AN APPROACH TO MODERN DANCE ON TELEVISION

Thesis for the Degree of M. A.
MICHIGAN STATE UNIVERSITY
GARY LEE STEINKE
1972

ABSTRACT

AN APPROACH TO MODERN DANCE ON TELEVISION

By

Gary Lee Steinke

This thesis is a compilation of ideas and method for presenting contemporary dance on television. Using examples from the author's television production, Cislunar Evensong, it analyzes specific methods that can be used in television dance presentations.

The first chapter is devoted to the strengths and weaknesses of the television medium in regard to dance in general. It attempts to establish guidelines to keep in mind during pre-program planning.

An analysis of Cislunar Evensong follows in the second chapter with a synopsis of the production as a whole, a choreographic interpretation by the choreographer and a discussion of the various music scores used in the production.

Chapter III is devoted to visual effects used in Cislunar Evensong. The video effects analyzed include

dissolves and cuts, the slide intercut, negative polarity, use of keyed effects and video feedback.

The fourth chapter deals with the conditions and mechanics of the production including scripting, audio, lighting, set design, casting and budget.

Chapter V consists of the reproduced script with production notations.

The appendices include additional material on audio production for Cislunar Evensong, lighting and set design, and representational sketches of each section of the production.

A half-hour video tape of Cislunar Evensong is on file with the Television and Radio Department at Michigan State University in East Lansing, Michigan. It constitutes an integral part of this thesis.

AN APPROACH TO MODERN DANCE ON TELEVISION

By

Gary Lee Steinke

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Television and Radio

1972

Accepted by the faculty of the Department of Televison and Radio, College of Communication Arts, Michigan State University, in partial fulfillment of the requirements for the Master of Arts degree.

Director of Thesis

ACKNOWLEDGMENTS

I wish to thank Bill Moulton for the long hours he spent choreographing Cislunar Evensong; Larry Estlack for the fine work he did on audio in this production; the dancers who spent extra time working under "less than ideal" dancing conditions; and Professor Arthur Weld whose knowledge and good humor has always been an inspiration for me.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER I

IDEAS ON DANCE PRESENTATION

Artistic Problems

Several of the problems encountered when dance is presented on television result from the transposition of stage oriented concepts to a studio situation. In planning choreographic and camera movement, therefore, the limitations of the medium must be in mind at all times for both the director and choreographer. Movements, for example, that are necessary in a stage production for proper expression of artistic concepts are simply out of place in a television environment. This is particularly true of movements such as large jumps, fast running, and sweeping body gestures. Limited by the decreased field of view characteristic of television, the choreographer must find ways to modify stage oriented movement so that exaggeration of motion and space isn't apparent to the viewer. The need for precise control of body motion also holds true for each individual performer as he interprets choreographic movement. Large gestures and

over-emphasis of facial expression take on almost buffoon quality on a twenty-one inch screen.

Another problem encountered by performers is the fact that they are forced to play for the general public rather than a specific audience. The very nature of television dictates that all types of persons with a universe of backgrounds will be watching a particular performance. The result is that much of what is acceptable in a closed environment on the stage is completely unrealistic in a broadcast situation. This has been particularly true recently with the trend toward nudity and the questioning of values that are part of American culture.

In any situation where artistic people come in contact with technically oriented people the problem of communication crops up. Much of the confusion, frustration and bad feeling that exists in stations result from the inability of these two groups to find common ground. Often it takes only a few words to keep critical information flowing back and forth. Information that can mean the difference between an outstanding production and one that is second-class.

Television as it exists today is an extension of man's sense of vision and hearing. In some situations it far surpasses man's limited capabilities.

The zoom lens, for example, extends one's eyesight far beyond anything found in nature. However, at the same time much is lost in the transitions from the three-dimensionality of the everyday world to a two dimensional image on a screen. The three-by-four aspect ratio alone focuses and confines motion in a dance composition.

With the advancement of sophisticated electronics the problem of lighting has become less of a factor in television productions. Nonetheless, the present state of the art still requires that some caution be exercised in lighting design. This is particularly true when low-key colored lighting is used for special effects. While "soft" stage lighting effects are possible by opening apertures on the cameras, the use of "wide open" cameras tends to shorten the depth of field to such an extent that camera operation (follow focus and light variation during a composition) becomes a problem. Lighting, therefore, must be undertaken with the sensitivity of the camera in mind rather than that of the eye.

In general, dance implies motion coordinated with sound or music. With the advent of stereophonic sound, choreographers have used the directionality of this medium to motivate dance movement. Unfortunately, since television still uses monaural sound

sources the natural directionality of sound is lost. Because of this loss, the choreographer must use other means to motivate dance movement on television.

Artistic Advantages

Probably the greatest single advantage of using television over other media is the fact that each performance has the potential to reach thousands of persons instantaneously; an ability to reach people that would otherwise be unreachable under conventional conditions. Because of the completely different backgrounds of any audience, some problems do arise. However, it is the responsibility of the director and choreographer to present their material in a form relevant to their audience. This doesn't mean that conventional approaches should be "watered down" to the lowest common denominator. Rather, fresh approaches should be found that combine and intensify material from a variety of sources that have meaning for the viewer. The forms this approach could take are endless. For example, serious dance patterns could be performed to popular rock compositions. Or, filmic devices could be used to present traditional material in an updated form. With the recent addition of color special effects to television, a whole new vista of electronic format has made itself available to present

the subjective feelings of the choreographer and director.

Another advantage of presenting dance on television is the control one has over what aspect of the performance the audience sees at any particular point in time. Of course, the old cliché about the close-up and its ability to focus interest comes to mind. Probably more important, however, to dance is the director's ability to manipulate time and space. This can be accomplished through several means. The most elementary forms are the super, the dissolve and the fade to black. Another way of changing time and space is to combine various media; combining film, slides and special effects within a composition is an effective way to expand time. This method can also serve as a simple form of editing the video portion of a performance.

Another distinct advantage of the television process is the ability to edit material from several sources or time periods. How often choreographers have wished there was some way of editing the final stage performance of their works. Television, through the use of video tape, offers this advantage. Besides having the potential to present a finished product that is perfect, editing allows for the juxtaposition

of shots that normally would be impossible to obtain. Thus, the viewer's concept of space and the relationship of dancers to each other can be altered through the manipulation by editing of different perspectives or special effects.

CHAPTER II

ANALYSIS OF CISLUNAR EVENSONG

The production was divided into four parts. In each part a different choreographic, musical, or filming technique was employed. In this manner, it was hoped to demonstrate the flexibility of television for contemporary dance productions involving several media (i.e., film, music, projection, theatrical settings and sculpture).

Synopsis of Production

The name chosen for the first section and later used when it was performed on stage was "Aurora." It was hoped to create a feeling of light and movement; a beginning or birth for later choreographic movement. The form "Aurora" took was that of a five-minute solo dance.

Slides of the dancer were used as a backdrop to choreographic movement by projecting them on the cyclorama, and as an integral part of the choreography

itself by cutting from the live movement to the image of the dancer on the slide. Using the projections on the cyclorama, which was otherwise unlit, it was hoped that a total environment for the work could be created that would focus the attention of the viewer completely on the movement by removing every visual aspect but the dancer's form. Slides of the dancer's torso or of her head or upper torso (some blurred with movement) were used to give the viewer even more of an awareness of the sculptured form of the dancer apart from the movement. These slides were carefully choreographed with the dancer to create moments of stillness (although the poses were also chosen for their intensity) to be broken by abrupt changes of slide to slide or slide back to movement. In addition, lighting for "Aurora" was designed in pools that would fade in and out as the dancer moved through them to further resolve the focus of attention.

The second section, which was untitled, was designed as a group work. The intention was to create a feeling of "group" whereby the individual would no longer be thought of as an individual but a part of a larger whole. A feeling of a complex organism was sought in contrast to a unicellular

unit. In conjunction with this thinking, from a choreographic point of view, shadows from the dancers' bodies were used (on the floor and later on the cyclorama) to stretch and abstract their images to take the emphasis away from the fact that these were people and create the feeling that this was a living organism.

As in the first composition, very small movements as if a life were being formed and then were discovering itself are found at the outset of the work. A progression is made to this "life" pulsating and expanding then to faster, more varied and energized movement. The progression then carries the movement until the "life" can no longer sustain itself and it slowly collapses.

Section three (Solstice) was a study in costuming as a means to create sculpture. The four dancers in the work were enclosed in cylindrical costumes of string. These they manipulated from the inside with their hands and with the movement of their bodies. The costumes were designed so the dancers could move circularly and billow the strings around them, collapse and form a ball on the floor, or combine and form a structure from the two costumes. Their hair was done up in a tube on top of their heads, and their faces made up in stripes. The faces were carefully choreographed to ensure the totality of the

effect and to visually make patterns with the stripes on their faces. The intent was to create a feeling of inhuman almost ghost-like images. To enhance this feeling, the performing area was limbo lit to make a space with no boundaries. Next it was filmed (on 16mm stock) so it would be possible to have exact bench editing control over choreographic movement. Finally, during taping the polarity was reversed, producing a negative image, to further remove this dance from the realm of reality.

The pacing of this number was meant to be sporadic with very long sustained phrases juxtaposed against sharp angular movement. As a result of this very unexpected effect, the viewer has no time to relax into the familiar or mundane. The object again was to create a sense of the unreal and bizarre, past most people's experience. Hopefully, this composition makes people more aware of their visual, auditory, and tactile senses than a piece of choreography designed to relax its audience.

The fourth section was originally planned to be a theatrical number using speaking parts and acted scenes with slides projected on the cyclorama as a backdrop for the action. Movement was to be partly choreography and partly natural movement. The work

was prepared and rehearsed but on the day of the taping one of the actors decided he didn't want to do it. Since there was no understudy to replace him and taping had to be completed that day, the work was cut.

It was realized the only way the work could be salvaged was to create an improvisational section using hanging strips of plastic and the slides already planned for this section. Fortunately, the dancers were a very creative group who were choreographically responsive to last-minute ideas. Thus, the choreographer was able to develop an organized form of improvisation involving relating the dancers to each other, relating the dancers to selected slides and finally relating the dancers to free hanging strips of plastic. Pacing and mood were discussed beforehand and verbal cues were thrown in from the floor for transition from one section to another.

This section was probably more useful as a learning experience for all involved rather than an artistically sound section of the work. It demonstrates how with a minimum amount of preparation and with aware and artistic collaborators a work can be formed using very limited means and time. It also served as an example of a choreographic method that

can be used in a work of this sort. Although improvisation is risky given the limited time available, it serves as a method of making dancers more aware of their relationship to the camera, the range of movement possible to them and the effectiveness of different movements and gestures on television. In short, when everyone in the studio is improvising together it creates a cohesive working unit of intention and a sensitivity toward each other that would be hard to get in any other situation.

Choreographic Interpretation[1]

The work as a whole was designed so that each section would have a relation to the one before it. It starts out simply like a dawn before man, with much of the movement in the first section being abstracted from animal movement. I worked with the dancer in the early rehearsals drawing movement from her, finding the ways she could project the feelings I wanted. Slowly the pieces began to fall in place under the general skeleton that I had started with.

---

[1]This section is an account by the choreographer of how dance movement was derived for Cislunar Evensong. (Edited by author)

I knew for my purpose the movement should be distinct without any relation to movements in the ballet or modern dance image. Above all it had to have clarity, clean lines of movement and a small range, for the performing area was very small. There was only one area of improvisation which she was allowed. From the beginning I gave much thought and time discussing with the director camera angles and how the movement was to be viewed. I talked also with the dancer about this so that she would know from the beginning what she would encounter in the studio.

The second section was done by my co-choreographer. We discussed at length the effects she wanted and how she could best get them on television, before she even thought of choreographic approach. She then worked out the method of choreography, which involved improvisation, set pieces of choreography and group problem-solving situations in which the group had certain parameters to work with such as: height of movement, which body parts to move, how long movements should last, the direction of motion. Rehearsal in a situation like this is very difficult because so much of the effect is dependent upon lighting, the film chain, and sound (which was not added until the end).

Solstice (the third section) was probably the most interesting work to choreograph. One never knew how a movement would look or work until one got in rehearsal. The costumes themselves were changed many times in the course of making them. Many of the movement ideas were arrived at from bits and pieces improvised in rehearsal. The work was in a constant state of flux with parts being juggled up until the time of filming. We opted to film because we could use different placement of dancers for more unique effect with less difficulty in transition. Solstice was to follow the second section (which dealt with life in terms of growth and decay) and be a sort of spiritual counterpart to the naturalistic terms of the second part. The fourth part was designed to show man emerging from this combination of the spiritual and natural. It was to have shown man trying to verbalize himself as he questioned and dealt with life. But due to the aforementioned problem, this part of the work could not be realized.

Music

Music for the first three segments of Cislunar Evensong was composed on the Moog Synthesizer owned by the Music Department at Michigan State University. Since

the fourth section was changed at the last minute, the original music composed for this section wasn't used. Rather, the second movement of Henk Bading's Ballet Suite was substituted. The choreographic demands of each of the movements of Cislunar Evensong dictated the mood and quality of the music. Generally, this involved a progression of choreographic moods or images rather than a philosophical moral or story line.

In order to help facilitate an understanding of electronic music, knowledge of how a synthesizer works is important. It is a unit consisting of oscillators that make the sound, filters that select what parts of the sound are to be used, envelope generators that determine how and when a sound begins and ends, mixers to combine one sound with another, and tape recorders to record the sounds. Basically, two sound sources are used in most electronic compositions. First there are the sounds mentioned above created by the oscillators in the synthesizer. The second sound source is concrete sounds, or sounds that are recorded away from the synthesizer. They may be auto sounds, sounds of people, animals, tin cans . . . anything. Both types of sounds were used in the music tracks of Cislunar Evensong.

Music Interpretation[2]

In the first section we had a clear idea from the beginning of what the choreography was to be. We decided that the most important thing in this dance was naturalistic movement. To fit together logically with the music, it needed freedom and flexibility, with few restraints except for overall duration. Since the music for this section was conceived as an accompaniment to the choreography, after the movement was finalized the music was written to fit it. Like the choreography, we wanted the music to seem very naturalistic. However, we wanted to achieve this feeling without using concrete sounds. For this reason music was composed entirely on the synthesizer. To add the feeling of freedom, formalized compositional techniques such as imitation or repetition were not used.

Music and choreography for the second section were created at the same time. Adjustment between the two was continuously made throughout this experimental period. The biggest drawback of this method is that during the phase of trial and compromise the relationship between the choreography and the music is so plastic that it is hard to keep control over both aspects. Therefore, much of the original intent is

---

[2]By William Moulton (edited by author).

sometimes lost. However, with willing and flexible collaborators much can be gained by the different perspectives of each collaborator.

The sound sources for this section were partly electronic and partly concrete sound. The concrete sections were based on a tape loop of the sounds of human voices. (A tape loop is a device used often in electronic music in which a section of tape is spliced into a circle and played continuously through the machine. This is then used as a kind of repetitious device much like an ostinato in a musical score.) This was then added to synthesized sounds from the Moog. Each section was then timed to a predetermined length. This method of composition works best for a work of this sort where the main criterion is overall mood rather than second-by-second timings of movement and music.

Music for the third section was built completely from concrete sounds. In this case, the sound source was the dancers themselves. After the choreography was filmed for this movement, a wild track recording was made from group vocal sounds. This was coordinated in the recording studio by projecting the film of the sequence while the dancers made the desired sounds. In this way, the choreography was synchronized with

the music track. Later, this sound source was replayed through the Moog and re-recorded. In the re-recording process, filters were used to filter out varying frequencies. This process made the sounds appear more ghostly and less human than the original. The process worked very well in this instance because it created an atmospheric effect rather than a musical one. The sound comes in and fades out roughly parallel to the movement adding continuity to the section.

The fourth section was choreographed to Henk Bading's Ballet Suite with movement improvised on the spot. None of the dancers had even heard the music before. For this reason it was interesting to note how things worked out by chance and how strongly the phrase and movement of the music affected the movement of the dancers. This method of work, although risky as far as artistic results are concerned, can be very exciting and stimulating. The spontaneity inherent to this style of composition gives a work a feeling of freshness and freedom sometimes lacking in other choreographic methods.

CHAPTER III

VIDEO EFFECTS

General Comments

The opportunity to experiment with video effects is almost limitless in a dance production. Because of this, the only restraint on a director is his imagination. However, there are a few considerations that should be kept in mind when special effects are used.

First of all, as with camera movement, there must be some kind of motivation. Special effects shouldn't be used to "spice up" an otherwise dull production. Time should be spent improving the content of the program rather than depending on special effects to "save the day." Otherwise, a production becomes a continuum of time with unmotivated islands of special effects.

Insertion of video effects into choreographic movement requires a coordination between what is seen visually and what is heard aurally. In Cislunar

Evensong all special effects were blocked out with special attention to music and dancer position on the screen. The prepared film sequence in the second section, for example, was designed around the choreographic idea of growth and expansion. With each change in dancer position on the screen, the accompanying sound track was modified to enhance the visual special effect. By coordinating what was seen and what was heard on a one-to-one basis, the goal of creating a feeling of growth was easy to realize because of the screen image built on the sound track and vice versa.

The quality of the special effect is another important consideration. In this particular production most of the effects were used with the clipper level set at high levels. This resulted in keyed video that "bled" into the main image. In effect, the texture of the key became more important than the picture itself.

Probably the most important consideration to keep in mind when using special effects is to know when NOT to use them. The word "almost" used in the opening statement of this chapter is a good word to keep in mind when using effects to enhance choreographic movement. Where the line is drawn in this respect is up to the individual director.

Video Effects for Part I

Video effects for Cislunar Evensong were designed to enhance the choreographic goal of building from simple patterns and motions to abstract movement. During the first segment, therefore, only dissolves and cuts were used to connect shots. The only other video effect that appears in the first segment is the slide intercut.

Insertion of slides between choreographic movements had two purposes. The first was to allow the performer and cameramen time to set up new shots in another location in the studio. The second and more important purpose was to produce a stop-action effect. Since video tape facilities for slow motion are non-existent at WMSB, insertion of slides into live action was the most feasible alternative. The other alternative to slide intercut would have been a slow dissolve into slow motion film footage. However, for the effect desired it would have taken film equipment capable of exposing film at eighty to one hundred frames per second. Sophisticated equipment of this type was not available to the author.

Result of Video Effect

Intercutting slides into live movement seemed to have the effect of simplifying the actions of the

dancers, a simplification that drew attention to details of form normally hidden by choreographic movement. Since the audio track was moving at this time, the aural aspect of the composition took on greater significance. Sounds and music became perceptibly more noticeable. Also, a resultant increase of tension and expectation occurred with final resolution coming when live action was resumed.

Video Effects for Part II

The second section in the production was an expansion and elaboration on ideas stated in the first section. Choreographically, there was the addition of dancers and a synthesis of more complex movements into the flow of dance patterns. Movement was expanded to the point where dancers were allowed to free-associate within dance areas according to basic choreographic concepts. Dancers were told, for example, to extrapolate on unison swaying of the body. Whatever they were able to work out among themselves was acceptable as long as they stayed within the time limit set aside for that section.

Given this set of criteria, three basic effects were employed in this section: shadow projection, cross lighting, and film keyed over studio

images. Since the first two effects involve lighting, they will be covered in a later section devoted to in-studio effects. The effect that is of concern in this chapter is that of keying film over studio sources.

The effects generator is most efficient when source materials to be combined are located at the extreme ends of the gray scale. Thus, the section of film that was keyed over the studio image was prepared in such a manner that all gray tones were eliminated. The base stock used was unexposed PLUS-X Reversal sent through the normal developing process. This produced an opaque base. The base was then scratched randomly with a knife along its length. The result was a wavy pattern of clear cellulose against a black background. To add variety to the pattern some sections were scratched horizontally.

The resultant film was then keyed over the studio image of the dancers. Clipper levels for this effect were set high enough so only the forms of the dancers were recognizable. Individual characteristics were lost along with the middle gray scale.

Result of Video Effect

The result of keying the film over the dancers' action was to relegate the choreographic movement to a secondary position in relation to the special effect. This was achieved, in part, by the fact that movement that normally would be seen was obscured by opaque areas of the film. This masking effect was aided by the position and size of the dancers on the screen. For example, at the beginning of this section the dancers are large in relation to the patterns on the film. As they move away from the camera and get smaller on the screen they merge with the special effect itself. The resulting body patterns bled into the background creating a series of moving textures.

The scratches on the film produced patterns similar to those of flames. Their random occurrence added to the feeling of enveloping the dancers within the effect. The two-dimensional characteristic of keying seemed to also add to the feeling of envelopment. By eliminating depth, the ability to differentiate between objects of similar color was impaired. Thus the dancers and the background became part of a moving choreographic whole.

Video Effects for Part III

Since the third part of the composition required a costume change, it was filmed two weeks prior to the taping. Film stock for this section was also PLUS-X Reversal. It was chosen because of the fine-grain image it produces. Also, because it is a reversal film, original can be projected in the film-chain. Along with the aforementioned qualities, the use of film permitted shots that otherwise would be impossible using equipment available at WMSB. For example, many of the set shots from high angles used in this section would not have been realized because of the inflexibility of studio camera mounts. Finally, by using film, the ability to manipulate choreographic movement to exact music cues was available. This last aspect alone made filming the most logical form of communication.

The primary effect used in this section was negative polarity. This was achieved by inversion of the video signal at the output stage of the film-chain camera video preamplifier.[3] The physical relationship of the images on the screen remains the same; only the

---

[3]The simplest method is to change the output amplifier from plate-coupled to a cathode follower.

gray scale is reversed. What appears on the screen is a negative image, in this case, a negative image of the film.

In the second half of the film, a diffused intermingling of the background (BLACK) with the dancers was sought. To accomplish this, the film was keyed over black. This allowed, through adjustment of the clipper level on the switcher, control over the intensity of the background in relation to the dancer. The amount of texture or "bleedthrough" of blacks and whites became a matter of raising or lowering of the intensity of the key.

Result of Video Effect

Interestingly enough, the quality of the film added to the diffused feeling that was sought. Contrasted against the sharp video tape image, the "softness" of an emulsion-produced image added to negative polarity created a feeling of suspended images in a sea of white. It might be mentioned that the white background resulted from the fact that the dancers were filmed with limbo lighting. This, of course, produced a white background in reversed polarity.

Most of the details that normally show up in a positive image were lost or were imperceptible to the

eye. The floor and the shadows of the dancers, for example, were washed out by the surrounding white. Areas along the edges of the dancers' bodies where the light was the hottest (normally hot spots that look white in a positive image) produced a black outline.

In the second half of the film, the texture effect produced by keying film over black lacked the polish of the first section. This was the result of several factors. First of all, one of the inherent weaknesses of a video key is its tendency to tear. This "tearing" usually occurs along one or both edges of the keyed image. Adjustment by means of a clipper level or similar control is critical. This is especially true when light on the keyed image is constantly changing. At the time of the production, this control on the switcher didn't produce a gradual increase or decrease of level, but rather a sudden change from no key at all to an over-intense level. In order to produce the texture that was sought, one had to accept a fair amount of tear. This in itself wasn't really objectionable because a bleed-through of blacks and whites added to the over-all feeling of this section. However, when a gradual lowering and raising of this level was sought, the key cut in and

out. This made the effect seem sloppy. As mentioned before, the key could not handle changes in light level that were present on the film. The key lagged behind the picture in some sections by nearly one-half-second or more. Possibly, these problems could be corrected with experimentation. It must be kept in mind, however, that an electronic key, even chroma-key, is a finicky device. At the present stages of development, it cannot be depended upon to be consistent day after day.

Video Effects for Part IV

Because the last part of Cislunar Evensong was improvised, special effects were used to help motivate and structure choreographic movement. Therefore, one of the less common special effects was used in this section. The electronic effect used was video feedback. It was chosen because of its distinctive nature and great flexibility.

The ever-changing quality of video feedback makes it a perfect means to express improvised dance on television. Video feedback is very similar to audio feedback. Basically, it is a regeneration process where the output signal (video in this case) is fed back into the input and amplified. This process

is repeated until the potential of the circuit is reached. Usually, a frequency or a set of sympathetic frequencies that are most easily produced by the circuit is most distinguishable--in audio a squeal of a particular pitch or, in video, a color of higher intensity than the rest. This does not mean that this happens to only one frequency. Rather, all frequencies are multiplied with some being favored over others.

The actual production of video feedback is simple. One camera takes the studio or film image as the primary source. This image is fed into a live monitor in the studio. A second camera picks up the image off the monitor and its signal is fed back into the video circuit by means of the switcher. This causes a multiplication of the primary signal. This is repeated electronically until the potential of the circuit is reached. All manipulation of the "feedback" itself is done with the second camera. In Cislunar Evensong this was accomplished by moving the second camera around on the face of the monitor. With the lens on the center of the monitor the multiplied images were lined up with the original and so were not visible; moving from the center caused multiple images or patterns to appear.

Result of Video Effect

The transient nature of video feedback makes it difficult to evaluate its subjective influence on the viewer. In terms of total impact, this effect drew more comment from viewers than any of the rest, particularly when this effect was used in the final credits. In terms of the dance, the video feedback portions were highly distinguishable from other sections. This focus of interest most likely resulted from seeing the unnatural juxtaposition of images on the screen. The drawing of attention to the "means" rather than the "end" can be good or bad depending on one's subjective view of the role the medium should play. It is the author's opinion that the "message" is much more important than the "medium." Therefore, video feedback was used as sparingly as possible. Too often, unartistic people try to exploit a gimmick to cover the fact they have nothing to say.

Besides drawing attention, video feedback served to enhance existing choreographic ideas. This was particularly true when it was employed while the dancers worked with free hanging plastic strips. Originally, it was hoped that the plastic strips would be highly reflective. However, in the studio situation this hope was not realized. When video feedback was

added to the reflective quality the plastic did possess, patterns and light swirls were produced that merged with the dancers' images. In this situation feedback produced an effect that was better than what originally was envisioned.

As mentioned before with the key, it takes extensive experimentation to derive a controlled effect from video feedback. Therefore, it is important that a certain degree of pre-production planning be exercised before using this effect. As with music or art, it is important that the creator (director) have complete control over the actual creative process so he can use his medium to its fullest potential.

CHAPTER IV

STUDIO MECHANICS

This chapter is devoted to a discussion of studio techniques employed in Cislunar Evensong. Basically, it will cover scripting, audio, lighting, set design and studio mechanics in the production.

Scripting

When any creative process is undertaken it is important that some means of notation be devised to organize thoughts and methods of production. In Cislunar Evensong, camera movement was notated in traditional script form using the left side for video and the right side for audio. Movement of the dancers and the corresponding camera shots were synchronized with each other by time cues on the left and right margins (see Chapter V).

Since there were no verbal cues from the talent, camera shots were blocked out from four numbered dancing zones. The general location or zone that the choreographic movement would take place in

was written on the script, and on camera shot sheets. Thus, camera movement was blocked out similarly to the way a football game is covered using zones. Camera coverage became a matter of setting cameras up on a zone before the dancer arrived. By staying one step ahead on the script, all choreographic movement was easily anticipated. Dissolves, cuts and special effects were added as needed.

This framework was by no means inflexible. In several places, if cameramen found better shots, they were substituted. But by having a notated script rather than "winging it," a tighter, more cohesive rehearsal and performance was achieved. In a sense, the script acted as a framework on which improvisation could occur.

Audio

Audio for Cislunar Evensong was prerecorded prior to the video taping. As mentioned before, music for each section was composed on the Moog Synthesizer and stored on audio tape. The voice announce portion at the beginning was likewise on tape. Music for the last section was on record.

Ampex playback machines were used to supply the basic source of sound from the tape. Output from the tape machines was then fed through a reverberation

unit. Echo was added to portions of this signal through the use of an endless tape loop on an Ampex recorder, playback tape machine. Filtering was used to control the effect of echo delay unit characteristics. This signal was then fed through a CBS limiter and then to an Ampex video tape recorder.

Lighting

Under normal circumstances choreographic lighting is difficult enough; in a television studio it is nearly impossible. This is particularly true given the lighting equipment in the average television station.

Since Cislunar Evensong was not produced in color, many of the standard stage effects were not available to the director. Also, the size of the studio made a simple request of four pools of limbo light from the choreographer a major undertaking because of the close proximity of a reflective cyclorama. Emphasis was placed, therefore, upon keeping lighting as simple as possible. Even with this precaution, the lighting board by the end of the production resembled the aftermath of an explosion in a spaghetti factory.

Lighting for each of the sections was designed around the zones blocked out for dancer movement. In

the first section, the lighting was based upon four limbo pools. These areas of light were connected by two corridors of light that crossed each other in the center of the dancing area. The four areas of light and the light corridors were faded in and out following the actions of the dancer. This section was to be as simple as possible so attention could be focused on the dancer. The only other form of lighting was slides projected on the cyclorama. They were used as the set and to light the dancer in the closing moments of the dance as the picture faded to black.

Lighting for the second section was somewhat more complex. Basic light came from a central pool. To a marked cue in the script, cross lighting from the right side was added and the central pool was extinguished. Cross lighting was used to extend shadows and create contrast. Later, all light was eliminated and light from a slide projector was shown on the cyclorama. This was for shadow projection using the bodies of the dancers to create moving shadows. For the special effects that followed (film keyed over the dancers), the basic pool was used.

The third section was limbo lit using a large pool in the center of the studio. Filming and lighting procedures for this section are discussed in the chapter on effects.

Because video feedback was used in the fourth section, lighting had to be high enough for the effect to work properly. Therefore, the first part of this section was lit from the central pool. Two forward pools of light on each side were brought in for special dancer movement. Since this section was not limbo lit, a set consisting of projected slides was used as in the first section. These slides were used later in this section as a light source for the dancers and also as light for the final choreographic movement of this section. Light for the plastic strips the dancers used consisted of spots hung from the grid focused down into the strips. As much reflection as possible was sought since the strips were used as a light source for video feedback.

Set Design

Rehearsal and set-up time was limited to six hours on Friday and two hours on Saturday. Because of this, in-studio set-up was kept to a mimimum. It was felt that the set should take up as little dance area as possible and yet be interesting to the viewer. For these reasons, projected slides were chosen for the set. The permanently mounted cyclorama in Studio "B" served as a backdrop to project the images.

Slides for projection were produced in two ways: (1) acrylic drawings sketched by the choreographer were photographed using commercial copy film, (2) patterns were drawn on clear slides using India ink, hair, glue, and magic markers. Most of the slides were originally designed for the fourth section. However, because of the above-mentioned problems encountered with one of the actors and the subsequent cancellation of the section, they were substituted at the last minute in an improvisational section. While not being used as originally intended, their secondary use in the revised section was still effective. This became particularly evident when the slides and the patterns produced became the center of attention when used as the primary light source for the dancers.

The other set piece used in Cislunar Evensong was the hanging plastic strips. They were used in the improvised section to form different shapes in time with the music. Also, they served as a reflective light source for the video feedback sections.

Construction of the plastic strips was relatively simple. Pieces of black and clear plastic twenty-four feet long and thirty feet wide were purchased. They were cut into strips one inch wide. The

one-inch strips were then cut into sections twelve feet long by one inch wide and nailed at one end to furring strips. Completed, the plastic strips were hung three rows deep in the left corner of the set with an alternating clear, black, clear pattern.

The total set design worked satisfactorily and was very functional. Cost for the set was a bit high because of projector rental. However, keeping in mind the cost of a conventional set using lumber, the rental cost was not too far out of line. An additional feature of this type of set was the fact that the slides could be transported and set up much more easily than full size sets.

Studio

Cislunar Evensong was undertaken in Studio "B" of WMSB (TV) during Winter term, 1971. Space available for the production was approximately thirty-five by fifty feet. Nearly all of this area was available for performance by the dancers.

In regard to equipment available, it consisted of three RCA/TK-11 studio cameras (monochrome), a film chain, two Ampex 601 recorders, a studio switcher with a special effects generator and the usual lighting equipment found in most studios. The only special

configuration of equipment was the way one of the cameras was mounted. It was mounted on a high hat fixed on a Mole-Richardson microphone dolly.

Casting

Five dancers were selected from "Orchesis" (the University dance company) to perform the four works. Selection was based on prior experience and interest in a television project. Bill Moulton, the choreographer, made all the final selections on the basis of previous knowledge of their performance. Because of the limited time available to rehearse, a tight rehearsal schedule for three weeks preceding the production was established. Most of the rehearsal was done in "Orchesis" dance studios. There were only two rehearsal periods in the television studio. This was because of the heavy use of Studio "B" during the week. Also, extended rehearsals could not be undertaken simply because of the tiring effect the cement floors had on the dancers.

Budget

Expenses incurred by the production amounted to a little over three hundred dollars. The majority of the cost was the result of equipment rental and

film processing. Luckily, the cast and crew donated their time. A detailed list of expenses follows:

1.	Slides (special process)	$ 55.00
2.	Projectors	55.00
3.	Plastic for Set	30.00
4.	Film (16 mm) and Processing	56.00
5.	Audio Tape	6.00
7.	Two half-hour Rolls 1/2" Video Tape	35.00
8.	Food for Cast	20.00
9.	Art Supplies	15.00
10.	Lumber	10.00
11.	Transportation	24.00
12.	Film (35 mm)	5.00
		$311.00

CHAPTER V

CISLUNAR EVENSONG FINAL SCRIPT AUDIO

Part I

Total Time	VIDEO	AUDIO
	1. SLIDE #1 (gamut)	1. (tape) THIS IS GAMUT
	2. SLIDE #2 (a student production of the Michigan State University Broadcasters Guild)	2. A STUDENT PRODUCTION OF THE MICHIGAN STATE UNIVERSITY BROADCASTERS GUILD.
	3. SLIDE #3 (in cooperation with WMSB)	3. IN COOPERATION WITH WMSB T.V.
	4. DISS. CAMERA #3 PIC OF MOON	4. MAN HAS ALWAYS HUNGERED FOR A REASON FOR HIS BEGINNING AND END... IN HIS SEARCH HE HAS FASTED..WORSHIPPED.. SUNG..AND BUILT IN

Total Time	VIDEO	AUDIO
		STONE...HOWEVER, IN HIS TURN HE CAN SPEAK ONLY OF GREY SKIES AND PLAY THE HOLLOW GOURDS FIXED ROUND HIS WAIST AND DANCE IN PRIMITIVE DANCE THE STORIES ONCE TOLD HIM.....
	5. KEY TITLE SLIDE #4 (cislunar evensong)	5. .....CISLUNAR EVENSONG.
:47	6. FADE TO BLACK	6.
	7. FADE UP ON CAMERA #2 MOV'T: dancer on floor LIGHT: zone 1	7. (tape) ELECTRONIC SOUNDS (light)
	8. DISS. TO CAMERA #3 MOV'T: dancer on floor	
	9. DISS. TO CAMERA #2 MOV'T: dancer on floor	

Total Time	VIDEO	AUDIO
1:47	10. CAMERA #3 (follow to zones 2, 3 and 1) MOV'T: knee slides and spin LIGHT: zones 2 & 3	
	11. CAMERA #2 (follow zone 1 to 2) MOV'T: flap arms	
	12. CAMERA #1 (follow zone 2 to 3) MOV'T: goes to zone 2 & stops in 3 for turn.	
	13. DISS. CAMERA #2 (hand and back bend to floor mov't to center) MOV'T: same as above LIGHT: add center pool	
	14. DISS. CAMERA #3 (center pool to 3) MOV'T: center pool on back to zone 3 - stand with hand mov't - stop LIGHT: cut center pool	

Total Time	VIDEO	AUDIO
3:32	15. DISS. TO SLIDE #5 (lap) SLIDE #6 (lap) SLIDE #7 LIGHT: zone 2	
3:42	16. DISS. TO CAMERA #1 (follow 2 to 4) MOV'T: zone 2 on all fours to zone 4 and stands - elbow mov't. LIGHT: center pool & extra light & zone 4.	
3:50	17. DISS. TO SLIDE #8 (lap) SLIDE #9 (lap) SLIDE #10 (lap) SLIDE #11 LIGHT: cut zone 4	
3:55	18. DISS. TO CAMERA #2 (center pool) MOV'T: puppet mov't and stop	
	19. DISS. TO CAMERA #3 MOV'T: leaps - twist head	

Total Time	VIDEO	AUDIO
4:17	20. DISS. TO CAMERA 2 / 3 / 2 / 1 MOV'T: slow motion	
	21. DISS. TO CAMERA #2 (follow) MOV'T: stands with arm out to side - backs off. LIGHT: dim out (slides on)	21. SOUNDS FADE OUT
5:47	22. FADE TO BLACK (:10)	
	Part II	
6:00	23. FADE UP CAMERA #2 / 3 MOV'T: two dancers on floor - small head mov'ts. LIGHT: large pool in center	23. FADE IN ELECTRONIC MUSIC
	24. DISS. TO CAMERA #1 / 3 MOV'T: dancer rolls and stands LIGHT: zone 2 - extra	

Total Time	VIDEO	AUDIO
6:45	25. DISS. TO CAMERA #2 MOV'T: dancers stand & sway LIGHT: zone 2 & extra out.	
7:00	26. CAMERA #1 / 3 MOV'T: fast standing motions & stop	
	27. DISS. TO CAMERA #2 (all) CAMERA 1 (left sect.) CAMERA 3 (right sect.) MOV'T: pile on floor LIGHT: cross lighting	
8:15	28. DISS. CAMERA #1 (all) CAMERA #3 (right dancer) CAMERA #2 (left dancer) MOV'T: heavy breathing in diff. positions - close to floor - stand.	
8:45	29. CAMERA #3 (all) MOV'T: dancers vibrate - stop LIGHT: lose cross - back to pool	

Total Time	VIDEO	AUDIO
	30. DISS. TO CAMERA #2 (all) MOV'T: dancers down on floor/feet up LIGHT: projector on - lose pool	
	31. DISS. TO CAMERA #3 (shadows on cyc.) MOV'T: shadows on cyc.	
9:50	32. DISS. TO CAMERA #2 / 3 (time sect. :70) CAMERA #2 (:20 seconds) RELEASE #3 FOR NEXT SHOT CAMERA #2 (dolly back to group of dancers in center) :65 MOV'T: shadows on cyc. - dancers in from left LIGHT: pool light - lose projector ROLL FILM / SHOW	

Total Time	VIDEO	AUDIO
10:35	33. DISS. TO CAMERA #3 KEYED OVER FILM CAMERA #2 CAMERA #1 MOV'T: in center circle	
	34. DISS. TO CAMERA #2 MOV'T: three in center standing to knees. LIGHT: turn out one at a time but one	
11:15	35. FADE TO BLACK	35. FADE OUT AUDIO
	Part III	
11:20	36. SWITCH TO NEGATIVE POLARITY	
	37. ROLL/SHOW FILM DISS. TO FILM	37. (tape) VOICE SOUNDS
	38. CUT POLARITY AT END OF DELLA'S # (prepare for key over black) STAY INTO EFFECTS AFTER SUSY'S # HISS SECTION	

Total Time	VIDEO	AUDIO
17:30	39. FADE TO BLACK	39. FADE OUT SOUNDS
	Part IV[4]	
	40.	40. (tape) THE WINTERS WERE NOT AS DARK BUT NEITHER WERE THE SUMMERS AS LIGHT...A QUIET MIST, NO, MORE A DUST HUNG OVER THE GROUND, SUBDUING HUES OF RED TO DUSTY BROWN, AND YELLOW TO MISTS THAT WERE SO HEAVY THAT THEY WERE DRAPED OVER THE WALLS AND THICKETS AND THAT GATHERED IN HOLLOWS... AND SWAMPS AND PONDS LIKE IN BOWLS READY TO BE STIRRED...THEY WERE WAITING FOR A VIRGIN BIRTH... A MYSTIC EVENT...

[4]This portion is not on video tape. This was replaced with improvised fourth section.

Total Time	VIDEO	AUDIO
		LIFE, FORMED NEW FROM THE COOL SOIL... IF THERE WAS MASS SUICIDE IT WAS A THING OF THE PAST OR FUTURE OR FAR DIS- TANT PLACE...MAYBE IT WAS ONLY A RUMOR. THE YELLOW LIGHT THAT LEANED ON THE EARTH BEFORE SUNSET LASTED AND FOUND ITS WAY IN AMBER SLITS THROUGH THIS CERTAIN SPECIAL LANE CANOPIED WITH TREES AND VINES... THE LOON THAT SPENT LONG SUMMERS BY A COVE IN A MARSH, WHISPERED AWAY AND WAS NOT HEARD AGAIN.

Total Time	VIDEO	AUDIO
18:00	41. CAMERA #1 (dolly back) MOV'T: slide on cyc. / camera moves back/ dancers cross in front/ actors cross. LIGHT: all lights up	
18:50	42. CAMERA #3 (diss) MOV'T: girl sitting speaks/ rises/ runs to other pool of light	42. (girl) I WAS WALKING VERY QUIETLY HOPING NOT TO TOUCH A SINGLE ROSE PETAL...MY FEET WERE NEARLY BUTTER-FLIES...I WAS ALONE... UNTOUCHED BY A SINGLE WORSHIPPING CATERPILLAR...
	43. DISS. TO CAMERA #2 MOV'T: man sitting & speaks/ girl comes into spot/ girl speaks/ (dancers in background) DANCERS ROLL & MOVE BEHIND.	43. (man): THE WINTER MORNING GLORIES RE-MINDED ME OF THE WAR...I PICKED ONE UP AS WE WERE RUNNING FROM THE ENEMY...IN MY HURRIED DESPERA-TION I THOUGHT IT WAS

Total Time	VIDEO	AUDIO
		MY MOTHER AND SO I STUFFED IT INTO THE BARREL OF MY GUN AND SHOT IT AT THE FIRST MAN I SAW....IT BLEW HER ALL TO SMITHEREENS ...I THINK HE WAS ONE OF OURS.
	44. SPLIT CAMERA 3 UNDER #2 (lose split when dancer leaves) MOV'T: man and girl talk/ dancers grimace behind/ dancers leave to zone 2/ arms up in zone 2 LIGHT: up on 4 and 2	44. (girl): WHO & WHO & WHOOOOOOO..... POSSIBLY THAT GIRL THEY WERE JUST TALK-ING ABOUT...(cut 1 & 3) ROYAL REGRESS AND A LOVELY DRESS SATIN AND SILK LIKE WARM MILK...WHEN YOU KILLED DID YOU EAT GORE AND TAKE SCALPS? THEN IT MIGHT HAVE BEEN HER SISTER WHO CONTINUALLY FLOATED UPSTAIRS AS IF A GENTLEMAN WERE

Total Time	VIDEO	AUDIO
		WAITING AND FELL DOWN SEVEN TIMES IN A ROW WITHOUT MAKING HER SEEM MORE THAN JUST A LITTLE TOUCHED...AND WHEN YOU RAN WAS THE TASTE OF A WOMAN'S LIPS CLOSEST TO YOUR THOUGHTS? AND WHO & WHO & WHOOOOOO...
		(man): MY MOTHER FAIR ALEXANDRA AT TIMES I DIDN'T EVEN KNOW WHETHER SHE WAS MY MOTHER. TALK OF ILLEGITIMATE INTIMACY. POPPYSEED...THAT WAS MY FATHER NEVER KNEW FOR CERTAIN, FOR HE HAD BEEN IN AND OUT OF 10 WARS. THE HOSPITALS WERE VERY UNHYGIENIC THEN.
		(girl): WHEN MY FEET FINALLY DID GET UN-TANGLED FROM THE BUTTER-FLIES AND FLOATED BACK

Total Time	VIDEO	AUDIO
		TO EARTH I FELT QUITE LIKE ALEXIS WAITING TO BIRTH HER CHILD IN THE APIARY, AFTER RASHMOON, THAT FIERCE GOD, HAD TOUCHED HER AND HER HAIR HAD COME UNDONE FROM ITS KNOT AND FALLEN ABOUT HER
	LOSE SPLIT SCREEN	SHOULDERS LIKE LEAVES FALLING TO EARTH.
		(man): FINALLY THE MOON ROSE ENOUGH FOR US TO SEE...NOT KNOWING WHAT LAY WAITING FOR US...NOT A SOUND.
45.	CAMERA #2 (man girl dancer) MOV'T: dancer comes to zone 4/ all in pool/ stand/ dancer leaves	45. (man): POSSIBLY IT WAS BECAUSE THE DEW HAD FOGGED OUR EYES AND SOUND WAS HIDDEN - VEILED BY LIGHT SHADES...

Total Time	VIDEO	AUDIO
		(dancer): OF GREEN AND BROWN AND FOREST RUST, WHICH WAS THE FLUTTERING LEAF...
46.	DISS. TO #3 ON ZONE 1 MOV'T: goes zone 1/ all zone 1 (snow flakes)/ man chases dancers to zone 2 & speaks	46. (man): YES I REMEMBER...NAKED WITH THE SKIN OF HER BELLY AS SMOOTH AND AS SOFT AS THE INSIDE OF A MILKWEED POD... (girl off stage) AND HER HAIR? (man): AS SOFT AS THE SILK FROM COTTONWOOD.
47.	CAMERA #2 (dolly back with each addition)-zone 4 MOV'T: girl speaks - dancers come in from back one at a time	47. (girl): NOT THE SAME...NOT THE..NOT ...I WOULD KNOW HER IF I SAW HER. (dancer): I WOULD KNOW HER IF I SAW HER. CHEEKS AS SOFT

Total Time	VIDEO	AUDIO
		AS SASSAFRAS...AND JASMIN AND EUCALYP-TUS BUDS AND WILLOW WANDS...AHHH THE MUSIC...
		(man): BUT DO YOU REALIZE THE YEARS OF WAITING TO MAKE THAT FIRST MUSICAL SOUND THE EONS OF SLAPPING STOMACHS AND GRUNTING.
		(girl): I HEARD IT. IT WAS AS IS MADE BY AN ORCHESTRA OF PUSSY WILLOWS BOWING AND WEAVING WITH THE BATON OF THE WIND.
		(crazy dancer): AND THE HUMAN VOICE PULLED FAST THAT ONE UNUTTERABLE SCREAM THAT MADE

Total Time	VIDEO	AUDIO
		BATS FLY AND CHILD-REN HOLD ONTO THEIR FANGED SALIVATING DOGS.
		(man): YES AND THE HORSEMAN RUNNING MADLY THROUGH FLAMES AND SEA FOAM TILL THE ASHES AND SEA-WEED DISCOLORED HIS HOOVES. UP, UP FROM THE SEA FOR THEY WAIT WITH OUT-STRETCHED ARMS FOR HE WHO IT WAS TOLD OF IN LEGENDS.
		(dancers 1, 2, 3 & 4): A SINNER AND A PAUPER..A SAILOR WITH HANDS FOR A KEEL...THAT MAN RUNNING DOWNHILL BRANDISHING HIS

Total Time	VIDEO	AUDIO
		SWORD AND LOPPING OFF HEADS OF WHEAT.. THE SHEPHERD AND LION TAMER.
	CAMERA #2	(man): THE SILK WORN WANDERER WHO CAN LOOK THROUGH YOUR EYES AND SEE BLUE SKY AND FLOWERED HILLS AND CHALKY CLIFFS AND THE HEART BEAT AS IT DRIFTS FROM NOW TO NOTHING.
		(girl): I NEEDED HIM FROM WHEN I COULD REMEMBER.
		(dancer): I FIRST FELL AND SCRAPED MY KNEE.
		(dancer): MY KITE TANGLED IN THE CLOUDS IF HE'D HAVE

Total Time	VIDEO	AUDIO
		PULLED IT OUT OF THEIR HAIR.
48.	DISS. TO CAMERA #1 MOV'T: dancer on box/ others on floor/ go to plastic LIGHT: plastic up general down	48. (man on box): OOOO BUT THEM WERE THE TIMES...THE SNOW BLEW SO FIERCE... HAND OVER BREAST I WENT...ALMOST FROOZED THE COCKLES OF MY HEART....BUT THE BOW AND THE PROW AND THE CAP-TAIN LED ON... HEARK..WOLVES BAY-ING...IT WAS A DARK AND SULTRY NIGHT, NOT A LIGHT... STAND! WHO GOES THERE...DON'T WORRY YOUR LITTLE HEAD ABOUT IT NONE. THE CAVALIERS ARE COMING..YOU THE

Total Time	VIDEO	AUDIO
		CAVALIERS..NOPE THE CAVELTRY. I RECKEN I JUS GOTTA DO THE JOD M'SELF.
	48A. CAMERA #2 MOV'T: (man jumps down) LIGHT: (zone 4 cage)	48A. WISH...WISH... WISH...KAPLOW
	49. CAMERA #3 (on plastic) MOV'T: dancers into plastic/ house/ spread.	49. VOCAL SOUNDS (PLASTIC MIKE)
	50. CAMERA #1 (cu-girl in plastic) MOV'T: twist plastic/ plastic goes together LIGHT: bring up 1 & 2	50.
	51. DISS. TO CAMERA #3 MOV'T: dancers speak and run off each side	51. (dancers) WHIPS WILLOW SLIVERS BUTTER-RACE AND WHOOP LIE SHIRTS

Total Time	VIDEO	AUDIO
		CARNAPPLE FAT AND RATSLEG MATS SCARION AID AND HARION PIE FRYSMITH CRENAN AND SILVERSWORDS
26:30	52. DISS. #2 (on cyc. with floor for slide change) MOV'T: SLIDE CHANGES LIGHT: down zone 4	52. (man): ENTITYPITT
	53. CAMERA #1 (man on floor) MOV'T: floor/stands/ back down	53. OFFSTAGE VOICES - CANON (man): I WALKED... THERE WERE DAYS WHEN I WALKED FROM TOWN TO VILLAGE GREEN AND BACK UNSEEN. (girl): IT SEEMS SO STILL (man): SOMETHING MOVE

Total Time	VIDEO	AUDIO
	54. DISS. TO CAMERA #2 (man and girl) MOV'T: girl into view and kneels/ dancer in background. LIGHT: down zone 4 when dancer enters	54. (girl): YOUR MUSKET...SHAVING CREAM (man): BEAR TRAPS (girl): THE SONG REMEMBER...I WERE A TOOZE AND I WERE A DELLOP I SANG THE SUN BEFORE COLD WINDS DEVELOPED I TOUCHED THE JASMIN POLLEN I TASTED POMEGRANATE (man): I SAW RATS CLIMB OUT OF CELLARS (girl): I SAW FORTUNE TELLERS... COME ON NOW HE MAY BE THERE. (man): THE WINTER MOON IS JUST RISING (girl): IT'LL WAIT FOR YOU.

Total Time	VIDEO	AUDIO
	55. DISS. CAMERA #1 MOV'T: dancer falls/ onto backdrop	55.
	56. FADE TO BLACK	56. CUT MIKE
27:30	57. START CREDITS SLIDES: 12-21	
	58. SLIDE (gamut)	58. (tape) GAMUT IS A STUDENT PRODUCTION OF THE MSU BROAD-CASTERS GUILD
	59. SLIDE (in coopera-tion with WMSB TV)	59. IN COOPERATION WITH WMSB TV
28:30	60. SLIDE (gamut)	60. GAMUT
	61. FADE TO BLACK	61. FADE OUT AUDIO

APPENDICES

APPENDIX I

Figure 1.--Lighting Design for Part I.

Figure 2.--Lighting Design for Part II.

Figure 3.--Lighting Design for Part IV.

Figure 4.--Projector Configuration from Top.

Figure 5.--Projector Configuration from Behind with Projected Slides on Cyclorama.

APPENDIX I

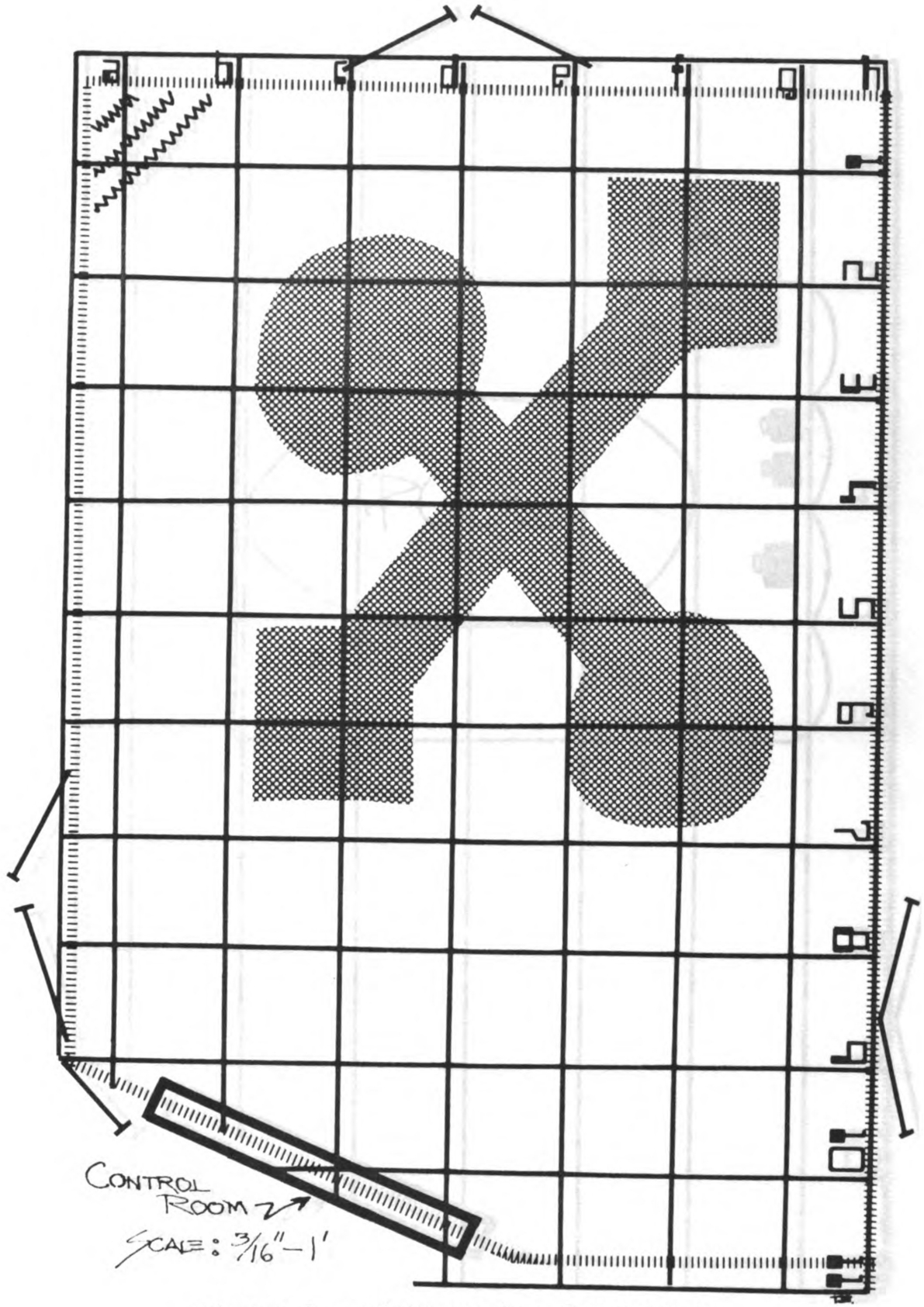

Figure 1.--Light Design for Part I.

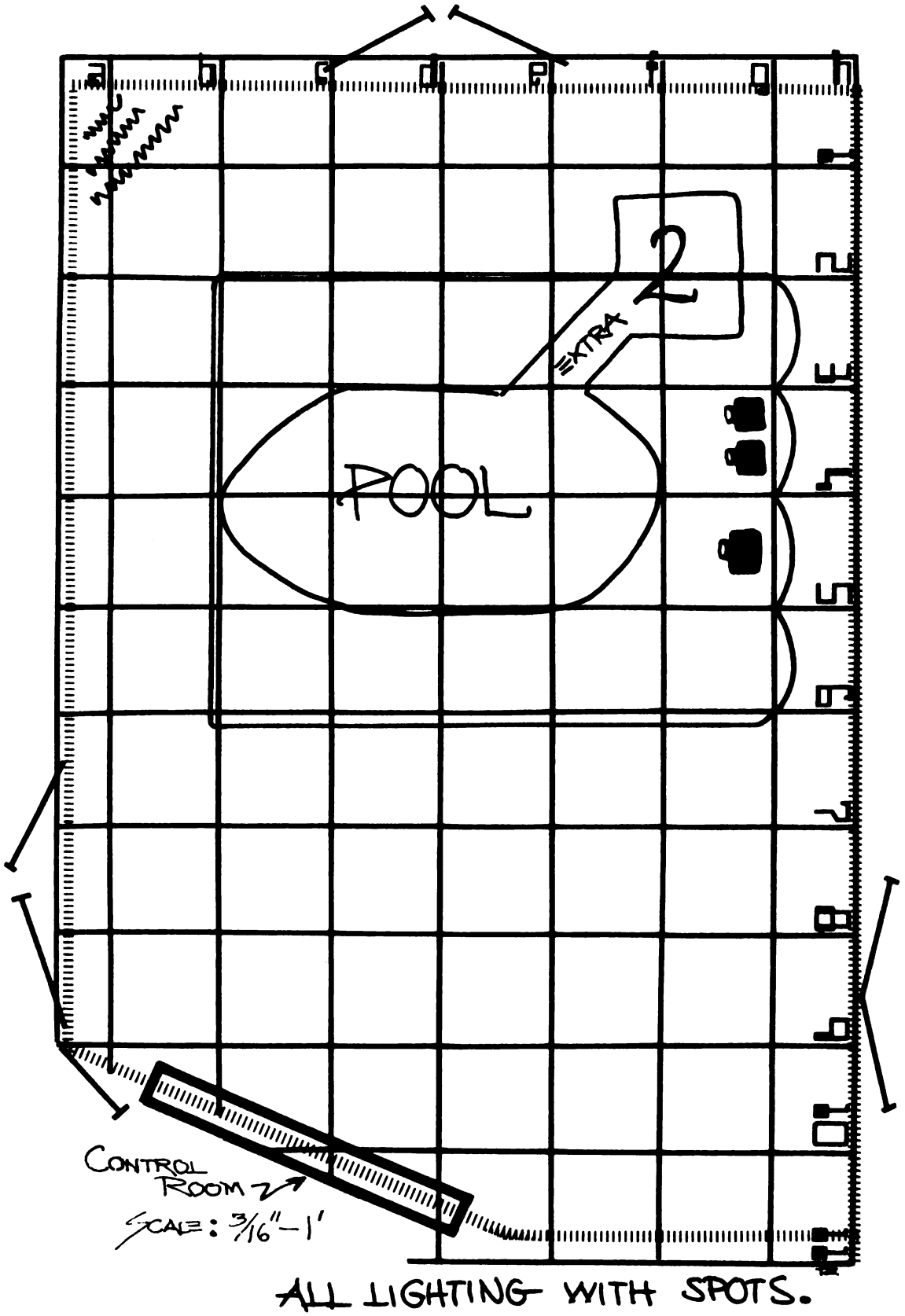

Figure 2.--Lighting Design for Parts II, III.

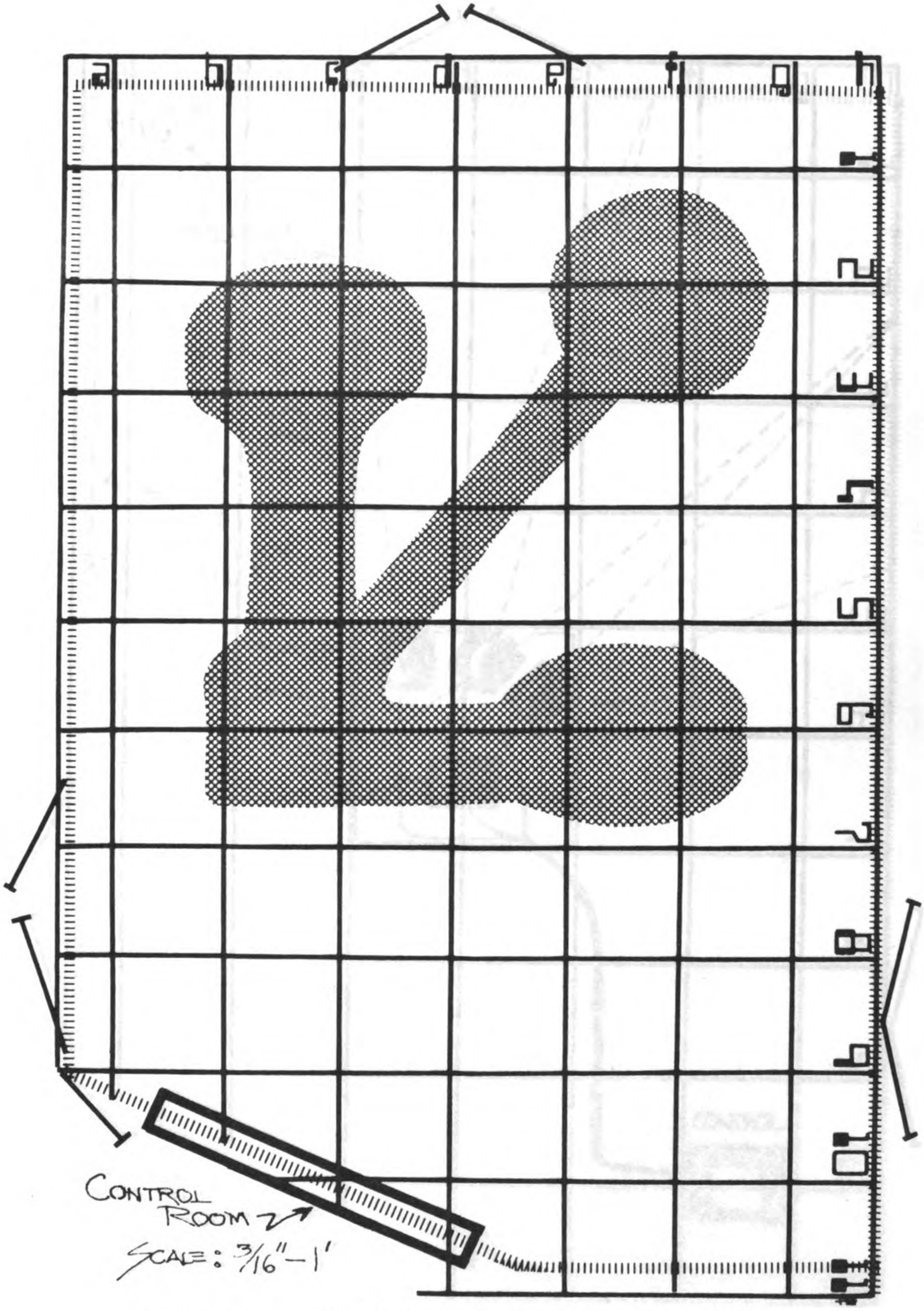

Figure 3.--Lighting Design for Part IV.

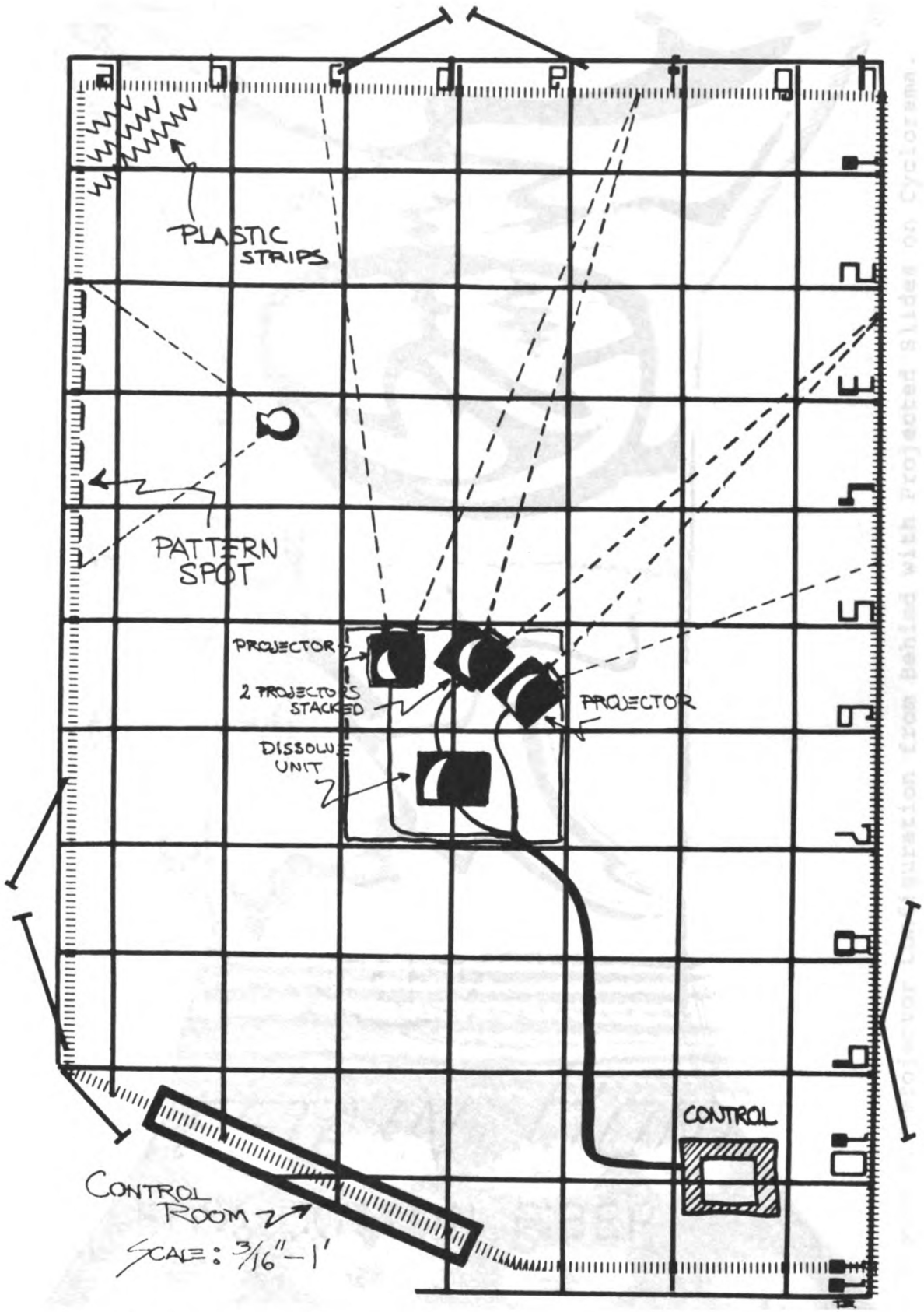

Figure 4.--Projector Configuration from Top.

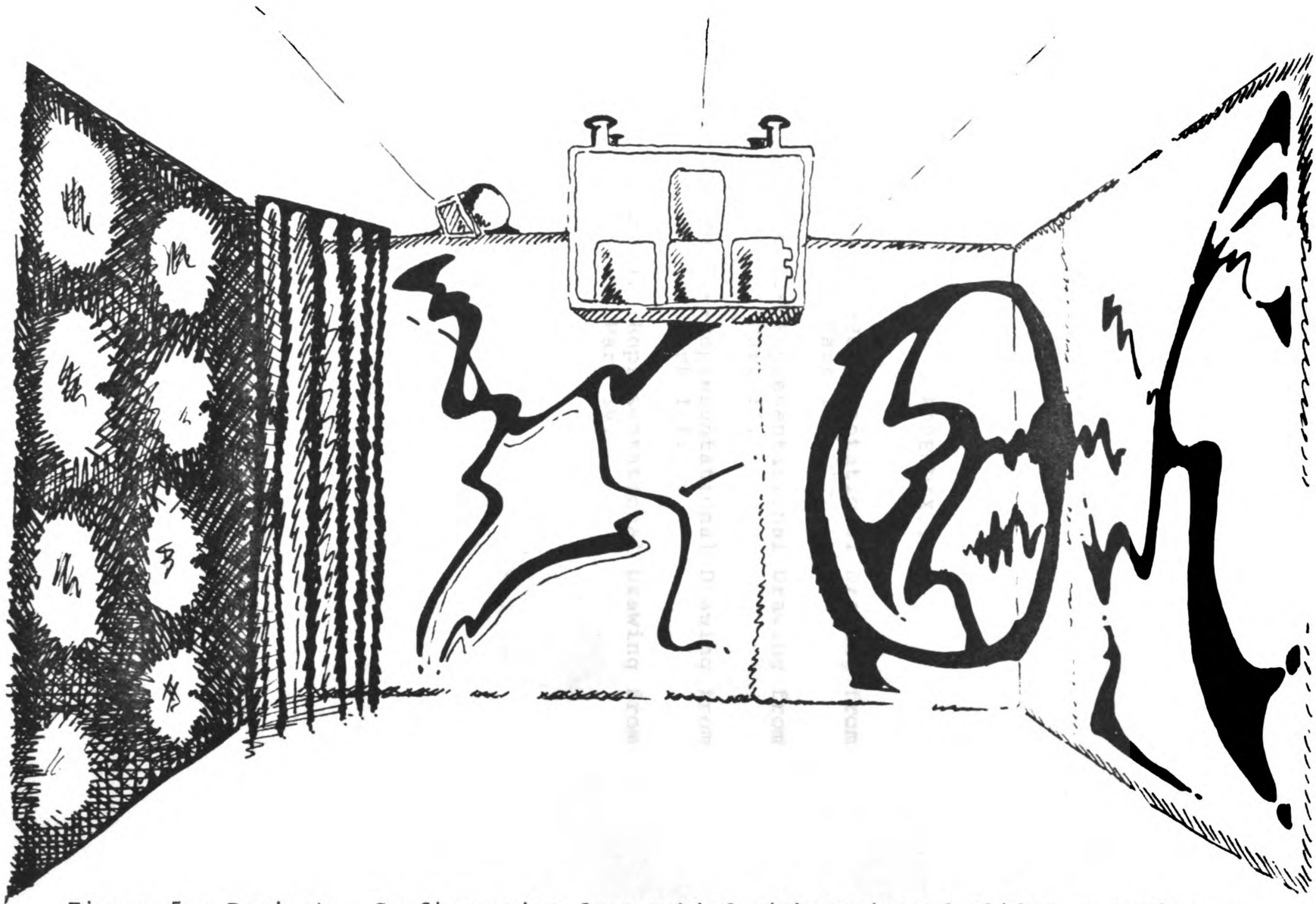

Figure 5.--Projector Configuration from Behind with Projected Slides on Cyclorama.

APPENDIX II

Figure 6.--Representational Drawing from Part I.

Figure 7.--Representational Drawing from Part II.

Figure 8.--Representational Drawing from Part III.

Figure 9.--Representational Drawing from Part IV.

APPENDIX II

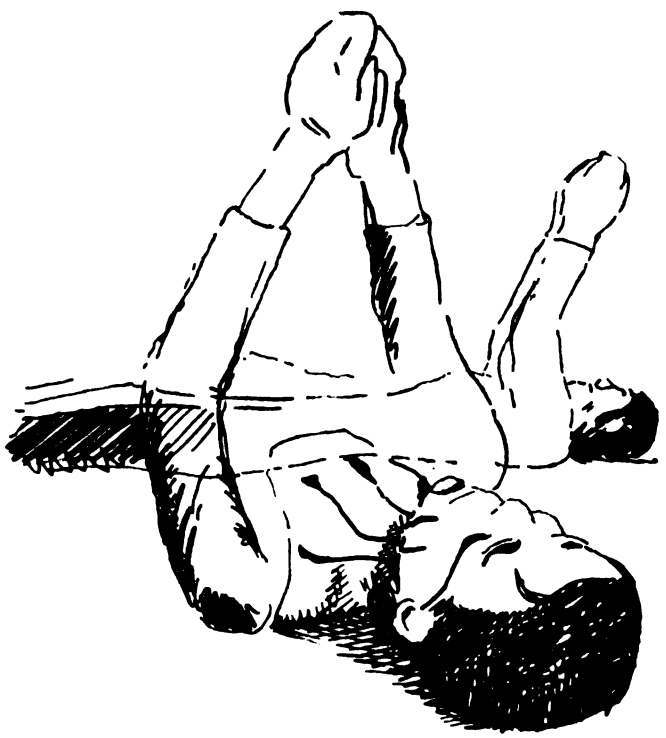

Figure 6.--Representational Drawing from Part I.

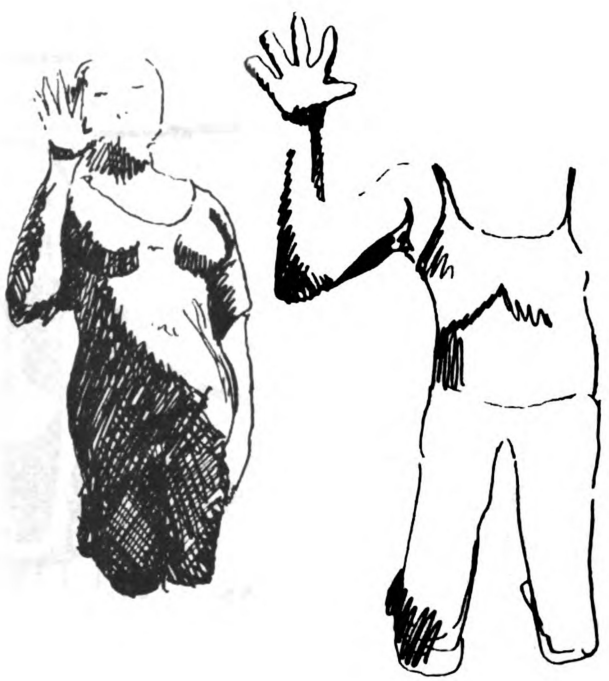

Figure 7.--Representational Drawing from Part II.

Figure 8.--Representational Drawing from Part III.

Figure 9.--Representational Drawing from Part IV.

BIBLIOGRAPHY

BIBLIOGRAPHY

Bretz, Rudy. Techniques of Television Production. New York: McGraw-Hill Book Company, Inc., 1953.

Clark, Charles G. Professional Cinematography. Hollywood: American Society of Cinematographers, 1964.

Ellfeldt, Louis. Primer for Choreography. Palo Alto, Calif.: National Press Books, 1967.

Hawkins, Alma. Creating Through Dance. New York: Bureau of Publications, Columbia University, 1954.

Hayes, Elizabeth. Dance Composition and Production. New York: Ronald Press, 1955.

Humphry, Doris. The Art of Making Dances. New York: Grove Press, 1959.

Miller, Arthur C. and Strenge, Walter. American Cinematographer Manual. Hollywood: American Society of Cinematographers, 1969.

Nadel, Myron. Dance Appreciation: Collected Readings. New York: Praeger Press, Inc., 1970.

Pincus, Edward. Guide to Filmmaking. New York: Signet Books, Inc., 1969.

Reisz, Karel. The Technique of Film Editing. London: Focal Press, 1961.

Spottiswoode, Raymond. Film and Its Techniques. Berkeley: University of California Press, 1957.

Zettle, Herbert. Television Production Handbook. San Francisco: Wadsworth Publishing Company, Inc., 1961.