

# Paramount World 2018—Production Notes/Storyboard:

## 📌 Current Soundtrack:

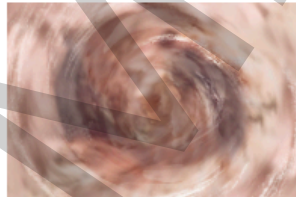
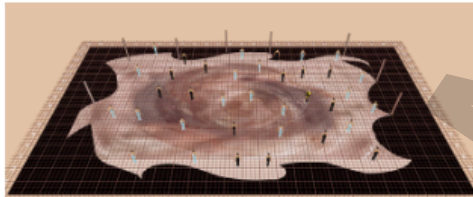
[Click HERE](#)

## Videos:

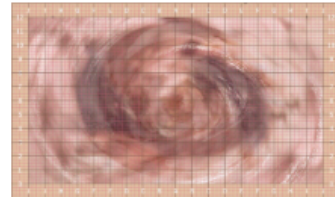
- Current Videos: [Click HERE](#)

*\*\*Videos from the last camp. Includes a (rough) staging sketch, and equipment and movement choreography*

## Floor/Set Images:



*Actual image*



*2-D with grid*

## Design Notes:

- *A general timeline and notes of layout and pacing of effects.*

Section	Counts	Production Needs	Design Intention	Performer/Character Roles/Style
1A: 0:00-0:17	4 9 11	<ul style="list-style-type: none"> <li>- More interesting opening poses? Does "freeze" come out of (choreographed) floor setup?</li> <li>- Make sure A/B groups leaving have clear layering and pathways</li> <li>- More drama as pairs freeze into fabric sculptures</li> <li>- Should Meagan have more motion?</li> </ul>	<ul style="list-style-type: none"> <li>- Create Atmosphere, Drama, and Intrigue</li> <li>- Have soloist (Meagan) create focus and initiate a "call/response" in activating the group</li> <li>- Introduce the fabric sculpting</li> </ul>	<ul style="list-style-type: none"> <li>- Strong, bound, intriguing, sensuous (not sexual), bold, and unique</li> </ul>
1B: 0:17-0:43	11 12 11 12 17 20	<ul style="list-style-type: none"> <li>- Make sure the sequential departures/add ins are clear from up top!</li> <li>- Make sure all 3 groupings are interesting, textured, unique</li> <li>- Make sure the build into the line is seamless and clear, building outside-in! (detail sculpted shapes with fabric)</li> <li>- Make sure outside pairs feel</li> </ul>	<ul style="list-style-type: none"> <li>- Show variety, texture, nuance and detail.</li> <li>- Motion to create excitement and clear logically developing ideas</li> <li>- <i>Should have MULTIPLE "ooh, wow!" Intriguing layers!!!</i></li> </ul>	<ul style="list-style-type: none"> <li>- Light, fun, buoyant, energized, interesting, slightly quirky, free, beautiful, and unique</li> </ul>

## Part 1—Complex Layering to Simplicity/Clarity

### **Parts 1a & 1b: 0:00-0:50**

*\*\*Interrelationships in Choreo/Staging*

*\*\*Wild energetic opening unwinds and calms to corners (4 corners then 2 corners)*

— Create a unique sculptural opening look—all the pieces fitting together to create an elaborate body-art piece

— Create unique, interesting method of travel and personality/style/look (explore "a walk" and "lifting")

Start BIG with multiple, layered parts that resolve into the four corners of the stage.

— Explore speed, dynamics, and complex layering

out of chaotic (rolling) motion—with vignettes popping onto focus

*\*\*Sculptural moments need not be typical (condense, pose, freeze) for the sake of, but become meaningful architectural moments. Lifts and pairing moments that don't seem gratuitous and ,” but rather perfectly-accidental and “because it’s just right” within the context*

— Build into clear/defined corner blocks.

—The 4 corners gravitationally pull to become 2 corners (when complete should feel like a definitive "end" to Part 1) that opens stage for Part 2 (beginning of weapon pairing)

## Part 2—Clear development and Build; Interesting use of floor/space and opposing layers

### **Part 2a: 1:02-1:27**

*\*\*Interrelationships in Choreo/Staging*

*\*\*Interesting/weird dance idea (free-flowing) against weapon idea (anchored)*

— Should feel organized, interesting, clear, amidst “vocal odd-ness”

— Build weapons into focused staging area

— Weapons explore “shared”/woven composition. (Not just twirl-to-twirl!)\*\*how does ones body manipulate the equipment and the other person?

— Two dance groups of non-weapons work in opposition to the weapons look/vibe across the front/back of the floor, with slow/sustained/interesting/intriguing looks. Can create “weird/abstract” and ELEVATED walking look?

—Weapon-share idea should have a sense of finality before “change” into next section.

### **Part 2b: 1:27-1:55**

*\*\*Shift of energy/feel and change of weight and placement on the stage, to set up a final (most-clear and definitive) ending look!*

*\*\*Shift from multiple ideas to (less), larger groupings*

*\*\*Then shift to singular/clearer Idea (to “end” the moment of “shared weapon”*

— change of feel from weapon pairs to (two-sections) of weapons; highlight weapon-dancers

— change of look/feel/weight

— Weapons should end with one last, strong shared skill idea and open the stage for flags to enter in next section

### **Part 2c: 1:55-2:41**

*\*\*Lyrical flag/dancer look. Free, unbound, soft, subtle, musical!*

*\*\*Should feel very different than last section*

— Flags create lyric/freeform motion (vs weapon linear development)

— Weapons exit (follow-the-leader/processional feel) to two groups on side 2; creates a path for solo dancer to enter the stage with the flags.

—Weapons should create an interested (group/walk/bound/lifted/body-art) look against the free/flowing flag look

— Solo dancer should display drama/skill but also have a soft, lyrical whimsical/loose feel.

Section	Time	Phrase Breakdown (measures)	W-wind Notes	Brass Notes	Battery Notes	Colorguard Notes	General Choreo Notes
Movement 1	0:00-2:00	1-4 (16 counts)	—Clarinet very technical, smaller steps or stationary —All others can “move”	—Brass resting, can handle high skill drill/ movement	—Battery has challenging audio blah, blah w/front ensemble	—Guard should start in trios, spread across the field	Brass need body choreo
		5-8 (16 counts)		—Brass resting, can handle high skill drill/ movement		—Guard trios begin to expand, blah, blah...	W-winds need interesting lower body traveling pattern
		9-12 (16 counts)		—Brass enter on upbeat need to be near battery... blah, blah...			
		-					
		-					
Movement 2	2:00-4:00						

## ANY TEAM WINTERGUARD: Production and Design Notes

**General notes:**

—EVERYTHING ON THE EDGE OF THE FLOOR NEEDS TO BE SHAPED AND CRAFTED!!! NO ONE CAN EVER JUST "CROUCH AND WAIT" FOR AN EQUIPMENT CHANGE. EVER...EVER, EVER, EVER!!!

—Also, if you take equipment out of their hands and choreo in staging, does everything feel crafted, shaped, detailed, and expressive from a BODY CONTRIBUTION standpoint? This does not mean there needs to be a technical-dance "something" on every count—But how does it move, and does it allow for expressive and dynamic performance, or are they "just marching"? Does everything flow cohesively within the staging? Are the layers clear and do they work together without conflicting focus?

Section (time)	Counts	Design Intention	Staging notes	Choreo Notes	Performer Notes	Additional Design	Feedback from Judges/ Audience
Part A: 0:00-0:27	(Intro/door)+16						
	16	—express a clear theme, character/ personality (alone, living on your own for the first time, free, frightened, where to start?)	—In terms of motivation, once the sabre soloist gets to the prop, she should motivate the dancer to "activate", and she leads eye to the second dancer, who then leads your eye toward and activates the third dancer. A progression that you can clearly follow!	—What if dancers in diagonal were positioned on the ground in the same angle as the dark diagonals on the floor print? Would also accentuate floor look and draw energy down from back, stage right, toward front, stage left. —Male soloist doesn't need technical dance, but needs a WAY more dramatic pedestrian entrance onto floor and to prop—i.e. a couple of steps, stops/looks away, reaches for prop, clenches hands and pulses into stomach, etc.)	—bound, suspended in time. Still should be the first three dancers face the stage left 45 angle? It doesn't read as clear flat front from where they are staged.	SOUNDTRACK CHANGE: change the creaking door sound to footsteps on wood floor.	—Most feedback seems to be that the beginning is clear, strong and impressive. Still could get EVERY performer to completely embrace role/character.
	16	—display intellectual and clear development over time		—Opening dancers need less introspective dance and more outward/ expressive, an introduction-to-space, as well. It takes a long time for things being the introspective moments			
	16	—feature strong score soloist and dancers		—The "pedestrian walking" needs to be replaced with a scripted/ choreographed look, or mode of travel. Doesn't have to be (dance-like), but needs to look composed and detailed and have "clarity, reason, and understandable quality", and I don't think they can improv. OR, if the walking dancers go into ground and do a different ground part, so you see the trade off of "choreographed UP" phrase.			
Part B: 0:27-1:11							
	16 (lethargic tempo)			—Sabre pairs in back need to be about 2 taps farther stage left (away from prop). Looks really close to the prop	—heavy, dramatic, displaced, alone. —work to show breath and range in expressive dynamics without harsh lines or stiffness.		
	16	—build multi-focus layers. Not too-busy, but create more depth/variety.	—Gris that go near prop need to circle, counter-clockwise, around before the flag pair toss.	—Rifle soloist needs more (not hard, just "more") Choreo between his sob loss and the loss with Dancer A.			
	16		—Dancers along back of floor (paired with Sabres, then sit down), they should be interacting with the sabres until the resolve of the phrase.	—Rifle soloist needs more (not hard, just "more") Choreo between his sob loss and the loss with Dancer A. —Dancers in diagonal need more (speed, take up more area with lower body) to be in the count right, or NEED. They do the fast phrases. Also, they should frequently spiral into the ground from front corner toward back stage right.			
Part C: 1:11-1:52	16 (more moderate tempo)			—Walking motif needs to be replaced with an alternating Up part/Ground part trade off, and explore the level, so the Sabre build can be seen in the mx.	—Mood shifts to "lighter", more hopeful possibilities!		
	16			—Allow for dancers staging to contract/expand into and out of groupings (pairs, trios, etc.), to create some interesting texture/layers among the Sabres. —Flags need dramatic suspended lift (in lower body) on Count 4 of the 4th 16.	—Is the third rifle from stage right corner one rotation under on sequence loss? Could be early, or low and tight?		—The feedback seems to be that this section loses "character" of the show and comes across as "tricky" and gimmicky (applause-seeking). Is there a way to show the "range and virtuosity" but NOT LOSE THE CHARACTER, ROLE, and DESIGN AESTHETICS WE'VE ESTABLISHED?
	16			—Staging could contract/expand into and out of groupings (pairs, trios, etc.) to create some interesting texture/layers among the Sabres			
	16	—Use this area to explore more skill/range in the choreo, and highlight virtuosity among all the sections.	—Look at the placement on the floor of the Sabres. Do everything seem as clear, and can the audience see all the parts (to get acknowledged credit) for the skills? Perhaps lighting up some groupings (trios) and off-setting groups could at CLARITY here, without having to "change" too many parts!	—Sabres need to be filled/finished all the way through as they exit —rifles, after "dark" catch, need strong, dramatic (something) reaction to the catch—to the audience			
Part D: 1:52- 2:29	16			—Sabres leave in two groups currently at Sabres A's pair needs to leave first, because Sabre B beside her catches up to her on the way to the side/corner, she should get on chair to do her blade toss around (pretend that I'm at camp)	—Not sure if it's the Choreo, but the rifles feel very "metronome" and "checkbox-pointy", and not using the full range of dynamic body efforts. They need to be building energy and motion and intensity, and feel a little restrained.		
	8			—Rifle should condense to tighter form on "going to be great, going to be fine"			
	24			—Sabres need to be filled/finished all the way through as they exit —rifles, after "dark" catch, need strong, dramatic (something) reaction to the catch—to the audience			
	10 (dramatic tempo change)			—Use speed to assist the urgency in the soundtrack, and velocity to create the pressing energy throughout.	—SPACING, SPACING, SPACING!!!		—This section has the most positive feedback and comes across as intended! HOWEVER, WE NEED TO SCULPT THE LOWER BODY, SO IT ALL DOESN'T SEEM SO "LEFT-RIGHT-LEFT" MARCHING. Could we add a "pause, lift, turn, etc." to embellish the upper body/equipment contribution?
Part E: 2:29-3:05	16			—Flag A should toss with the front group. And could they do a "bigger" loss? I.e., 45-roll loss?	—Look at body facings/shoulder orientation here!! Timing looks good but body facings are detracting from precision!		—Judges seem to "get" the volumelinson effect we intended to create, but feel it goes on a little too long. Can we texture and layer this section in a couple of spots so audience interest doesn't diminish?
	16			—Could "pole loss" in diagonals be a turnaround? Need more "oomph" there.			
	16			—Flag A should toss with the front group. And could they do a "bigger" loss? I.e., 45-roll loss?			
	16			—Could "pole loss" in diagonals be a turnaround? Need more "oomph" there.			
Part F: 3:05-3:42				—The flag that is stripped coming into the 4 weapons (at "fire escape") should run straight through weapons to the front side of them, and then around to her spot, so she doesn't look like she should be with Flag A and B pair. And then have a "moment" at count 17 of the 24	—SOFTER feet while traveling!!! The absence of sound can't feel "heavy" on the performers!!!		—Judges' feedback seems to be that this is a very clear, strong moment BUT the performers (fatigue, staining) detracts from it greatly! It's the END OF THE SHOW and we can't lose the feel and effect of all we've generated prior!
	24 (sh?)			—Add (turn, low cone/scoop) before count 21			
				—Could last flags (at "everything") start tighter in backstage (at corner and expand during the suspended moment? Possibly			
				—The flag that is stripped coming into the 4 weapons (at "fire escape") should run straight through weapons to the front side of them and then around to her spot, so she doesn't look like she should be with Kallylin and Jordan's pair. And then have a "moment" at "Heart that's finally..."			
Part G: 3:42- End				—Last set could be all on diagonal line (leading to chair), with others in circle around chair.	—LOOK at lower body in ending pose!!!		—Does this feel too "placed"? Perhaps it could have a more (individualized) feel—so you are drawn more into them as individuals?
	20						