

KITTY HAWK, 1903

FMP 2020

After several unsuccessful attempts, on December 17, 1903, at Kill Devil Hills near Kitty Hawk, North Carolina, Orville Wright completed the first powered flight of a heavier-than-air aircraft known as the Wright Flyer. The flight lasted just 12 seconds, traveled 120 feet, and reached a top speed of 6.8 miles per hour. An amazing feat for its day, one of the five people to witness this historic first flight snapped a photograph of the event. The brothers completed three other flights that day, taking turns piloting, the longest traveling 852 feet in 59 seconds. The highest altitude reached in any of the flights was about 10 feet.

General Research on Kitty Hawk

https://en.wikipedia.org/wiki/Wright_Flyer

<https://www.nasa.gov/feature/115-years-ago-wright-brothers-make-history-at-kitty-hawk>

<https://www.nps.gov/wrbr/learn/historyculture/thefirstflight.htm>

Pageantry Resources

The Cadets of Bergen Cty. 1992 - To Tame the Perilous Skies

<https://www.youtube.com/watch?v=PLwM096Yiyw>

Golden Lancers Drum Corps 1996 - Show about Flight

<https://www.youtube.com/watch?v=UC3yGvZLyFw&t=751s>

2007 Blue Devils Winged Victory - Wing props throughout the show

<https://www.youtube.com/watch?v=zjbX8UiP8VM>

Show Overview

This memorable marching band show commemorates the Wright Brothers first powered flight on December 17, 1903 near Kitty Hawk, North Carolina. The introduction and first movement depict the tenacity required when first building and testing the aircraft; never losing sight of their goal. The lyrical second movement is the moment of reflection after earlier failure where the Wrights question their idea, and then recommit to it. The Closer opening percussion segment is the repair of the plane, and then end of the show simulates the soaring majesty of the longest flight that day traveling 852 feet in 59 seconds at an altitude of about 10 feet.

Story/Arc of the Show:

Pre-Show/Opener

• **Arrival at the Beach**

○ Preshow & the first fifteen seconds of Movement 1 represents the arrival at Kitty Hawk, and so drill should bring the entire ensemble in from Side A towards center stage. Guard performers at this point should not yet have equipment and dance choreography should mime looking into the distance/exploring as they move towards center stage. Narration over the percussion: 'December 11, 1903: arrived at camp... weather cold in morning, but pleasant... we came down here for wind and sand, and we have got them!' Adding wind sound effects here, and at other strategic point throughout, would also help convey the mood.

○ Between 0:15 and 0:32, as musical voices layer in, drill and choreography completes arriving at center stage for first 'mini-arrival' and the first introduction of silk by the guard [set the flags in this arrival set so that the performers merely have to pick them up and are free to dance before].

○ **The Attempt**

○ Over the transitional material between 0:44 and 0:49 narration: '**December 14: We tossed up a coin to decide who should make the first trial, and Will won...**'

○ Between 0:50 and 1:20 intersperse sputtering engine sound FX while the drill develops towards a dense grouping of horns on Side A with the guard in a long, horizontal linear form across the stage. In the transition at 1:20-1:22 hold in this form with quick body choreography in the musicians underneath narration with sputtering engine FX: '**...Will started the machine... and off we went...**' Then between 1:22 and 1:40 float the horn form from Side A to Side B, at first in half time then back to standard time to build momentum, arriving center stage at 1:40 and holding with a pose that ripples across the dense form from Side A to B to continue the momentum though the actual motion has stopped. Hold till 1:45.

○ **The Crash**

○ Between 1:48 and 2:00, during the moment of percussion focus, the first attempt at a flight will 'crash.' To portray this, the dense horn form should 'shatter,' breaking off into chunks which spread the stage and then hold performing body choreography with the impacts in the drum music. Interspersed with the percussion part, interweave sound FX and narration: '**I snapped watch as the machine passed the end of the track... losing most of its headway it sank to the ground... scraped the front skids so deep in the sand one was broken... twisted around the main strut and brace!**' Follow with crash sound FX. [Time the specific phrase '**...sank to the ground**' with the descending pit part at 1:54.]

○ The remaining Opener is a process of reassembling the musical ensemble for the final arrival moment at 2:41 and prepping for the Ballad.

Ballad

○ *The Limit of Impossibility*

○ The first 10 seconds of the ballad are transitional restage, with the guard beginning to translate out for new equipment. Bring either a soloist or small group of guard members off first for a featured role later. Over top of this transition, narration: ***'For some years we have been afflicted with the belief that flight is possible...'***

○ Between 0:17 and 0:27 the main ensemble should be placed around the stage, holding posed vignettes looking towards the sky. Over the pit percussion, add wind sound effects, perhaps birds calling, and narration: ***'...when a man said, "It can't be done; a man might as well try to fly," he was expressing the limit of impossibility...'*** At the point, the featured guard performers, whether a single individual or small group, enter with simple 'kite-on-a-stick' props, like what's at left but larger. I recall seeing these used on the field many times, but I have not been able to locate an image. These guard members control the focus, dance/running with joy, arriving near the brass in time for their entrance at 0:29. During the brass choir, begin to layer in the rest of the guard with new equipment, but mostly dance, no big silk reveal yet.

○ At 0:51 when the tempo picks up slightly, full-ensemble movement returns after the down moment.

○ Between 0:58 and 1:11, stage trumpet soloist and accompanying woodwinds, bringing the eye to them using the featured guard performers with the kite props. Add narration: ***'Our own belief was that man might nevertheless learn to fly... things which seemed reasonable were often untrue... and things which seemed unreasonable were sometimes true.'***

○ *The Dream of Soaring—Why Not Man?*

○ During the solo, the remainder of the ensemble builds into the impact form, arriving just prior to the main musical statement at 1:34. Only at this moment should we have full silk in the guard, filling the stage with sky blue. Ideally, build the form around the featured guard members with the kites center stage to continue the motif, but in a small guard they may need to transition to silk as well for the hit to have full impact.

○ 2:06 to the end is a percussion transition in which most of the guard will translate off stage for new equipment. Stage the musicians into a long, curvilinear form along which the featured guard members can dance with the kite-on-a-stick, arriving at the end of the form just at the musical resolution at 2:30. Over this segment, add wind/bird sound effects and narration: ***'...insects, birds, mammals... all were flying every day at pleasure... why not man?'***

○ Stage the drumline, who are the first musical voice of the closer, at the end of this long curvilinear so that the arrival of the kite also draws the eye to them for their musical entrance.

Closer

○ ***Rebuilding the Dream***

○ Beginning in the long curvilinear which concluded the Ballad, the drill now begins to come back together, initiated by the drumline to whom the eye has just been drawn. The guard members who first left the stage during the ballad now begin to layer in with new equipment, weapons as they are being used. Group the musicians into small pods for choreography mimicking 'fixing' or 'repairing' from 0:04 to 0:10 and layer on top of that sound FX and narration: 'December 15: spent day in making repairs... December 16: ... completed repairs by noon...'

○ At 0:11 begin assembling the musician pods into increasingly unified forms, symbolizing the repair of the flying machine, finally arriving in a single, unified arrival moment [hold with choreography] at 0:36. If using weapons, they should wrap up their moment at 0:39 and transfer out to silk.

○ ***59 Seconds in Slow Motion***

○ At 0:42 begin rapid fire drill moving towards the Biggest Effect of the Show at 0:53, layering over the percussion narration and sound FX: '***December 17: we got the machine out early... we were quite ready [ENGINE STARTING SOUND EFFECT] ...the machine started off... increasing in speed... AND LIFTED!***'

○ The way the stage is set up for the Big Effect depends on how you show the First Flight picture:

♣ If you're going to use backdrops and turn them to form the picture, then the preceding drill should in some way 'point' towards the backdrops, using a body lean to gesture towards them just as the transformation occurs. 'Rays' of linear form pointed on a slight angle from front Side A to back Side B work best.

♣ If using the fly-over, giant silk [more effective, but probably more expensive] then the preceding drill should bring the entire musical ensemble into a tight form behind the point on the sideline where the silk is staged [ideally behind front screens as described above]. Leave the guard outside the form to spin full silk while the fly over occurs.

○ 1:15 to 1:18 should be a form reshape to break up the long hold which either effect requires above. Regardless of which option is chosen, musician choreography and big guard work is needed to break up the static nature of the effect.

○ ***10 Feet Closer to the Clouds***

○ From 1:22 to the end, rapid fire drill with lots of contrary motion drives to the finish [contrasting the stillness of the Big Effect and heading off that criticism if the effect judge was about to say something about that]. Guard should be on full, unison silk throughout.

○ 1:37 is the final arrival point. If the guard is large enough that one person will not be missed, built the form around a single guard performer who has brought back out the kite-on-a-string to reconnect to the 'dream of flight' imagery developed in the ballad

Guard Costuming—the color palette should be warm, sepia toned to suggest the sand dunes of Kitty Hawk, and the historical setting. Something like this color palette from Cadets 1995 costuming, but with aviation related details. Perhaps a scarf.



Pilot scarf for guard that could also act as prop

What the cadets wore:



Available through Band Shoppe:

BAND SHOPPE
THE BAND SHOPPE

BAND SHOPPE® GUARD UNIFORM DESIGN FOR
JFP - Kitty Hawk
 421953

432076 Scarf in Champagne PCS

40928 Jacket

WTS, SDB

COLORS USED: TAN LATEX, BROWN MATTIE, BLACK MATTIE, BLACK MATTIE

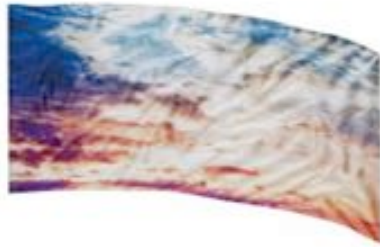
JACKET COLORS USED: CHAMPAGNE PCS, COPPER MATTIE

PLEASE SIGN HERE

www.bandshoppe.com • 1.800.457.3506 • © COPYRIGHT 2011 BAND SHOPPE, DV PEARSON, INC. • 01/07/2012

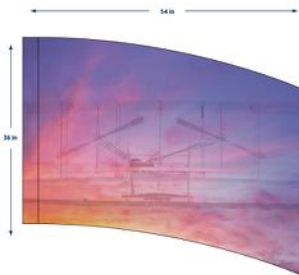
Guard Flags and Props:

The Opener silks should be muted, perhaps using a purple or other complementary color. The Ballad should introduce a brighter, sky blue on an oversized swing flag. The Closer should have the brightest colors as the First Flight takes place triumphantly: perhaps bright golds, oranges, or reds.



BAND SHOPPE
EST. 1984

BAND SHOPPE DIGITAL FLAG DESIGN FOR
 JFP - Kitty Hawk
 CustomFLD_C1



WFS_326

PLEASE SIGN HERE

www.bandshoppe.com | 800.457.8300 | COPYRIGHT 2011 BAND SHOPPE, INC. PEARSON, NC | 010-2010

BAND SHOPPE
EST. 1984

BAND SHOPPE DIGITAL FLAG DESIGN FOR
 JFP - Kitty Hawk
 CustomFLD_B



WFS_316

PLEASE SIGN HERE

www.bandshoppe.com | 800.457.8300 | COPYRIGHT 2011 BAND SHOPPE, INC. PEARSON, NC | 010-2010

BAND SHOPPE
EST. 1984

BAND SHOPPE DIGITAL FLAG DESIGN FOR
 JFP - Kitty Hawk
 CustomFLD_D



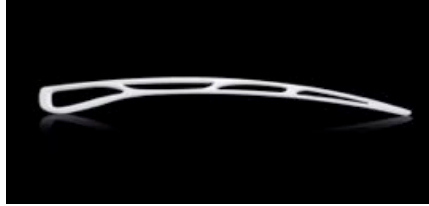
WFS_320

PLEASE SIGN HERE

www.bandshoppe.com | 800.457.8300 | COPYRIGHT 2011 BAND SHOPPE, INC. PEARSON, NC | 010-2010

If using weapons, do so in either the 'repair' segment at the beginning of Closer, or during the 'crash' at the end of the Opener. Or use rifles/sabers acting as propellers in flights sections.

[Airblade](#) also a possibility instead of traditional rifles



or:



Potential Events and Props

Forms like airplanes, wings, etc



Kite like props (https://store.kittyhawk.com/products/wright-flyer-kite-hq-125148?variant=30371896907¤cy=USD&utm_source=adwords&utm_medium=ppc&utm_campaign=Online+Store+Smart+Shopping&utm_term=&hsa_net=adwords&hsa_kw=&hsa_mt=&hsa_cam=6643802149&hsa_ad=386766518090&hsa_ver=3&hsa_grp=79002086077&hsa_src=u&hsa_acc=1463271123&hsa_tgt=pla-324152354396&gclid=EAlaIQobChMlv4-f7-7l5glVwp-zCh3vCA84EAkYCvABEglhE_D_BwE)



Large kites could be used on large poles

Bird kites (Maybe in Preshow, or intro Mvt 1, or in 2nd Mvt)



Wings *(Maybe use in the Intro of the show, the ballad or ending)*

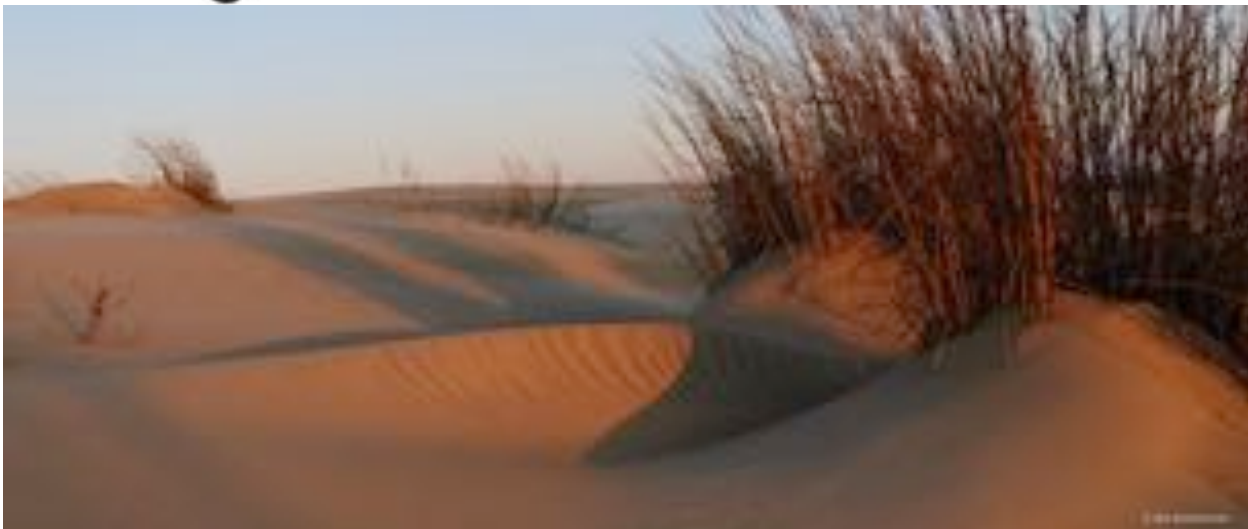


Possible backgrounds and front screens:



Props—the show requires some way to visualize the First Flight in the Closer, and there are a few options. Simplest would be backdrops [such as these from Corps Design](#), which change at the key moment via rotating them to reveal a new picture.

The show would start out with various spaced-out backdrops [3-4] showing the sand dunes at Kitty Hawk...

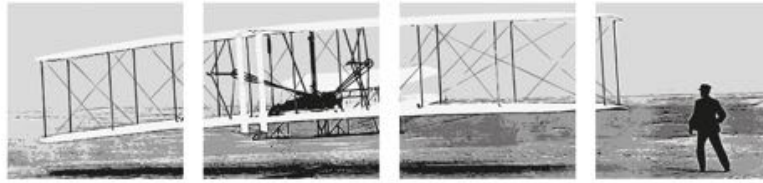


..and then at the key moment they would turn to show the famous photograph...

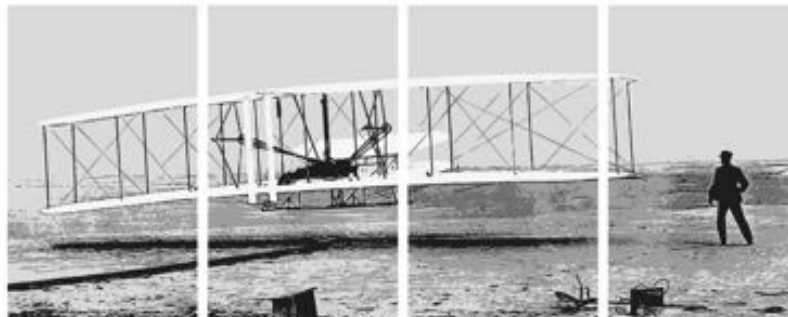


Alternatively, you could skip the backdrops altogether and print the First Flight photograph on a giant 'fly-over' silk which was run over the band at the key moment of the Closer. In that case, I would recommend sideline screens [such as these from Corps Design](#) covered with the dune imagery which hide the fly-over silk, but they aren't strictly necessary.

Kittyhawk 8x8 Panel Prop Option

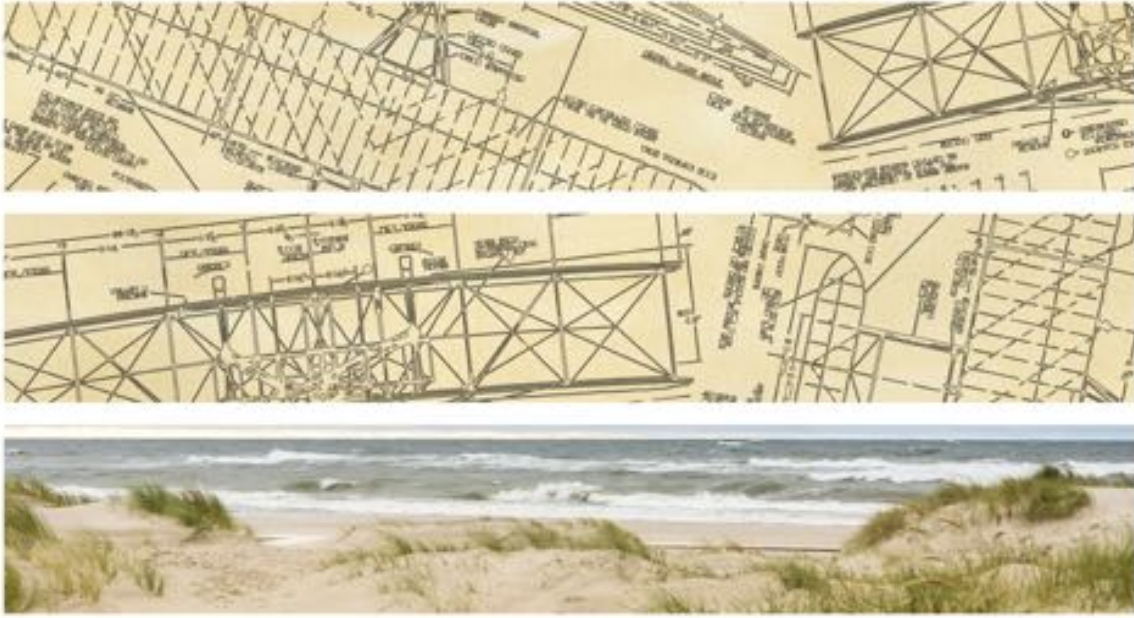


Kittyhawk 6x10 Panel Prop Option



Kittyhawk

Front Screen Options



Imagery of Kitty Hawk



