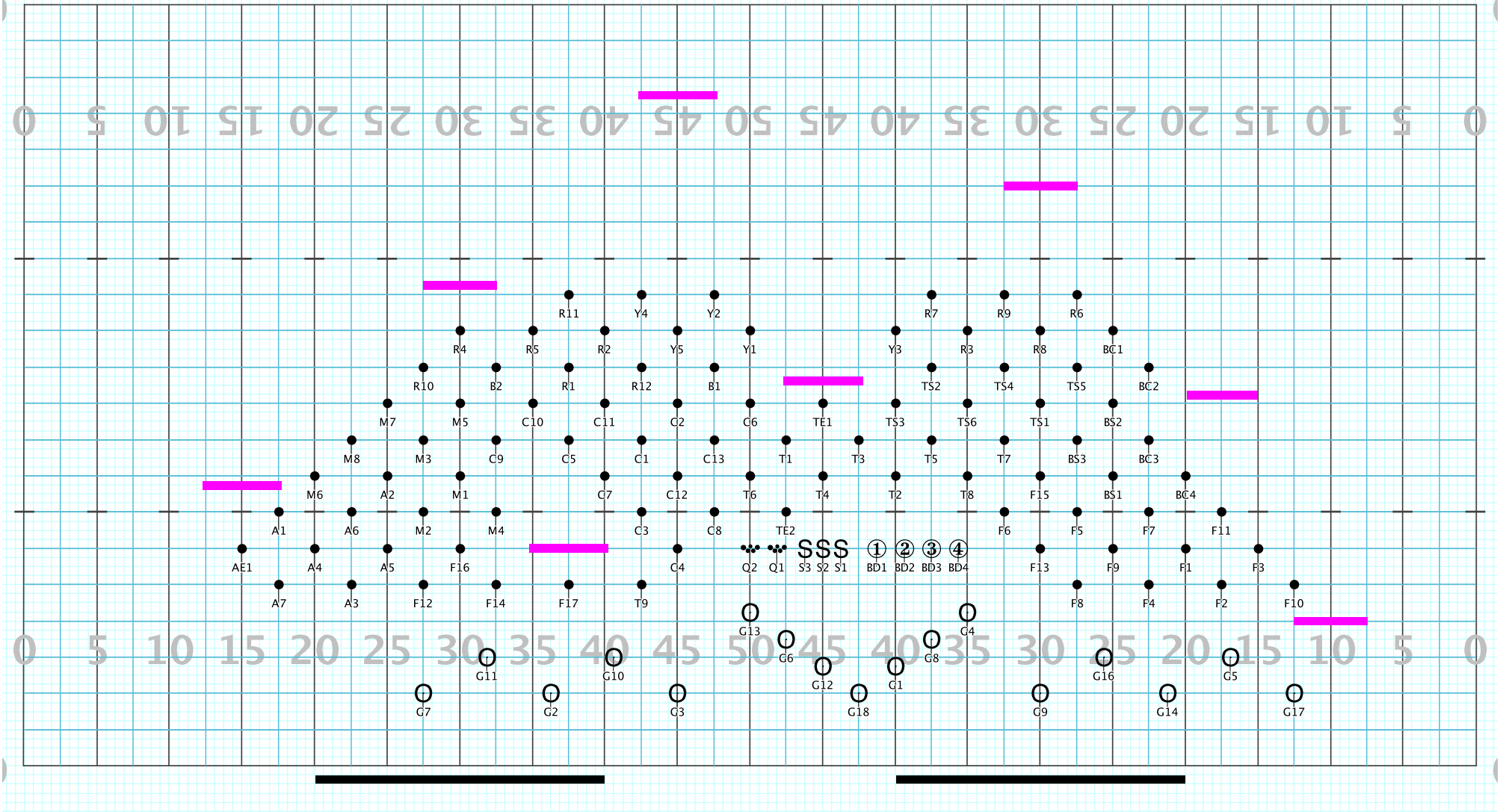


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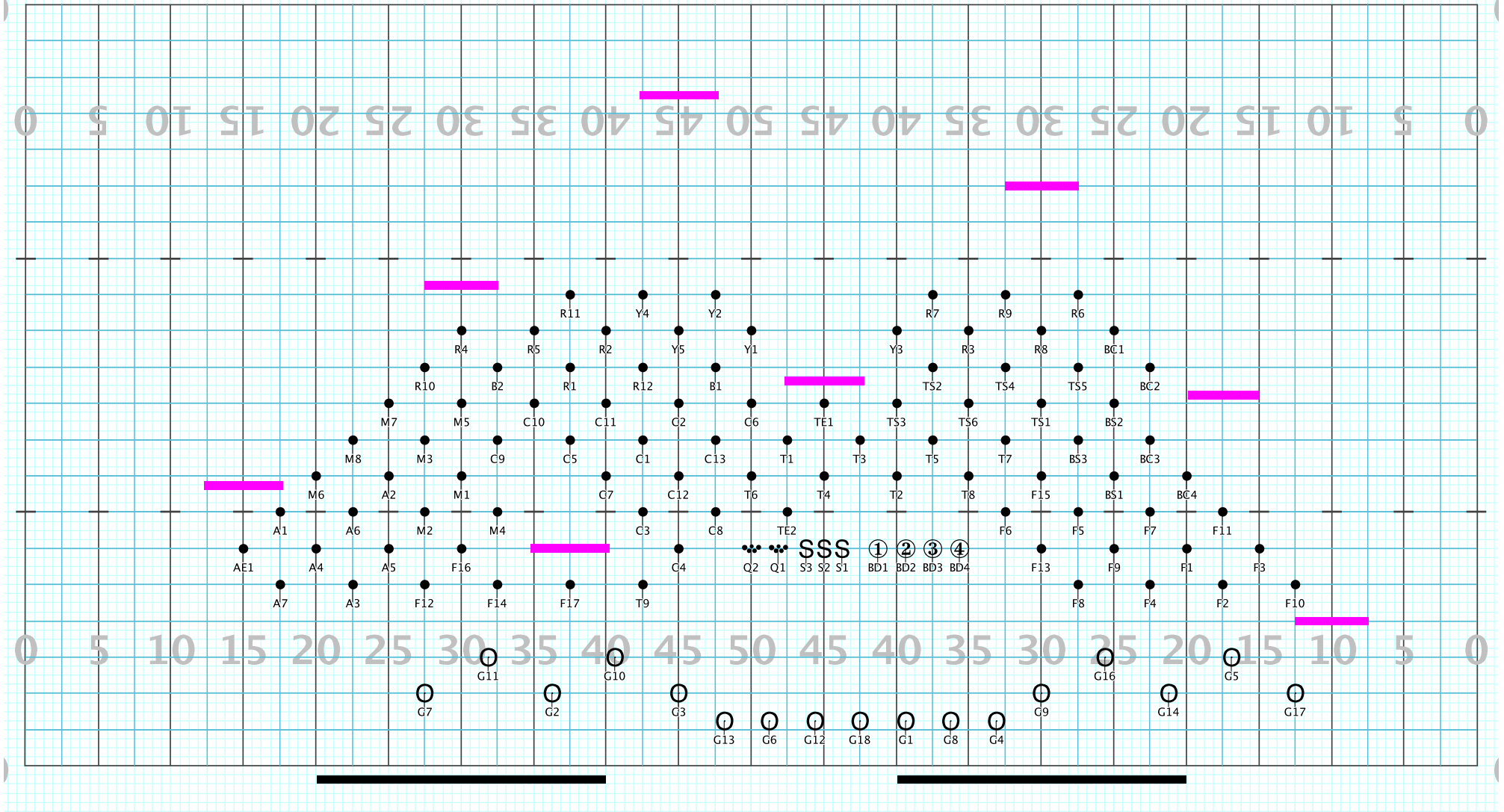


Director Viewpoint

Set #48 Counts: 0 Measures: Beginning of Closer

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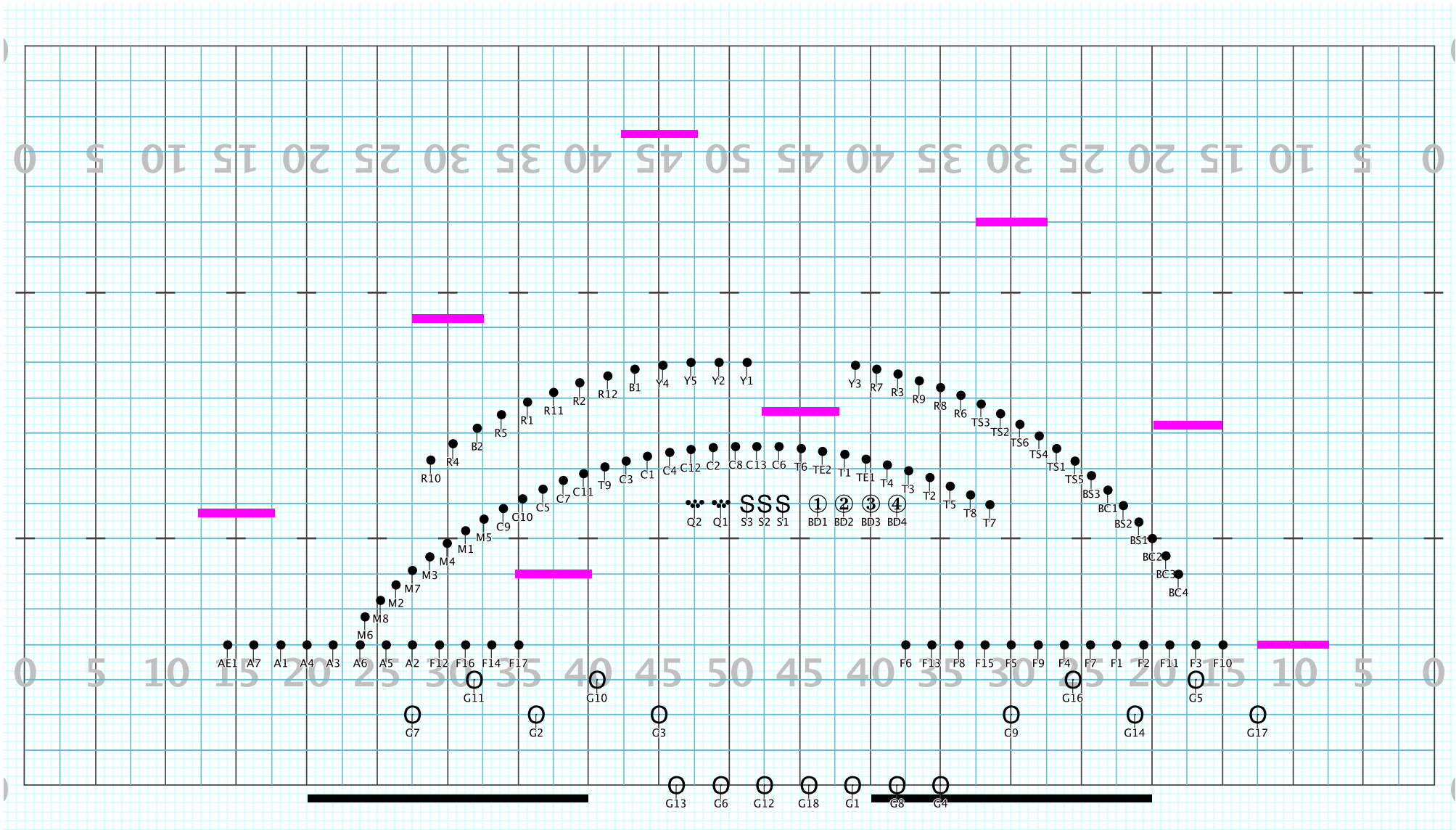
Director Viewpoint

Set #49 Counts: 16 Measures: 5-8:A1-A4 LETTER A

Rifles Hold 8 and then move 8

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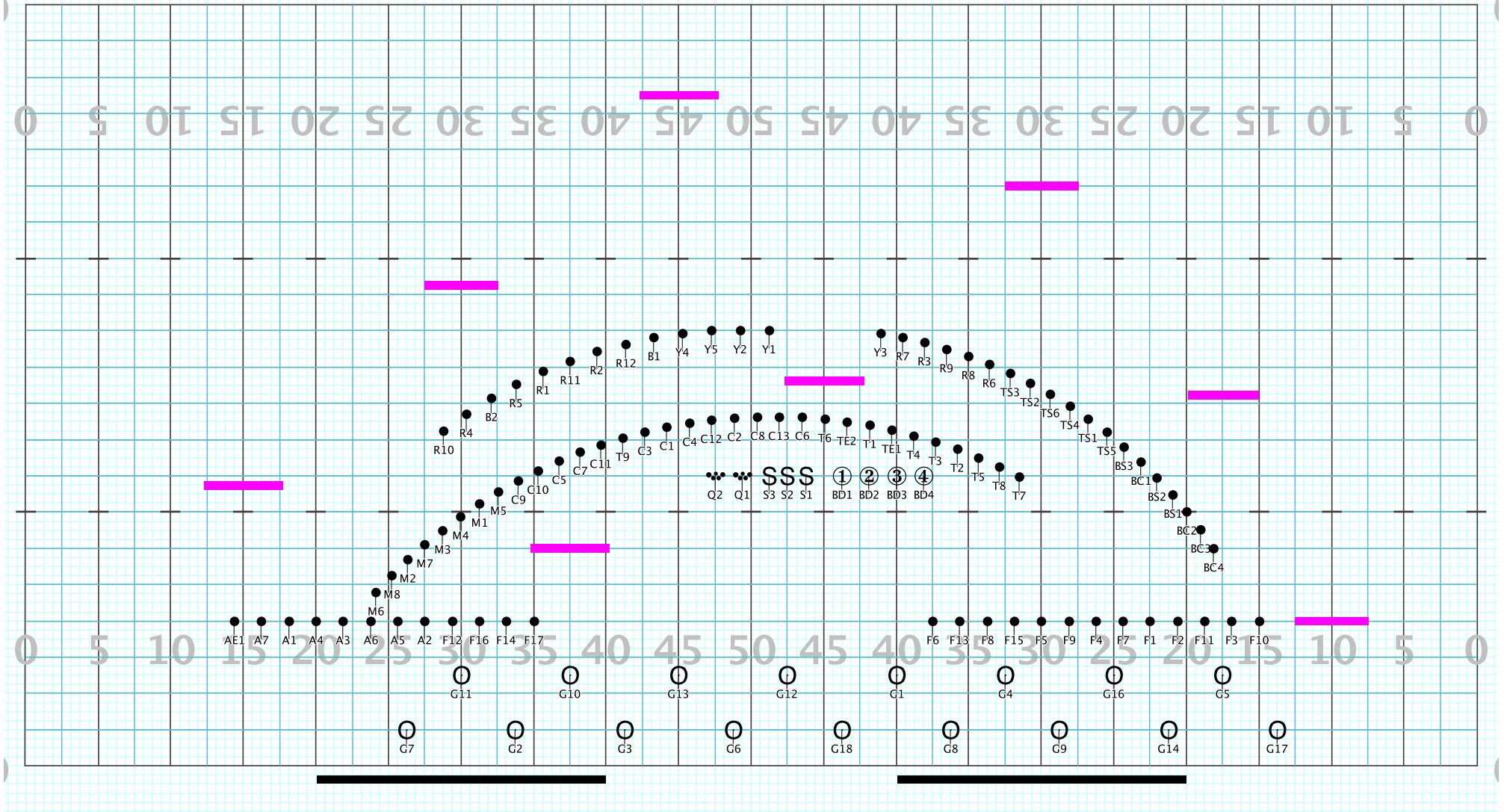
Director Viewpoint

Set #50 Counts: 12 Measures: 9-11:A5-A7

Rifles off in 6 and grab closer silks for 6

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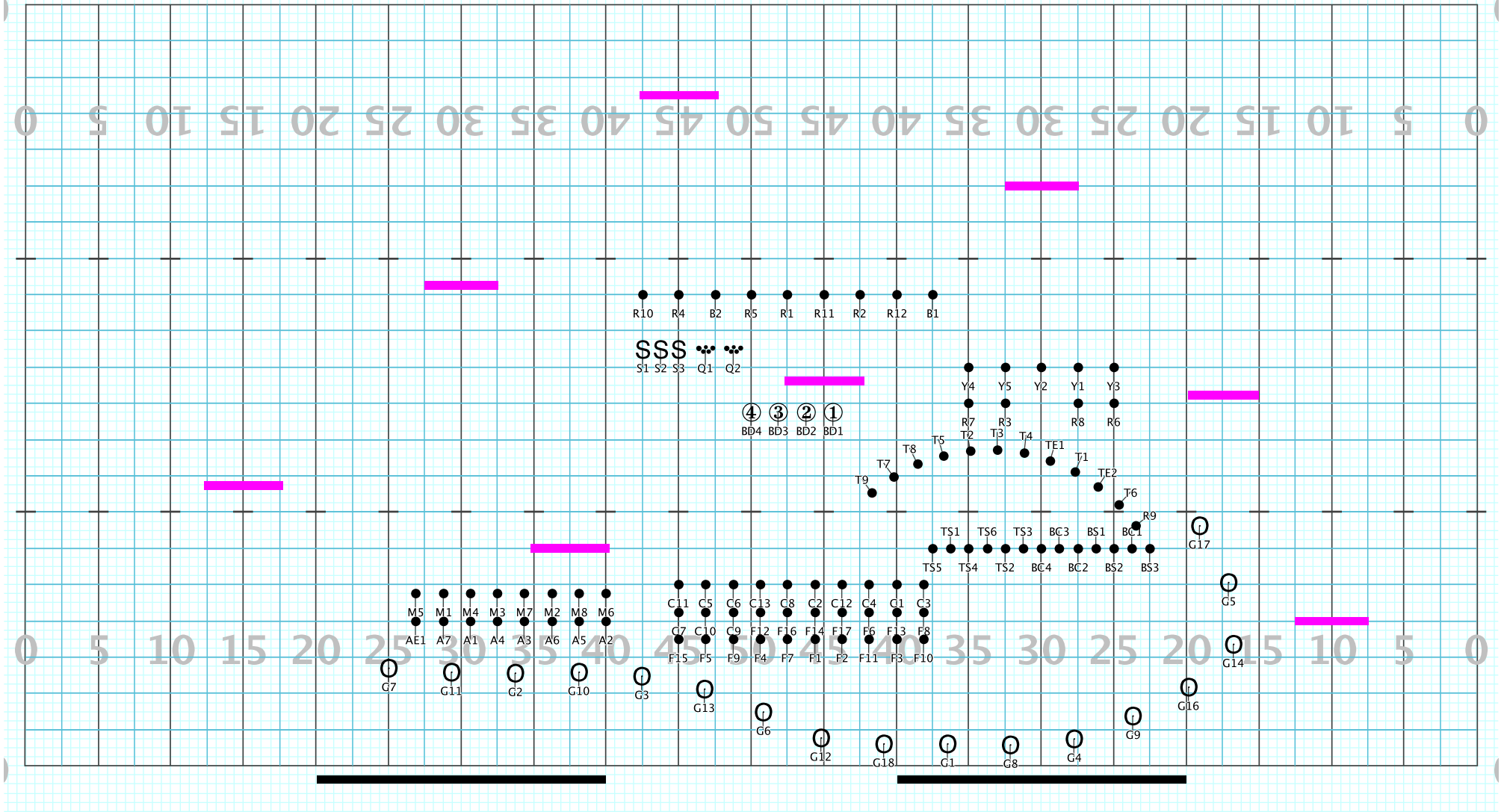
Director Viewpoint

Set #51 Counts: 12 Measures: 12-14:A8-A10

All color guard move for 4 and hold for 8. Rifles will have to flutter here.

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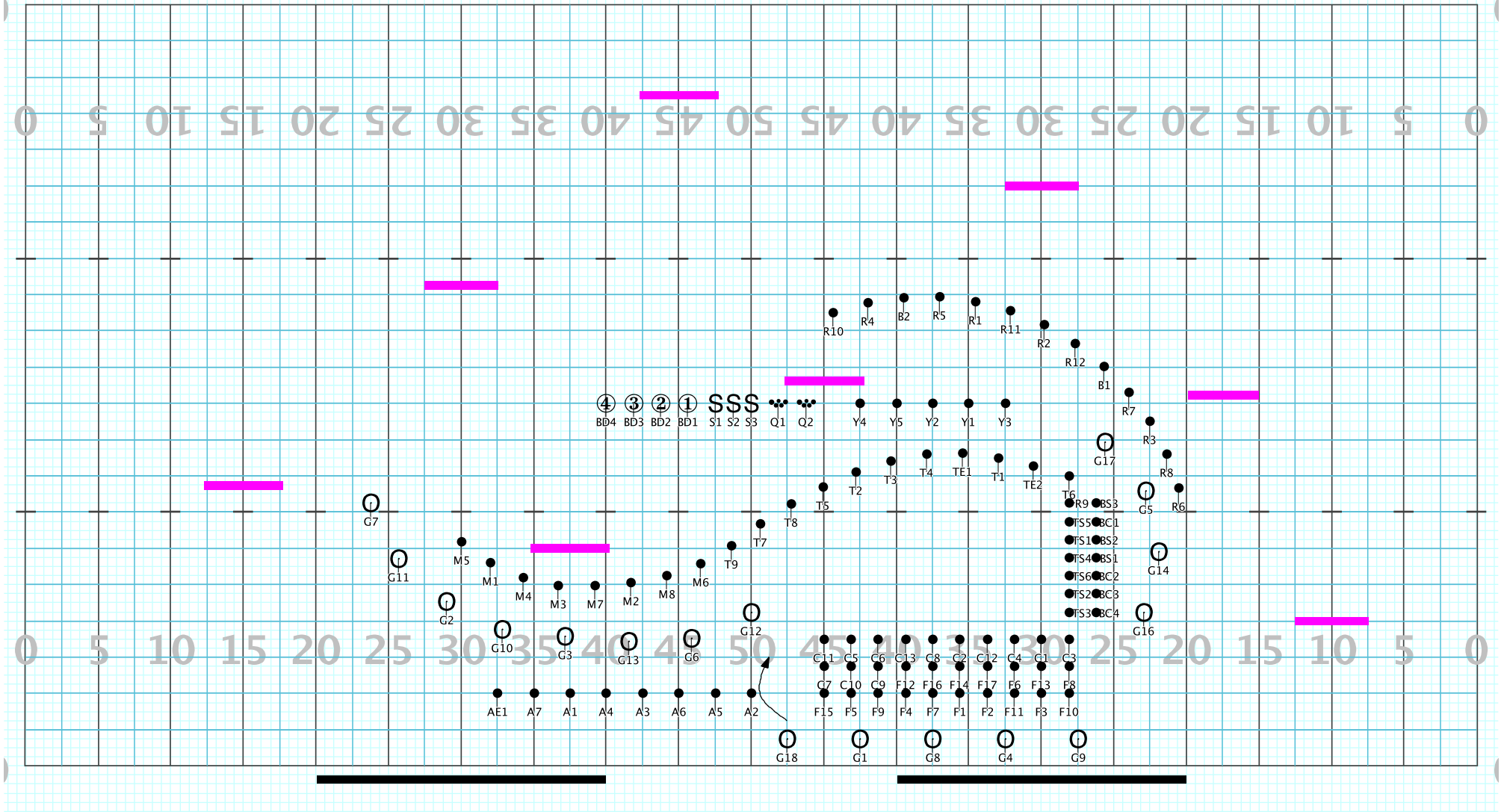
Director Viewpoint

Set #53 Counts: 16 Measures: 19-22:B1-B4 LETTER B

Mellos Do-si-Do about altos clockwise. Follow arrows (consider taking them off of parts for these 16 counts).

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Set #54 Counts: 16 Measures: 23-26:B5-B8

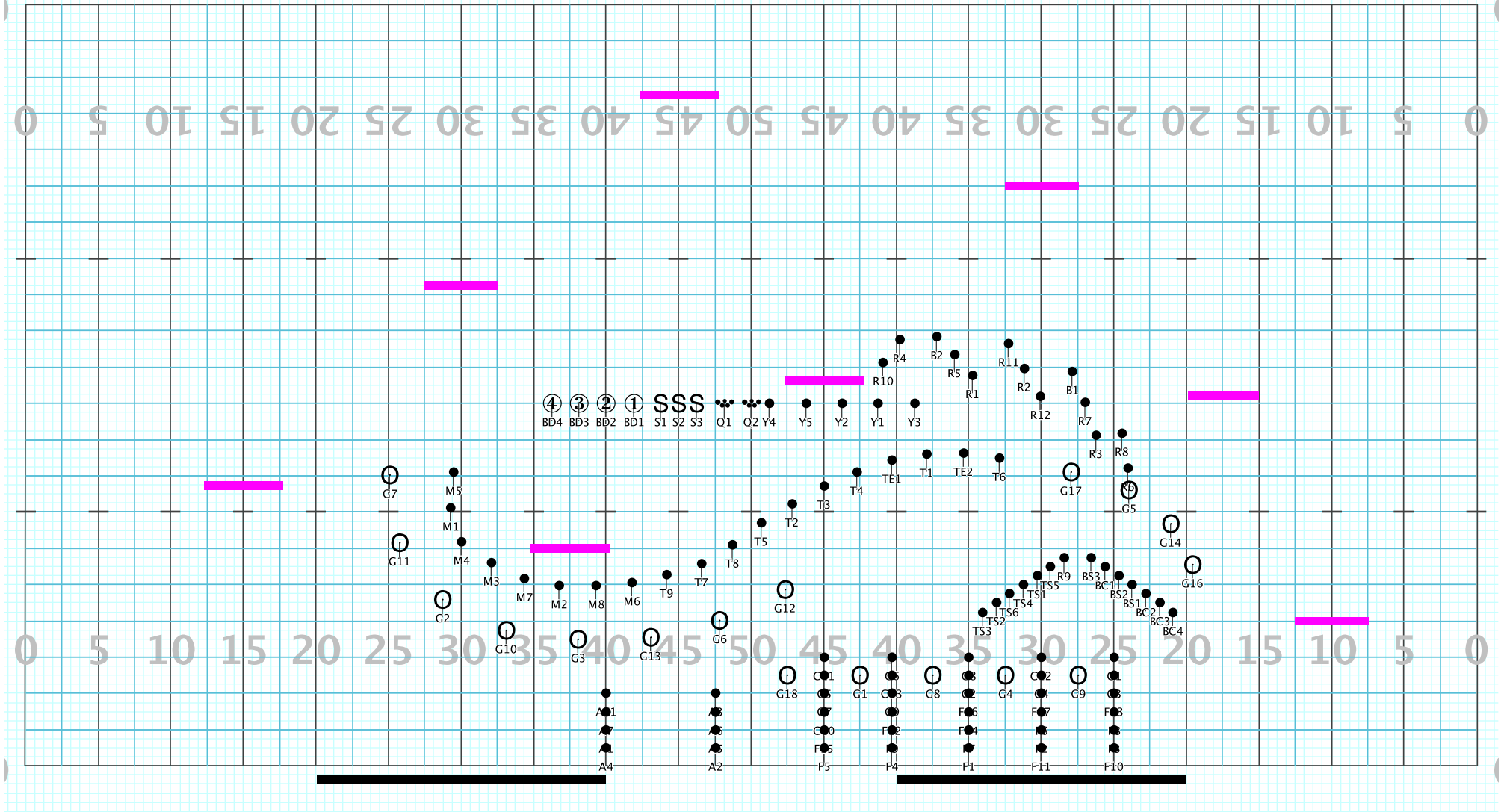
Flutes and Clarinets take over melody - all move as one.

Flags have pass through with altos. Altos must remain consistent and never change pathway based on guard.

Mia - G12 - will have to curve path around incoming flutes and clarinets

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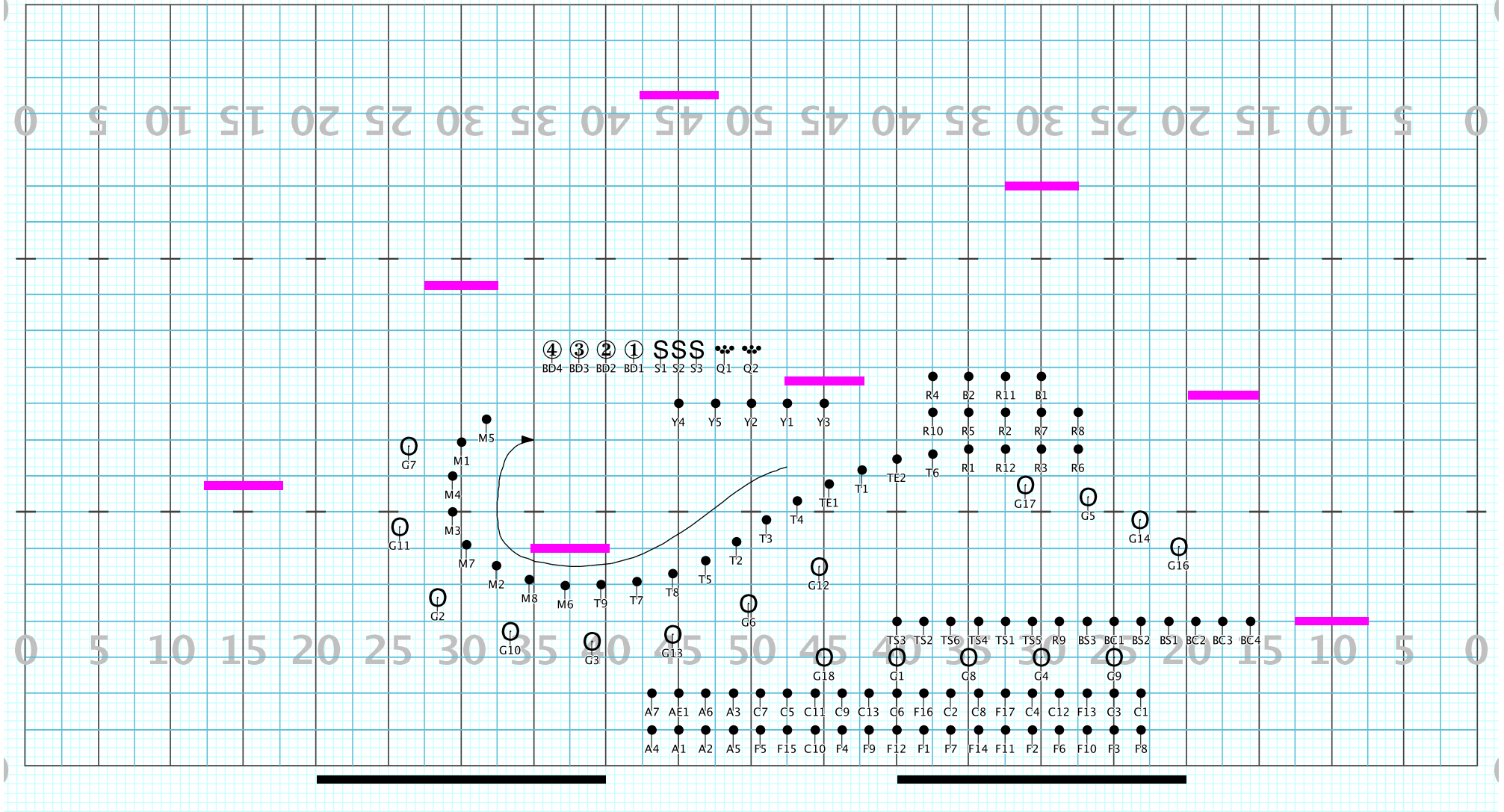
Director Viewpoint

Set #54A Counts: 8 Measures: Sub Set for Flute/Clarinet/Altos/Pass thru guard/drum line ONLY

All others continue straight 16 counts to page 55

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Director Viewpoint

Set #55 Counts: 8 Measures: 27-30:B9-B12

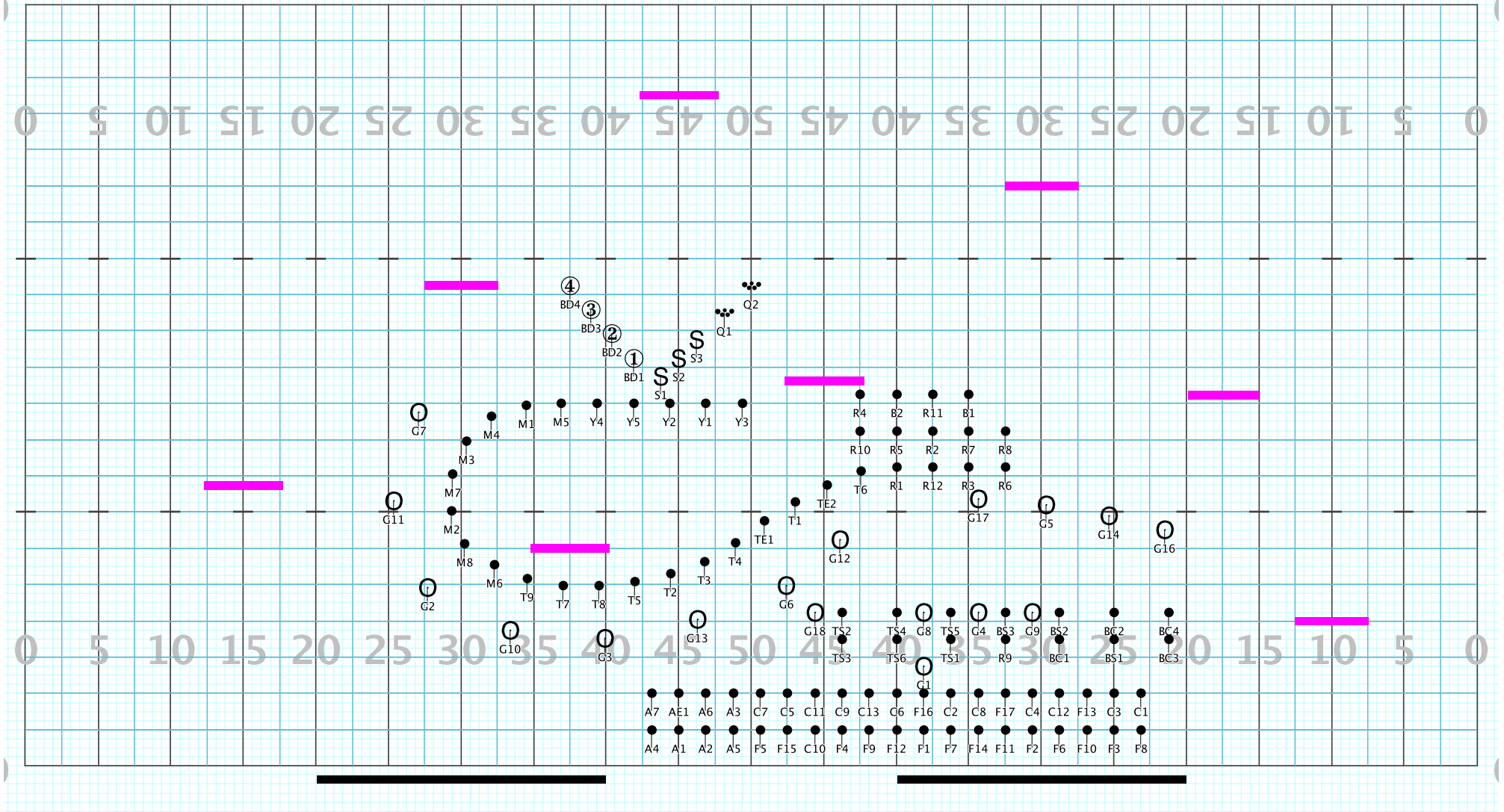
High Brass in Follow the Leader (perform to the front)

DL/WW/Guard see subset on count 8

R9 prep to leave form and move to front sideline - accompanied/motivated by G1

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Director Viewpoint

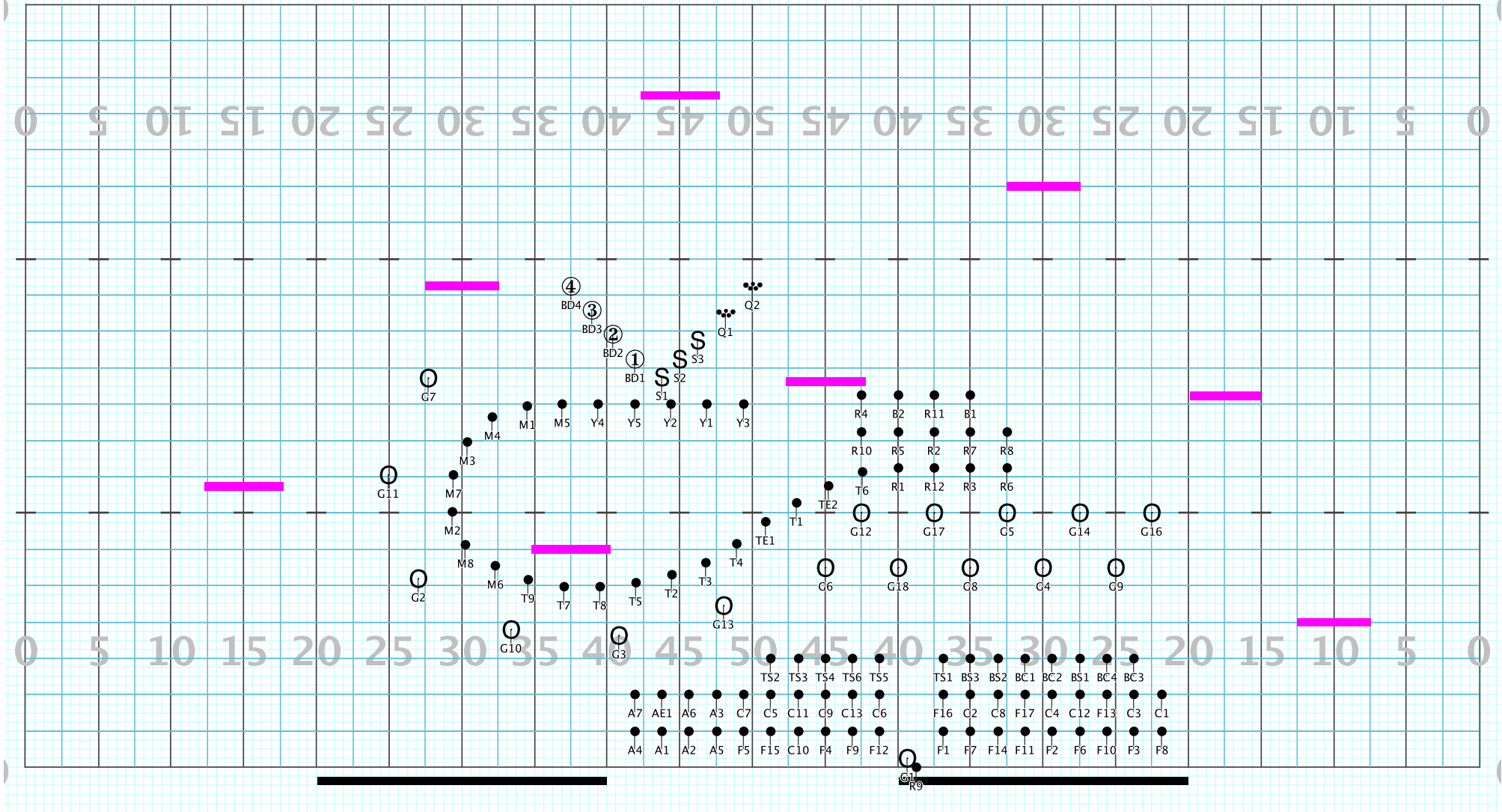
Set #56 Counts: 8 Measures: 31-32:B13-B14

G1 pulls R9 out of form and points energetically at the front of the field. Signaling him to run up there.

High Brass continue in follow the leader

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Director Viewpoint

Set #57 Counts: 8 Measures: 33-34:B15-B16

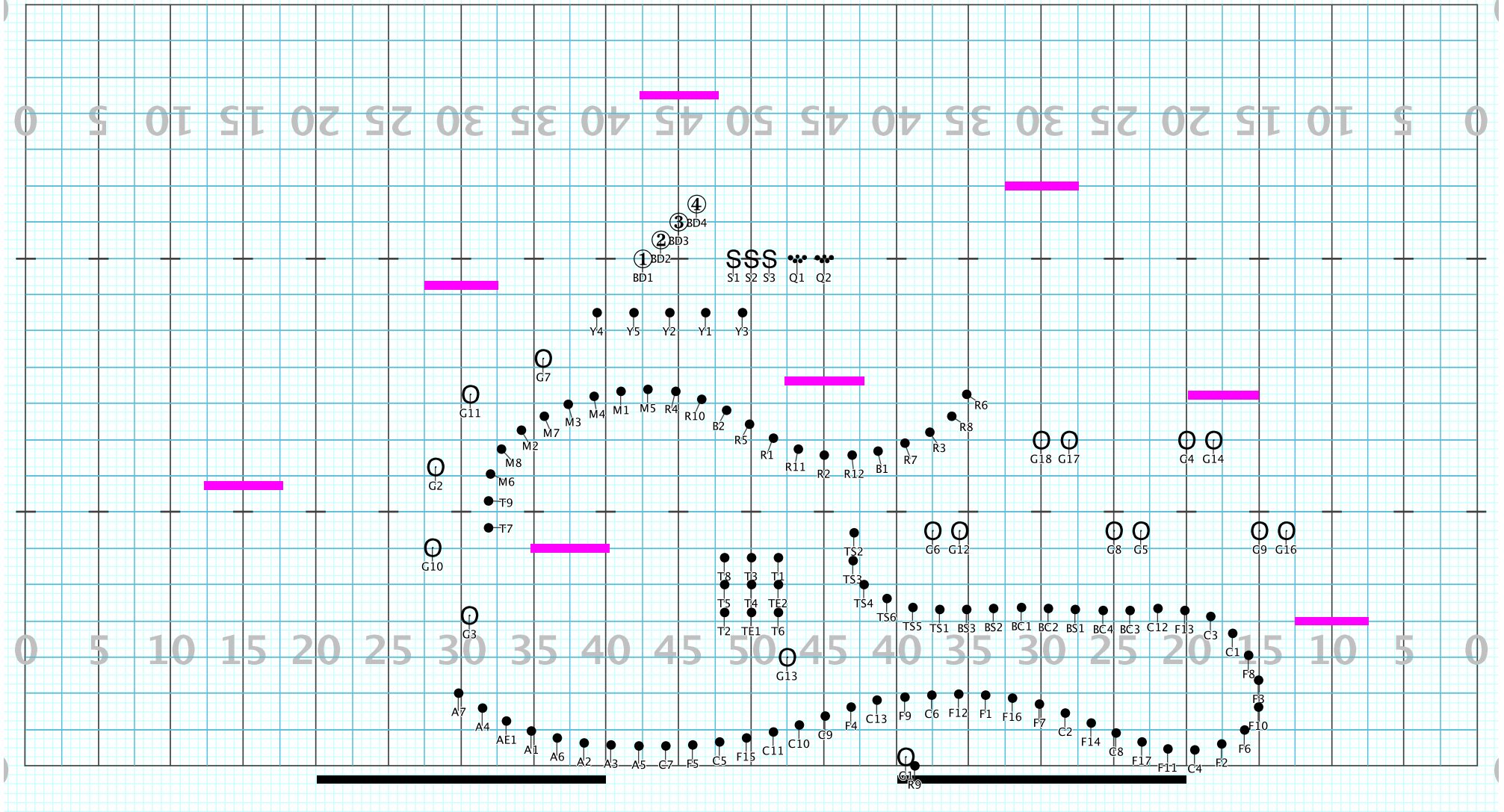
WW block opens up for 4 counts (with body work).

G1 runs up to the microphone with R9 to prep for solo (it is cutting it close, so if we want to either pull him out sooner or insert a sound effect to prep this downbeat at letter C, let's do that.

If R9 doesn't make it all the way to the microphone, not the end of the world.

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Director Viewpoint

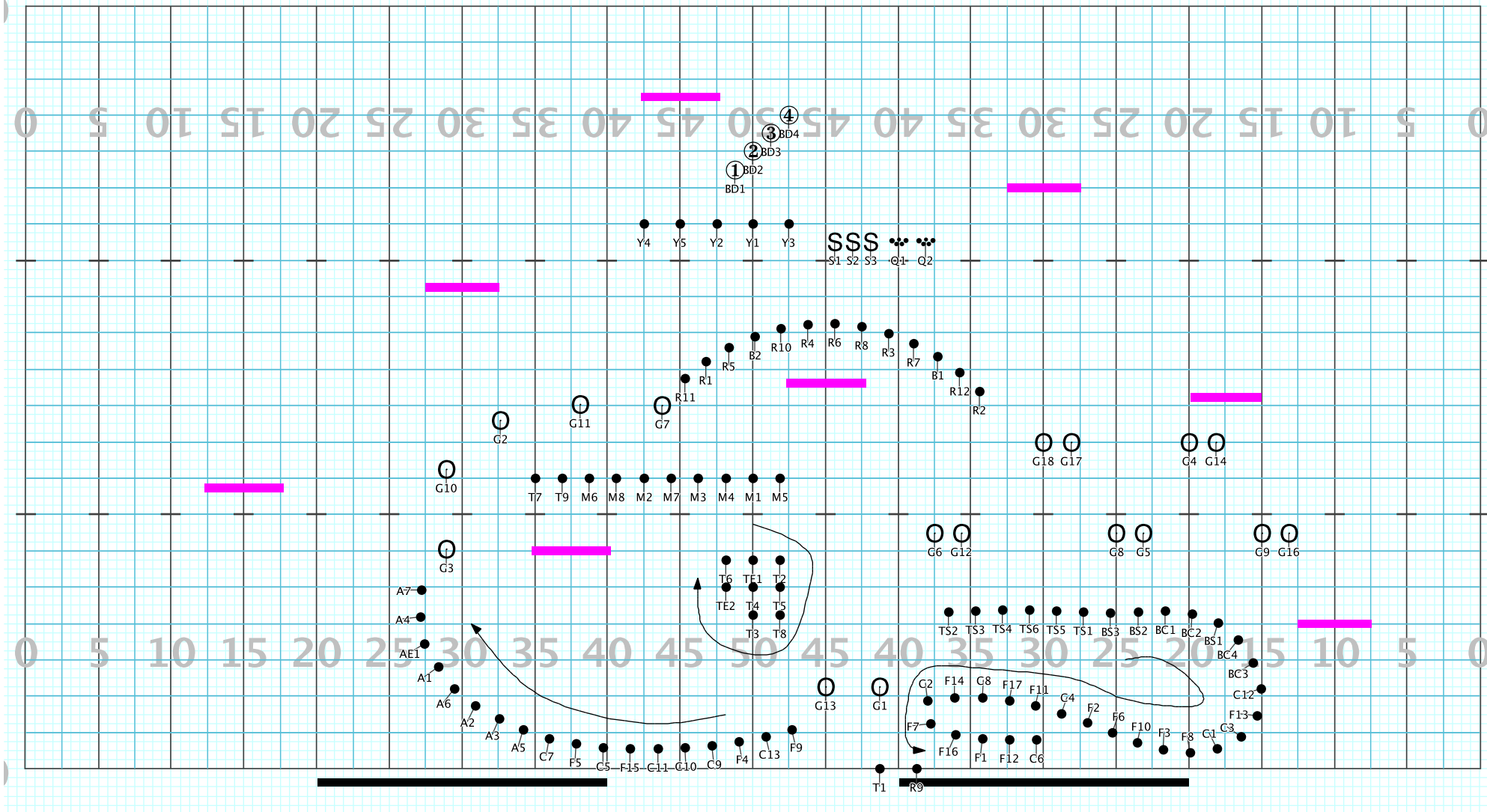
Set #58 Counts: 16 Measures: 35-38: C1-C4 LETTER C

G1 remains with tbone soloist and gets pumped. G13 moves to position to do the same idea but with T3 coming up on the next page.

Everyone who moves does so in straight line path.

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Director Viewpoint

Set #59 Counts: 16 Measures: 39-42: C5-C8

WWs in respective follow the leaders (while playing to the front)

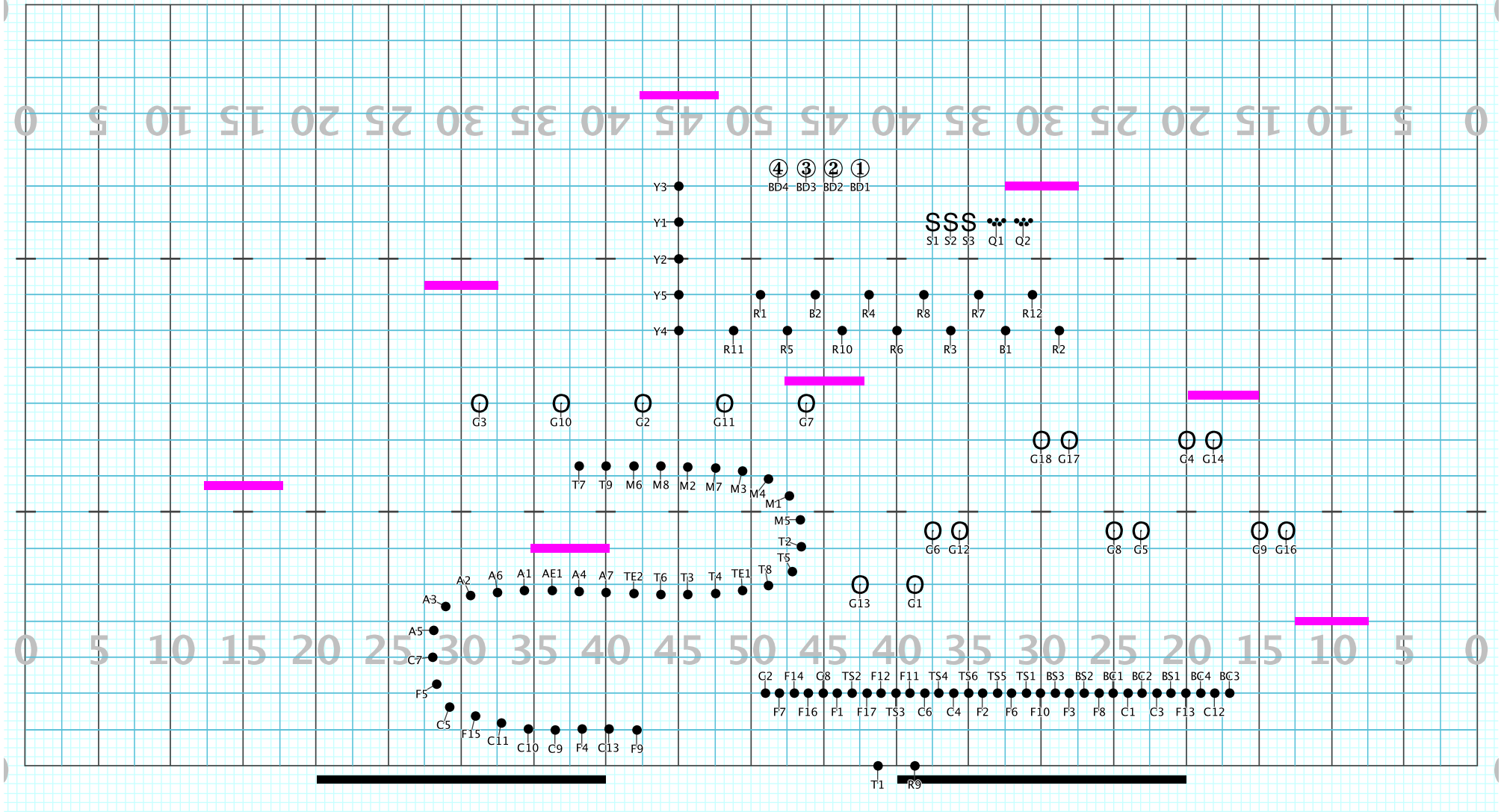
Trumpet square rotates 180 degrees CLOCKWISE (sure, center person can mark time or whatever). During this rotation, G13 pulls T3 out and runs him up the opening to the microphone. Same idea as the tbone thing.

Side 2 Guard in pairs.

G1 and G13 make it to this spot whenever you get the soloists up - all while in character.

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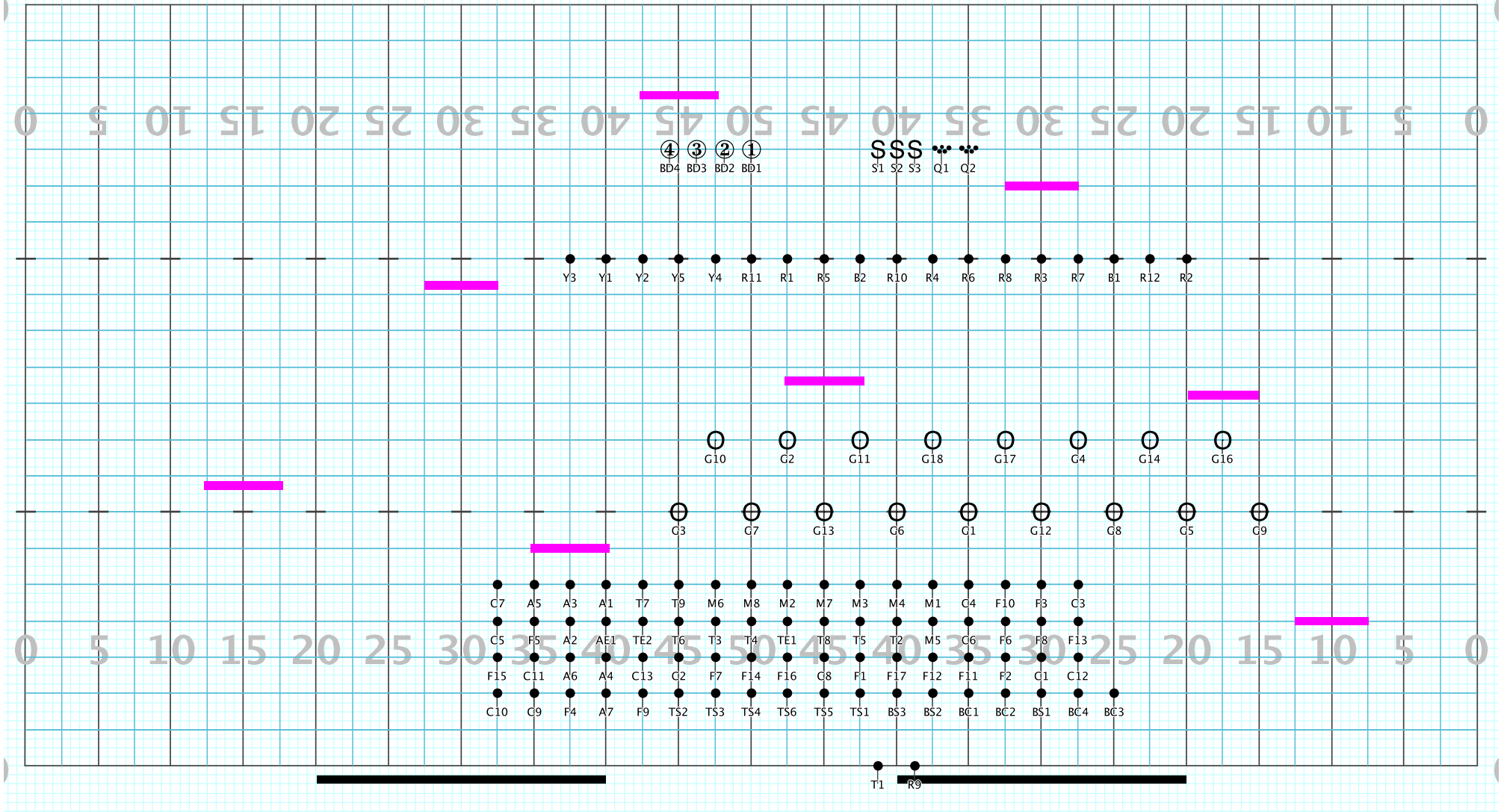
Set #60 Counts: 16 Measures: 43-46: D1-D4 LETTER D

G1 and G13 start making their way back to guard pairs.

WWs in the horizontal line: All side to sides are on a yard line or on an insert! Line up on the insert.

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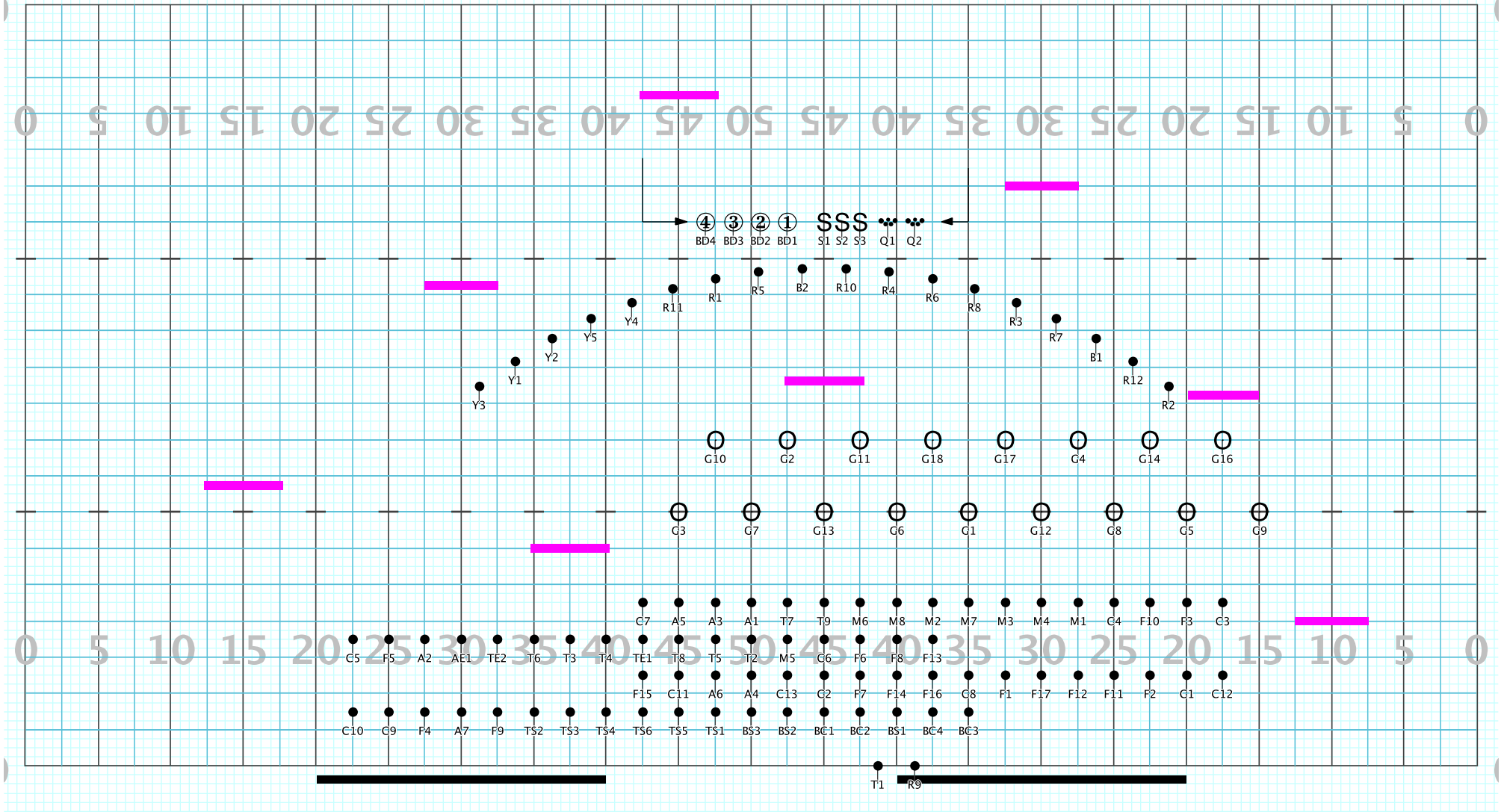
Director Viewpoint

Set #61 Counts: 16 Measures: 47-50: D5-D8

Body center dot for all winds here

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Director Viewpoint

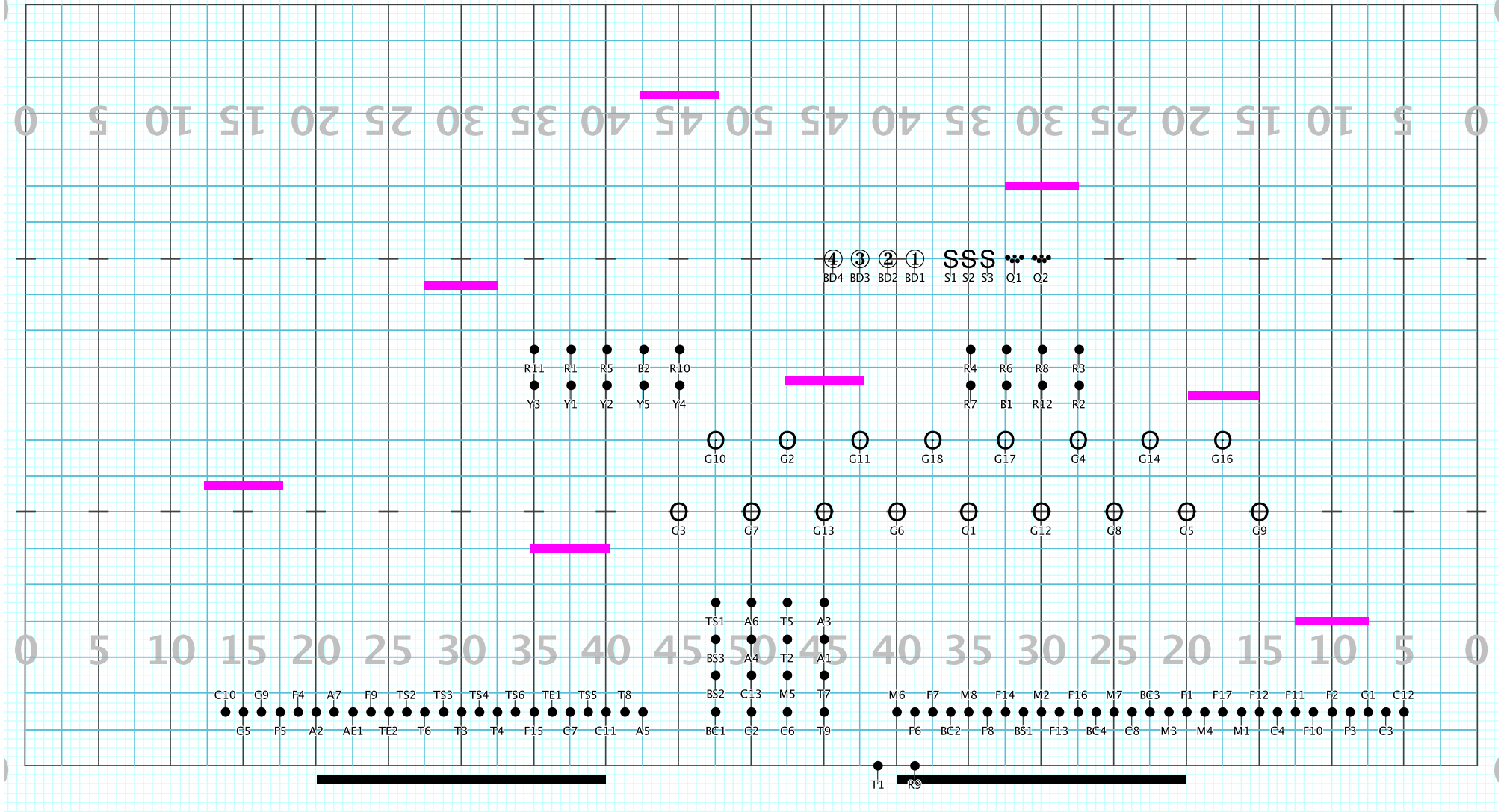
Set #62 Counts: 16 Measures: 51-54: E1-E4 LETTER E

Drums move straight forward and then to this spot (like a box)

Wind lines move over 16 and up 2 (basically a drift forward)

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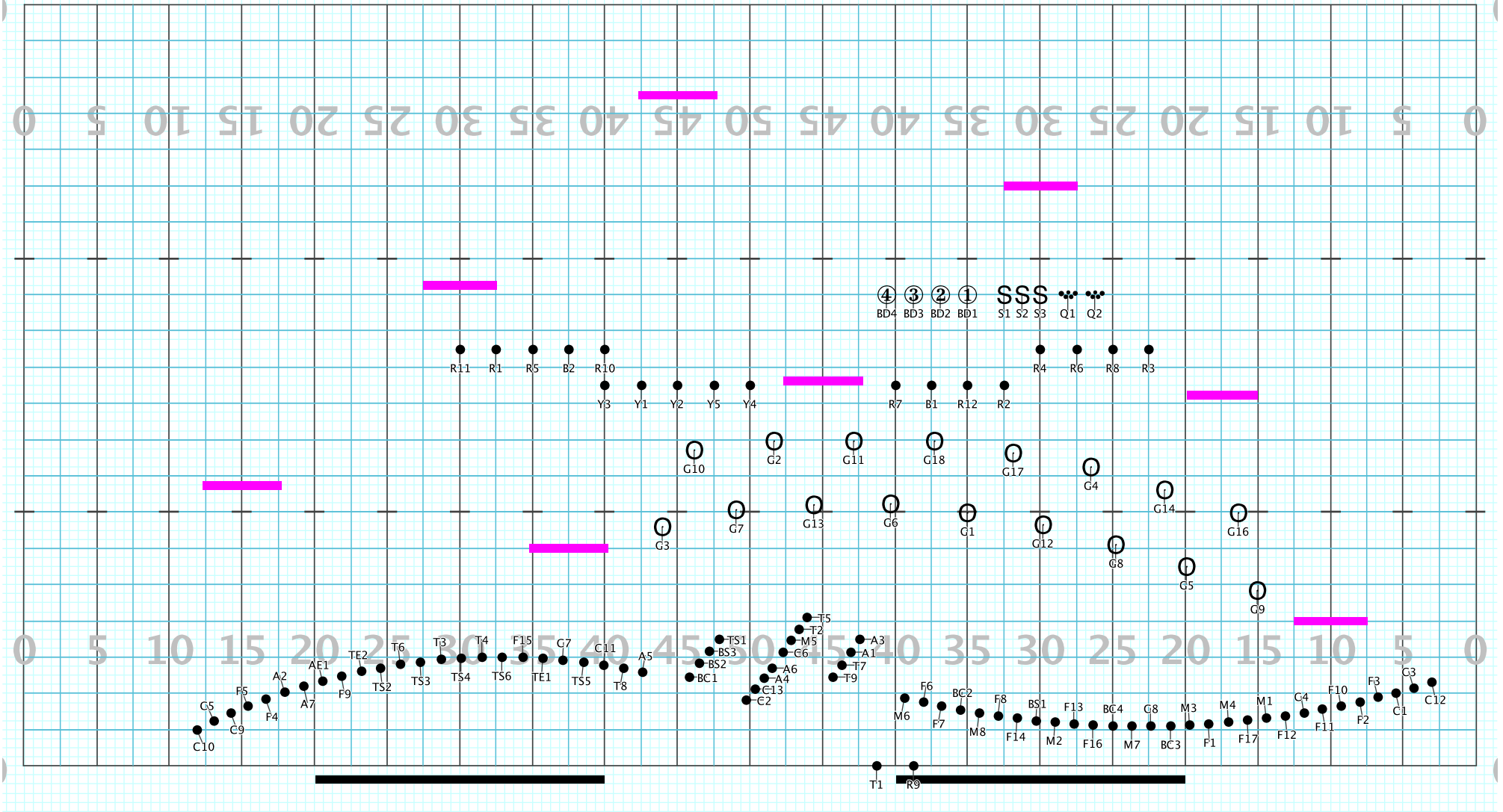


Set #63 Counts: 16 Measures: 55-58: E5-E8

Director Viewpoint

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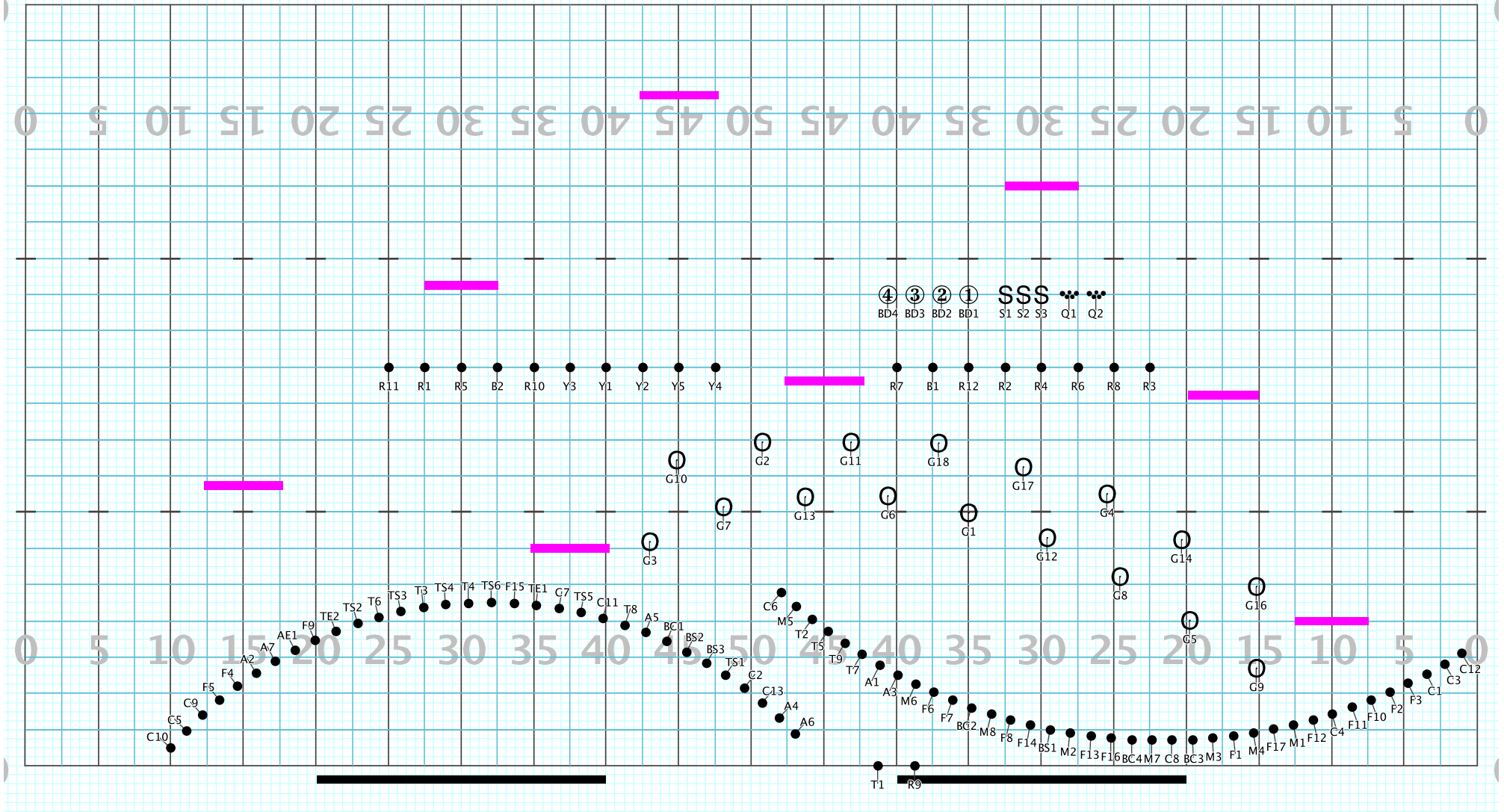


Director Viewpoint

Set #64 Counts: 8 Measures: 59-60: F1-F2 LETTER F

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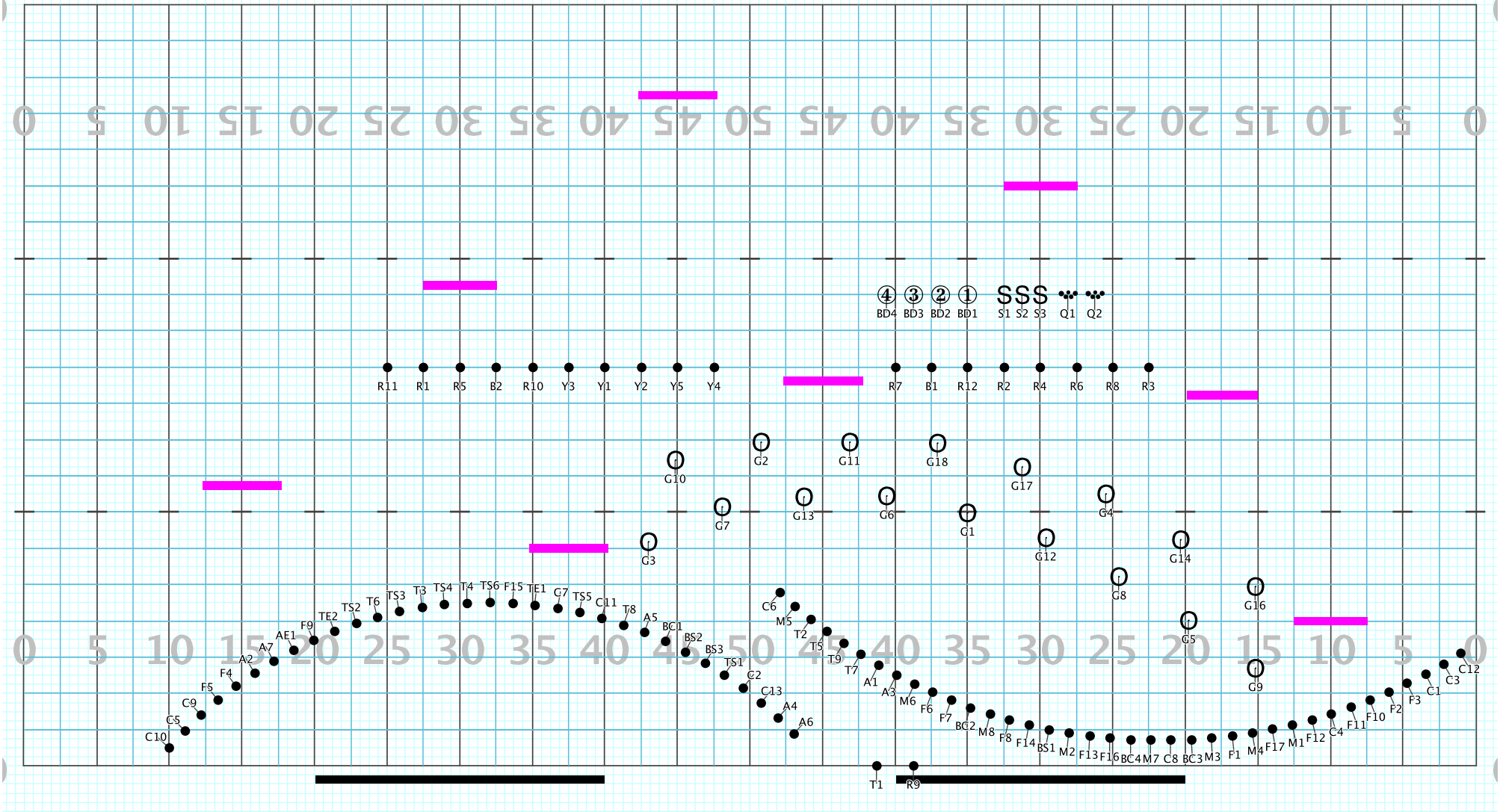


Director Viewpoint

Set #65 Counts: 8 Measures: 61-62: F3-F4

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Director Viewpoint

Set #66 Counts: 16 Measures: 63-68: F5-End

Fun idea: Ripple these arcs from side 1 to side 2 to put our focus back over to the furthest prop on side 2. Have 2 kids close the doors back to show the 'do' on it. We are "back to do" at the end... get it?