jellyfish, which always hangs suspended, at an angle, swimming slowly away as we follow, not in time to the music, and now the boy reappears with his clam shells and knocks on the nautilus in time to the blocks. The light is from above and is constantly shifting, also not in time to the music. Light is critical, as it is in all, and occasionally smaller shrimp touch the edges of the jellyfish bowl in time to the chords, always with a shimmering effect, like the shrimps plucking the tentacles. At the guitar solo, we focus on the shrimp and tentacles and at each note they shimmer; the lower final five notes are hit by a larger shrimp hitting four large tentacles that hang from the center of the jellyfish (1-2-3-4-3). The boy is occasionally moving backwards with his nautilus to keep ahead of the jellyfish. Entire scene fades at the end.

***The Cat Rambles to the Child’s Saucepan [Cherish the Ladies;
3:21 (cut part of opening and some repetitions)]***

On the beach, coatimundis scramble over sailboards and take them out to sea. It is a wild, windy day and they sail the surf wildly, cutting in front of one another, doing flips, and soaring. They soar higher and higher until they are surfing the clouds. We pan back and see that they are jumping from one high cloud storm to another, always sailing wildly, dangerously, moving north. Eventually they reach the Northern Lights and from various angles we watch them surf the auroras. Eventually they sail away.

Rock ‘n Roll [Led Zeppelin; 3:40]

George Washington, Thomas Jefferson, Ben Franklin, and Alexander Hamilton are sitting in a parlor, sipping wine. From beyond a closed double door we hear the first cymbals sound, muffled. They look up startled. The sound stops. They tentatively get up and go to the doors and George flings them open. Inside are a drum set, guitars on stands, and off to the left and behind, a piano. They are puzzled but Ben sits down at the drums, Alexander picks up the lead guitar, George picks up the bass, and Jefferson grabs the rhythm guitar and stands at the mic. The song begins and at first against their will they are playing. Ben is having a ball. Then they all get into it and perform the song. George is cool

on the bass and Hamilton wails on the lead guitar as Jefferson plays and sings. Ben is into it increasingly, growing in abandonment. At 2:20 when the piano starts, a young teenage black boy appears at the piano and plays. At the end of the song they stand in utter befuddlement as the instruments disappear. Suddenly they are back in the parlor sipping wine and looking at one another, wonderingly, Jefferson drops his glass. Ben shrugs.

***Wildwood Flower* [Joan Baez; 2:30]**

We see a sky with scattered big clouds. The one in the foreground is large, gray underneath, white above. As the song begins, the lower part begins to form the shape of a woman and the upper part blows away. She is sitting playing the guitar. She wears an ankle-length brown “mountain” dress. Her hair is wild and blowing in the wind—from time to time wisps of her hair and dress blow away. She doesn’t use a pick, only her fingers and she plays expertly, each note in perfect time. She does not sing. From time to time her right foot taps to the music and sometimes she looks up at the sky wistfully or to the right or left contemplatively or moodily. She is fully formed but still cloud-like. At the end of the song she forms back into a cloud, which moves off to the left, fade to black.

***Lights* [Journey; 3:10]**

As we begin we see the Golden Gate Bridge as the camera languidly moves in from a distance and then around it. Suddenly, a model biplane appears and we follow it as it flies among into and around the bridge. Then we see a person on the cliffs near the bridge as he uses his remote control. As the song progresses other model planes of various kinds join the first one and we cut back to see more people with remotes on the cliffs. As we reach the instrumental section they begin flying outside of the control of the remotes and fly very fast in and out of the bridge, zooming towards one another, pulling away at the last second, scary. The camera cuts back to the people on the cliffs who are shaking their remotes, no longer in control. The planes continue their daredevil flying and at the very end, come to land at the feet of the people.

***Conquistador* [Procol Harum; 4:15]**

With the Edmonton Symphony Orchestra. In the beginning we see boulders strewn about a field and on the hills in the background. Then the spectres of ancient Incas appear sitting on the rocks. After a bit, llamas appear and move up to them. The spirits move into the llamas, who then begin to travel. They begin to climb a very steep mountain, bounding over streams and rocks. At last they arrive at Machu Picchu. They invest the citadel and explore all of it, we see them from various angles as they take possession of the sanctuary. The music informs their movements. At last, they stand defiant, completely triumphant atop the site.

***Pride and Joy* [Stevie Ray Vaughan; 3:40]**

A mouse scurries from under some brush, a moment later a cat chases after it. They chase around trees, up and down, bushes, etc. As the mouse veers left on some soft grass, the cat tears up the ground changing direction. Suddenly, some buried wires are uncovered. The cat stops and stares, then plucks at the wires, and they make the sound of the guitar. It gets into it, playing with more and more abandon. The camera moves left and we see the mouse leaning up against a tree, now sporting a Stevie Ray mustache and goatee. After a time watching the cat, it saunters up to the wires and begins playing with the cat, who looks at it but ignores it as they play a duet on the wires. As the song winds down, the chase resumes.

***Snowbird* [Anne Murray; 2:10]**

It is the far north and there are patches of snow on the ground and many bushes and small trees. The camera moves up one tree to a large nest. The head of a young fledgling owl pokes out and it climbs up onto the rim. It is pure white with black feather tips. It tries its wings several times, then lifts up a foot off the nest and settles back, repeats this several times flying upwards farther each time. At last it takes off but immediately tumbles into the branches of the tree, where it grabs a branch. It walks out on the limb and takes off again, but each time it does so it falls or flies into bushes or branches. We are afraid for it. At last it manages to stay aloft but its flight is clumsy. But in time it masters the air and makes deliberate swoops towards the ground, then flies up again and begins feeling the surge of its power. At last it starts to fly away from us and after a bit is joined by a larger white owl (its mother?) and they fly into the distance, doing an occasional barrel roll, first one, then the other and they fly away.

***Keep On Dancin'* [The Gentrys; 2:10]**

We follow a line of barbed wire fence until we come to many pronghorn antelopes, unsure of the fence. Then, quite suddenly, they begin leaping over the fence, going back and forth over it. As the song continues, we come to some scattered buffalo. The one in the foreground looks right at us as it and does a cross-step back and forth, humorously out of time, as the ones in the background do the same, all in different time. At another time it is prairie dogs, randomly scattered at their burrows, not looking at us as they do the cross-step dance in time. Back to the antelopes, we see from above that they are leaping back and forth over the fence in ever more intricate patterns, sometimes jumping over one another, as the camera lifts away and fades.

***All Shook Up* [Elvis; 2:02]**

A panda sits under a tree chewing bamboo. It rises slowly as the song begins and very cool, does a slow movement to the song, not exactly a dance, just slow, cool movement. Think of the “dance” Cosby does at the beginning of his show. He goes to the left, to the right, and after a time as he moves to our left, another panda appears from the right and they move together. At the end she simply turns and leaves. He sits back down under his tree and grabs his bamboo, unimpressed.

***Hot Rod Lincoln* [Commander Cody; 2:44]**

It is night and two gerbils, having escaped from their owner’s apartment. They come across the playground in the big park and find a toy hot rod Lincoln. The adventurous one takes the wheel, takes off and roars back around to grab his friend. They take off down the night road and replay the song, chasing the caddy and passing. At the point where they are sitting in jail, a large gerbil with a big cigar (his father) stands over the downcast gerbil and his mouth moves to the words “Son, you’re gonna drive me to drinkin....” But at the end they are off again, over one hill after another with the bubbletop cop car in pursuit.

***Who Are You* [The Who; 4:54, may be shortened by 2 min]**

We are high above the earth, white and blue far below. The camera moves right and left, flying and searching. Finally it stops, looking at the far horizon. Suddenly, a shape appears right in front of us, springing up from below. It is an alien ship. It dips to the left, then right, as if curious, then flies off to the lower left. Then another, completely different UFO appears from the right and this is repeated over and over again, with the ships eventually dancing with us. Then they appear in groups, making

intricate movements with one another. They soar up and down, skim the earth, scattering the people and soaring out of sight again. Continue to the end.

Badinerie, 2nd Orch. Ste. [J.S. Bach; 1:26 Menuhin, Bath Fest. Orch.]

Across a narrow river we see a line of trees, to the left we see part of an open field, about a fourth of the view. The trees have many ring-tailed lemurs and as the flute begins they dance by swinging in the trees, from branch to branch and leaping up and down, between branches, very acrobatic. They are in perfect time to the music and represent the notes. As the music evolves, something happens. The camera moves to the right, away from the field and focuses more on the lemurs in the trees. More lemurs join in and in addition to being in *time* to the music, they are visually representing the counterpoint as well—we can *see* the music, as well as hear it.

My Sharona [The Knack; 4:54, may be shortened]

We are in a laboratory. There are several scientists in white coats doing various chores. We come to a woman peering through a microscope. We see through the microscope that she is looking at a dish with various microbes in it. As the song progresses she is surprised to see that they seem to be dancing to the music. The dance becomes increasingly involved and wild. As the camera pulls back they escape from the dish and grow in size, bigger and bigger and the scientists stare in awe. They escape from the lab and are now free in the air. They form different shapes, amoeba-like, of many animals with one another, always dancing and changing colors. As the song fades they move as a group, farther and farther up and away.

We Are the Champions [Queen; 3:10]

It is the same evening of the Founding Fathers sequence and we see them in the drawing room and the camera then moves away. In a parlor the Founding Mothers sit, drinking tea. They are Martha Washington, Elizabeth Hamilton, Deborah Reed, and Sally Hemings. As the song begins, they are shocked at the quiet sound, then to see a wall of the room open up as the guitars begin. There appears a piano and other instruments. They are pulled to them and take them up and stand at the microphones playing and singing. They move to the music. As the song progresses we see a montage of women involved in many things through the centuries, always returning to the Founding Mothers. At the end, they are back in the parlor, looking at one another in astonishment.

Money for Nothin' [Dire Straits; 4:00, shorten]

We start near the last part of the intro as small electric lines move up some steel legs. We don't know what they are yet. As the main guitar part begins we see that it is a cell phone tower. As the vocals begin it begins to move, twisting a bit and moving from side to side. The motion gets greater and finally, climactically, it breaks free from the ground and is moving stiffly to the music. As the camera pans back, we see its twin tower joining in, a little behind in movement. They move forward and step across a road—the cars don't see them. They march over houses and come to a water tower, which breaks free and joins them in the dance. Finally, a little girl comes out, she does see them, and she dances with them. They are all joined by more children and the camera pans back and up to the end.

***Pipeline* [The Ventures; 3:05]**

The camera moves through the Himalayas, over and around the huge mountains. In the distance we see a large black dot, which grows in size into several dots that then become flocks of Demoiselle cranes. They are flying in formation directly at us. As we get closer, we see they are straining, the mountains are very high and the air is thin. The camera shifts to somewhat below and we see an eagle chasing a young, tired bird that is flying lower and separated from the flock. It easily eludes the eagle but a second eagle appears and catches it. We are back to the flocks and move among them, they are defiant now, changing positions in the formation but the strain shows. They seem to be expressing a dauntless courage. They soar up and on. They fade from view.

***Let's Dance* [Chris Montez; 2:25]**

We are in a shallow sea, dappled light, with many types of colorful coral reefs, giant kelp, and small fish. As the camera moves through them and the music plays, suddenly a large squid appears and zooms through the reefs. As the song progresses, it is joined by other squid, who change colors continually and speed through the reefs, into and through tunnels, etc. They seldom move to the music but occasionally bounce to it. They take delight in moving around and under one another, twirling and constantly changing colors. The small fish dart out of their way. From time to time, the squid even break the surface and seem to soar for a moment. They fade into the distance as the song ends.

***Money* [Pink Floyd; 2 min, 3.03-5.09]**

A sandstone cliff with many golden eagle nests. The camera zooms in and around the eagles as they fly, sometimes straight at the camera, sometimes just going past, flying straight up and accelerating, twisting, as no bird should be able to do. The Magic Tree has given them unlimited ability. Sometimes the camera cuts back fast and views them flying in patterns with one another, sometimes in random interactions, which accentuates it when they fly in patterns. We should get a sense of danger and power.

***Everybody Wants to Rule the World* [Tears for Fears; 3:10]**

On a high cliff by the sea, a pterodactyl stirs in its nest at dawn. It spreads its wings to warm them in the sun, then slowly rouses and walks away from the nest, then begins running down a slope at the top of the cliff and then veers sideways and flies, catching the thermal from the cliff. It is an immense bird and glides and soars with the music, reaching great heights, then zooming down to the sea to scoop up a fish. From time to time as it soars or swoops, it lifts its head back in pure joy, for the Tree has given it the ability to know it can fly and it revels in it. Eventually, it flies off into the distance.

***Little Surfer Girl* [The Beach Boys; 2:27]**

A beach. The sand stirs and a crab emerges, moves toward the sea. Looks left, just a large piece of driftwood, looks right, sees a female crab. Moves towards her, surf comes up and flings him up the beach, when it recedes he moves towards her again. She sees him, backs off; he moves towards her and she retreats, repeat. Another wave comes up and throws them up the beach; they return. The male hears a noise from behind. Another male crab approaches, they run towards each other as another wave throws them up. They return and gesticulate. The other male crab retreats; the male returns to

the female. Sometimes he advances, she retreats, sometimes he retreats, she advances. Eventually they are dancing as the camera pulls back.

***Do You Wanna Dance* [The Beach Boys; 2:33]**

Must follow Surfer Girl. Night on the beach. Bonfires. Numerous crabs dance and play to the music, forming patterns and climbing on top of one another to fling crabs into the air.

Approx. 95 min.

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