

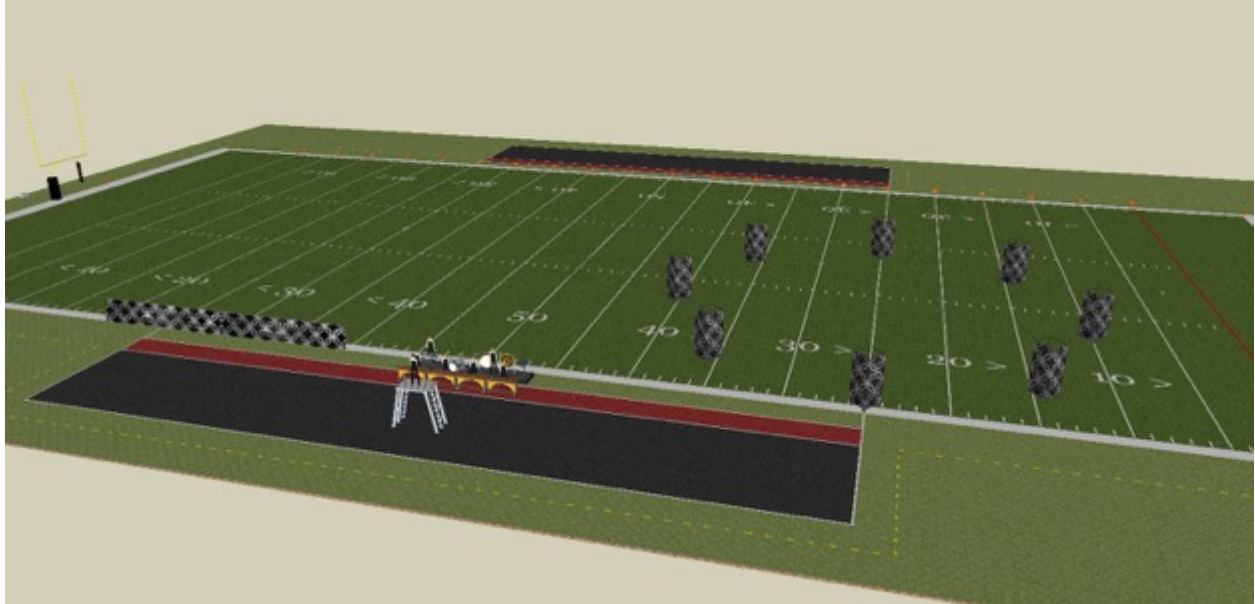
**Pitch Black**  
Fannin Musical Productions

**Overview**

Good vs. Evil, the Light vs. the Darkness... *Pitch Black* by Fannin Musical Productions tells an elemental tale as old as the act of storytelling itself. Utilizing a diverse set of musical selections—from Beethoven to Radiohead and Alanis Morissette—this show will challenge your students and thrill your audiences with dramatic, operatic impacts and virtuoso moments for your most gifted players. Take your ensemble into a world where the allure of the darkness beckons to the light... before being defeated by it.

This show requires copyright clearance to perform.

## Set and Prop Design Options: Higher Budget Option



We have prepared several set and prop design options for Pitch Black which will meet the needs of ensembles of various sizes and budgetary restraints. For the largest groups, the stage is defined by a set of props meant to evoke the ancient henges of Europe, spaces in which the divine was thought to interact with our everyday world.

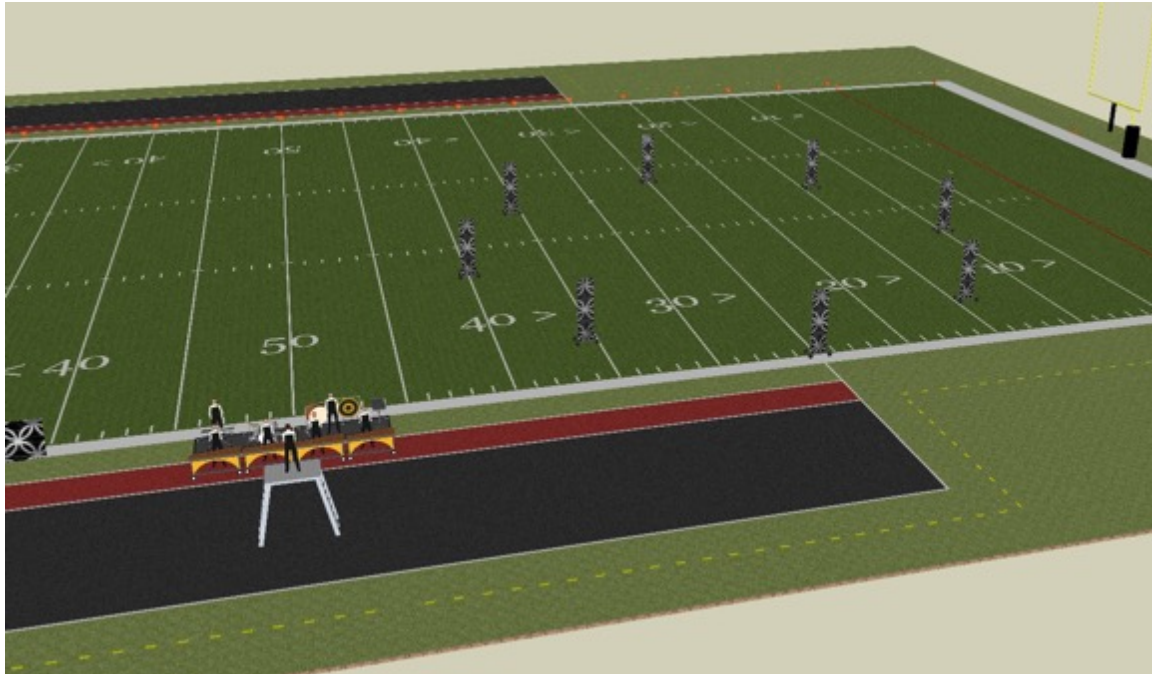
The henge consists of several large, box props—choose the appropriate number for your size and budget—which are based on the [Corps Design Media Tower](#), but with a clever twist. One two of the four sides are covered by digital print vinyl, the others are open to create a ‘stage’ area for soloists and the introduction of characters. High quality digital printing is available from [Total Visual Design](#), and can be adjusted to your size requirements if you wish to change the dimensions.





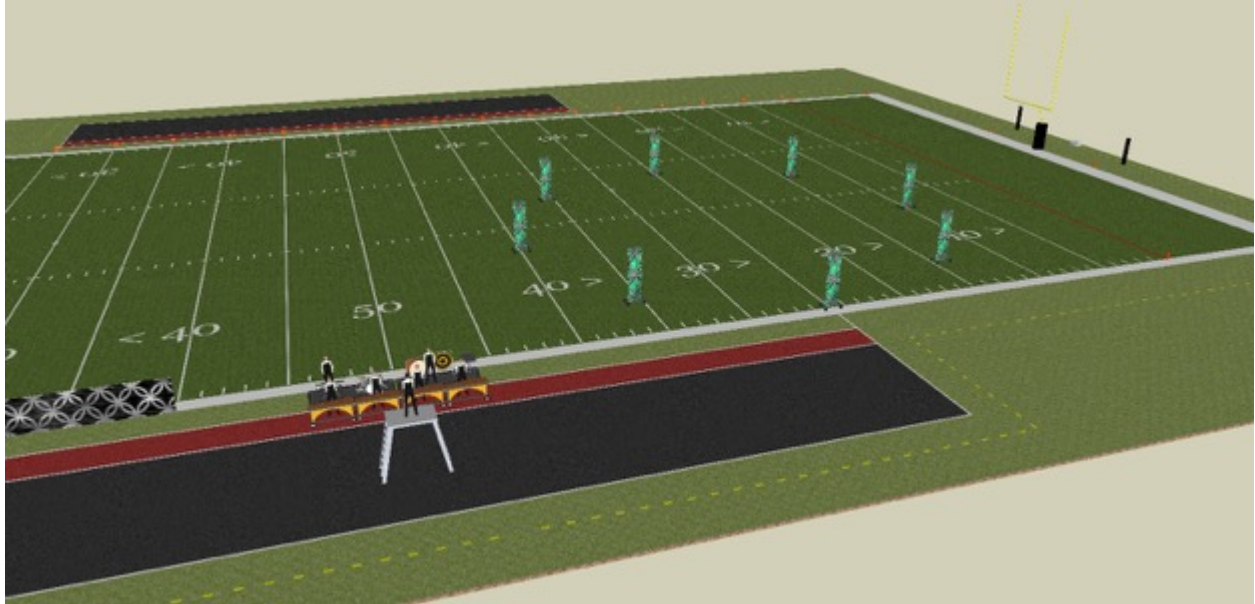
When turned individually, the bright green 'fire' graphics provide a spotlight effect sure to draw the eye of the audience, and when all are turned the field is dramatically changed in look and mood for a 'wow' factor certain to translate to visual effect scores.

## Set and Prop Design Options: Lower Budget Options



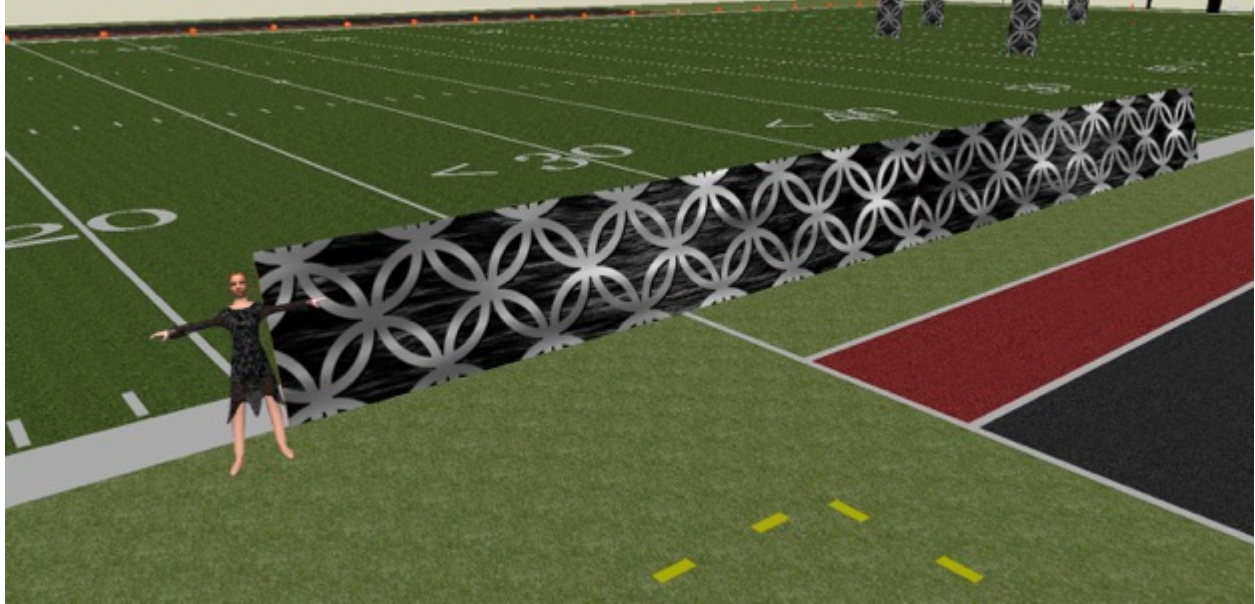
For those working on a more constrained budget, a very similar effect can be produced using simple, upright backdrops on wheels, as illustrated above. These are designed to work with the [Corps Design Totem](#) prop, which is also used in a number of FMP shows which makes them a multiple year investment. High quality digital printing is available from [Total Visual Design](#), and all dimensions can be adjusted to suit your preexisting backdrops.





Above, the lower budget 'henge' using Totem props turned to their 'green flame' side, a dramatic change to the look of the field.

Additionally, we have designed optional Sideline Screens to frame the field and provide cover for large color guards to emerge at certain key effects moments in the show. These are sized with the 5' by 10' [Corps Design Sideline Screens](#) in mind, but our digital print partners at [Total Visual Design](#) can size them to suit any preexisting screens.



## Flag and Costume Design



BAND SHOPPE® GUARD UNIFORM DESIGN FOR

**JFP Pitch Black**

CustomGU\_A



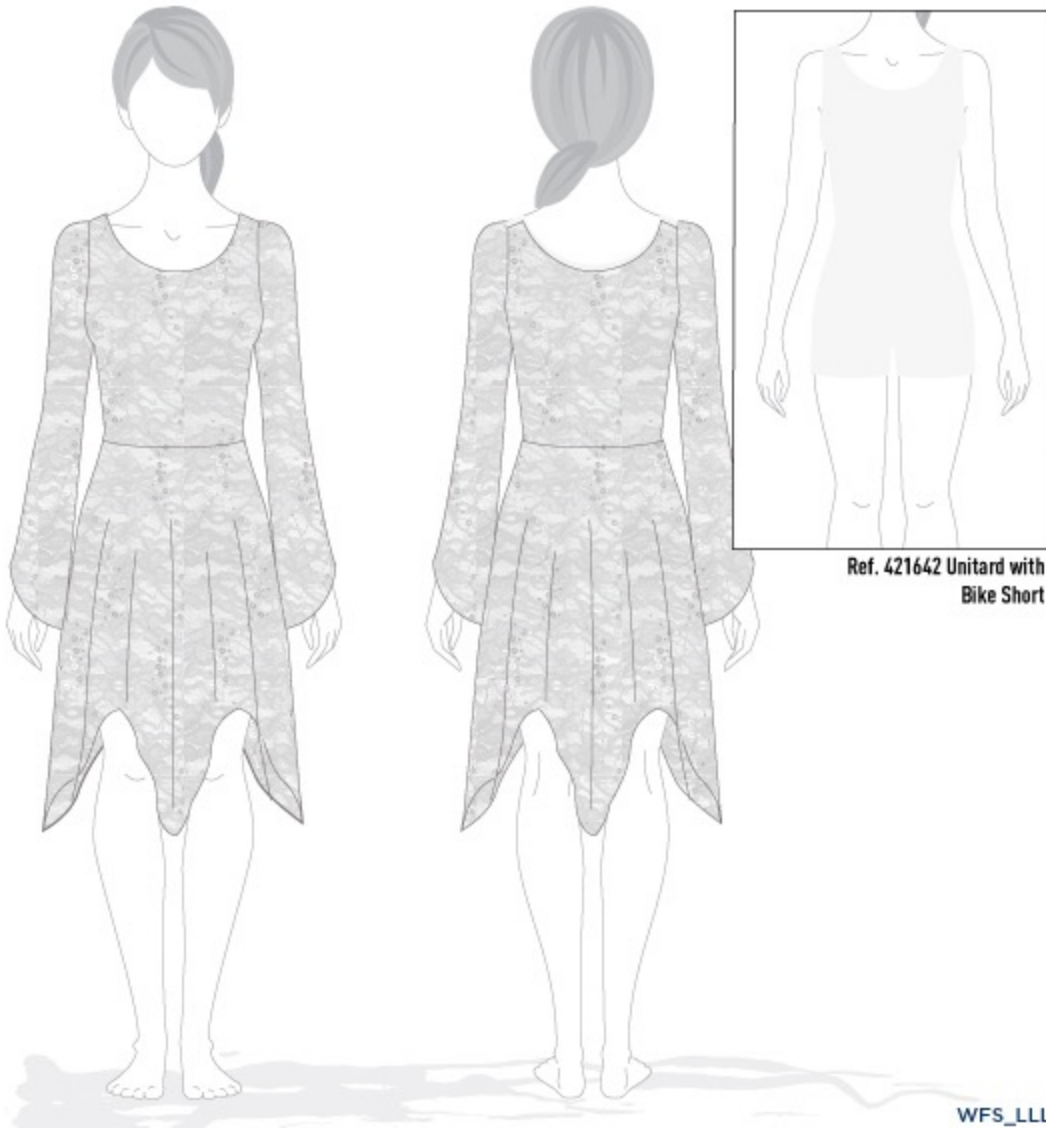
For *Pitch Black*, our partners at Band Shoppe have created two simple yet highly effective guard costumes to portray the battle—and mutual allure—between light and darkness. For large guards, costume half in black and half in white. For smaller guards, choose one outstanding performer to wear white—or perhaps recruit a specialized dancer for the role—and put the rest of the auxiliary in black.



BAND SHOPPE® GUARD UNIFORM DESIGN FOR

**JFP Pitch Black**

CustomGU\_B



An alternate third possibility? [This quick-change design from Band Shoppe](#) would allow for the entire visual ensemble to alternate between light and dark, providing a smart option for the smallest color guards.

MOVEMENT 2

# PITCH BLACK

FLAG  
CONCEPTS

SILKS UNIFIED BY  
PATTERN & THEME TO  
PROPS & EACH OTHER,  
BLACK & GREEN  
DEFEATED BY WHITE &  
GOLD. USE PLAIN BLACK  
FOR BALLAD.



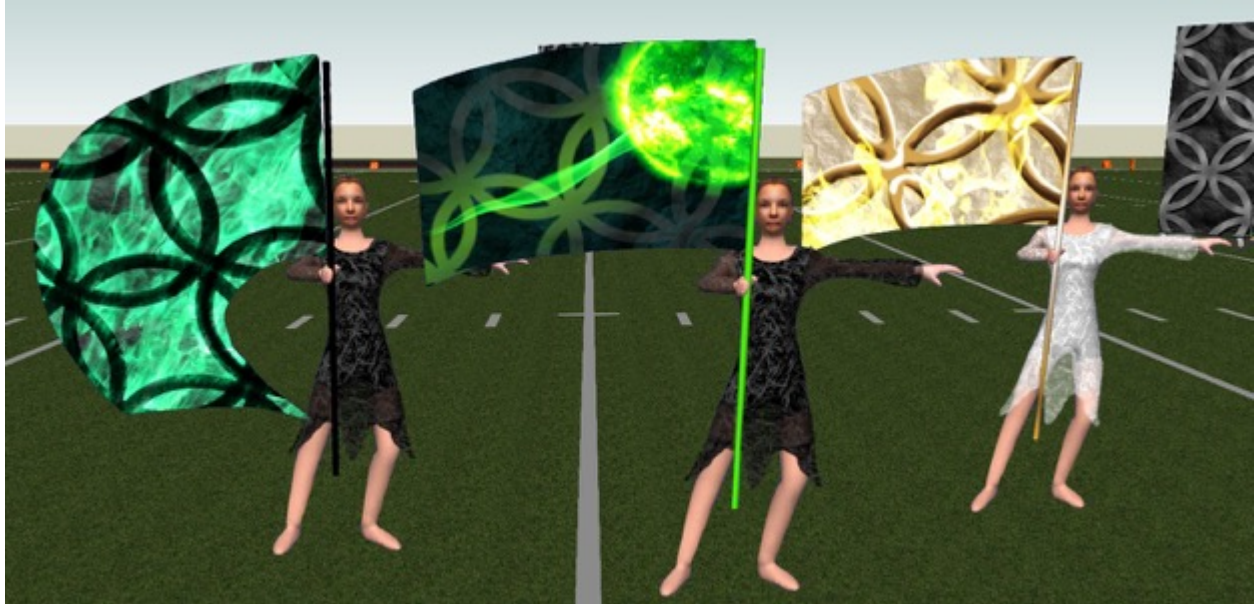
CLOSER



OPENING FANFARE  
SWING FLAG

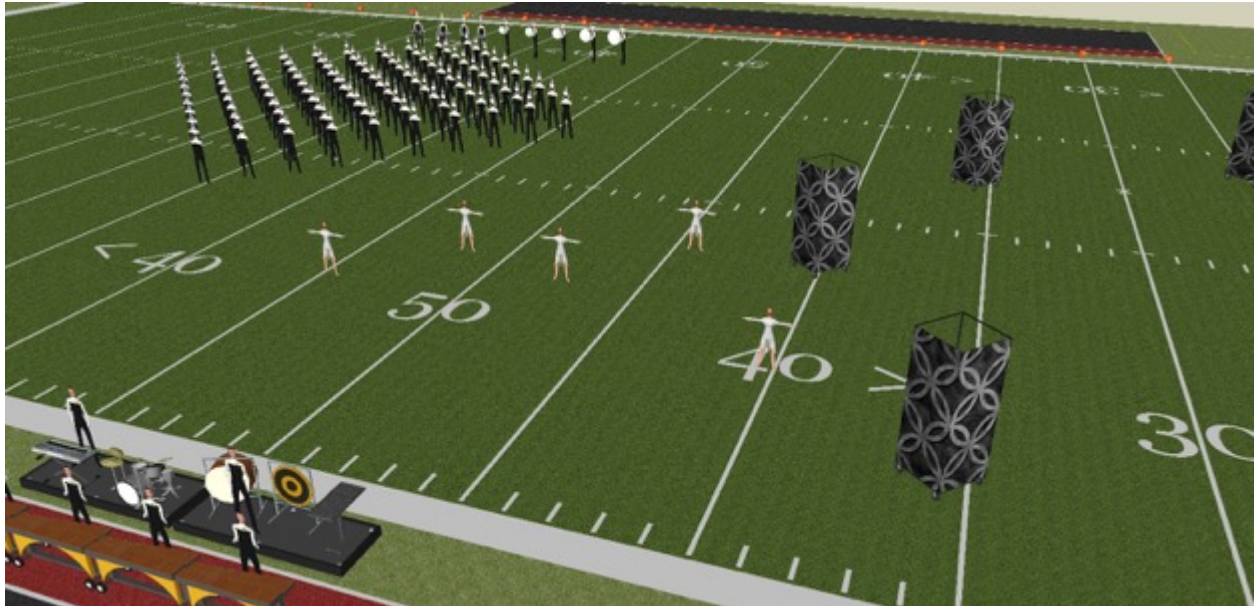






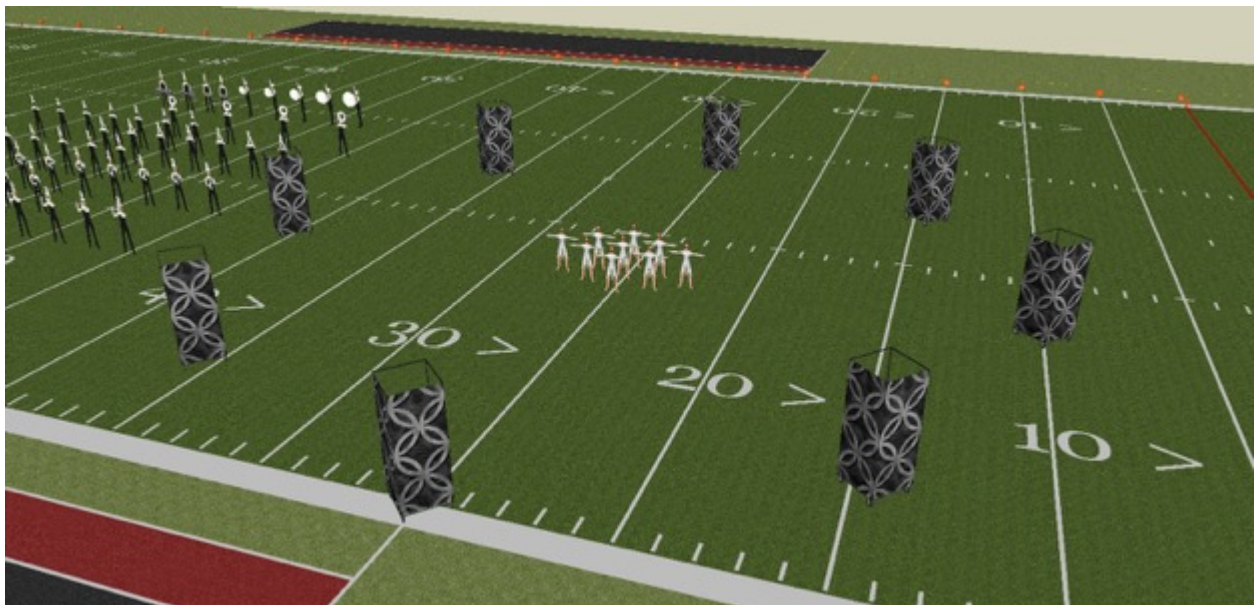
The flag silks for Pitch Black carry over the repeated 'Celtic Knot' style design used on the props to suggest the sacred and ancient henges of northern Europe, providing the programmatic self-consistency sought by effect judges. For the opening fanfare, an oversized swing flag covered in green flame represents the power of the darkness. In movement two, the magical green flame continues as the darkness begins to weave its spell on the light. In movement three, the ballad, use a simple black swing flag—double flag preferred—to represent the apparent victory of the darkness. Finally, the light returns and prevails with a closer silk resplendent in white and gold.

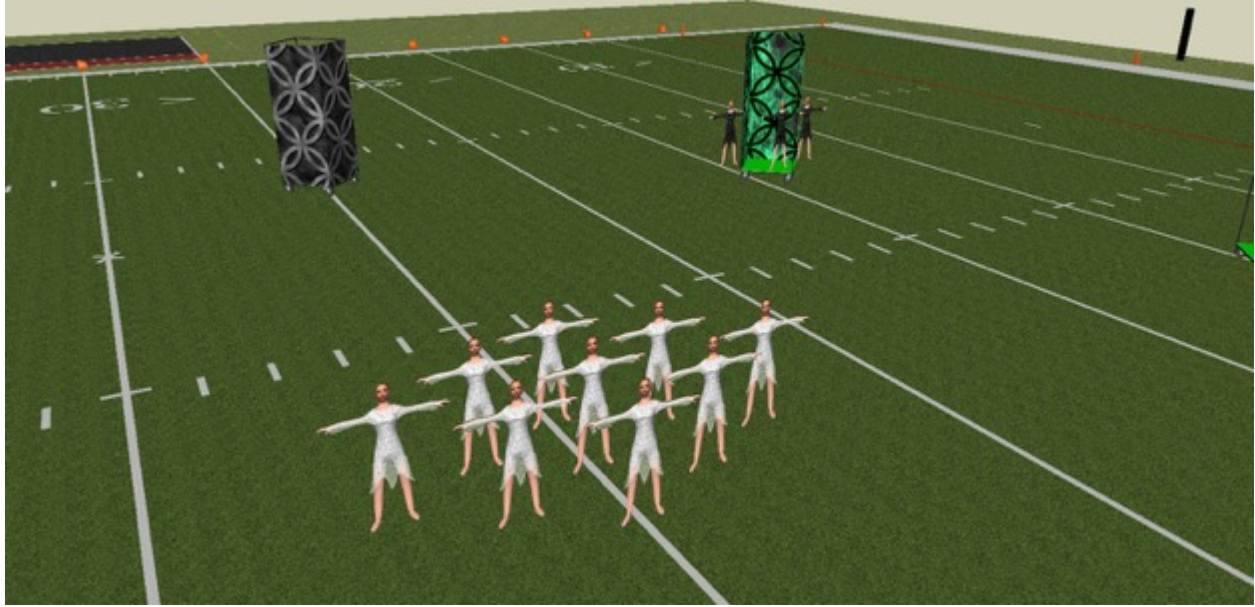
## Movement 1 Effects



Pitch Black begins with a slow burn, the dark color guard hidden behind the props, while the light enter the field from Side A, 'discovering' and beginning to explore the 'henge' on Side B. Musically, the movement explores Beethoven's well-known Seventh Symphony, 2<sup>nd</sup> Movement.

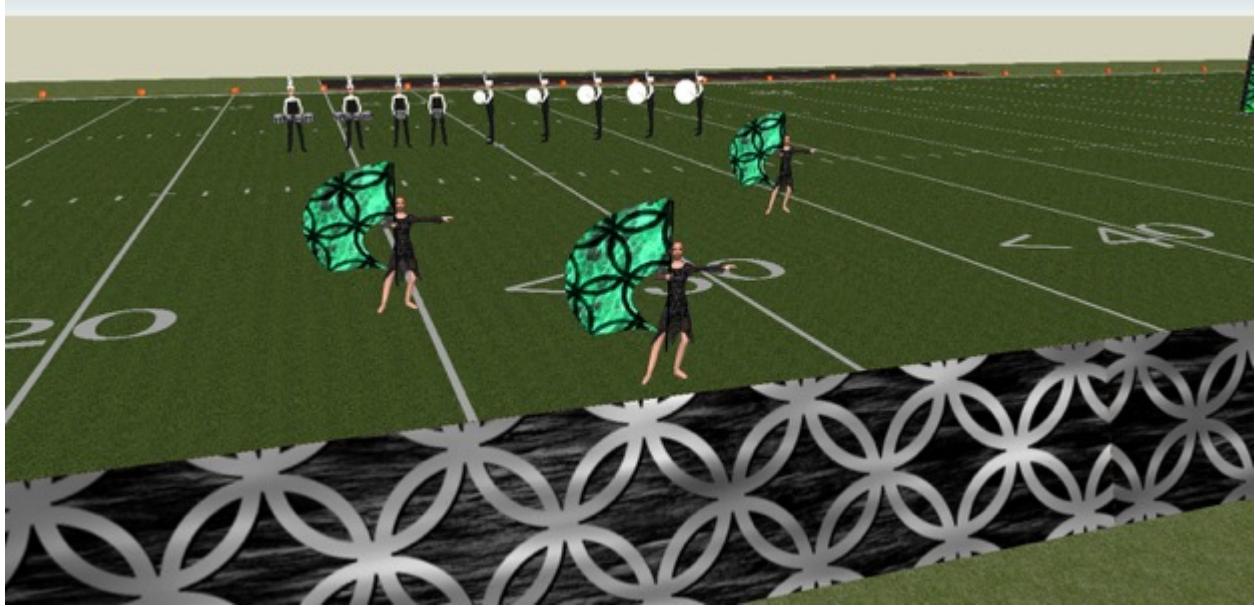
As the musical ensemble comes to center field, the light guard find themselves at the center of the henge.





As the musical intensity builds, the props begin to turn, revealing the dark guard who are slowly building in to 'threaten' the light. The natural 'spotlight' effect of the turned props focuses the audience's attention for solos as the motif develops. Sketched here as a flautist, allow our arrangers to adjust the scoring to feature your most talented players.





As more and more of the 'dark' guard is revealed, the first flag silk is introduced, connected visually with the props for a through designed, consistent look.

Finally, the movement builds to a majestic musical arrival point, with the offset staging of the henge allowing the guard to be the visual focus while the horns are right down front and center for maximum volume and musical impact.



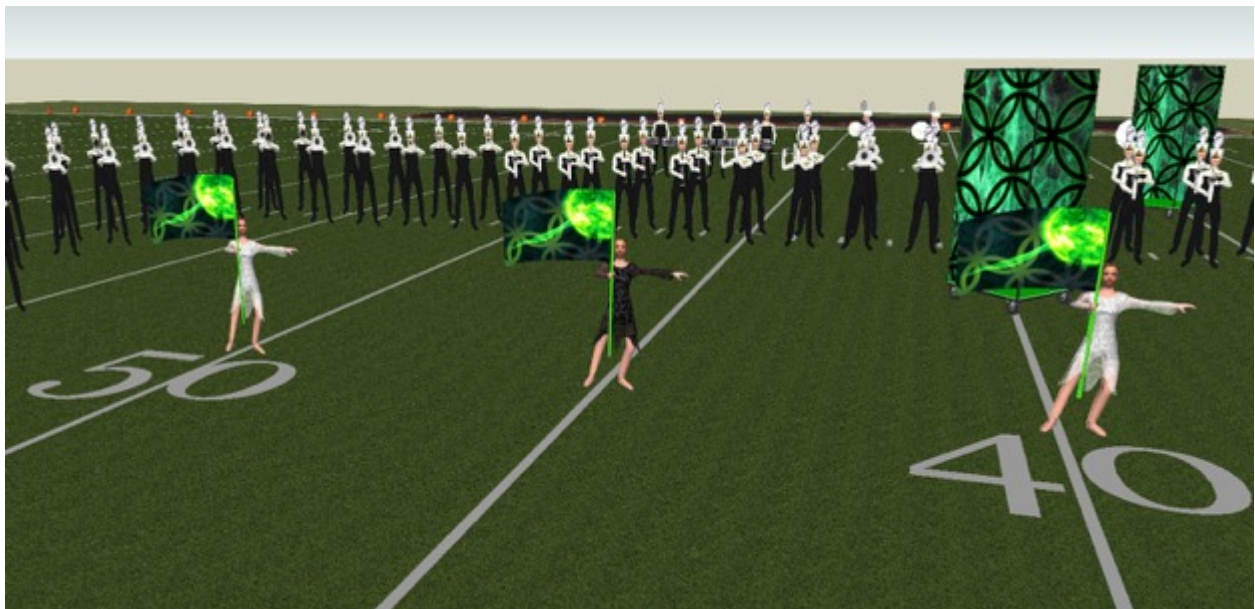


The dark guard surrounds the light, filling the field with green flame representative of the power and allure of the darkness.

## Movement 2 Effects



The second movement builds the musical excitement with an immediate tempo shift allowing for fast-paced, exciting drill and flag work. The entire guard now translates to a standard silk, demonstrating that the light is draw to the dark.





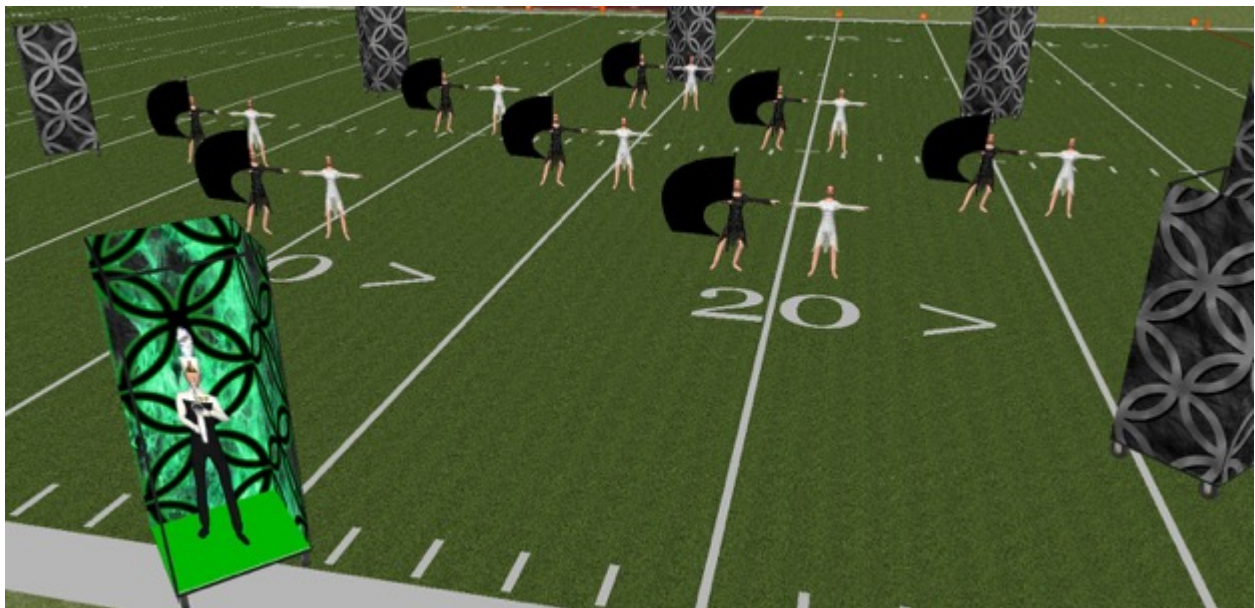
...building to an even larger and more exciting arrival in which the full guard can make a unison visual statement to match the power of the score.

### Movement 3 Effects



The third movement takes the musical score in a more contemporary direction, utilizing Radiohead's *Creep* to develop a tone of interpersonal drama and menace. The tower props turn back to their darker side at first, leaving one facing forward to spotlight a featured musical soloist. Sketched here as a saxophonist, allow our composers to score the solo to feature another of your most outstanding musicians.

Meanwhile, the dark and light members of the color guard interact in pairs, the guard work passing oversized black swing flags from one to the other. Double flags, held together as one at first, give the illusion of a single silk, saving a trick for...







...the dramatic heart of the show, in which the double flags are taken apart as singles and the guard expands from their pairs to fill the field with black silk. The darkness, it would seem, has won...

## Movement 4 Effects

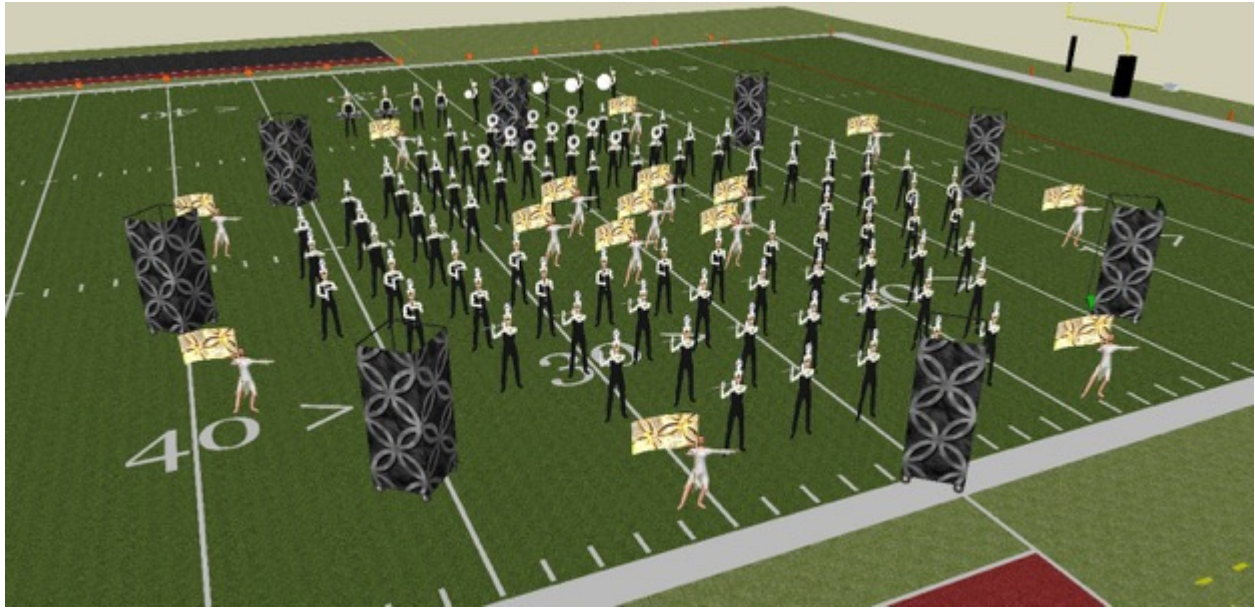


But the light cannot so easily be vanquished. Movement four resumes the brighter tempo with a stirring arrangement of Alanis Morissette's *Uninvited*, a musical cue that the light rejects the creeping darkness. As fast paced drill and music evolve, the dark is driven into the henge in full retreat.





...but the henge provides no sanctuary from the growing power of the light. First the light guard, and then the entire musical ensemble pile into the staging area as the dark guard is hidden behind the props which turn to their plain sides. A final, dramatic moment of music, drill, and brightly colored silk bring create the final impact statement of the show.





Finally, a quiet, reflective 'down' ending drains the henge of all but the light color guard and a single flute soloist, the story having come full circle and reached the place where it began.

*Fin.*

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