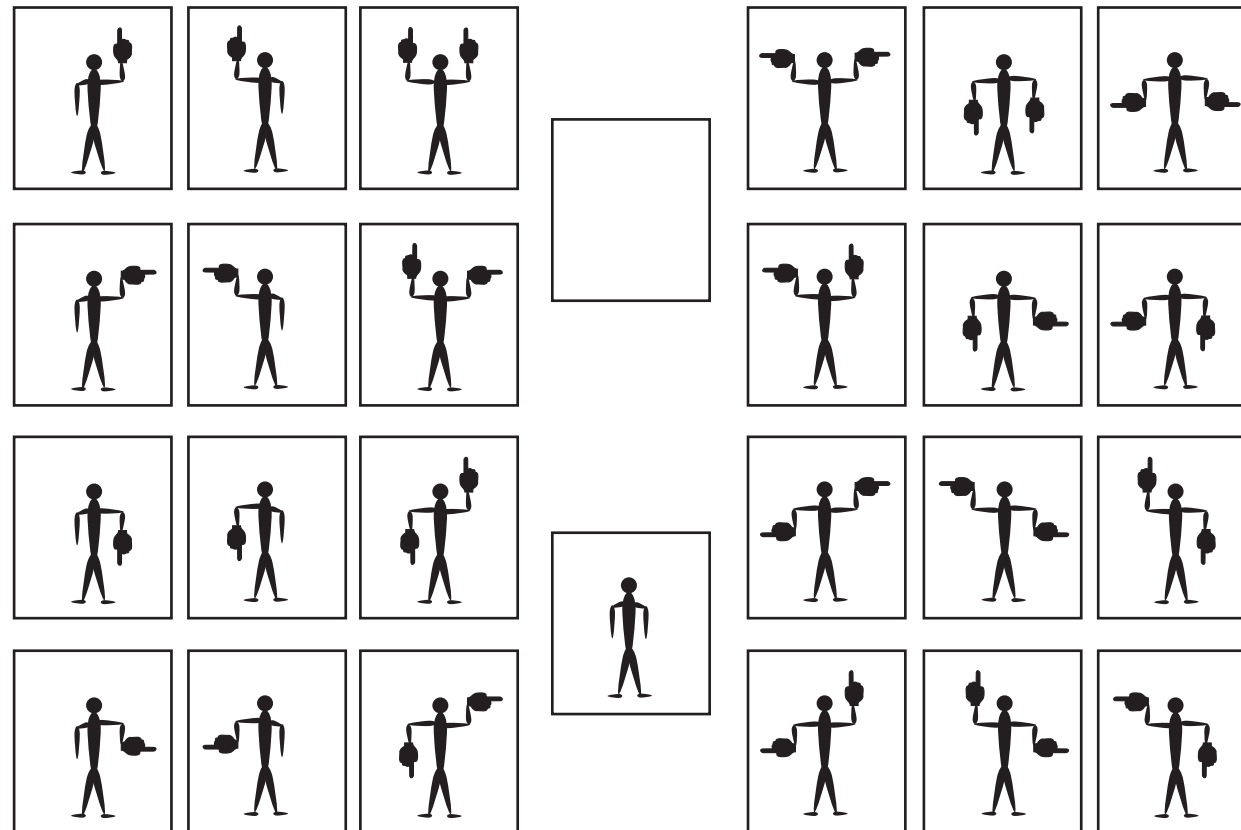


DAVID BITHELL, 2004



LUMEN: MUSIC THEATER FOR TRUMPET, ASSISTANTS,
FOUR PERCUSSIONISTS, AND LIVE ELECTRONICS

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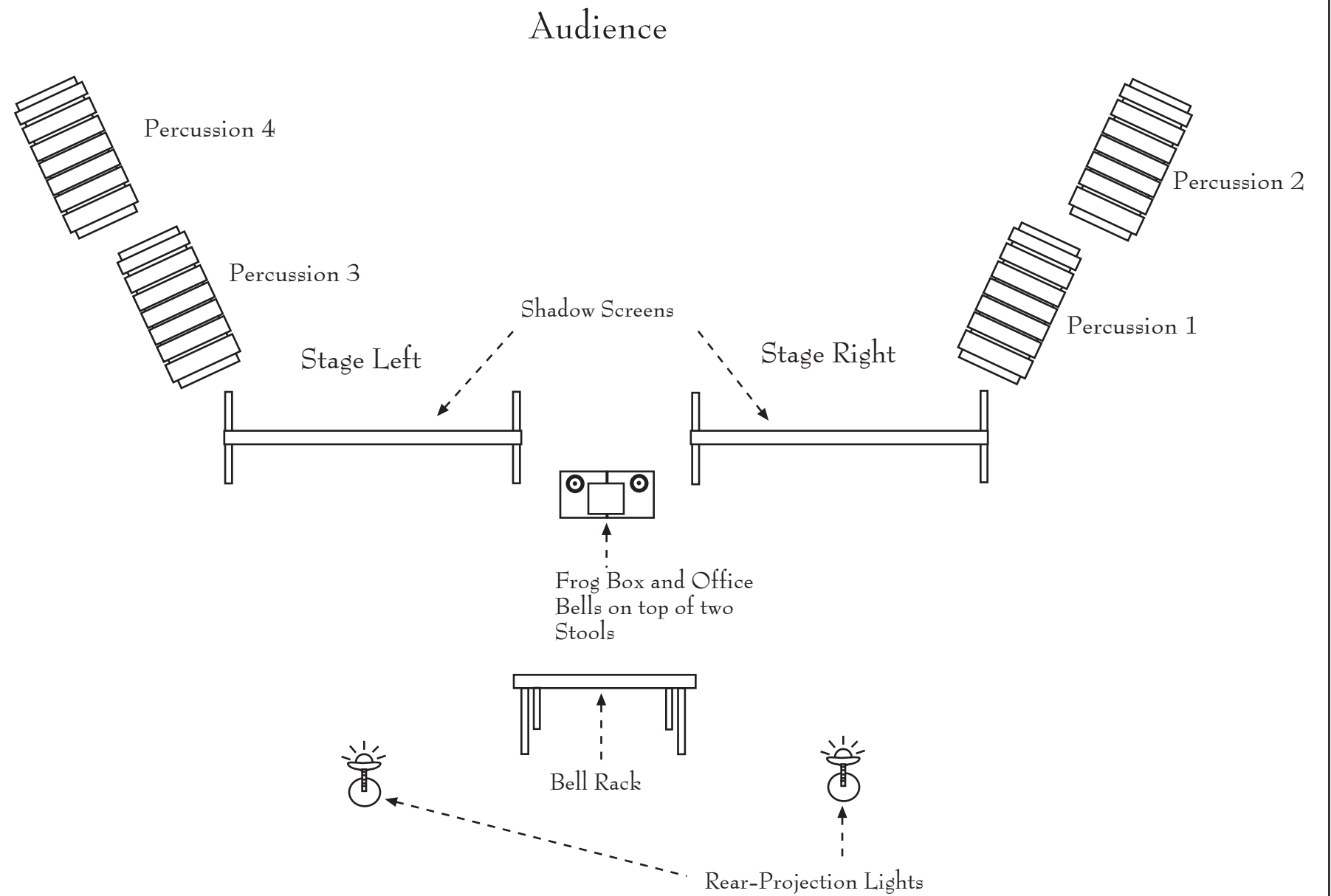
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INTRODUCTION

"Lumen" is an hour-long composition in three movements. Using shadow screens, precise mime-like movement, and a unifying musical language, the movements work together to create a narrative form inspired from both Javanese shadow play and early silent cinema. The three movements can also be performed individually.

- I. Lumen Prelude -- in which we are introduced to our protagonist, the Trumpet Player, to whom many distractions are presented. For Trumpet, Two Actor/Assistants, and electronics. (page 1)
- II. Lumen Aria -- in which the protagonist's voice comes to a full flourish. For Trumpet and electronics. (page 9)
- III. Lumen Finale -- in which all manner of hands and bells do their best to control each other, culminating in an inevitable seige. For Trumpet, Three Actor/Assistants, Four Percussionists, and electronics. (page 12)

Lumen Prelude was premiered on the Stanford Strictly Ballroom series in April 2004. Lumen Aria was premiered at UC Berkeley in May 2004. The completed work will be premiered on the sfSoundSeries January 10, 2005 at the ODC Theater in San Francisco.



PERFORMERS

- TRUMPET PLAYER:

The Trumpet Player is the central figure of the piece. In Part I the Trumpet player is slowly awakened and exposed to the audience. Body movement and attitude should be correspondingly as if in a daze. Part II is the Trumpet player's musical interlude. In Part III, the Trumpet player initially takes on the role of puppet-master, triggering actions while maintaining the musical continuity. As Part III progresses, the Trumpet player gradually cedes control to the Assistants. This loss of power needs to be amplified through an appropriate transformation of physical attitude.

The score is written for C Trumpet, and should be performed from memory. In Parts II and III the first valve slide is removed to allow for hocketing between sounds coming out of the bell and those coming out of the bypassed first valve slide. Lavalier microphones should be used to amplify this effect (see the "Electronics" section).

The Trumpet Player should be dressed in all black.

- ACTOR/ASSISTANTS:

In Part I the Actor/Assistants interact with the Trumpet Player - facilitating hindering, praising, and humiliating. They are tacet in Part II. In Part III they become the visual centerpiece - with precisely coordinated physical gestures that respond to the Trumpet's sonic cues. Throughout the piece, the Assistant's movements should be clear and direct - somewhat more robotic than the Trumpet player.

The Stage Left and Stage Right Assistants (SL + SR Asst.) can be the same in Part I and Part III but don't have to be. In Part III there is an additional Stage Center Assistant (SC Asst.) that facilitates actions between the two Shadow Screens.

The Assistants should wear snug black clothes (for clarity behind the Shadow Screens) and should perform from memory.

- PERCUSSIONISTS:

The four percussionists help to create musical textures and respond to visual and sonic cues from the Trumpet and the Assistants. Percussionists 1 and 3 play on Javanese saron, 2 and 4 play on Javanese demung. Both are bronze keyed metallophones with the demung pitched one octave lower than the saron. All use the seven-tone Pelog tuning. Tuning is different from one gamelan to the next. The approximate tuning used in the first performance is:

1 = D, 2 = Eb, 3 = F, 4 = G#, 5 = A, 6 = Bb, and 7 = C

The score is notated using these numbers.

If Javanese instruments are not available vibraphones may be substituted. Translate the score using the above pitch equivalencies.

The percussionists should wear all black. Performing from memory is preferable.

LIGHTING

There are two main aspects to the lighting - general lighting and lighting for the Shadow Screens.

General Lighting: Lighting indications are given in the score. For the most part, lighting should be dim with the use of spotlights to highlight areas of focus - particularly center stage between the two screens.

Shadow Screen Lighting: This can be done either with overhead lights on the lighting grid (in a space with theatrical lighting), or with floor lamps using indoor spotlights and dimmer switches. The lights need to be placed sufficiently far behind the screens to make the clearest image possible. The use of colored gels is possible if done in good taste.

Other lighting designs are possible. Lighting design for the original performance was created by Aaron Schmookler with the technical assistants of the ODC Theater in San Francisco.

ELECTRONICS

- OVERVIEW:

There are five main components to the electronic realization of "Lumen": diffusion, amplification, live audio processing, sound file playback, and live triggering of resonance models. All of these are integrated and controlled through the interactive programming environment Max/MSP. Both the Max patches and necessary sound file may be found on the accompanying CD-ROM. An additional copy of this CD-ROM may be found in the Hargrove Music Library at the University of California, Berkeley.

Diffusion: All of the sound is stereo with significant spatial elements. Two speakers should be placed even with the Shadow Screens. To achieve a more enveloping sonic image, two more speakers may be placed on the sides of the audience. In this case simply route the same audio to both speaker pairs with the same left/right orientation. The volume of the electronics should be full but not loud. There should be a good balance between the live trumpet sound and the electronics.

Amplification: Microphones are needed to amplify the trumpet in Parts II and III. A stereo pair of lavalier or binaural microphones work well and are rather inconspicuous. One mic should be mounted to pick up sound from the bell of the trumpet and the other to pick up sound coming out of the open 1st valve slide. These microphones should be panned hard left (bell sound) and hard right (1st valve sound).

A contact microphone is attached to the Bell Rack (see "Equipment and Props" page). The signal from this is used to trigger resonance models (see below) and should not be sent to the speakers.

Live Audio Processing: Some live processing of the trumpet sound is called for in Parts II and III as indicated in the score. For the most part, this consists of a granular synthesis engine and a reverb unit. The parameters of this processing are controlled by cues triggered at the computer by a technical assistant. For more detail, see the Max patches on the accompanying CD-ROM.

Sound File Playback: Much of the sound of Lumen comes from prerecorded sound files of acoustic and processed sounds. These sound files are triggered using the same cue system that controls the live processing. The sound files can be found on the accompanying CD-ROM.

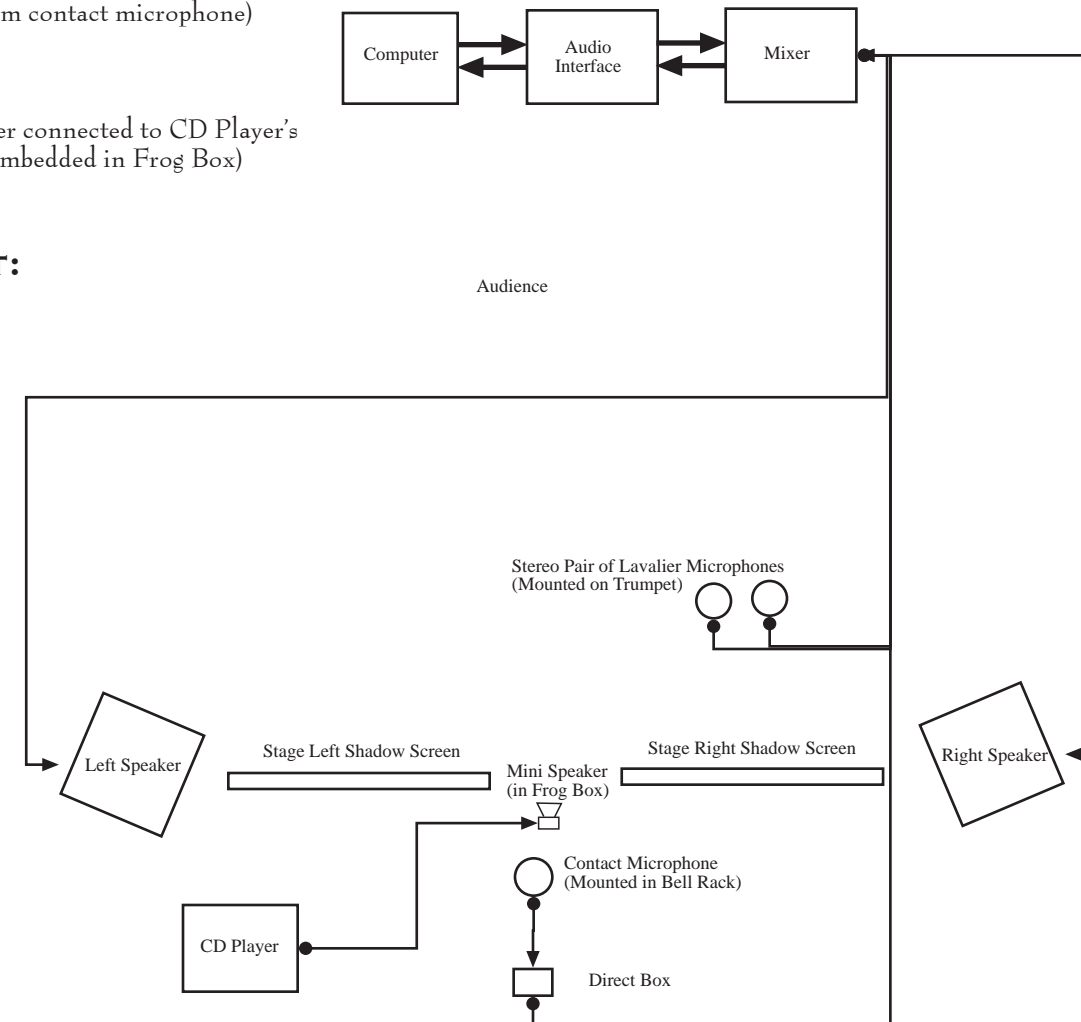
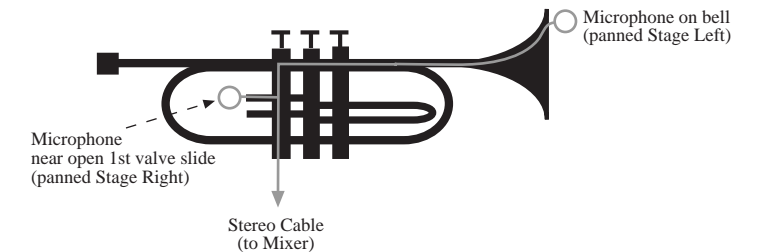
Resonance Models: Gong-like sounds in Part III are created by initiating a resonance model with the envelope from a contact mic located on the Bell Rack.

- TECHNICAL REQUIREMENTS:

- Macintosh Computer (G3 or later)
- Max/MSP (version 4.3 or later - <http://www.cycling74.com>)
- Audio Interface (minimum 4 channel input, stereo output)
- Mixer (minimum 4 channel input/output with phantom power)
- 2 Speakers
- 2 Lavalier Microphones or Binaural Microphones
- Contact Microphone (embedded in Bell Rack)
- Direct Box (to clean signal from contact microphone)
- CD Player (stand alone)
- Miniature Speaker (~3" speaker connected to CD Player's headphone jack and embedded in Frog Box)
- Cables

- TECHNICAL LAYOUT:

- MOUNTING OF MICROPHONES ON TRUMPET:

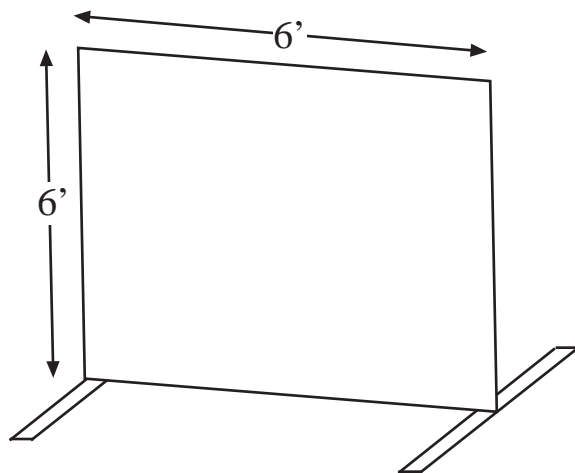


EQUIPMENT AND PROPS

Photos of the props used in the original production are available at: <http://www.davidbithell.com>

Templates for the Shadow Props can be found in the Appendix to this score.

- SHADOW SCREENS:



There are two large shadow screens behind which much of the action takes place. These should be approximately 6' x 6'. Use some steady material for the frame (rigid wood, or metal) to avoid screen movement. Stretch white fabric over the frame to make a smooth surface.

- GLOVES:

For the opening "Hands" section, all performers must wear similar white gloves. As an option, this section can be amplified by creating fake hands by filling similar gloves with rice, other grain, sand, etc. For each entrance of a hand, also place a fake hand on top of the screen. These will obviously not move when other hands do. At the end, when all hands have moved to corners and disappeared, topple the fake hands one at a time letting them litter the stage in front of the screens.

- OFFICE BELLS:



These should be standard office/reception bells. You can find these in most office supply stores. Try to have slightly different pitches for the various bells. You will need a total of three bells.

- SHADOW BOXES:



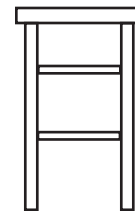
There are two "shadow boxes" used to display words and obscure visual elements. These should be made of similar construction to the shadow screens, though of smaller size. Each should be about 20" x 12". A dowel or broomstick is secured to the middle of one side as a handle. The words are created by cutting out "stencils" for the appropriate letters. These can be held together using cellophane and thus easily attached and removed to choose different words. The shadow boxes are lit by a small light bulb suspended behind the screen. Making an aluminum foil reflector to surround the light can help with visibility. The switch for this light should be routed out to the end or the mid-point of the handle for ease of use.

- HANDS ON A STICK:



The hands-on-a-stick are pretty self explanatory. The hands can be easily cut out of 1" pine on a band-saw using the template provided. Use 48" dowels as handles. The handles should be able to be attached at two different angles to the hands, as pictured above. The hands do not need to be painted. If they are, paint them white.

- STOOLS:



Two stools or small end tables are required. I prefer using square stools. These are used as low profile tables throughout the piece.

- FROG BOX:

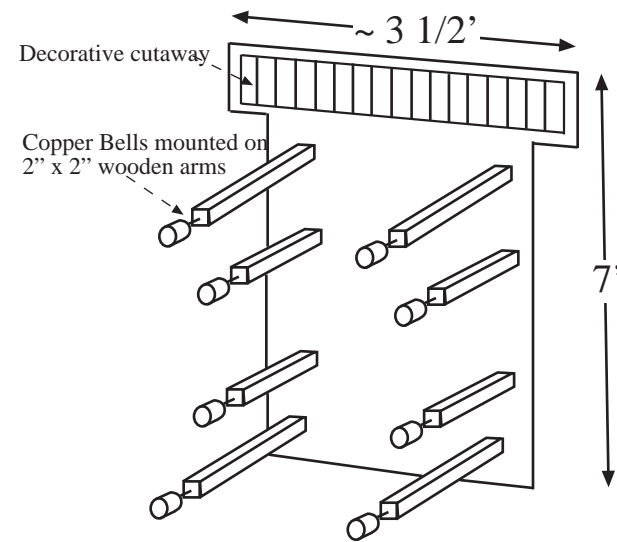


Everyone wants a Frog Box. This is a box roughly 6"x 6" x 10" with an open face covered with shadow screen material. Inside the box should be a light bulb and a figurine of a trumpet-playing frog. If you can't find a trumpet-playing frog, almost any trumpet-playing figurine will work so long as you can tell it is playing the trumpet. A light located behind the figurine should be controlled by a switch held by one of the assistants. On top of the Frog Box is an office bell. Somewhere, either in the box or under the office bell should be a small speaker connected to a CD player. The Frog Box sound files are played back through this speaker. At the beginning of the show the Frog Box is covered with white cloth. This cloth should have a hoop attached to it allowing a hand on a stick to pick it up and remove the covering. I used a cable tie secured with a small clamp.

- FINGER RINGS:

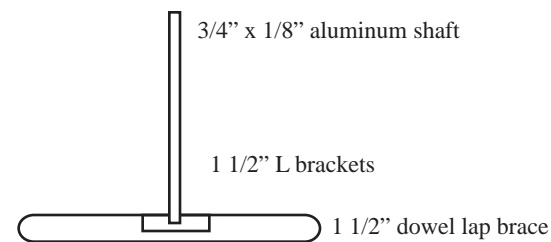
The finger rings are four pieces of 1/2" copper tubing couplings (large enough to be able to slip partially onto the index and ring finger). Attached to each of these is a length of white ribbon or string. At the end of each ribbon is a weight (fishing weights are easy to use). These ribbons must be routed over some sort of a stand to smoothly keep tension on the rings. When slipped on to a finger, there should be some resistance from the weight, and the ribbon should be kept taught. The assistants will likely need to help facilitating the movement of the ribbons.

- BELL RACK:



This Bell Rack serves two purposes. In Part I the backside is used as a backdrop for the action between the Shadow Screens (as in the opening stage diagram). In Part III the rack is rotated and pushed forward, flush with the Shadow Screens and with the arms of the Bell Rack surrounding the Trumpet player. This also hides the SC Asst. from view. The back of the Bell Rack is constructed from plywood and should be mounted on smoothly rolling wheels. The arms are made from 2 x 2 wood and mounted at 90° to the back and floor. The bells can be actual bells or copper end caps (as used for plumbing). Each bell should be a different pitch and they should be arranged more or less in descending order from top to bottom. Contact microphones are attached to the arms to act as triggers for processed gong samples that accompany the bell ringing.

- HANDS-FREE TRUMPET STAND:



This is used in Part III to allow the Trumpet player to ring bells while still playing their instrument. Various versions of such a device have been built by others and, if available, will probably work fine. The design that I came up with consists of a brace which rests on the lap with a metal shaft that rises up to meet the trumpet. The shaft can be quickly connected to sheath which surrounds the trumpet's valve casing. The trumpet is held against the lips by means of an adjustable neck strap.

- HAND VALVE CLAMP (TRUMPET CAPO):



The Hand Valve Clamp is used to keep certain valves of the trumpet depressed while leaving the hands free to do other things. Attach an upside-down "U" shaped bracket to a wooden cutout hand. The bracket should be flexible enough to stretch around the lead pipe and bell of the trumpet and firm enough to stay there by itself. I used 3/4" metal plumber's tape. To protect the trumpet wrap the bracket in rubber - a cut up bicycle inner tube works exceptionally well.

- WOODEN HANDS:



These are made from 1/2" wood using the template provided. They are held by the Assistants in Part III giving their arms a puppet-like quality. When holding them, make sure to create a smooth line from your arm to the Wooden Hand. Various handles or ergonomic padding can be added to make them easier to hold for long durations.

- SHADOW PROPS:

Various cutouts and other Shadow Props are used in Part III. These should be of sturdy design and have crisp edges in order to create the best shadows. Quarter inch foamboard works well. For all use the templates in the Appendix.

Spears: These should be mounted on 48" dowels. For the pointy end use a design similar to a trumpet cup mute.

Slinky: This is a regular toy "slinky". This is held against SL's body and released when stabbed - creating stylised fake blood.

Trumpets: Three sizes of trumpet cutouts are needed - regular, huge, and mini.

Mini Trumpet Chain: This is a chain of 9-10 mini trumpet cutouts. They need to be able to fold out from the top when dropped. Two chains are needed.

- SHADOW PROPS (CONTINUED):

Apple:

Bomb/Blam: These two cutouts should be mounted at 90° to each other. This way the bomb "explodes" with the flip of the wrist.

Trumpet Gun: A regular sized trumpet cutout is mounted at 90° to this cutout of a smoking trumpet. Flip the cutouts to "fire" the Trumpet Gun.

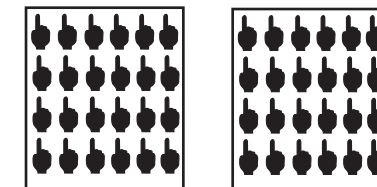
Bullet: Two cutout bullets should be mounted on a three foot long piece of transparent plexiglass. One end is used to bring the bullet from the trumpet to the edge of the SL Shadow Screen, the other to emerge simultaneously in the SR Shadow Screen and travel toward the SR Assistant.

- BACKLIT HANDS:



Attach a rod, handle, light, and dimming light switch to four wooden hands. The fading in and out of the light will make the glowing "Ghost Hands" in Part III.

- HAND SHOWER CURTAINS:

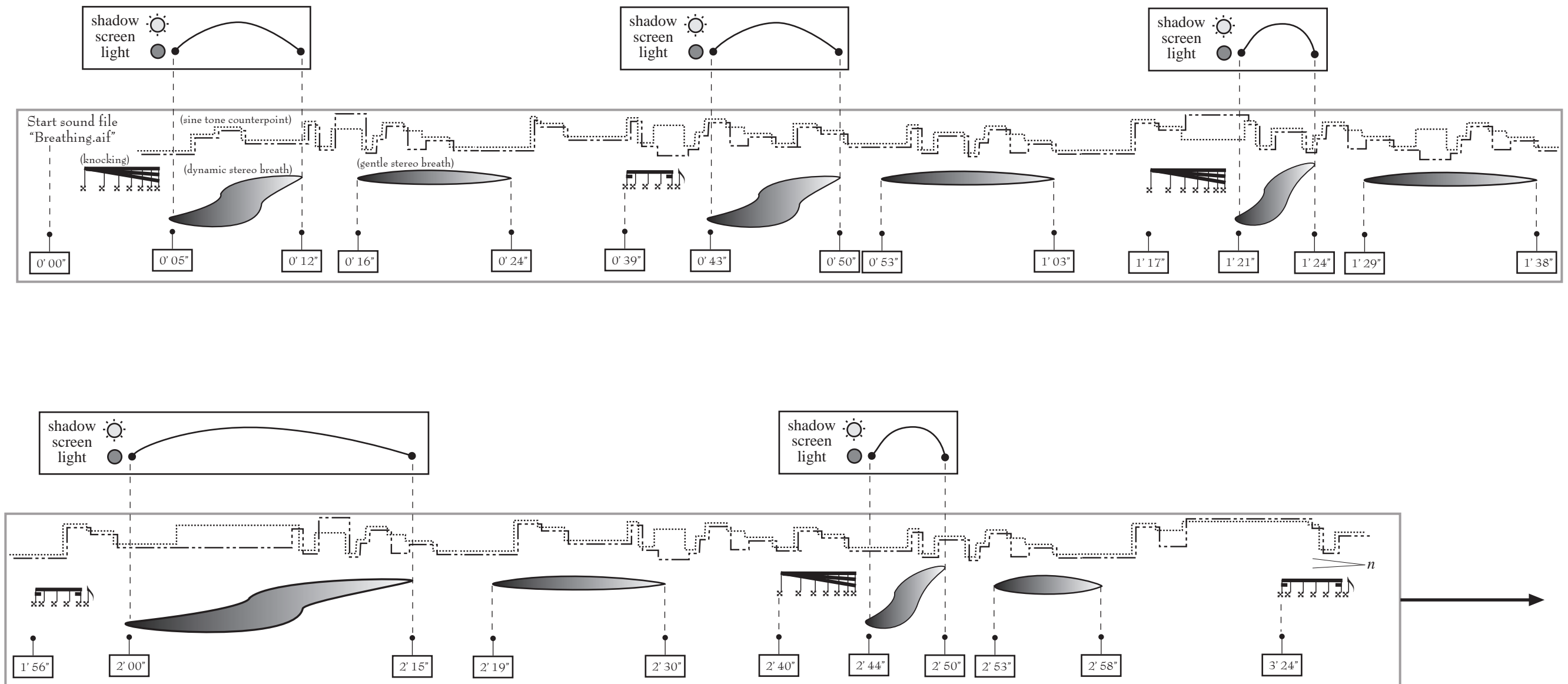


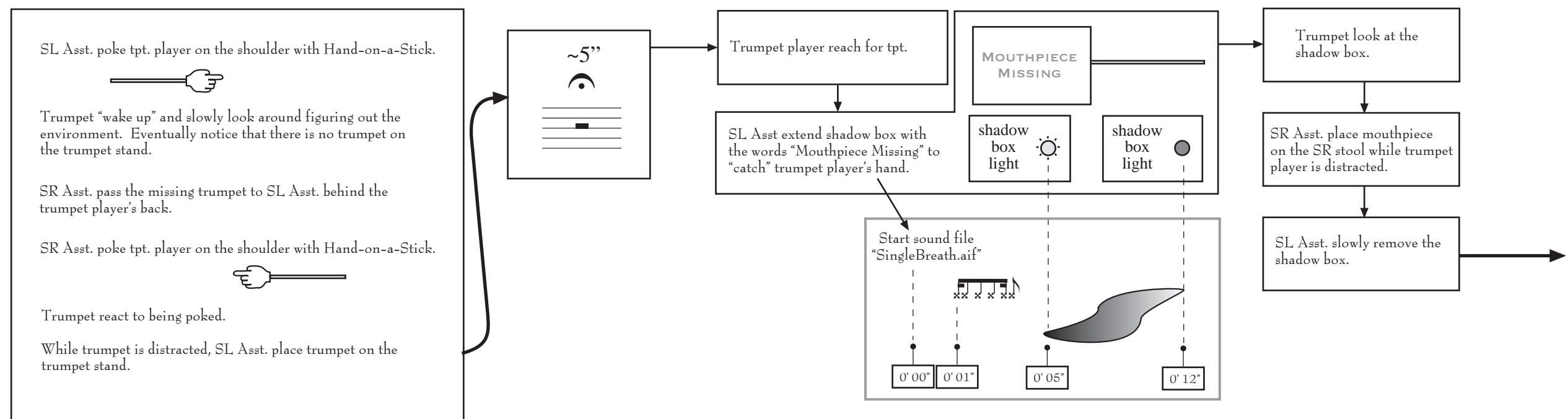
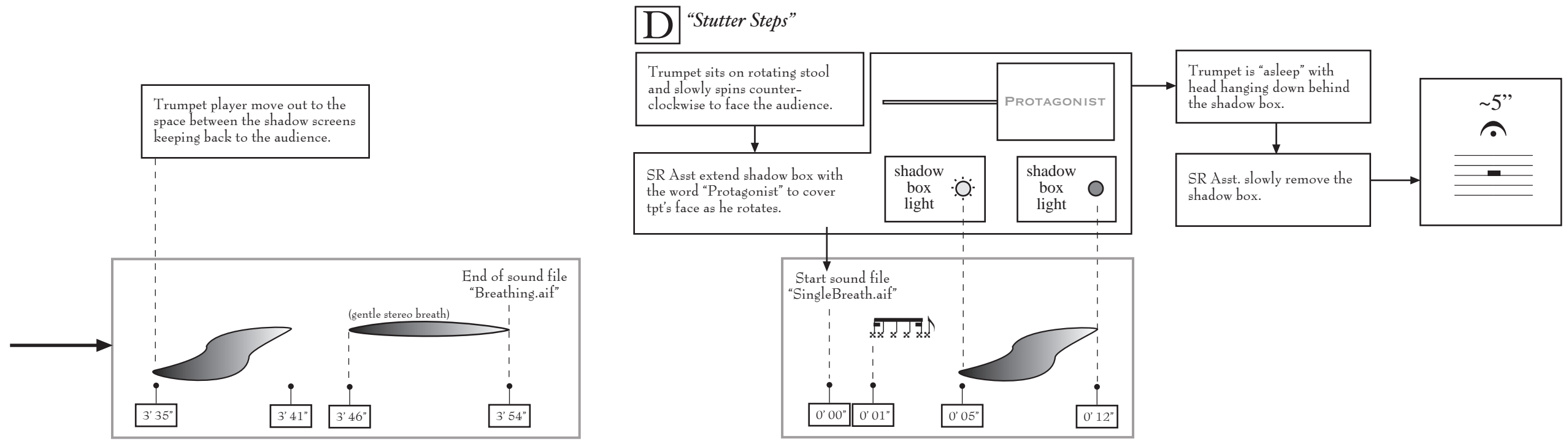
Two clear shower curtains are filled with cutout hands made according to the template. To make them lay flat when lifted behind the Shadow Screens attach a wooden frame to the top and bottom. The size of the curtain should match the size of the Shadow Screens precisely.

C *“Breathing: Awake the Trumpet”*

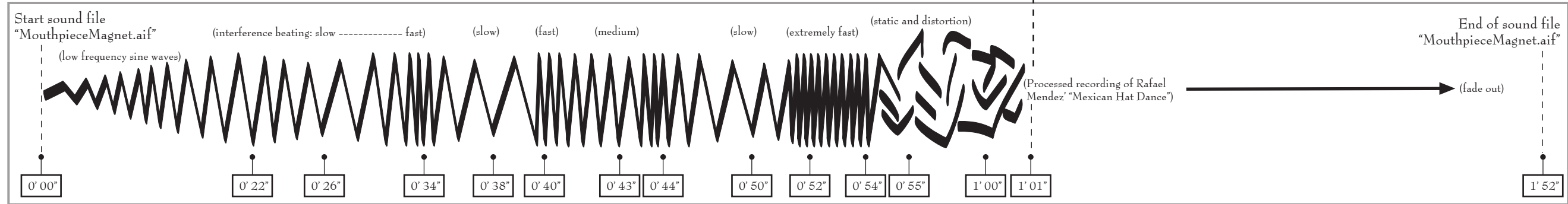
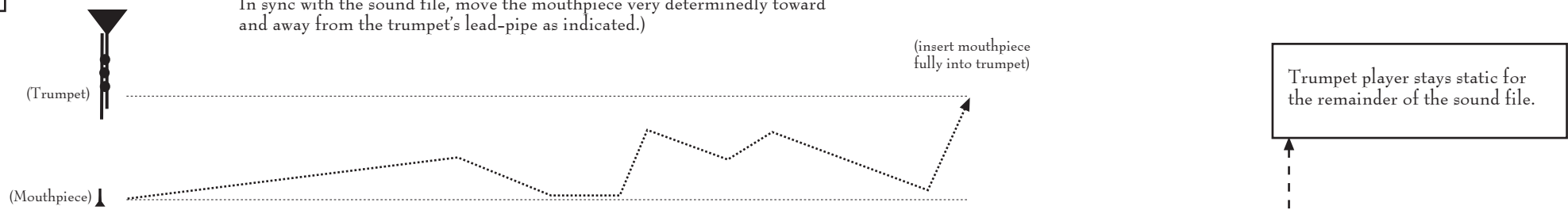
(Trumpet player is seated close behind the SL Shadow Screen facing SL. Backlight on the screen is faded in and out according to the score. For each electronic “Breath” Trumpet is in the same position.)

Following the first “Breath”, SL Asst and SR Asst remove props from “Remote Control”.
The two stools are separated and placed on the inside edges of the two screens for later use.)



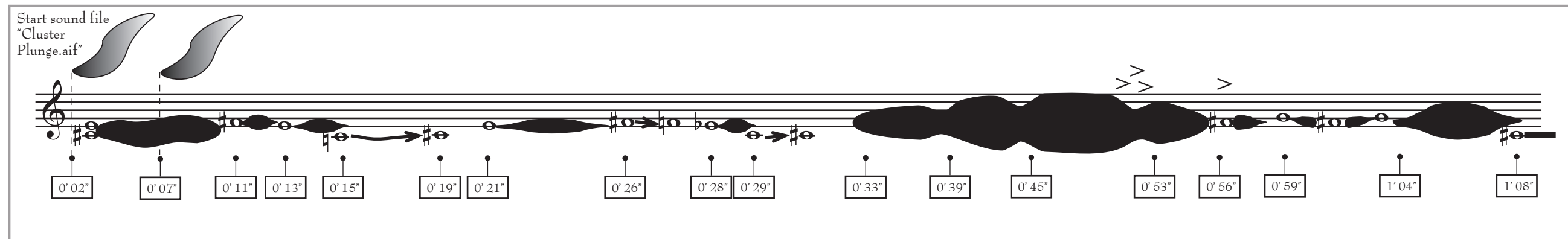


E *“Mouthpiece Magnet”* (Trumpet player picks up trumpet in left hand and mouthpiece in right hand. In sync with the sound file, move the mouthpiece very determinedly toward and away from the trumpet’s lead-pipe as indicated.)

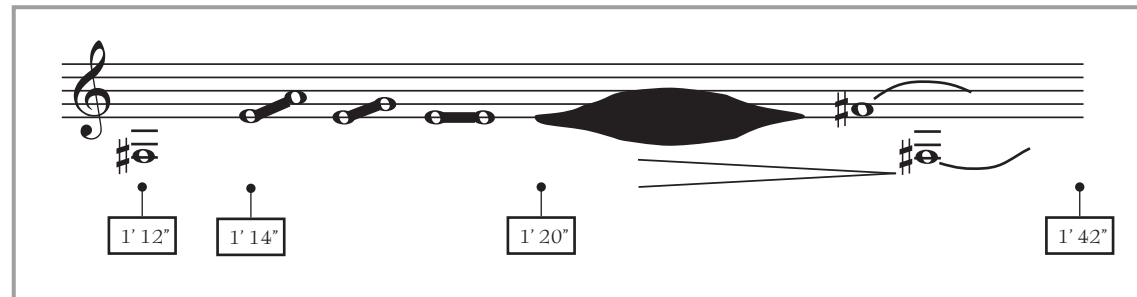


F *“Cluster Plunge”*

(Trumpet player starts playing immediately with sound file. Improvise pitched material, staying mostly in the range of the pre-recorded clusters, with bends and swells.)



G "Begin the Mutes"



SL Asst. slowly uses adjusted Hand-on-a-Stick to push Trumpet's mouthpiece away from the mouth and leaving a "shhh!" gesture.



Trumpet player sets the trumpet down on its stand. At the same time SR Asst. places one mute with a Finger-Ring-and-Ribbon on the SR stool. Trumpet player sees this mute while the fake finger is still at his lips. SL Asst. removes the Hand-on-a-Stick.

Trumpet picks up mute and clandestinely slips Finger-Ring onto right hand ring finger and takes great care in placing the mute in front of him. While trumpet is leaning forward, SL Asst. places another mute with a Finger-Ring-and-Ribbon on the SL stool.

Repeat this process for four mutes -- each time Trumpet taking great care in placing the mutes in front of him and each time surprised by their appearance. The Finger-Rings are put on in the order: R.H. ring finger, L.H. ring finger, R.H. index finger, and L.H. index finger.

After collecting all four mutes, Trumpet is ready to act and moves toward picking up the trumpet with his left hand.

SL Asst. pulls back the two ribbons attached to the Trumpet's left hand preventing him from reaching the instrument.

Repeat with Trumpet's right hand and SR Asst.

Trumpet is left with hands up.

H "Little Dance of the Fingers"

(Trumpet player is left with both hands "caught" in the air in front of either side of his face -- similar to a "stick 'em up" pose. After a short pause Trumpet begins flexing fingers individually according to the score below. Tape part should start together with Trumpet's first finger flexion. Over the course of the first ten measures the Trumpet player's body slowly slumps forward while hands stay fixed in position.)

(♩ = 112 bpm)

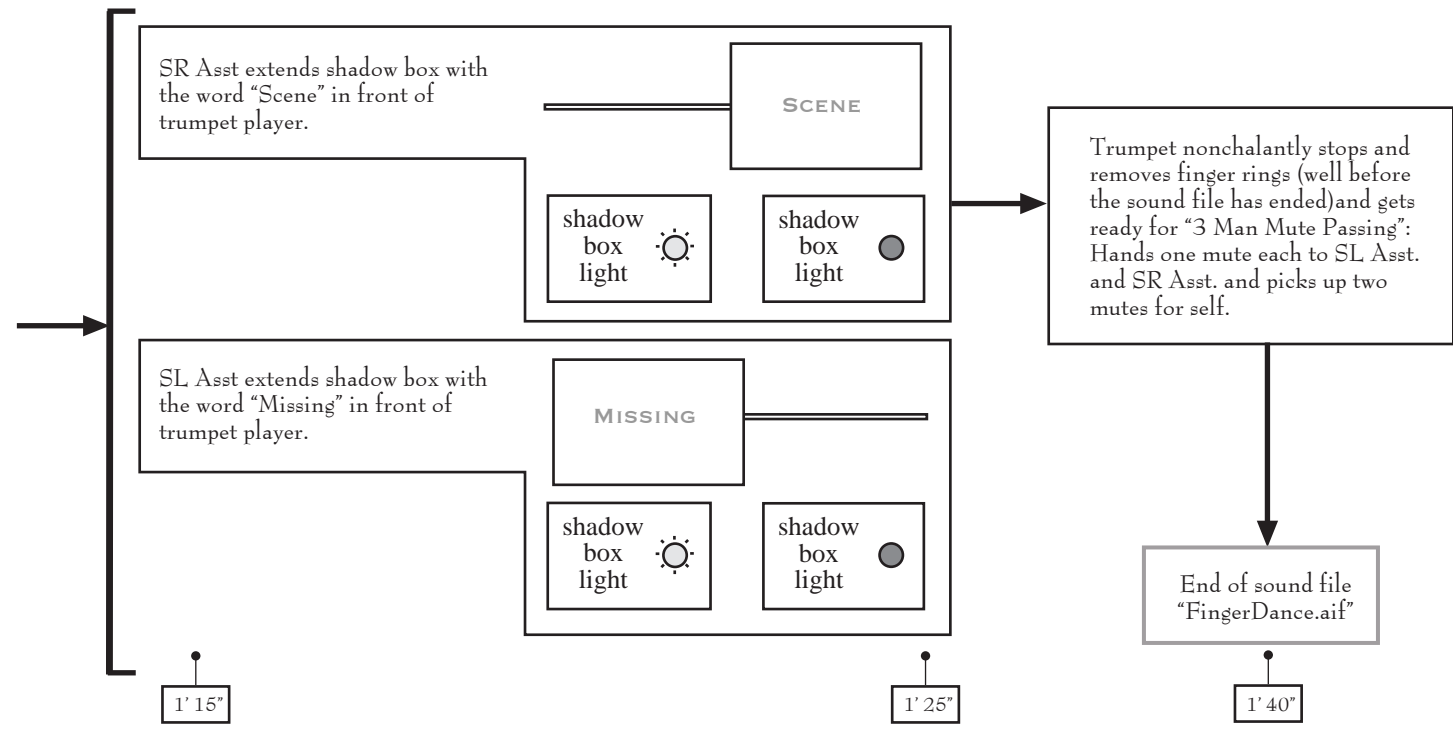
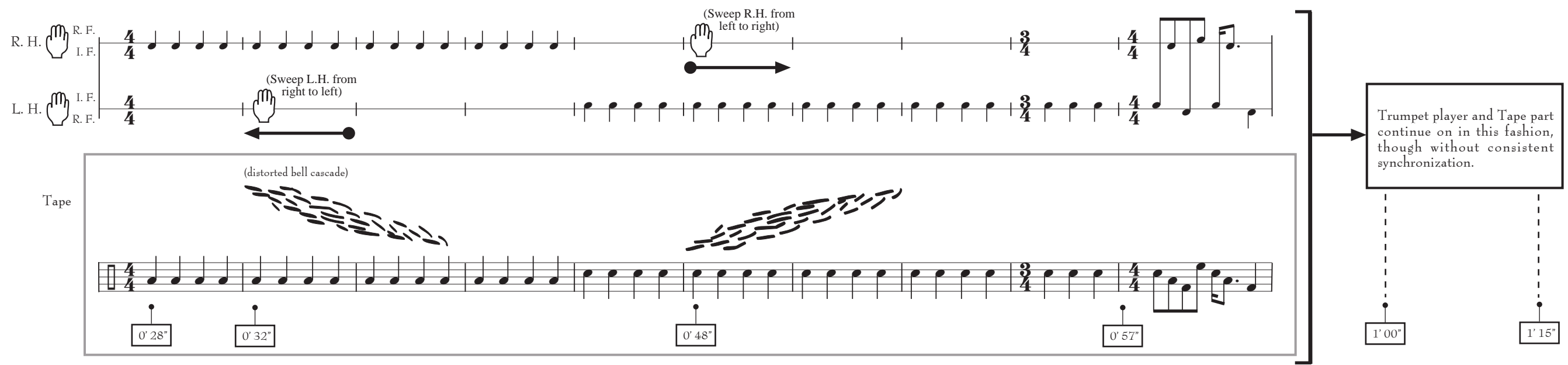
Right Hand Ring Finger
Index Finger

Left Hand Index Finger
Ring Finger

Electronics

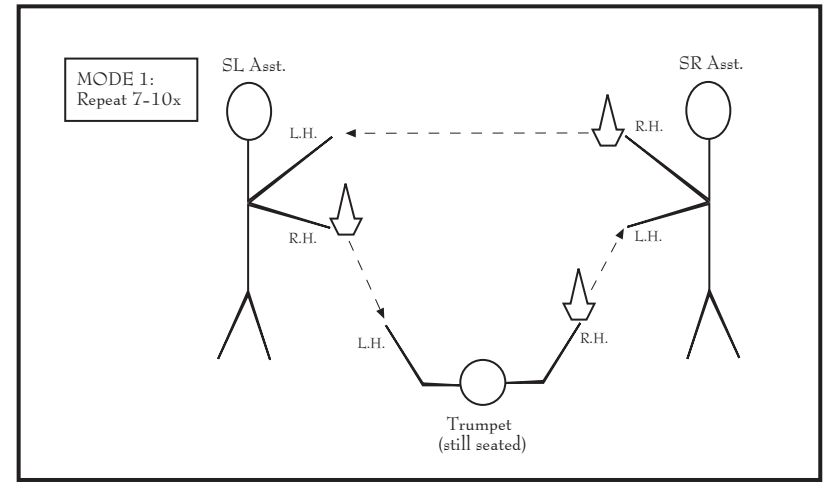
Start sound file "FingerDance.aif"
(office bell sounds)

0' 00" 0' 28"

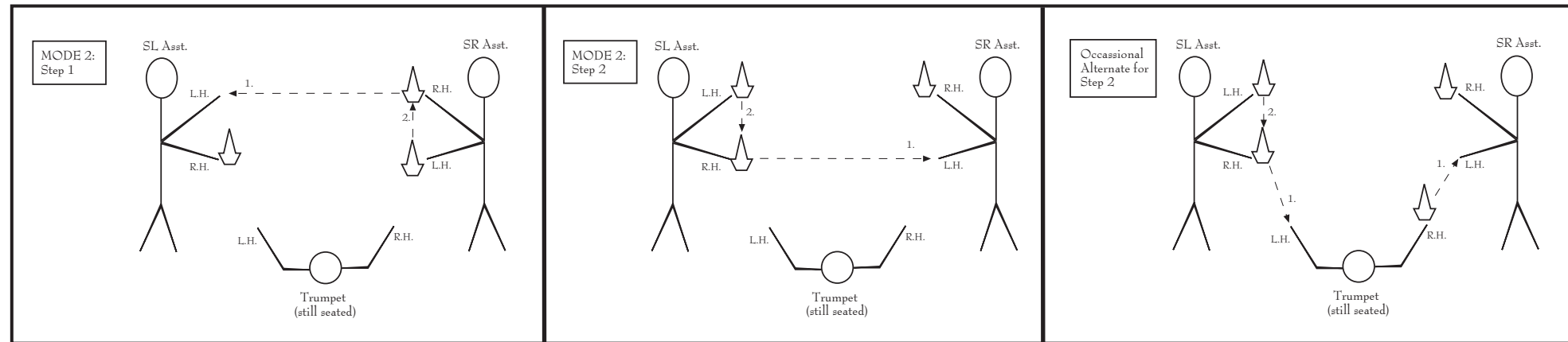


I "Three Man Mute Passing"

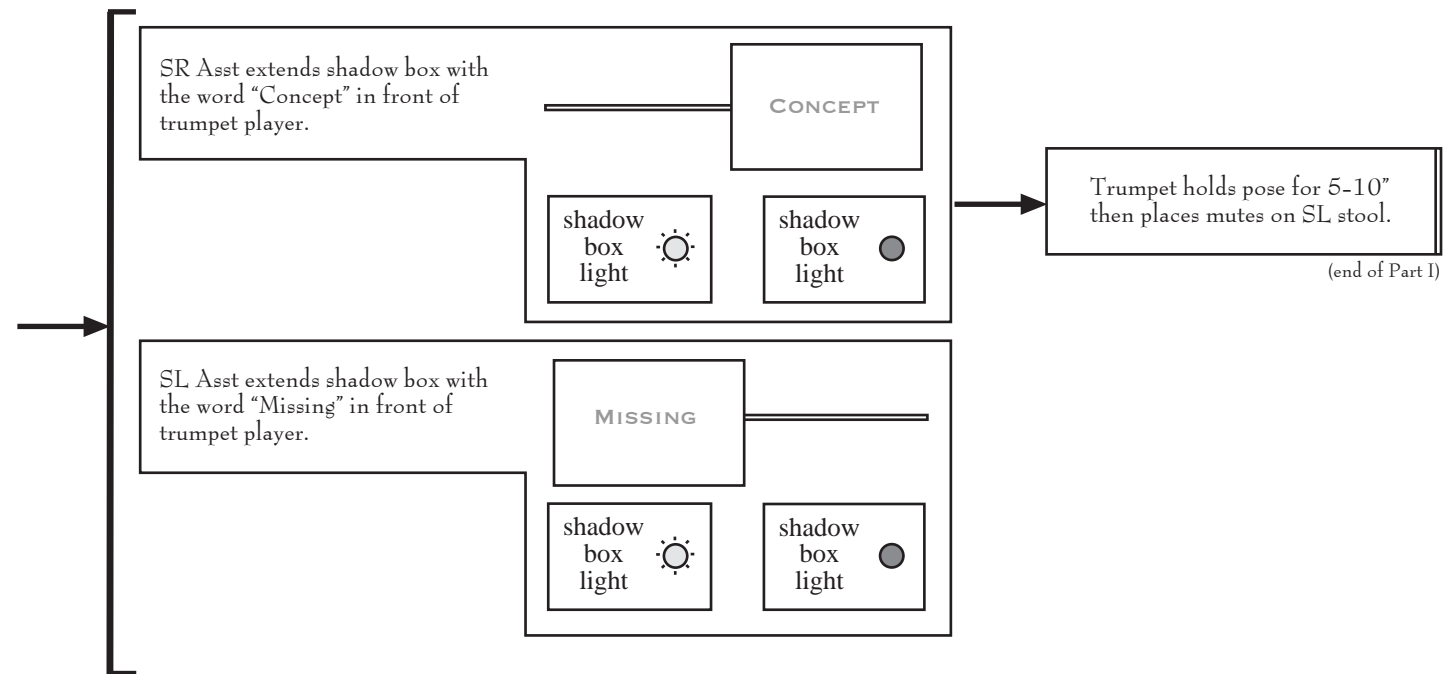
(Trumpet player, SR Asst., and SL Asst. all pass mutes in a choreographed fashion. There are two modes of passing. In the first mode, begin with a very obvious breathing in cue to set the tempo then start passing counter-clockwise at an even rate. Players alternately: (1) hand their mute from their right hands to the person to their right's left hand and (2) switch the mute they just received from their left hand to their right. A head nod is used to cue the final repetition.)



(For Mode 2 all players do as described below. The mode is in two steps and occasionally the Trumpet player holds up a mute to insert into the pattern between SL Asst. and SR Asst. After 3-4 insertions, SL Asst. and SR Asst. begin to raise the plane of their passing -- eventually rising above Trumpet's reach -- speed up and shorten the physical distance between them.)



As the speed of SL Asst. and SR Asst.'s passing forces errors they jointly hold onto all of the mutes. Trumpet lifts up arms and takes over holding the mutes like a ritual offering.



Trumpet holds pose for 5-10" then places mutes on SL stool.
(end of Part I)

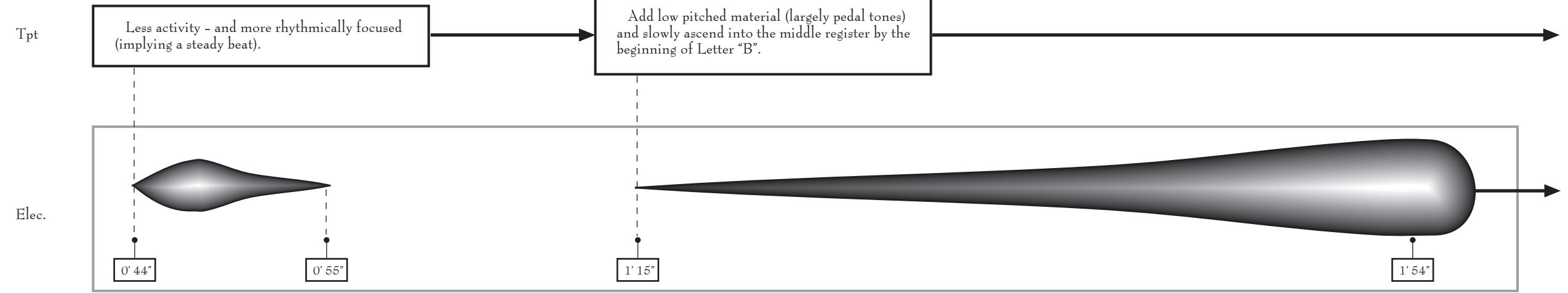
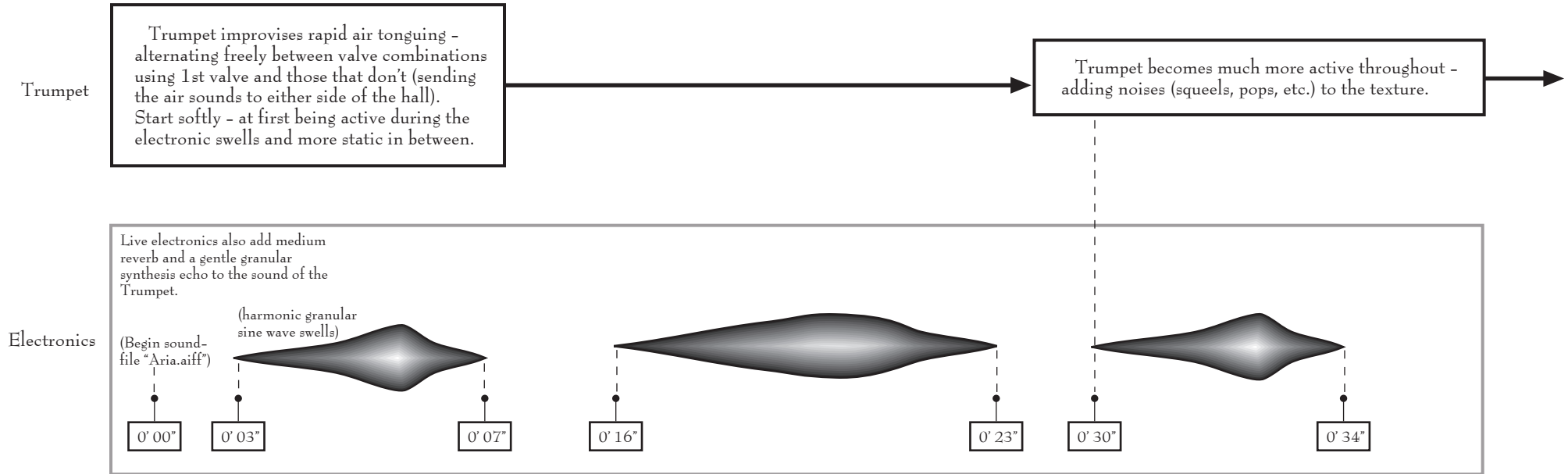
II.

A "Introduction with Harmonic Swells"

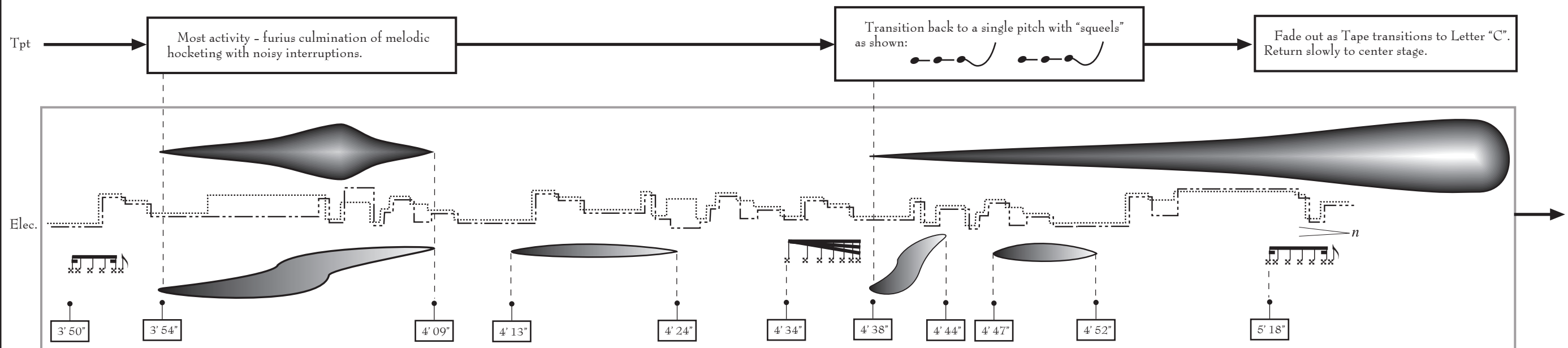
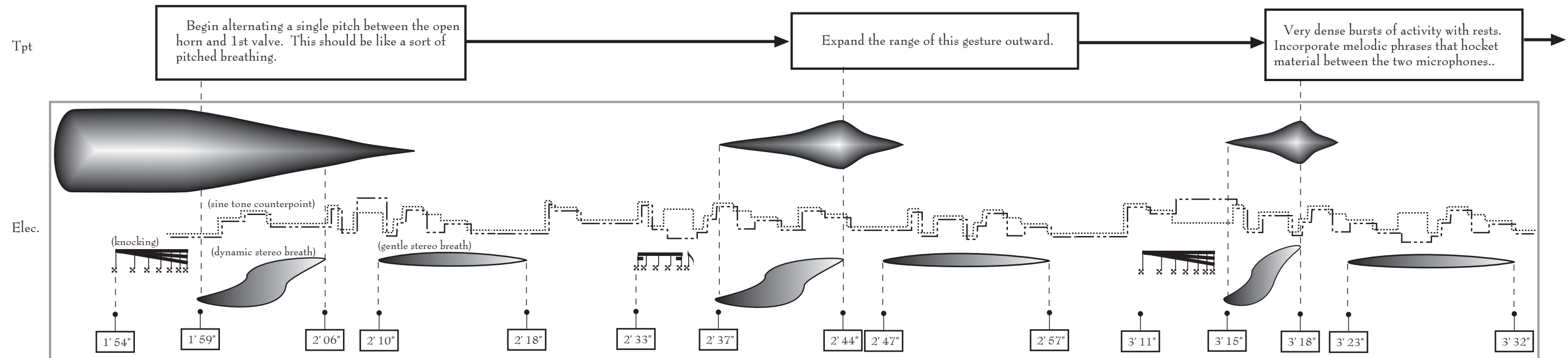
Lighting fades to colored spot on Trumpet. Low additional lighting as needed for Assts. to setup for Part III.

Trumpet moves into standing position in front of the SR Shadow Screen. Use a harmon mute (stem removed). The first valve slide is also removed. Microphones are placed near the bell and near the open first valve slide. These should be hard-panned stereo: Bell --> SL, 1st Valve --> SR.

Assts. use the duration of this movement to silently set up for Part III.

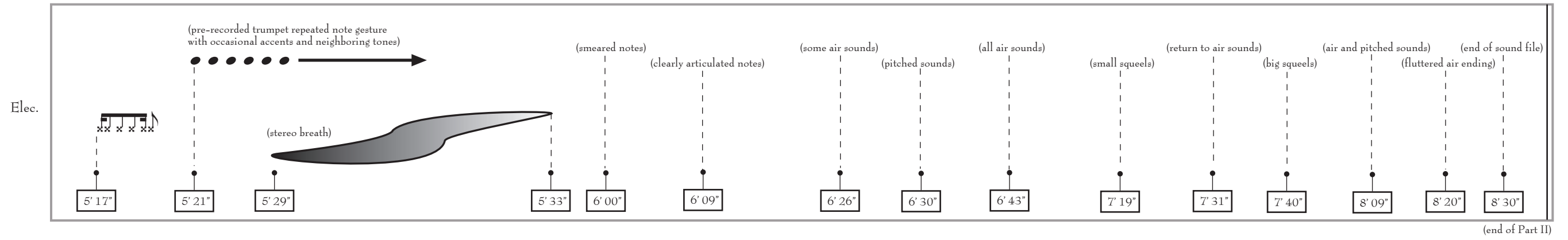


B "Knocks and Breaths"



C "Salut für Helmut"

This section of the sound file plays without any live elements. Since there is no strict coordination needed, only a skeletal visual outline has been provided.



Trumpet *f*

(tongue ram: 1st valve) *f*

(tongue ram: open) *f*

(Both Asst. raise wooden hands)

SL Asst.

SR Asst.

(SL Asst.) (SR Asst.)

(SR Asst.) (SL Asst.)

SC Asst.

SR shadow screen

SL shadow screen

Electronics

(granular echo trail)

0'00"

Percussion crescendo and coalesce into this rhythm.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

(no damping)

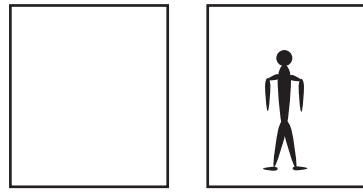
Continue this, slowly getting softer and transitioning the following "murmur" no damping, each player in their own time.

Perc. 1 + 2: *pp* 3 5 3 5 3 5 3 5

Perc. 3 + 4: *pp* 2 3 2 3 2 3 2 3

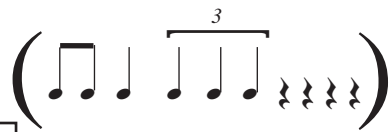
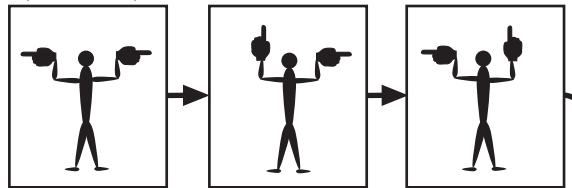
Fade up lights on the bell rack and trumpet player.

Trumpet cues SR: rest (light stays on)



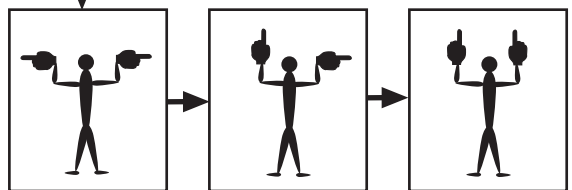
- pause 4 counts-

Trumpet rings L2+R2, L1, L2+R1, R2, L1, R1
(all SR Asst.)



Perc 1+3 accent with 5

Perc 2+4 accent with 3

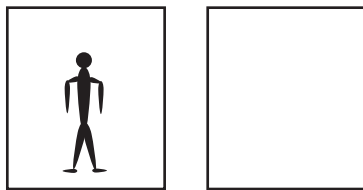


Perc 1+3 accent with 3

Perc 2+4 accent with 2

(SR light out)

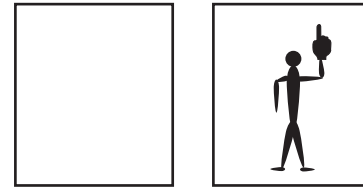
Trumpet cues SL: rest (light stays on)



- pause too long ~10 counts-

SL Asst. turns head toward Trumpet then immediate SL light out.

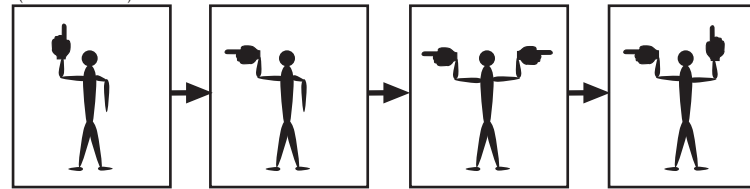
Trumpet cues SR: rings R1 (light stays on through next SL cue)



Perc 1+3 accent with 2

Perc 2+4 accent with 1

Trumpet cue SL: rings L1, L2, R2, R1
(all SL Asst.)

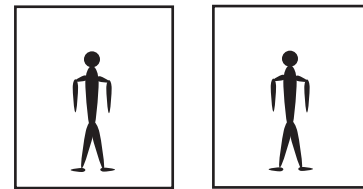


Perc 1+3 accent with 3

Perc 2+4 accent with 2

(fade out both lights)

Trumpet cues SL+SR: rest (lights stay on)



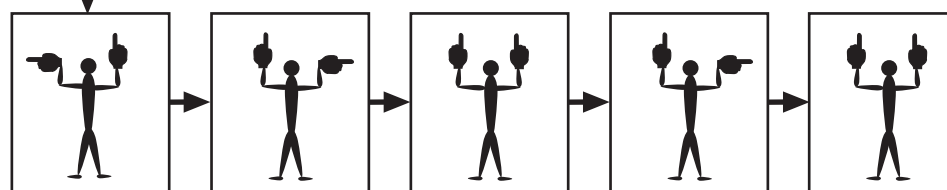
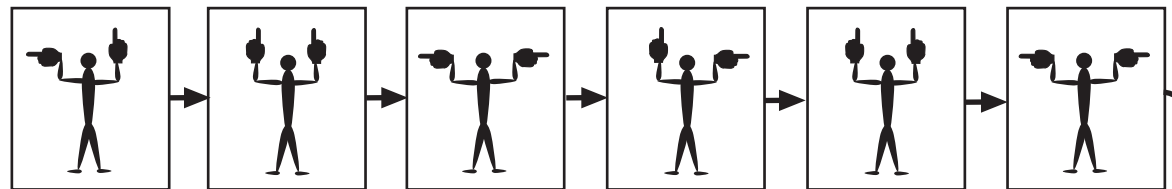
- pause 4 counts-

Trumpet rings L2+R1, L1, L2+R2, L1, R1, L2+R2, R1, L1+R2, R1, R2, R1 -- then continue ad lib.



Perc 1,2,3,4 accent with improvised notes

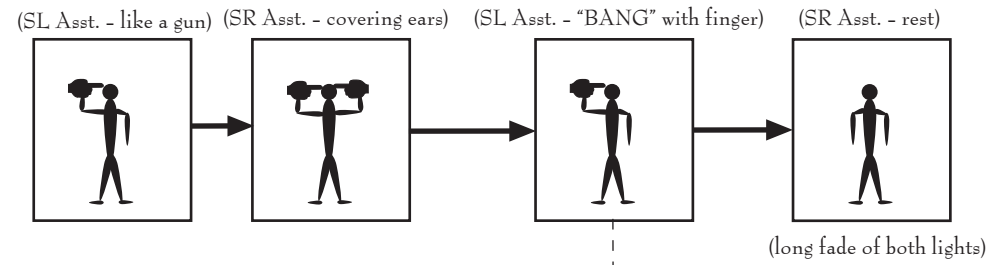
(both in unison -- begin at the end of Trumpet's written line)



- segue -

C "Two-Note Johnny"

Trumpet and Percussion continue to improvise.



Percussion knock on wood $\frac{5}{8}$ (accented "echo" then transition into wooden murmur)
Trumpet stops immediately

Percussion knocking coalesces into a steady beat (~100 bpm)
fade out after Trumpet entrance.

Trumpet continues playing "G" too long, then searches for (and finds) the Wooden-Hand-Valve-Clamp and uses it to depress 2nd and 3rd valves (now playing a repeated "E flat").

Percussion quietly continue this steady beat - each player oscillation between two notes.
This texture continues through the end of Letter "D".

(tempo ~120 bpm)
(with damping)

Perc. 1	(2 + 7)	77 44444444 77 44444444 (continue pattern)
Perc. 2	(3 + 7)	555 33333333 555 33333333 (continue pattern)
Perc. 3	(4 + 7)	4444 66666666 4444 66666666 (continue pattern)
Perc. 4	(5 + 7)	11111 22222222 11111 22222222 (continue pattern)

sempre *pp*

D "More Finger Flashing (including some underbanded moves)"

Trumpet rings bells according to notated rhythmic structure. Each ring comes on the "and" of the given count (e.g. "4" = 1, 2, 3, 4 and).
Trumpet improvises hands-free material in between bell strikes.

SL and SR Assts. move together (unison) in sync with the bell strikes.

Tape or real-time triggering of gong samples also continue.

Shadow screen lights stay on throughout section, though at a lower level.

Counts: 8 7 6 5 4 3 2 1 1 8 2 1 3 8

Tpt rings: R1 R2 L2 R1 L1+R2 R1 L2+R2 R3 L3 R4 R1 L4 L1 R2

Movement:

1 1 1 1 1 1 1 1 7 2 6 3 5 4
L2 L1 L2 L1 L2 L1 L2+R1 L1 R2 R1 L2+R2 R1 L3+R2 L4+R1

4 5 1 1 1 over 7 counts 4 over 2 counts
L1+R4 L2+R3 L3+R1 L2+R2 L4+R4 (start on the beat) R2 L2+R3

↓↑ = a gradual movement in the direction indicated for the length of time indicated.

~20"
Both improvise movements in a similar style, and slowly start incorporating gestures directed toward each other (hand pointing, head turning, some body movement.)

E "Preparing for Battle"

Tpt.

Electronics

SL and SR Assts. stop improvising and rest momentarily with arms down.

SL and SR Assts. back quickly out of the light and prepare props for the "Battle Scene"

Perc. 1, 2, 3, 4 fade to nothing

Percussion play repeated note phrases in pairs. Vary the speed of each phrase (though the members of each pair should be in agreement - the inside member can lead). First phrases should be very quiet with overall volume growing into next section.

(with damping) (continue)

Perc. 1+2

(with damping) (continue)

Perc. 3+4

F "The Battle Scene"

SL and SR Assts. move quickly into the light for each phrase. Manipulation of the shadow props is done as indicated (often with invisible help from SC Asst. - shown as a dashed line). Both exit at the end of every phrase or when a break is notated.

Tape announces each entrance with knocking and breath swells.

Shadow screen lights stay on throughout section.

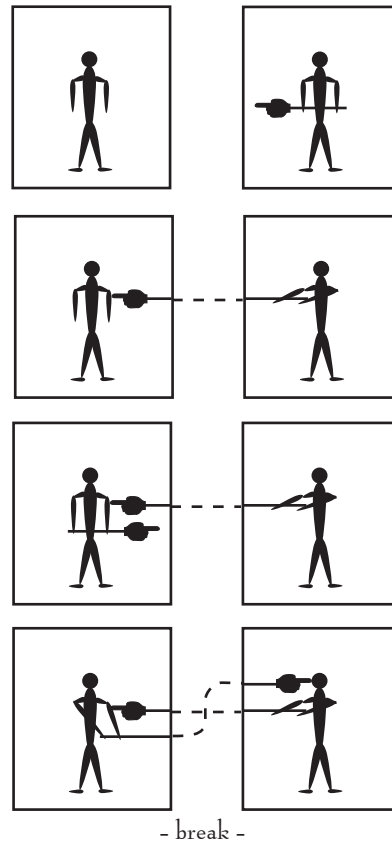
Trumpet is tacet.

Percussion continue repeated note phrases and expand pitches according to the patterns below. Continue to vary the speed and the length of the phrases. Overall volume increases over the duration of this section.

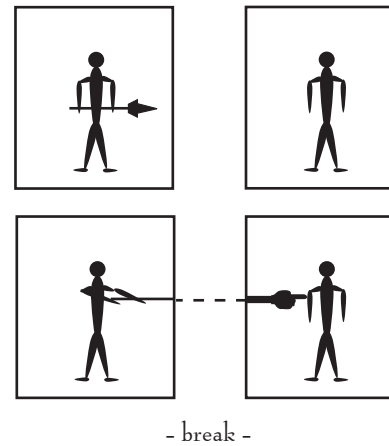
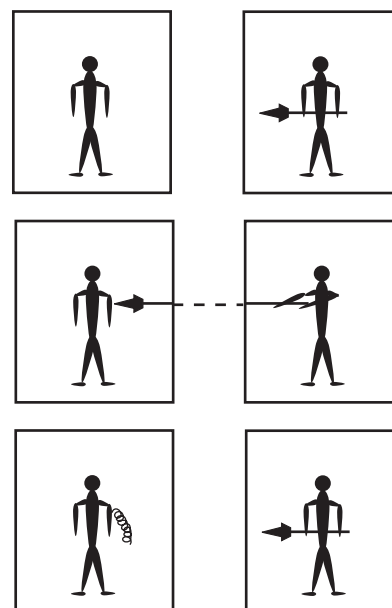
(pitches for successive phrases)
 Perc. 1+2 **[: 2 3 2 1 :]** (continue)
 Perc. 3+4 **[: 2 3 1 5 4 :]** (continue)

 At the moment when SL Asst. "shoots" the Trumpet Gun (Phrase V), all Percussion immediately play a 1" long volley of $\frac{8}{16}$ knocks and are silent thereafter.

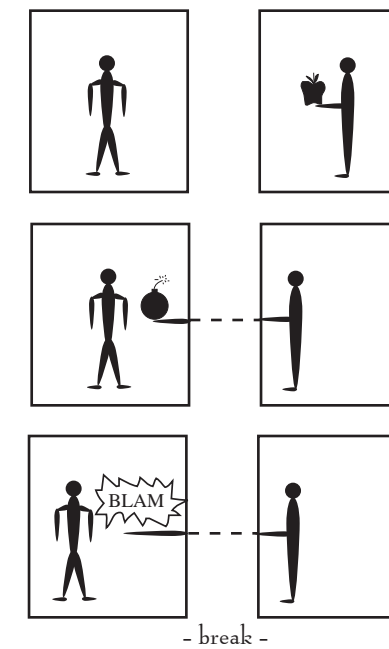
I. Poking Each Other



II. Spear Stabbing

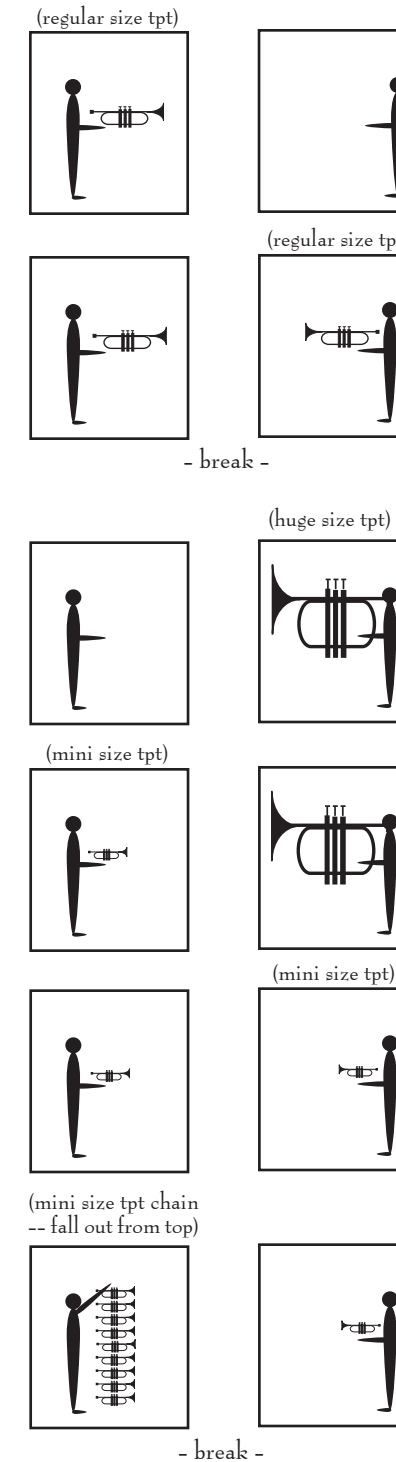


III. Apple/Bomb (mixed messages)
 The "bomb" cutout that is extended into the SL Screen is mounted at 90° to the "BLAM" stencil. A twist of the wrist switches between the two.



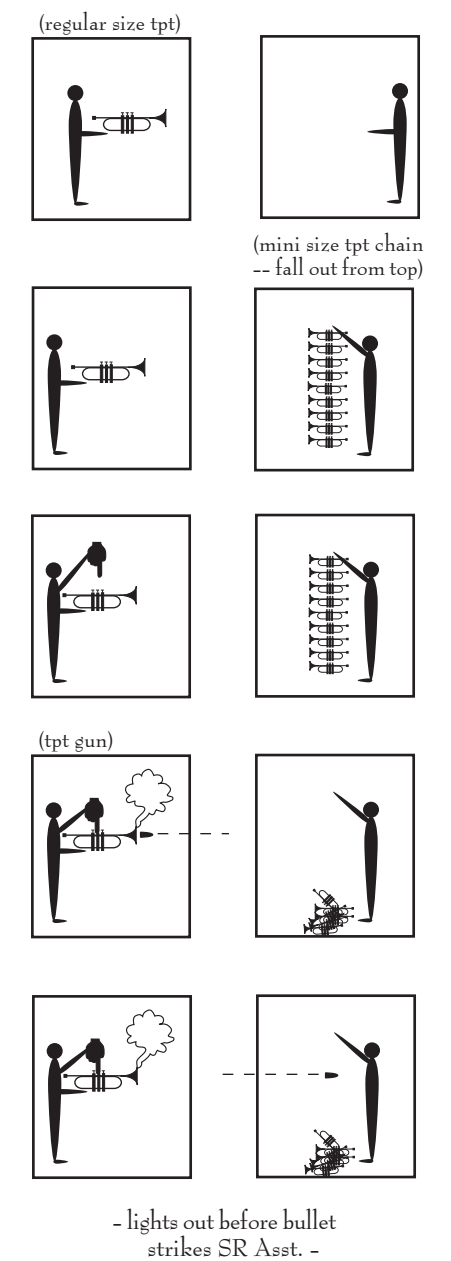
IV. Too Many Trumpets

Trumpet cutouts are presented sideways first (invisible) then flipped into view (like a rock, paper, scissors game)



V. Trumpet/Gun

Regular Size Trumpet is mounted at 90° to the trumpet gun cutout. Bullet is on transparent plastic and maneuvered by SC Asst.



G "Ghost Hands"

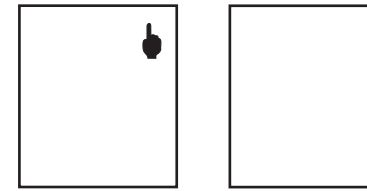
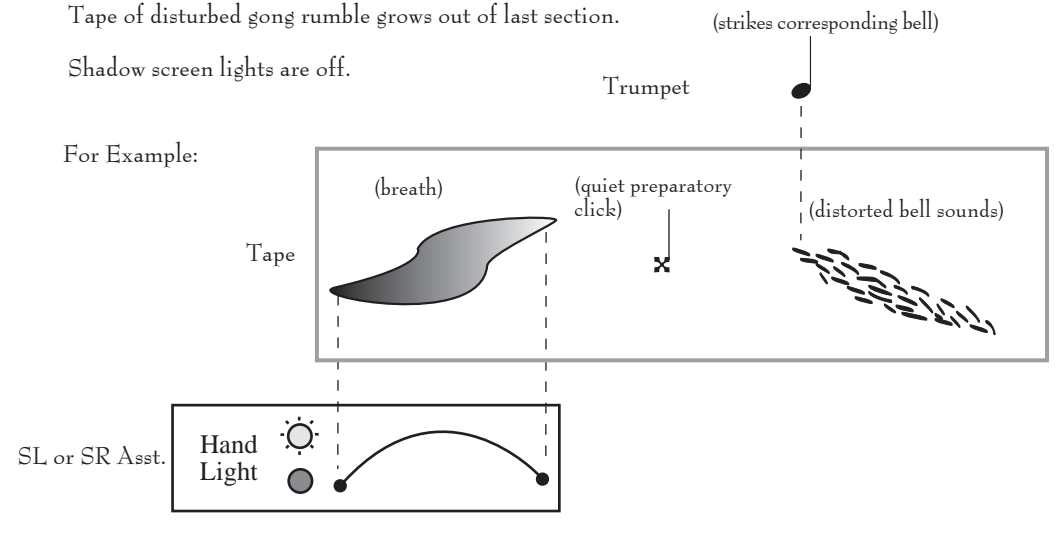
SL and SR Assts. fade in and out lights on wooden "Ghost Hands" in sync with breaths on tape.

Trumpet strikes bells according to the Ghost Hand cues.

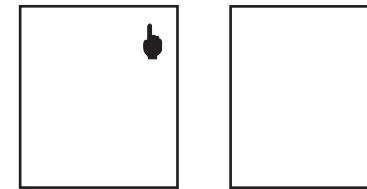
Tape of disturbed gong rumble grows out of last section.

Shadow screen lights are off.

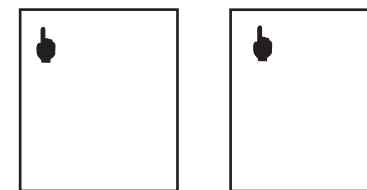
For Example:



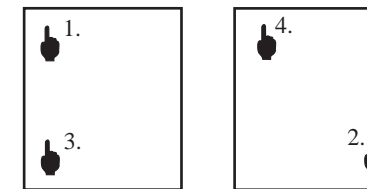
Trumpet rings R1
- long pause ~15"-



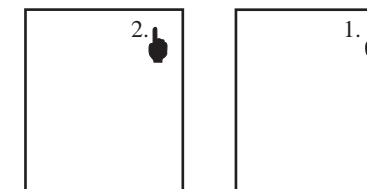
Trumpet rings R1
- long pause ~15"-



Trumpet rings L1 twice
- no pause -

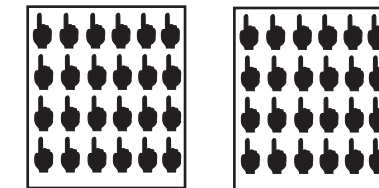


All hands appear together
Trumpet rings L1, R4, L4, L1
- pause ~8"-



Hands appear sequentially
Trumpet rings R1 once
- long pause ~25"-

SL and SR Assts. raise up transparent curtains covered with cutout hands (in darkness).



Slow fade in of rear lights (stay on ~50%) with long breath on Tape. Tape then shifts to quantized wind sounds.

Trumpet improvises chaotic bell gestures thinning out slowly - ~30".

H "Finishing Touches"

Tape wind sounds diminish and become less frequent

Trumpet Bells: Musical notation with notes and rests, including mimed sections.

Perc. 1: Musical notation with a 3-measure rest.

Perc. 2: Musical notation with a 3-measure rest.

Perc. 3: Musical notation with a 5-measure rest.

Perc. 4: Musical notation with a 1-measure rest.

mp

SR Asst. then SL Asst. step into light in an improvised configuration intersecting with the hands on the transparent curtain. Then step out.
i.e. SR: in.....out
SL: in.....out

SR and SL Assts. same as before.

SL Asst. appear in light, wait 5", and disappear.

Trumpet Bells: Musical notation with notes and rests, including mimed sections.

Perc. 1: Musical notation with a 3-measure rest.

Perc. 2: Musical notation with a 5-measure rest.

Perc. 3: Musical notation with a 4-measure rest.

Perc. 4: Musical notation with a 1-measure rest.

ppp

Lights slowly fade on all. Final gesture performed in darkness.

SL and SR Assts. appear in light, stay frozen.

(end)

APPENDIX: TEMPLATES FOR SHADOW PROPS

The following templates should be used in making the Shadow Props.
Photocopy these images and enlarge (all images are at 1/4 scale).

Hand Cutout:



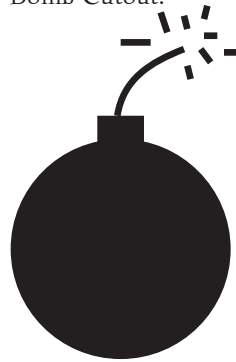
Spear Tip Cutout:



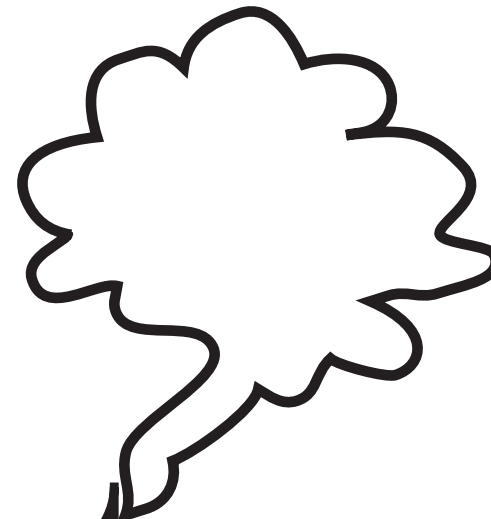
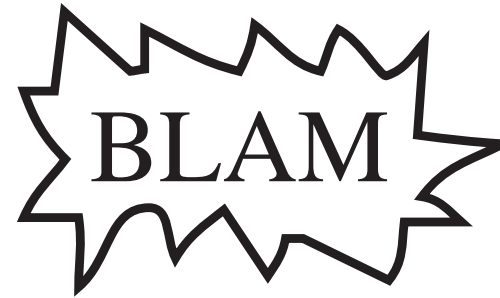
Apple Cutout:



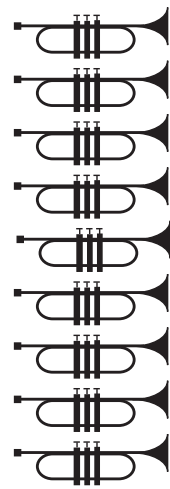
Bomb Cutout:



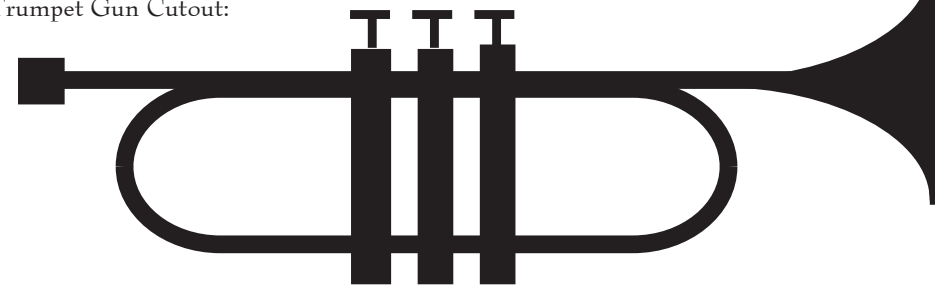
Blam Cutout:



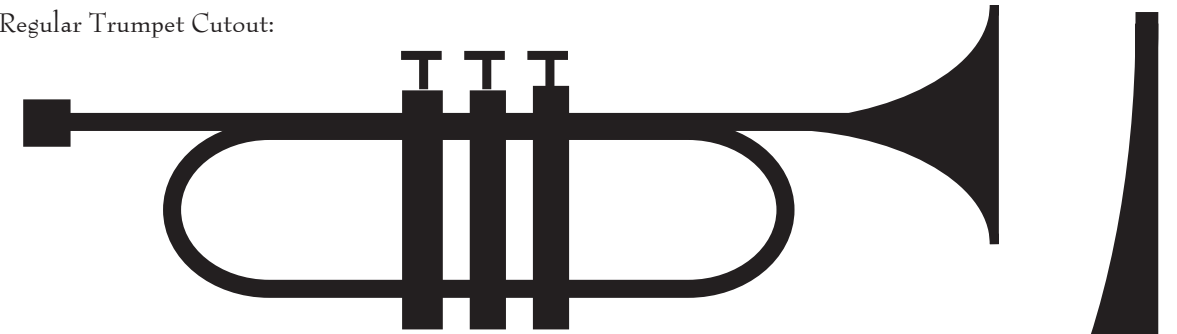
Mini Trumpet Cutouts:



Trumpet Gun Cutout:



Regular Trumpet Cutout:



Huge Trumpet Cutout:

