

OPENING POSSIBILITY (FIRST SECTION) "SITUATIONS AND CIRCUMSTANCES" FOR DAVID GORDON.

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EMPTY STAGE EXCEPT FOR WHITE BOUNCE DROP AND WORK-LIGHT LOCATED UP STAGE NEAR DROP. THE LIGHT IS ON. AUDIENCE SEES THIS WHILE BEING SEATED. DANCERS MAKE ENTRANCE AND PERFORMANCE BEGINS. THERE IS NO MUSIC. AUDIENCE CAUGHT UNAWARE.



CURTAIN BEGINS TO SLOWLY CLOSE. AS THE VISIBLE SPACE BEGINS TO BECOME SMALLER THE DANCERS DO NOT ADJUST. THE AUDIENCE HAS THE SENSE THAT THEY ARE MISSING SOME OF THE MORE SIGNIFICANT PARTS OF THE DANCE.



AS CURTAIN CLOSES THE SPANISH TOWN DROP APPEARS. IT IS TRAVELING AT A RATE FASTER THAN THE CURTAIN. AS IT CUTS ACROSS THE STAGE IT CUTS OFF MORE SIGNIFICANT DANCE MOVEMENT. THE TOWN WILL ALWAYS BE SEEN ON THE MOVE FROM STAGE RIGHT TO STAGE LEFT.



CURTAIN CLOSES COMPLETELY AND THE DANCERS CONTINUE TO DANCE. THROUGH THE FINAL GAP IN THE CURTAIN AT THE END THE AUDIENCE SEES THE TOWN MOVING AND A DANCER APPEARING NOW AND THEN, THEN CLOSED.

BEHIND THE CLOSED CURTAIN THE SPANISH TOWN DROP IS PULLED BACK TO STAGE RIGHT.

NOISE IS MADE SO THERE IS THE SENSE THAT ELABORATE SCENERY IS BEING INSTALLED.



CURTAIN BEGINS TO RAISE AND MUSIC BEGINS. STAGE IS SET EXACTLY AS IT WAS IN THE BEGINNING WITH WORK LIGHT ON AND ONLY A WHITE DROP AT THE BACK AS BEFORE. DANCERS ARE IN PROGRESS PERFORMING THE OPENING FROM THE BEGINNING...

FINAL 2-A 1-10-06



TWO STAGE CREW MEMBERS ENTER AND REMOVE WORKLIGHT. AS SOON AS CREW EXITS STAGE RIGHT CREW ENTERS STAGE LEFT WITH FOG MACHINE ON CASTERS. (CREW OF TWO)



CREW WITH FOG MACHINE KEEPS FOG UNDER VALDA WHO IS BEING LIFTED BY OTHER DANCERS.
DANCE MOVEMENT MOVES FROM STAGE RIGHT TO STAGE LEFT
LIGHT ON DRAP IS RED. FOG IS RED



WHILE CREW WITH FOG MACHINE IS ON STAGE ANOTHER CREW BRINGS AN "A" FRAME LADDER ON WHEELS. THE "A" FRAME LADDER ENTERS STAGE LEFT. CREW MEMBER IS HOLDING THE LOWER CORNER OF A BLACK SCRIM THAT IS AS YET UNSEEN BUT NOW BEGINS TO BE LOWERED FROM THE FLY SPACE. BLACK SCRIM IS LOWERED SLOWLY.



LADDER IS PUSHED BY CREW MEMBERS ACROSS THE STAGE WHILE THE SCRIM IS BEING SIMULTANEOUSLY LOWERED.

SCRIM LIT TO ACENTUATE THE MARI PATTERNS. STILL RED SMOKE MACHINE CREW MOVING OPPOSITE DIRECTION TOWARD STAGE LEFT.



DIAGONAL SHAPE IS FORMED THEN THE CORNER OF THE SCRIM IS SIMPLY LET GO AND CLOTH FLUTTERS TO THE STAGE FLOOR AS CREW REMOVES "A" FRAME LADDER AND FOG MACHINE IS REMOVED STAGE LEFT.

FIRST SECTION. SITUATIONS AND CIRCUMSTANCES FOR DAVID GORDON.
VARIATION ~~2~~ BEGINNING WITH BLACK SCRIM



STRONG LIGHTING EFFECTS ON WHITE DROP AS
SEEN THROUGH BLACK SCRIM.

DANCE CAN OPEN UP IN THIS PART OF THE
SECTION.



SCRIM BEGINS TO BE LOWERED.

CREW ENTERS WITH CANVAS BIN STAGE LEFT

CREW TIES ON VAUDEVILLE DROP AND REMOVES
BLACK SCRIM.



CREW WITH BIN EXITS STAGE RIGHT.

VAUDEVILLE OLIO DROP STAYS ON PIPE 3 FEET
FROM THE FLOOR.

~~SCRAMBL~~ CREW WITH FOLLOW LIGHT ENTERS AND
CONCENTRATES ON PERFORMANCE.



SPANISH HOUSE DROP APPEARS FROM STAGE
RIGHT AND SLOWLY MOVES ACROSS THE STAGE.
DANCERS ADJUST THIS TIME AND MOVE DOWN
STAGE.

SPANISH HOUSE DROP CUTS LIGHT CREW OUT OF VIEW
LEAVING DANCERS DOWN STAGE IN FRONT.



SPANISH TOWN TRAVELS ACROSS WITHOUT HESITATION
AND EXITS STAGE LEFT. FINAL SECTION OF
MUSIC ... NEW WORLD SYMPHONY FITS THIS TIME.
FIRST SECTION IS OVER. WHEN SPANISH TOWN
DROP HAS EXITED SO HAS LIGHT CREW.

SECOND SECTION: SITUATIONS AND CIRCUMSTANCES FOR DAVID GORDON
(TRANSITION TO THIRD SECTION)

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VAUDVILLE OLIO SET RAISES INTO POSITION WITH THE BEGINING OF THE SECOND SECTION MUSIC AS CURTAIN (WHICH HAS BEEN OPENED IN FLY SPACE) NOW LOWERS INTO POSITION - WITH BLACK CURTAIN COMES DOWN AS WINGS. - SO AS DROP GIES UP WINGS COME DOWN.



MARBLE WALL WINGS ENTER FROM EACH SIDE AND SLOWLY ENTER THE STAGE SPACE. DANCERS ADJUST TO THE KINDS OF SPACES CREATED BY THE SLOW MOVING MARBLE WALLS AS THEY COME TOGETHER STAGE CENTER.



MARBLE WALLS CREATE TWO STAGES BETWEEN WALLS AND BLACK CURTAIN (WINGS), SO TWO OPEN SPACES ARE FRAMED.

THE WINGS ARE ALSO AVAILABLE TO BE USED AS TWO CURTAINS BETWEEN WHICH DANCERS CAN ENTER.



BLACK CURTAINS CLOSE SLOWLY. DANCERS AT LAST MOMENT COME THROUGH MARBLE WALL CURTAINS AND THEN THROUGH CLOSING BLACK CURTAINS WITH RADIOS. CURTAINS CLOSE WITH DANCERS DOWN STAGE TUNING IN RADIO STATIONS.



FRONT CURTAIN RAISED ONE FOOT AND ALL RADIOS ARE PLACED IN THIS GAP BETWEEN CURTAIN AND STAGE FLOOR. MARBLE WALLS PULLED TO WINGS.

SPANISH DROP WAS PULLED BACK TO STAGE ~~RIGHT~~ BEFORE CURTAIN WAS RAISED UP TO MAKE GAP. VAUDVILLE ~~WAS RAISED UP INTO FLY SPACE~~ RAISED UP INTO FLY SPACE. SECOND SECTION COMPLETED AND THIRD SECTION HAS BEGUN.

Rev. R. A. L. 6-14-01

THIRD SECTION AND FINAL SEQUENCE • SITUATIONS AND CIRCUMSTANCES FOR DAVID GORDON -5



RADIOS LOCATED ALONG GAP BETWEEN CURTAIN AND STAGE FLOOR.

MOVEMENT OF DANCERS AND CREW CAN BE SEEN BEHIND RADIOS (BOTH IF SPANISH SET BEING CARRIED BACK STAGE RIGHT IF NEEDED BE.)



CURTAIN LIFTS UP AND STAGE IS EMPTY AGAIN
BACK WALL LIT PINK - THEN GREEN - THEN RED WITH

DANCERS PLACE RADIOS AT DIFFERENT POSITIONS IN THE STAGE. (AND OFF STAGE) PROPS AGAIN.



VAUDEVILLE ~~SET~~ ^{DROP} COMES INTO VIEW
HALF WAY DOWN MARBLE WALLS APPEAR AS WINGS AND STOP.



SPANISH HOUSE SET APPEARS, AGAIN STAGE RIGHT AND TRAVELS ACROSS THE SPACE JUST AS LAUDVILLE OLIO SET IS IN PLACE.

BEHIND SPANISH SET FLOOR IS ROLLED UP REVEALING A DIFFERENT COLORED FLOOR UNDERNEATH.
DANCERS MOVE OFF BETWEEN FLOOR AND SPANISH HOUSE SET.



ONCE SPANISH HOUSE DROP HAS BEGUN TO EXIT LIGHTS FADE AND AS SET MAKES COMPLETE EXIT STAGE IS DARK AND PIECE IS OVER WHEN FLOOR NO RADIOS NO DANCERS. RADIO MUSIC FADES WITH THE LIGHTS. STAGE LEFT AS IF SET UP FOR SOMETHING TO HAPPEN. NO CURTAIN.

THE END. 6-1-86