

9 to 5 - FMP 2023

This unique retro feeling show depicts the “daily grind” workday but with a modern soundtrack. The guard can be featured as industrial workers performing repetitive tasks while daydreaming of being home with their loved ones. Repertoire includes *Homesick* by Dua Lipa/Chris Martin, David Holsinger’s *Scootin’ on Hardrock*, *PMs Love Theme* from the Love Actually Soundtrack, *Home* by Phillip Phillips, as well as themes from Todd Rundgren and Dvorak’s *New World Symphony*. This show was commissioned by Colorado’s award winning Fossil Ridge High School Band.

The Concept (The Why):

Home and heart is what matters. You work hard, you play hard. Everything starts with the home: the loved ones around you. When at work sometimes you want to be elsewhere!

When conveying the idea of being homesick, longing to be elsewhere through the lens of a 1960s American factory worker will be conveyed going through a normal work day. Taking heavy inspiration from *Laverne & Shirley*, the colorguard can be featured as factory workers portraying the chronological scenes earmarked by moving hands on a large analog time clock while hearing the sounds of an old fashioned steam whistle. The sequence includes:

1. Waking up in the morning, getting out of bed and hurrying to get to work on time
2. The morning shift on the assembly line
3. Lunch time/daydreaming of being elsewhere
4. Back to the assembly line for the afternoon shift
5. The end of the work day and running home to where the love is most

Musical Selections

David Holsinger - *Scootin’ on Hardrock* - Copyright permission required
Todd Rundgren - *Bang the Drum All Day* - Copyright permission required
Dua Lipa - *Homesick* - Copyright permission required
Antonin Dvorak - *Symphony No. 9, “From the New World”, II. Largo / Goin’ Home* - Public Domain
Craig Mackenzie Armstrong - *PM’s Love Theme (from “Love Actually”)* - Copyright permission required
Drew Pearson - *Home* - Copyright permission required?

The Look (Set/Props)

1. Large Factory Clock with Whistle
 - 7 feet tall
 - Displays time during the workday (changes throughout the show)
 - Includes large factory whistle that makes sound/produces smoke
 - Want to see an old whistle that has steam/effect
 - Likely placement = Side 2, 35 yard line, with 12–15 feet in front
 - Also is a place for some staging of soloists, etc.
 - Retro show - maybe there is the old fashioned speaker-type, cone-like speaker where the whistle comes from
 - Time clock with punch-card on top - guard member puts this in (punches time card)
2. Front Sideline Blockers
 - 4’ x 10’ Blockers with Vinyl Panels on each blocker
 - **18 panels** (40 to 25s on each side)

- Panels could possibly display machinery or other factory imagery while connecting horizontally across the field into one cohesive image. This coordinates with the color palette, colorguard uniforms, and flag designs.

3. Lunch Pails (for Color Guard)

- Props for color guard at start of show
- Guard pulls chain flags from lunch pails for opening hit

Guard Costume and Equipment Guide

Part 1 - Waking Up and Getting to Work (Intro)

- Smocks, lab coats ($\frac{3}{4}$ or $\frac{1}{2}$) or coveralls
- Hair up in a brightly colored bandana, lighter colored smocks or coveralls; to look rugged
- Charcoal/light gray (needs to contrast with band uniform)
 - Band uniform is Green/Black/White
- Make sure the guard costume colors POP and not to get lost on the field
- *Laverne & Shirley* smock/lab coat idea
 - Gray, light blue, or beige color perhaps
 - One side has the logo of the factory
 - Patches elsewhere; has each kid's name?

Part 2 - Factory Work (Opener)

- Traditional flags and rifles (if available)
- Big event is a "park and play" moment to emulate an assembly line or conveyor belt (see countsheet)
 - Conveyor belt/assembly line idea - reference [2006 Cavalier Machine](#)
 - Standing still, passing equipment to and from, robotic body gestures
- Color guard is featured as main character/workers throughout this show segment
- Whistle sounds to indicate lunch and the guard transitions off stage on the percussion only fade away moment to the ballad

Part 3 - Daydream Sequence (Ballad)

- A guard soloist enters field with lunch pail featured as "this is their daydream"
 - A few additional dancers enter field with lunch pails to highlight soloist/duet and signify lunch hour
 - Trumpet soloist perhaps interacts with guard soloist to portray "couple" feel
- Most of the guard remains off stage until laying on the field with new flag for the climax phrase
 - Those with lunch pails staged strategically for seamless transition to flags as song progresses
- Flags enter the field as the build towards the climax begins (Letter S)
 - Using a single layer flag or swing flag(s) - show little fabric at first revealing most of it as the phrase commences
- A guard soloist(s) remains after the climax to portray the softer look and feel
 - This allows most to change equipment for Part 4

Part 4 - Afternoon Work Stop - End of the Day Anticipation and Celebration (Closer)

- Back to work look and feel using flags and weapons (perhaps sabers here) to start
- Every musical section gets a feature (percussion, low brass, woodwinds and high brass) use guard voices to highlight those musical vignettes
- Guard is strategically taken off stage for possible costume change and new vibrant flag
 - Quickly pull off smock or coveralls
- Letter T - all guard transformed with costume and new flag for maestoso climax to signify the end of the work day
 - Can continue to highlight the same guard soloist featured throughout to eventually show a reuniting with partner for ending of the show and run off the field into the sunset

Guard Costume Color Palette -should stand out on the field and contrast musician costume colors

- Be mindful on how chosen colors will "read" on green turf as well as under the lights

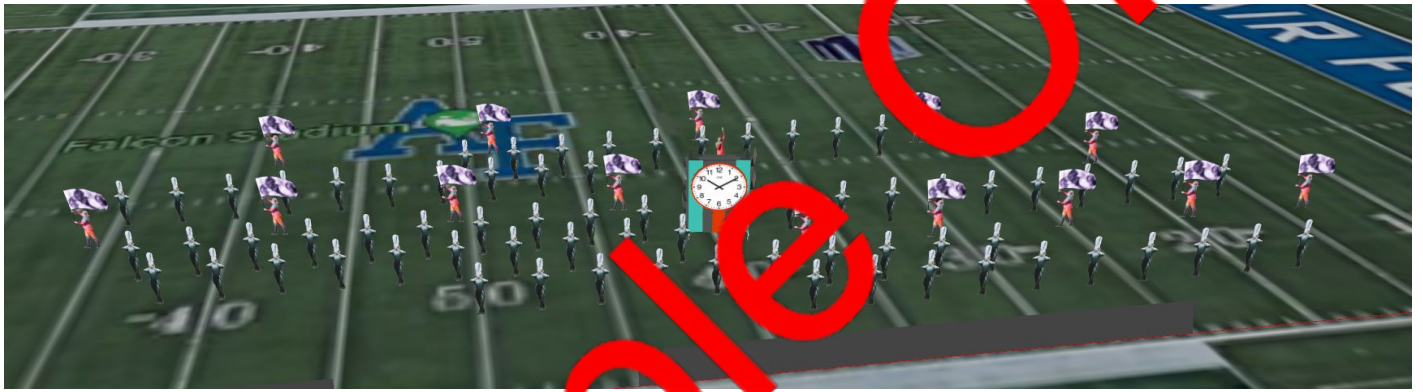
9 to 5 Design Roap Map

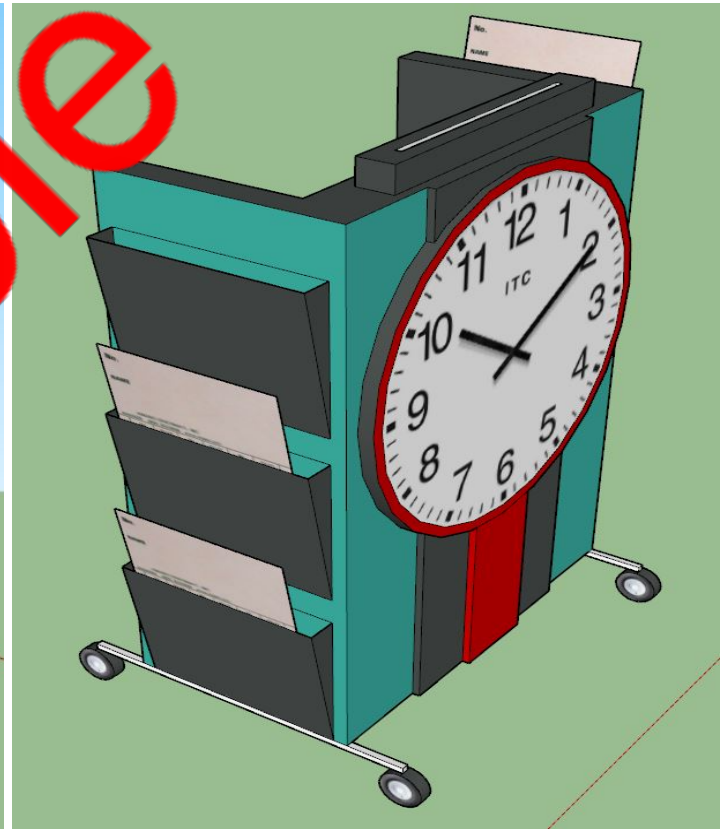
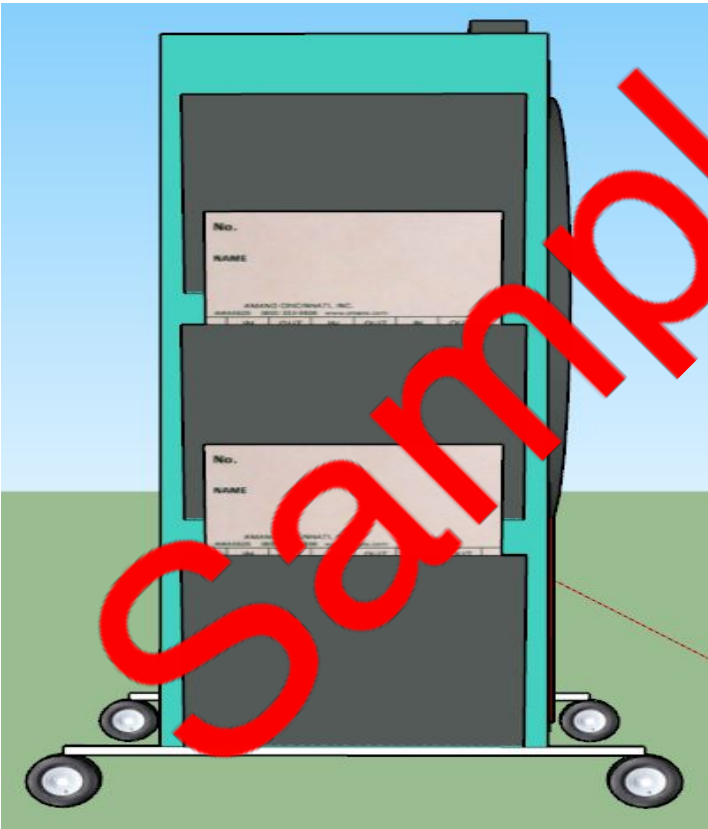
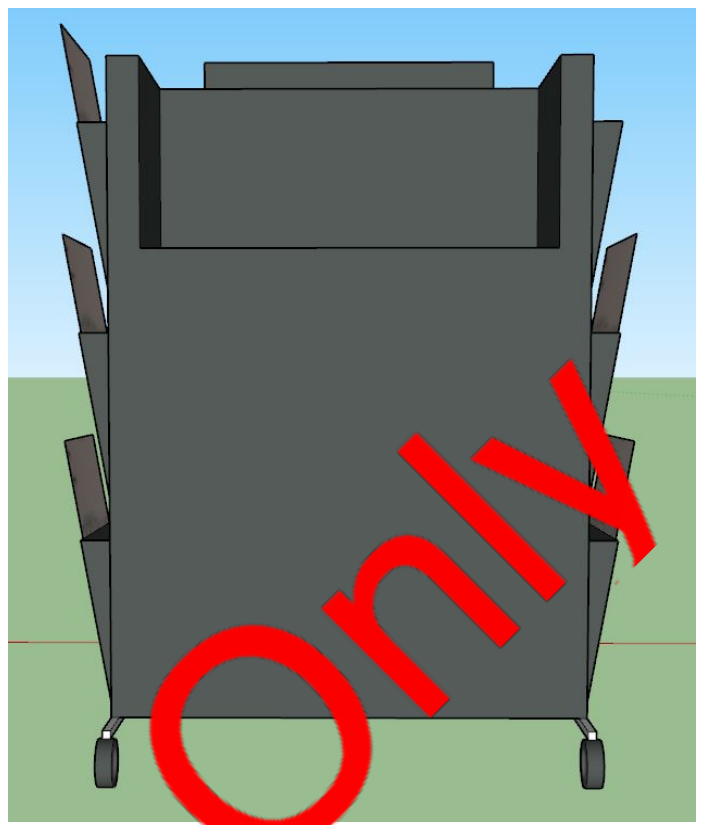
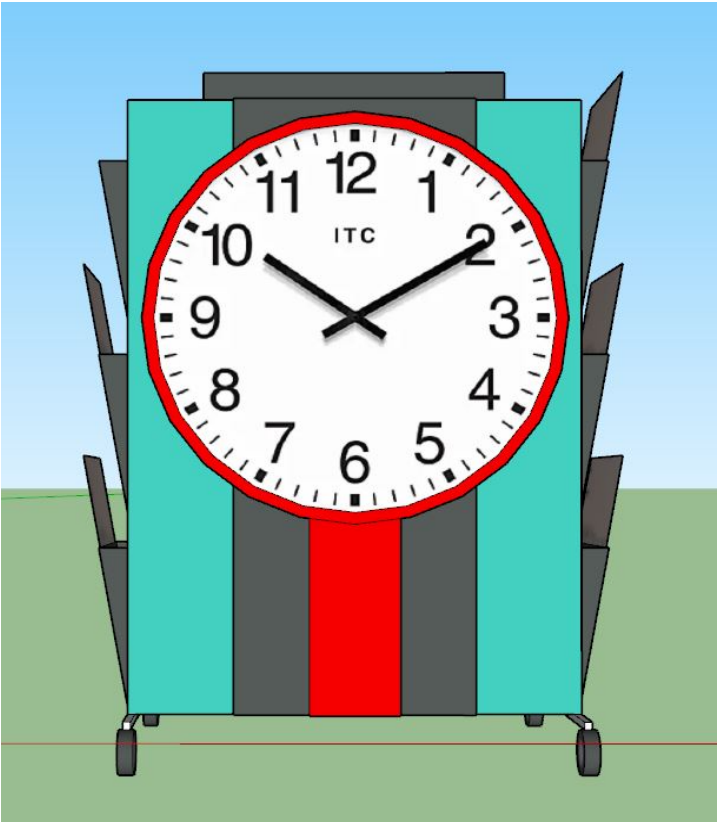
	INTRO/PART 1	PART 2	PART 3	PART 4
SUBTITLE	Waking Up and Going to Work	Morning Shift at Work	CROSSFADE Lunch/Daydream	Afternoon Shift/End of Day Finale
MUSIC	Original composition by Shawn Pityk	1. Scootin' on Hardrock by Holsinger 2. Bang the Drum All Day by Rundgren	Essence of Parts 1 & 2	1. Homesick by Dua Lipa 2. Going Home by Dvorak 3. PM's Love Theme by Armstrong 4. Home by Pearson
EMOTION OF MUSIC	Motion, sense of urgency and intensity from the start; deliberate with obvious build to opening impact	Overt Impact/hello, then driving and deliberate (repetitive factory work); somewhat light hearted and accessible representing a fast paced daily grind	Part 1 fades away to a sense of calm	Pretty, lush, longing, romantic, emotional
INTENT	1. Build from small to more and more instrumentation (upper wws down) 2. Driving 3. Deliberate 4. Building Tension toward whistle and opening climactic/impactful (hello) moment in Part 1	1. Major Climax on downbeat (a result of the build from the intro, interrupted by whistle then followed by this climactic moment) 2. Intense 3. Repetitive 4. Vamp/Grooves, 5. Features/Vignettes or a soloist if applicable 6. Conveyor Belts	Crossfade (meld over) highlighting percussion	1. Very expressive 2. Builds to climax for applause 3. Soft/tender ending is interrupted by whistle signifying return to work
GUARD	1. Lunch pails as props 2. Costuming in smocks or coveralls (overtop of more glamorous look) 3. Costume color palette should contrast musician costume	1. Pull out chain flags from pails for opening impact (element of surprise) 2. Change to flags and rifles for remainder of song 3. Guard halted and featured in an assembly line or conveyor belt type of event	Guard soloist is featured with lunch pails to start	1. Guard Soloist... express the daydream. Could be with featured wind soloist to portray a couple for entire piece 2. New additional dancers w/lunch pails could add on for duet then transitioning 3. Part of guard can support with larger flags or double swing flags for the ultimate climax. 4. Focus goes back to guard soloist for ending
PROPS	1. A large clock prop and factory whistle is displayed appropriately on the field. The clock can display the times of the day and could be operated by a performer or controlled remotely. 2. First time displayed is 8:00 AM to signify morning alarm moving quickly toward 9 AM 3. Other props could include parts or sections of playing machines or other workplace images	Clock displays 9 AM on opening impact and moves towards 12 Noon as piece progresses. Will design something that should point to mechanical and angular looks to signify the look and feel of assembly lines and conveyor belts (e.g. gears, sequential moves, etc.)	Clock displays 12 Noon as whistle sounds	Daydream sequence with a much softer look and feel (curved lines with softer textures, etc.). Highlight guard soloist(s) and wind soloists to portray thoughts of a relationship and contentment. Clock moves slowly from Noon toward 1 PM when next whistle sounds.

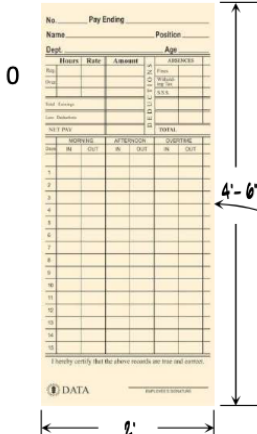
*Whistle prop could billow some type of smoke when sounding

One final whistle should sound at m. 219 to signify the end of the work day

Costuming and Prop/Set Images and Resources

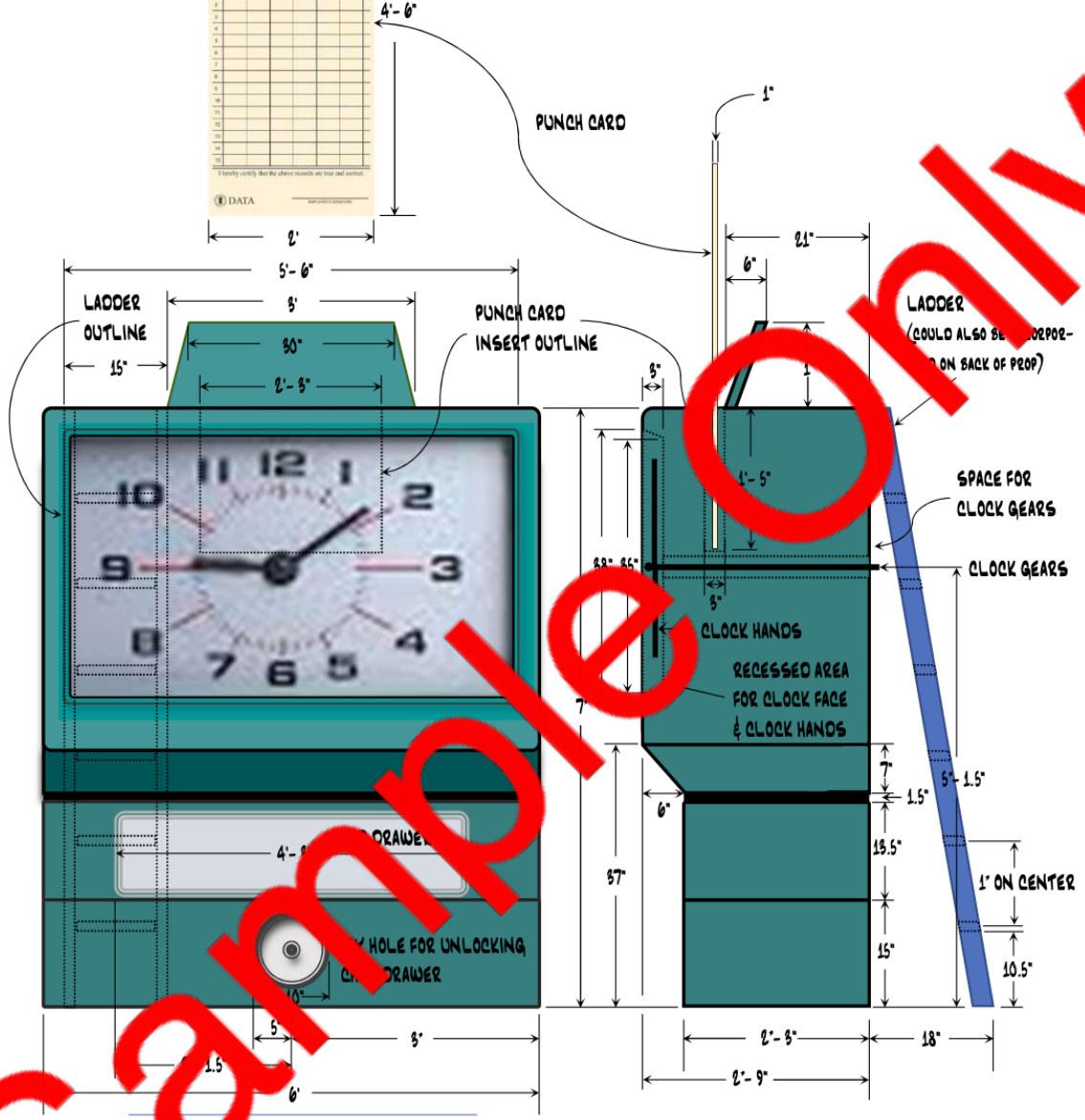






PUNCH CLOCK PROP

ROUGH-IN DESIGN BY MATT JAMES OF FANNIN MUSIC PRODUCTIONS
 2021 FOSSIL RIDGE HIGH SCHOOL MARCHING BAND



MODEL IMAGE

Sample



Sample Only