



Trapped in Time

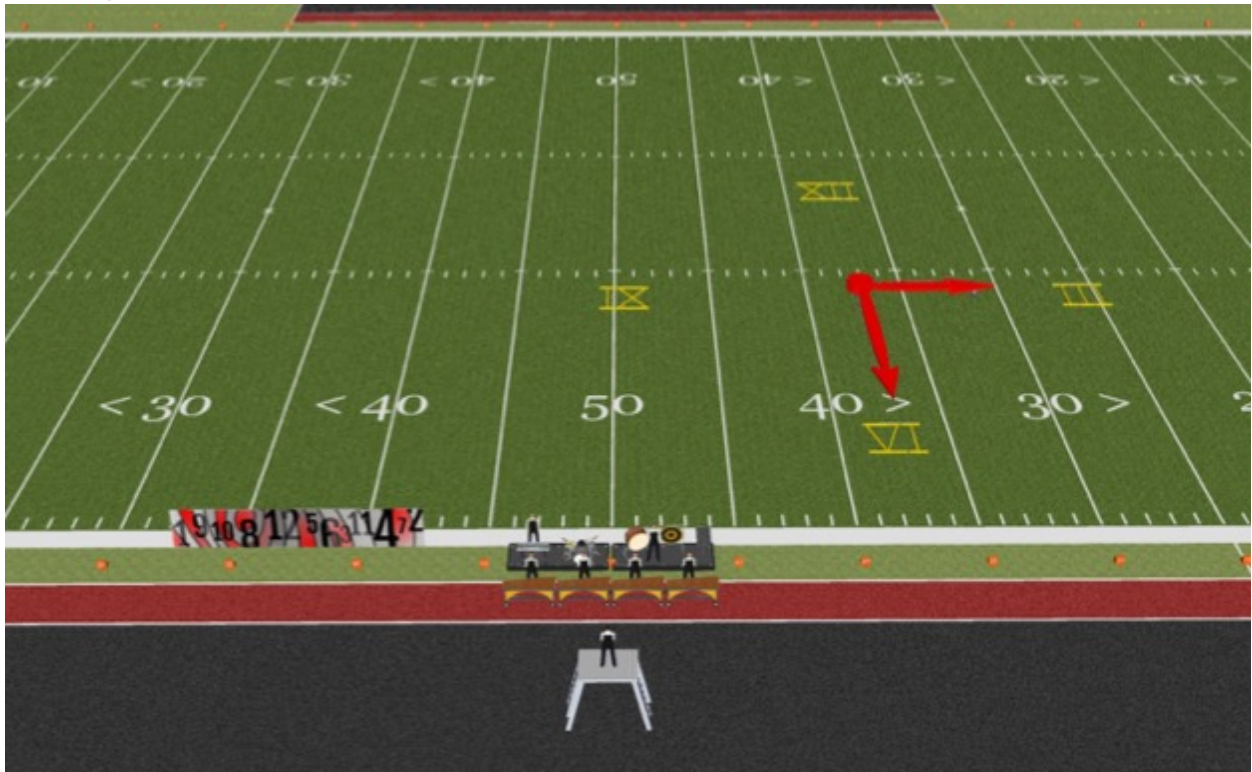
Fannin Musical Productions

They call it the 'Arrow of Time' paradox: physics tells us that at their most fundamental level, the laws of nature work just as well backwards as they do forward... the unceasing flow of time that traps us is not a fact of nature, but a product of the human mind.

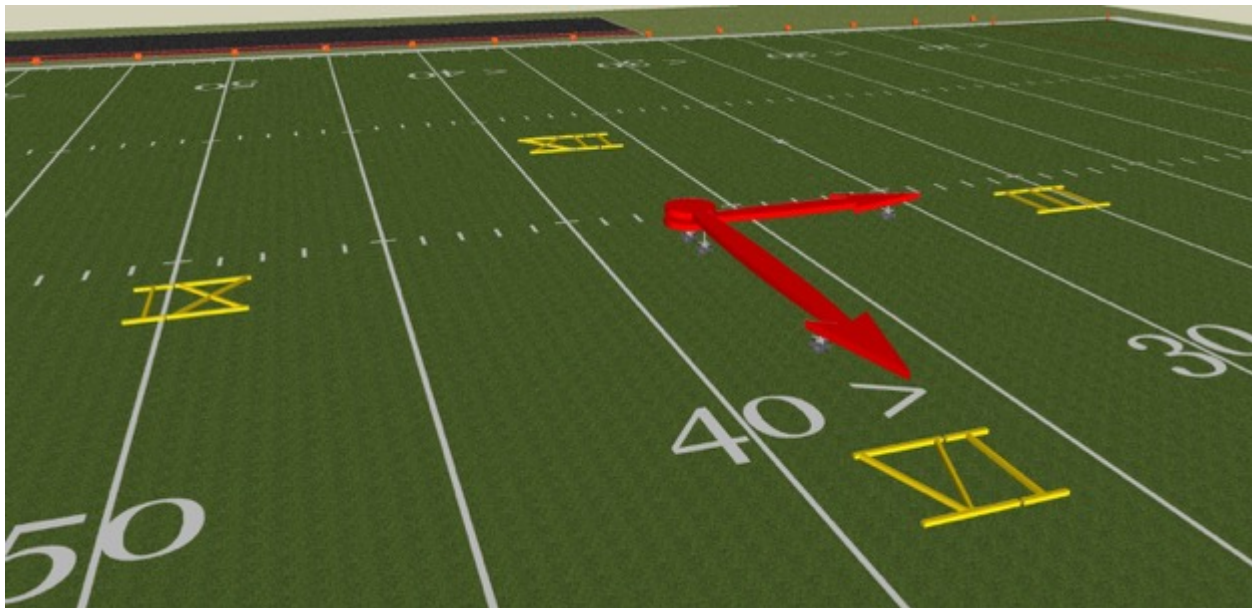
So, can we escape it?

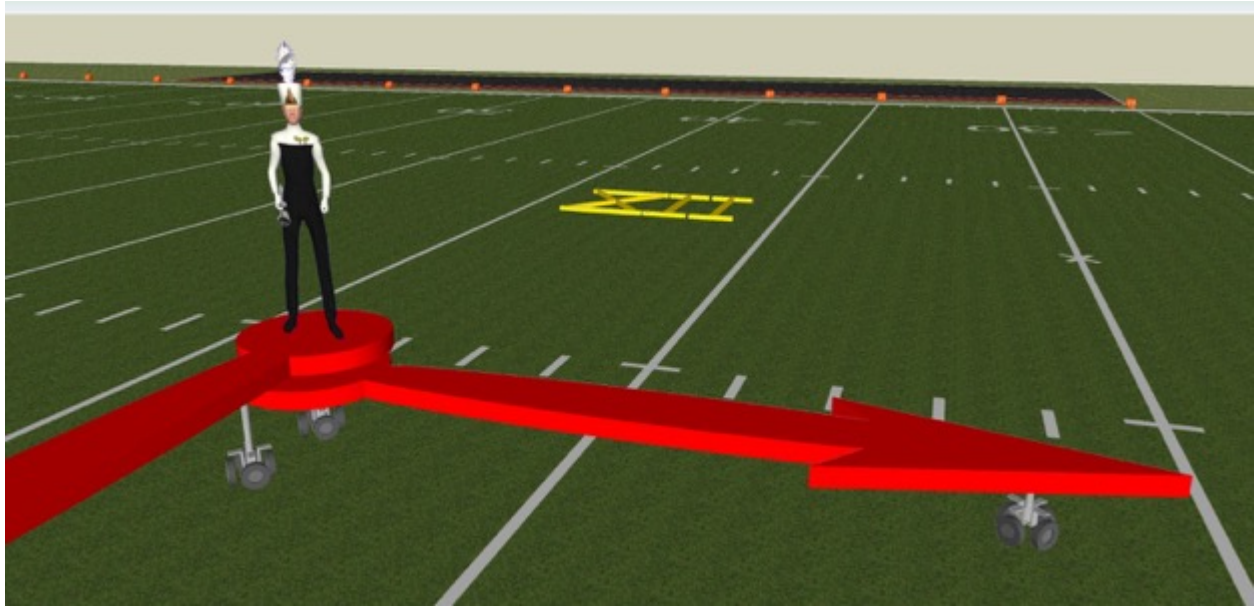
Based on an incredible music book by Mike Pote, *Trapped in Time* features a mind-bending concept which will intrigue and amaze.

Set Design

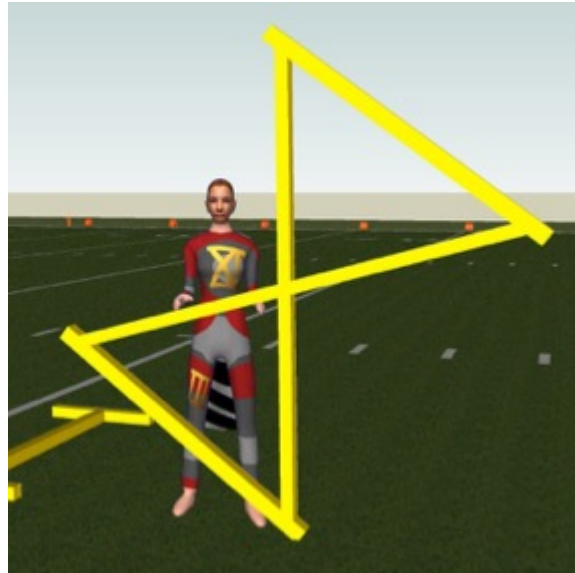
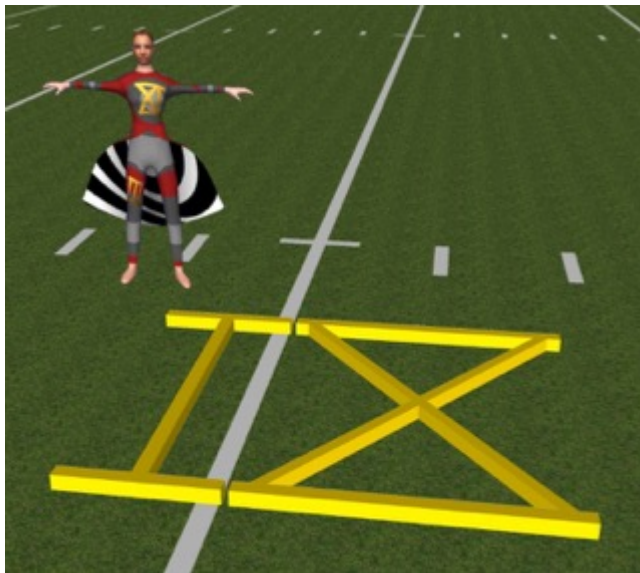


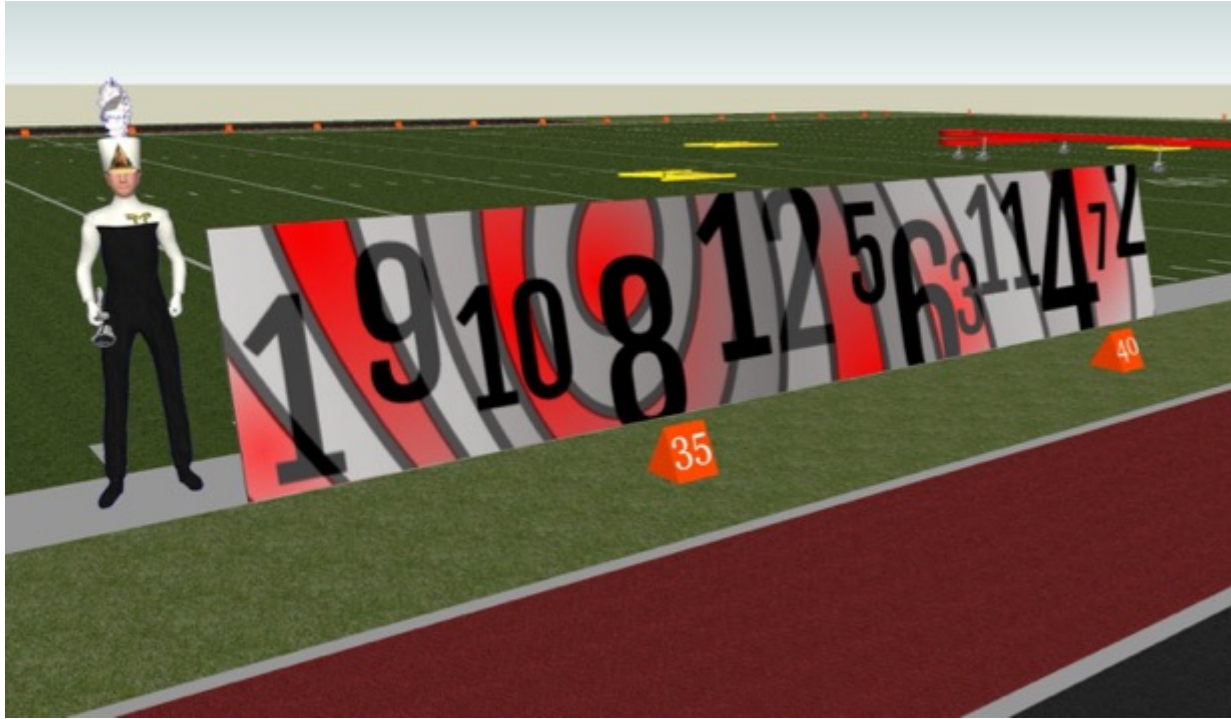
The set design for *Trapped in Time* features several large props which come together to form a gigantic, oversized clock. It's deterioration, and then it's return to order, form the basic arc of the show concept.





Our most important props, two movable stages on large, caster wheels, form the hands of the clock and serve as a staging point for featured groups and soloists. The clock effect is further enhanced by oversized Roman numerals which can be repositioned as the clock disintegrates and we are freed from time's 'trap.'





Optional front screen props along the sideline provide a staging point for guard equipment exchanges, further make clear the themes of time and disorientation, and graphically connect to the visual motifs used in the guard costuming and silks. Sketched here with a single screen on one side of the pit percussion, larger guards may want to consider two with one on each side.

Costuming & Flag Design



COLOR GUARD CONCEPT

ONE PIECE BODYSUIT WITH
DETACHABLE, INTERIOR
PRINTED SKIRT

APPLIQUE ROMAN
NUMERALS CONNECT
TO CLOCK PROP DESIGN

SPIRAL, OP-ART INSPIRED
MOTIFS PROVIDE SENSE OF
DISORIENTATION,
CONNECT TO SILKS, PROPS

SKIRT FLARES OUT WHEN
PERFORMER SPINS,
PROVIDES DIZZYING, EYE-
CATCHING VISUAL EFFECT

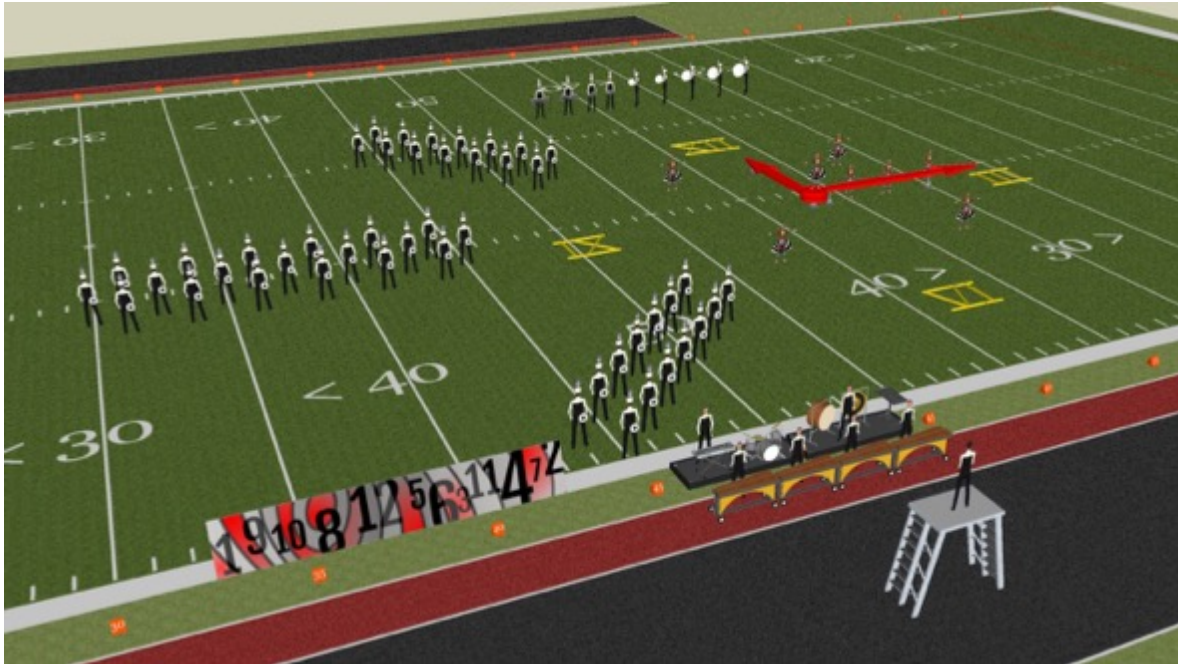




The costuming and flag silks for *Trapped in Time* establish a clear visual iconography that demonstrate the conceptual plot line, further developing the themes already established in the prop and costume designs.

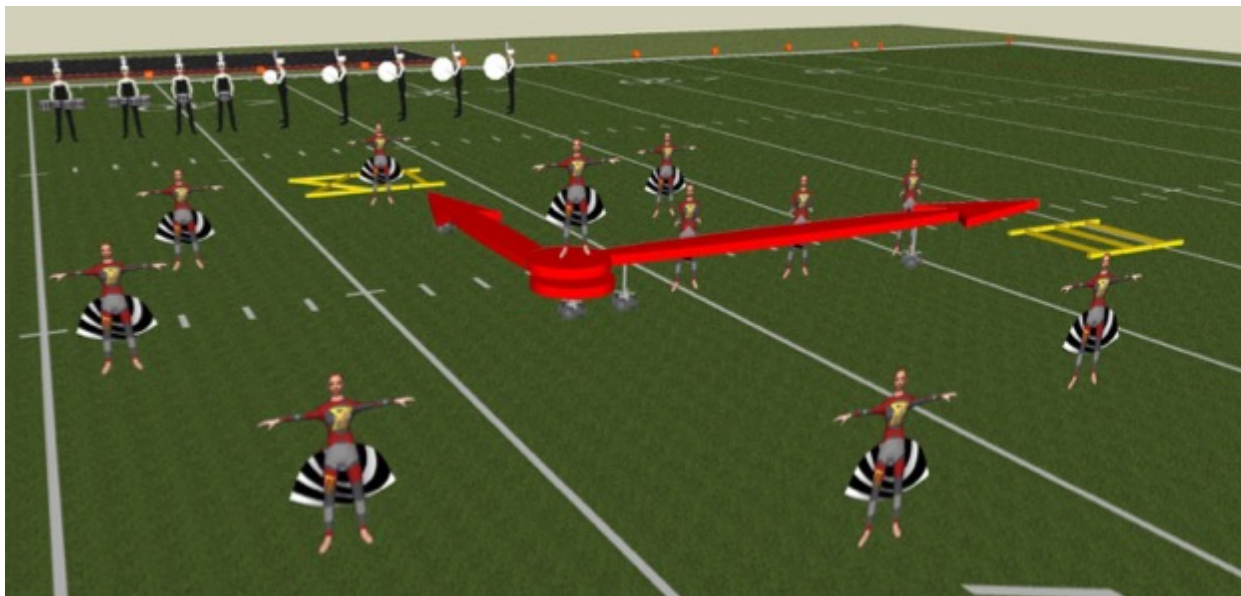


Opener Effects



Trapped in Time opens with all attention focused on the clock face staging area, and the pit percussion the only musical voice. The hornline radiates away from the slowly moving hands while the color guard has the focus. While a featured performer stands atop the minute hand posing and gesturing, narration poses a framing question: *'...at the most fundamental level, science tells us, the laws of nature are symmetrical... they work as well going backward... as they do forward... the arrow of time that traps us is not a fact of nature, but a product of our own minds...'*

So then... can we escape it?'

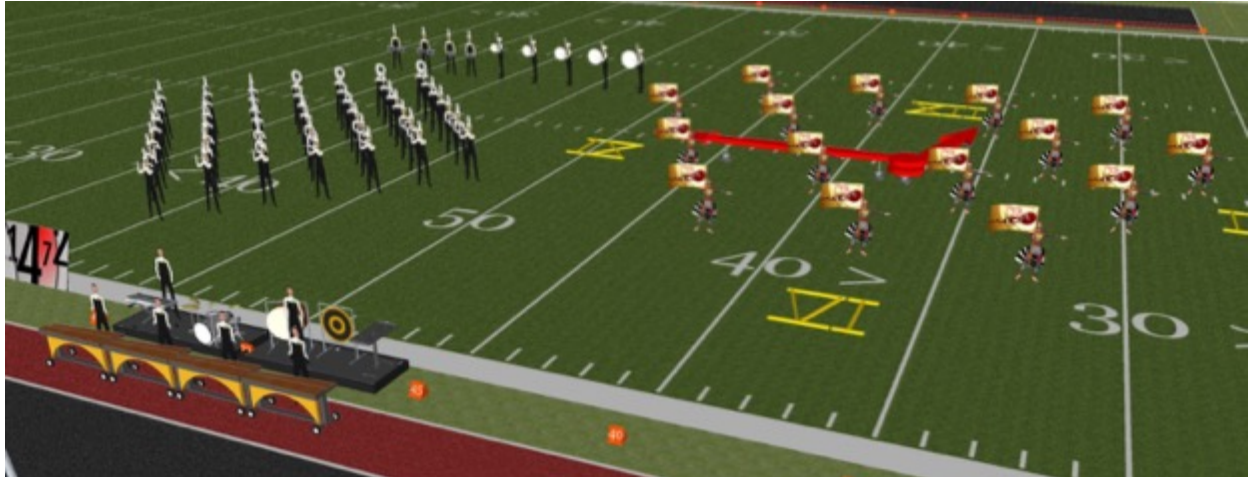




Meanwhile, the hornline performs repetitive, clockwork bodywork until entering the drill. On the narration cue, ‘...going backward... as they do forward...’ the drill responds by having two groups pass through each other, pause, and then continue on their way.

The guard layers in with our first silk gradually, building visual interest.





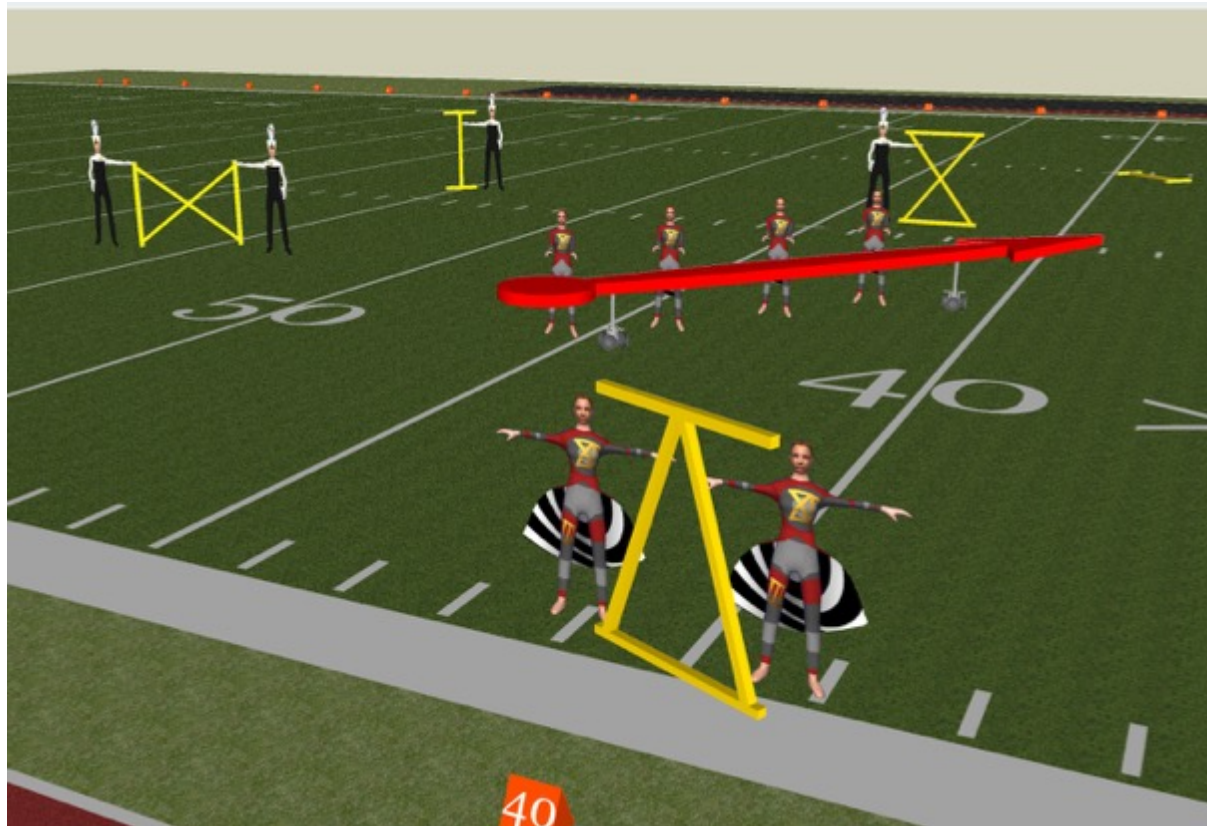
The intrigue of the opening scenes culminates ultimately in our first major arrival point. The first full-ensemble musical moment of the show is accompanied with lower body choreography while the color guard delivers our first full-silk visual impact.





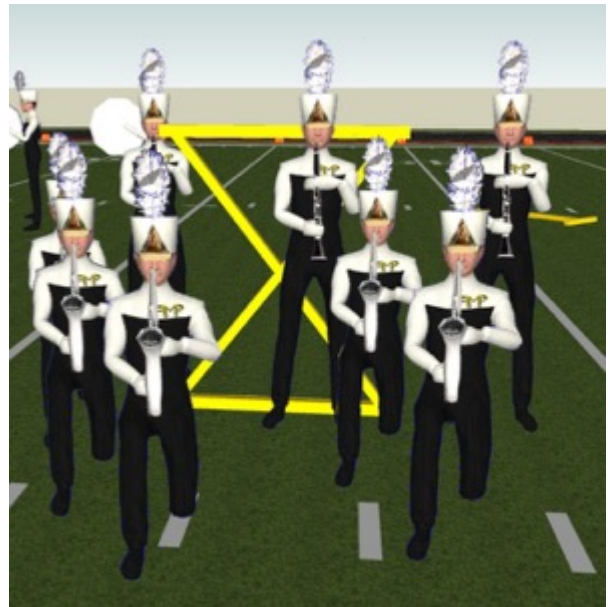
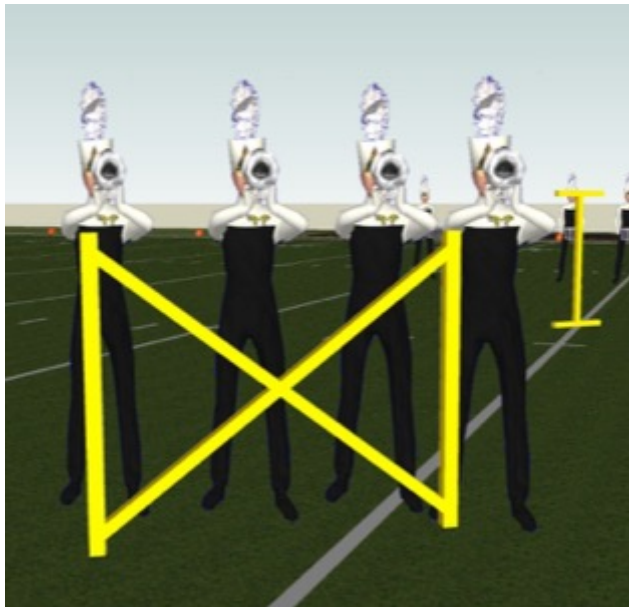
The percussion then becomes both the visual and musical focus while the rest of the ensemble restages for our next scene. The narration poses another framing question: *'What would happen, were we free from the trap of time? How would the rules break down?'*

In response to the narration's intimation of 'rules breaking down,' the hornline and guard reposition the props to signify the disintegration of the clock.





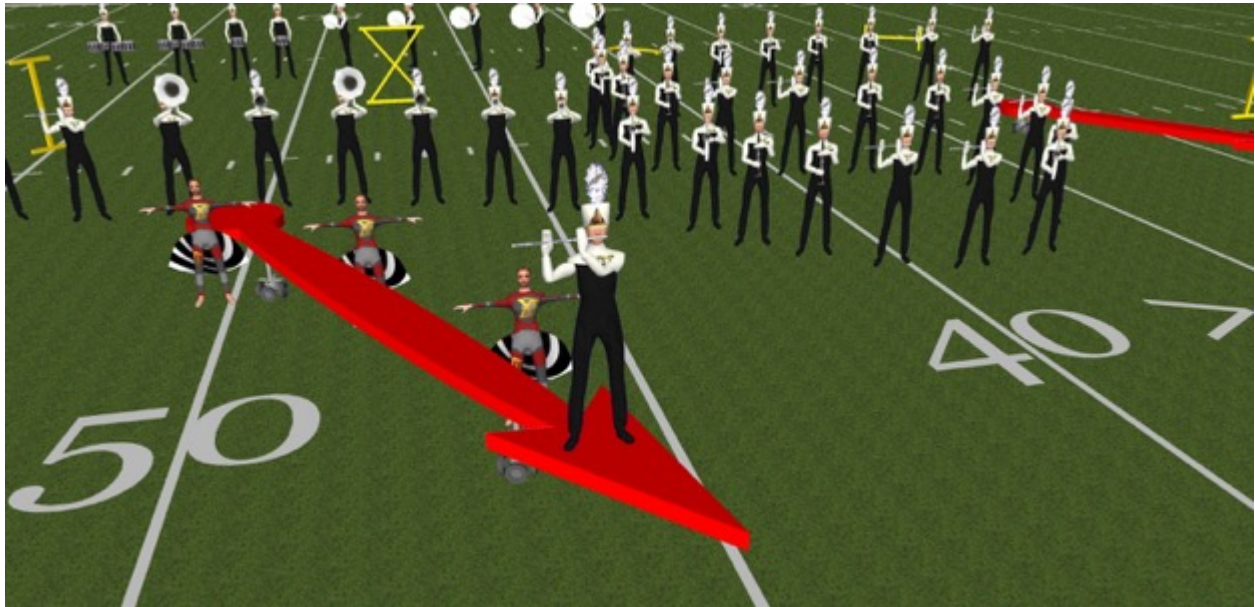
The set is now transformed, symbolizing freedom from the constraints of time. Each of the Roman numeral props now serves as a mini-staging area to bring focus to a different musical group as desired.





Similarly, the woodwind melodic idea is staged on the hands of the clock, now used as while the brass, drums, and guard drill revolves around the now completely deconstructed timepiece. These multipurpose props allow us to change the entire look of the field as the show progresses.

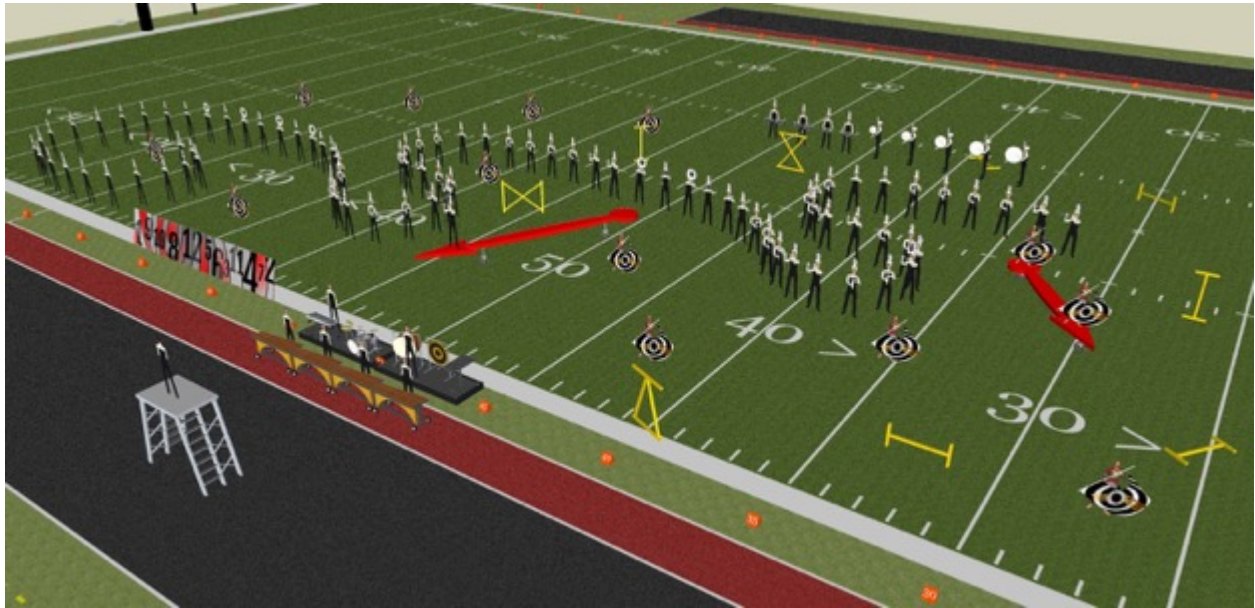
Ballad Effects



The clock hand props continue to show their versatility in the opening segment of the ballad: a beautiful, lyric solo for one of your strongest players. [Sketched here as a flautist, the solo could be rescored for several instruments. Allow us to customize this show to feature your unique strengths!]

As the hand slowly turns with the soloist along for the ride, the guard begins to layer in with our ballad silk. This oversized, op-art inspired, swirling swing flag creates a hypnotic effect to mirror the sensation of being 'lost' without time.

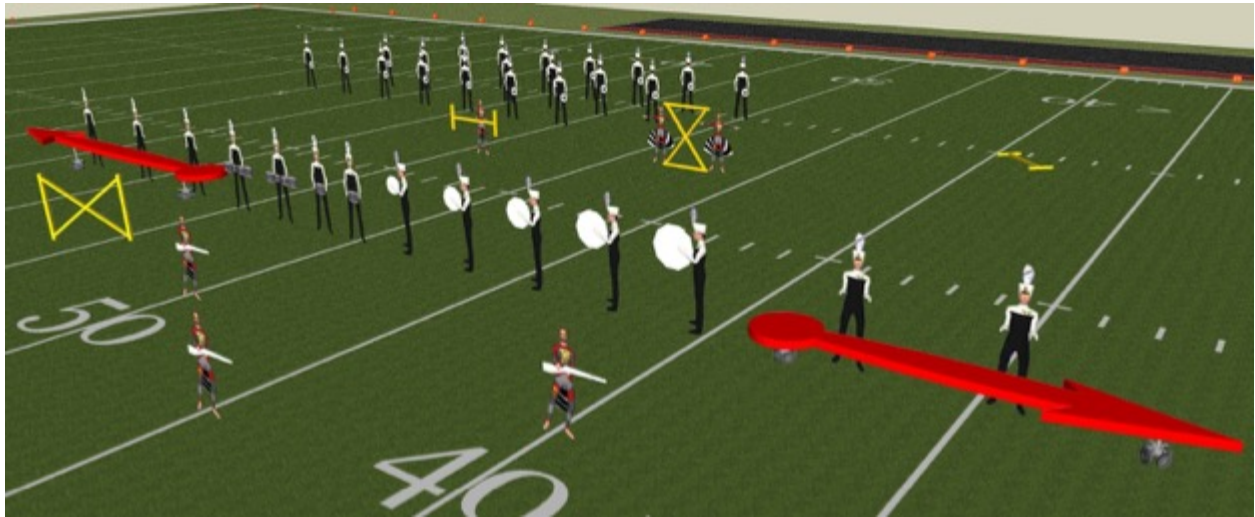




Finally, the full ensemble builds into a glorious, *maestoso* arrival point as the full guard spins and swirls the eye-catching, disorienting flags.

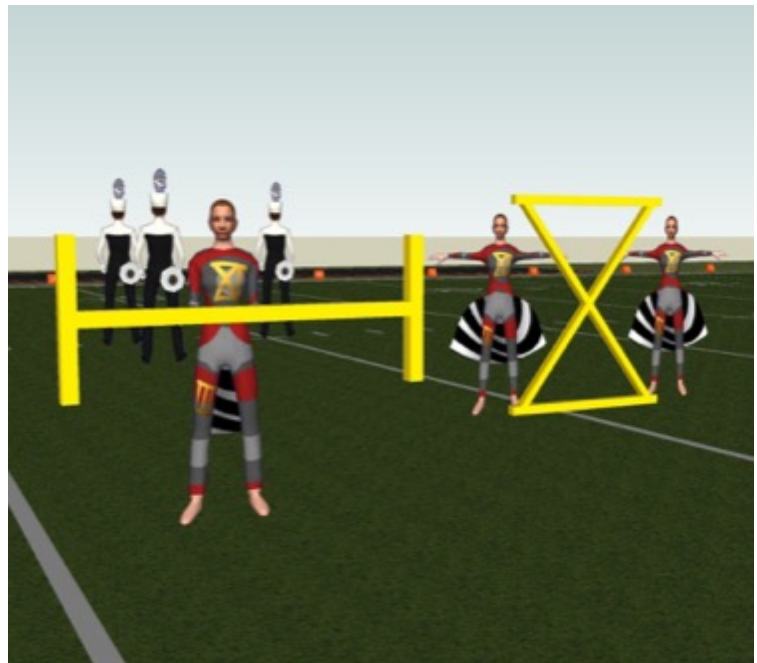


Closer Effects



The final movement begins with a percussion focus—visually highlighted by the hands of the clock, restaged by part of the hornline—narration explains the driving concept for the movement: *'No, we need time... and it needs us... time is not a trap, it is a project! ...a reality we construct ourselves...'*

Meanwhile—if weapons are desired—this driving, percussive moment is the perfect time to feature them. The rest of the guard—or the entire auxiliary if not using weapons—performs simple dance with the Roman numerals as we begin to reconstruct the clock.

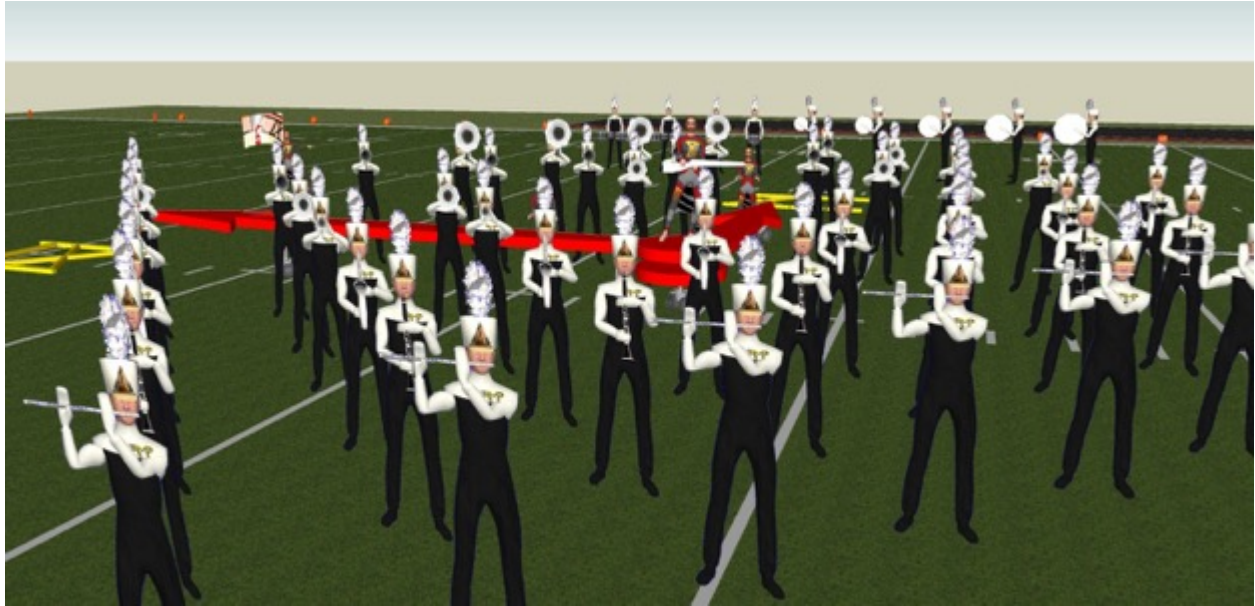




As the musical voices layer in, the color guard begins to translate onto the closer silk—a fully reconstructed clock, connecting to the overall theme of the movement.

Finally, the entire ensemble builds towards our last major arrival point. The fully reassembled clock by which we are no longer trapped, but an integral part.





While a featured guard performer stands on the fulcrum of the two clock hands—sketched here as a rifle, but could also be on a flag—the final maestoso statement of the musical theme is made. She remains there as the final big drill movement of the program pushes to the front and the clock hands rotate excitedly, bringing *Trapped in Time* to its exciting, triumphant end.





Fin.



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