FOLLOWING FOUR AT THE BALL

PROJECT JOURNAL

A Creative Project (ID 499)

by

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FOLLOWING FOUR AT THE BALL

January 30, 1985 - After weeks of serious thought and talking with John, I went in to discuss our thesis proposal with Dr. Vander Hill. At first he was skeptical, but once we went over everything involved he saw how it would be a "worthy" creative project (we compared it to the Middletown series, etc.). Now that we've got the okay and have discussed what it's really going to take in terms of time, I'm even more apprehensive than before! Argh. March 20 is so soon! We'll have to get on the ball and quick if we do decide to stick to it.

February 4 - RELIEF! The performance isn't until the end of April or early May, and will be here in Muncie (Mainstage) instead of Fort Wayne. It doesn't sound like Jessica has started much of the choreography yet; I'm sure it will be easier once break is here. I too will give our end some thought over break. I'm not sure if this is "it" for a thesis or not. Theresa Parrish, a fellow TCOM major and Honors College person, told me the other day that this will be a lot more time than a paper. She is doing a script with Dr. Wes Gehring. Oh! I did discuss the project with Gehring and he is all for it. John will probably use either Richardson or De Voe.

March 13 - I cannot believe it's already mid-March! What happens to the days and weeks? Jessica said rehearsals start this Friday; John and I need to get together and get some things down on paper...also plan a shooting schedule with Jessica. This
is difficult for both of us -- neither feel like we know what we are doing. I guess there is a first for everything. I am anxious to get together and talk things over; we need to become organized and begin shooting.

March 18 - What a week to have to get sick. I wish that there weren't so many other activities and classes, then we could devote the necessary time to this -- although "necessary" is a relative term! I feel much better...we went up to John's after night class and talked for over an hour about our plans, a much-needed task accomplished. I hope he is beginning to realize just how immediate the situation is. Then again, I could be freaking out unnecessarily. That is just my style when I get nervous about something.

We've decided to set a regular weekly time to meet, even though we see each other around quite a bit. That should give us a sense of accountability, I hope. We've also given ourselves broad "titles" and tried to designate certain responsibilities: John is going to be the technical end of it, looking into equipment, lighting, audio and so forth. On the creative end, I'm organizing, working with Jessica and the dancers, making the show's format, and thinking about possible angles both with the video and the audio. Naturally we will overlap, especially once the editing is upon us and neither of us are too sure on the process as of yet. With editing, we have agreed that it is unrealistic to expect it to be finished in the two weeks between
the performance and the end of the quarter. Therefore we will get together on Saturdays during the first summer session to finish it. Financial responsibilities will be a 50-50 split; our finished project length between 20-30 minutes. I'm so glad we went over all of this -- communication is vital.

March 19 - Here's hoping the rest of this project is not as hectic as the past two days! I re-checked in with Gehring (will meet him on Friday with the outline), Jessica (who will get together with John and I in a few nights for our first interview), and Vander Hill. I also spoke with Tom Snyder, who (to my surprise) is doing a very similar project for his thesis. From the sound of it, John and I will be okay as long as we get into it ASAP. Tom said that equipment access will be a major problem with two ENG (Electronic News Gathering) classes this quarter. Drats! It would be nice to own a personal video camera package! Why am I so nervous about this project?

I think we should tape our first interview with Jessica, only not warn her about it in advance. She'll kill me. I'll have to ask John how he feels about the idea. Brainstorm! -- I wonder how much it would cost to rent a camera package for a few months? That way we'd have the same one throughout. Color variation will be a possible problem if we use different cameras. My discussion with Tom today was very helpful; he has had a lot of experience and knows what he is talking about.
The sacrifices -- I decided to give up the run for Cardinal Corps so I'd have the time for this. How depressing. Something had to go, however. Hopefully it was the correct decision; one just cannot do everything and expect to keep up the grades as well. I would imagine that Theta will be seeing less of me this quarter also. It is amazing how much some people seem to be able to get accomplished successfully.

March 21 - How disappointing. ..our first attempt to shoot (it ended up being a surprise for Jessica; she was sufficiently amazed) failed because the audio would not work. Hopefully this is not an indication of what the entire quarter is going to be like equipment-wise. We called Dr. Richardson (John has decided to have him as his advisor), but from over the phone we could find nothing wrong.

Equipment access may indeed be one of our biggest problems. We can do the interview tomorrow before their first rehearsal with everyone present, provided there is an available package. This has already been quite a learning experience. Jessica made the same observation about the project being more time than she had originally anticipated. Isn't that typical of many things we begin?! Keeping the fingers crossed for tomorrow.

March 22 - We tried shooting again today and things went really well! It turns out that the audio monitor was broken.
We would have been fine in "record", but it was just too "iffy" last night to risk.

Jessica is so relaxed in front of the camera; she gave a super interview. We ran around trying to find a quiet room in the music building. I finally did, then locked myself out of it and had to go find someone with a key! That's what happens when you let yourself get rushed. We are both slowly learning the video equipment. A few more times and it will be like the proverbial second glove. I'm already thinking on creative shots, for example:

* a brief interview with each dancer and with Jessica's advisor, Kay Knight

* fade-ins and dissolves between cuts for smoothness to help get the feel of the dance (Note: ask if editing equipment will do this)

* shots elsewhere (ex. at the coke machine during breaks)

* one main reference shot throughout to relate the idea of practice -- practice -- perfect.

They don't practice again as a group until next Friday. That will probably be the next time we will tape.

March 29 - No practice today because the Cincinnati Ballet is in town and the dancers want to go and see them. Jessica seems to think there is plenty of time. Actually they are doing quite well for the small number of practices.
April 1 - John and I previewed the tape this afternoon. ... attack of the killer Martians! Fluorescent lights play havoc with the tape. Hopefully we will be able to save it; the interview with Jessica turned out so well. After we saw it I talked to Gehring for an update. He was comforting about the lighting problem -- "all great camera people have their days off". Hm? He had some suggestions that I need to write down. Once a base is established try to take extra, unique shots to put in during the editing process, for example a special prop and lots of CUs (close-ups). I found out that dissolves, etc. must be done on a switcher while the tape is rolling and not on the editor. Boo! According to Tom Snyder the university just purchased a portable video switcher, but it's not for student use. I hope they didn't purchase it with student funds, then! Maybe if we ask nicely the people in media services will let us use it.

April 4 - Jessica pulled a surprise practice on us at noon. I had class, but fortunately John was able to go. I joined him after my class ended. The last shoot was with a tripod; for this one he tried some hand-held. I'm anxious to see how that turns out. Richardson gave us some suggestions for our "green people" problem -- mainly to keep the lights out of the shot.

April 5 - No practice today or this weekend because of Easter. I'm not sure how they plan on getting this thing done if they
don't start practicing more! I just hope that they are not holding sessions and forgetting to tell us about them. They have no set schedule except for the one on Friday afternoon. I have a feeling that they go in and practice individually whenever they have a few minutes to do so.

John and I have slacked on our weekly Tuesday meeting because we see each other all of the time anyway. I don't think it will be a problem; we live in the same dorm and keep in close contact.

April 10 - Jessica just informed me of a practice tonight in the basement -- argh! Of course there is no way to get a camera on such a short notice, not to mention any other plans which have already been made for the evening. I wish they were more organized. I'm a little worried that we will not even have enough footage for a base. Friday is still on.

April 12 - Today was pretty productive. John and I checked out the Mainstage theater to see about camera placement. It looks like we will have to ask Kay about blocking two seats in the back for the camera; I'm not sure about the side one. We also previewed last week's stuff that was shot hand-held. It was a bit wobbly, but not too bad. Our color is still the same.

We both shot some hand-held during practice. The camera is difficult to keep steady, especially after you have been holding it for a while. Then when the dancers say something funny and
you laugh, the camera shakes! We also tried some tripod work from on top of the baby grand piano in the dance room. Next week we have to get there early and catch them warming up.

**Direct Cinema**

Non-fiction film makers have developed several techniques in using the camera. Two of these, direct cinema and the newer cinema verite, can be applied to this Creative Project. In direct cinema, the documentarist (in this case John and myself) takes the camera to a situation and waits hopefully for something exciting to happen. The camera plays the role of an uninvolved bystander trying for invisibility. In a filming situation, according to the American view of direct cinema, the actors eventually get used to the camera and act normal.

In film maker Jean Rouch's version of cinema verite, however, the camera plays quite a different role. In this case the artist is often a participant in the activities. Instead of hanging around and waiting for an activity to take place, the camera person tries to precipitate action by playing the role of provocateur. This version tends to be more of a French view of the original direct cinema concept.

Although it would be fun to try and use more of a cinema verite approach to this project, most of it will probably be in more of a direct cinema approach. The very nature of the project and how we originally decided to approach it almost dictates this. For example, to try and provoke the dancers to
action would probably be more of a hinderance than a help. At the same time, however, it is not a total direct cinema effort. The regular practices are closer to the direct concept than the interviews, where the interviewee is made aware of the camera and encouraged to talk in front of it (but in our case not directly to it). It is true that the actors do become used to the camera and almost seem to act normal. I use the term "almost" because I believe that they become too familiar with the camera at times. This then creates a self-provoked cinema verite between the actor and the camera -- where the actor "shows off" because the camera is present. Both John and I have expressed concern about too much of this happening. At this point in time the dancers are beginning to interact with the camera, which we do not want. I'm not really sure if there is a solution to this, only to hope that the novelty of the camera will wear off soon. In defining a film making technique for this project, I'd have to say that we are using a combination of both direct and verite, with preference being given to direct.

April 13 - Last night I went and watched Tom Snyder videotape the Studio Theater production of Extremities for his project; it was an awesome job! He had the switcher with two cameras plus the mike boom, and was so organized. Looking at his project gets me depressed about ours because he is so good. But it is not an accurate comparison since he has had much more video experience (he works for media services). He is also using
necer equipment. The main factor, though, is the experience. John and I are looking at this project as an educational opportunity, which it certainly has been since before this neither of us had touched a video camera. I think I learned more yesterday by taping hand-held and watching Tom do his project than I have in three years of classes as far as video tape goes. That in itself is encouraging, because it is doubtful that our final project will be as polished as we'd wish. I'm sure it will be good, by all means, but not professional. Sometimes I think I am expecting too much out of it and forgetting this is a first for both of us. John takes my apprehension with a grain of salt.

April 17 - We tried to tape a session of Mike and Jessica last night in the Schmidt residence hall basement, but Mike never came. Too bad, since we lugged all of the equipment there. We did another small interview with Jessica. Actually the lighting down there was pretty bad for any sort of practice taping because one of the light beds was out. John went to get some extra lights from someone who was suppose to be done using them. He wasn't, so that did not work out either. I tried a few CUs of Jessica figuring the routine on her own; I think they worked until she tried them out and moved from under the good sources of light.

We discussed the production in last night's interview -- only two weeks away! I feel unready. I'm not sure what we
should be doing to prepare for this. Today I have another meeting with Gehring to see what advice he has to offer. We had a guest speaker in TCOM 315 (Audio Production) come in today and discuss video and audio and their dual importance in the production process. So far we have basically worried about video. We may have some heavy duty work laying an audio track on to the second channel of the tape since we are using synchronized sound. Perhaps the people in media services will be able to give us a few suggestions.

Things to do for this Friday -- get there earlier, prepare questions and interview Kay Knight, look at last week's tape.

April 18 - After writing yesterday I went to see Kay and discuss camera placement in the Mainstage. She does not plan on being sold out, so it is no problem if we take up a few seats with the equipment. If we do get to use the switcher it will have to go in the orchestra pit, providing the cables are long enough. I also went to see Richardson for an update, and reserved the switcher tentatively for Friday evening. Hopefully Tom will have some time to help us dig up the accessory things we will need. Then I went to see Gehring and discussed aesthetics, which I think we have been putting second because we've been too busy just learning the ups and downs of the equipment. From now on I hope to turn the technical stuff (ie. what I was doing today with Richardson) over to John so I can concentrate on the creative end.
Gehring and I discussed the casual feeling of the entire production and, hence, video. While talking with him I discovered why I feel like we aren't getting "deep" with the dancers -- they are not really deep with each other to begin with. In other words, dance is what brings them together. We talked about trying to get each of them in an activity they enjoy other than dance, but I'd rather stay away from that. Instead I plan on suggesting an informal group interview (maybe order pizza or something) after next Friday's practice. I hope they don't already have other plans.

April 19 - I had the opportunity to interview Kay this afternoon. She said that Jessica is going to be in a state of panic pretty soon as far as time goes. We tried some more hand-held with the regular practice. Right before going in we had a chance to see some of last week's. It was shaky; I'm not sure if we will be able to use it.

Right now I feel like we are in a limbo as far as the filming goes -- I guess all we can do is keep on getting as much footage as possible.

April 25 - Just think, one week and one day from now is the big night. . .Ah! If I'm freaking out I can imagine Jessica; they have to put the entire thing together. Kay should begin the critique tomorrow. We could not go to the 12:00 practice today because the cameras were tied up -- bummer.
John and I met this Tuesday to discuss things so far, verbalize thoughts for the final day, etc. We've decided to ask Doug Barnhill and Michelle Mason to run the other cameras. John will run the switcher and I will have camera one. I'd like to do the switcher since John has never even seen it and at least I watched Tom use it, but we are also having different opinions on how to mike the piece (he wants a direct line and I want to include the audience for aesthetics). Since the name of the game is compromise, I'd rather see the miking situation go my way.

Tomorrow is the big group interview. Sure wish I could think of some relevant questions. Ha! Maybe I'll be able to catch Gehring in the morning for some suggestions. At the practice we are going to try for different shots, for example the rosin box, people horsing around before the serious stuff begins, etc. Hopefully we can do the interview outside.

April 27 - It was too windy to go outdoors, although it would have been a super day sun-wise. We ended up in the same classroom as Jessica's first interview. The interview itself went really well! I was worried because this was my first time interviewing more than two people. Everyone was comfortable and talked, though, so it was great. John said that he goofed some on the camera; I sincerely hope it wasn't too bad. I hope that he gets better about bumping the camera around for this last week of taping. I realize that we are both new at this, but it
seems like we miss all of the "good" shots because the cord gets hit or the tripod is bumped. I'm probably just as guilty, but it's still aggravating to set up a shot or interview and then not be able to use it because the camera was not paying attention.

I think that the cast is beginning to open up and be comfortable with us. They don't talk to John as much as I because, although we take turns taping during their practices, I'm usually setting things up with the dancers while he sets up the equipment. This week's schedule is as follows:

Wednesday  6:30  technical rehearsal
Thursday    8:00  dress rehearsal
Friday      8:00  show

Jessica will have to call some extra times to "clean up" the piece. They explained to me yesterday that cleaning up means to make sure everyone's arms match, that everyone jumps and twirls at the same time, etc. A girl named Julia from the dance department and Kay are helping with that. Kay did some of her critique yesterday. The part where all four of them go across the stage holding hands may have to be changed, according to Kay. She said that it looked sloppy and had Jessica and the three others a little upset, according to Jessica.

Jessica is afraid she will get a "B" on the project and is bummed because she is "a dancer and not a choreographer," and feels she is trying her absolute best. It has been neat to see her try and get the most out of Beth (who is supposedly one of
the best dancers in the Ball State program) and John (who seems to be good but unsure of himself). I tried to capture that feeling in the group interview. Jessica will not let me tape her when she talks about her frustrations concerning Kay. I wish that we could, but I understand her feelings and must respect them. We will have enough other material to work with.

Doug and Michelle are both willing to help. Since Michelle is on camera two she may even try to hit the dress rehearsal; I'm impressed that she cares enough to take the extra time out of her schedule.

**Realism versus Formalism**

On the average, documentary film is more concerned with realism (the content of the work) than it is with formalism (the style or how slick it is). Perhaps this is because in nonfiction the background has already been set beforehand? In any event, this observation has definite bearing on our Creative Project. In the words of Gehring, "While one does not set out to make the less-than-perfect project, in situations like this content, not style, is most important." In the earlier stages of planning I was concerned with flashy shots, dissolves, etc. to make the production appealing to today's sophisticated viewer. As we went along, however, I realized quickly that content, especially in a project like ours, was much more important. If one does not capture the essence of the situation, all of the style in the world would fail to give the project the depth that it requires.
Rather than focusing on style, we are thinking more about capturing the feeling of the dancers -- fun, casual, a "slice of life" sort of thing. We discovered earlier that dance is the common element in these people's lives. Fortunately, once we have established a solid path in that direction it makes it all the easier to include some simple stylistic things as well -- only this time to enhance the content of the production rather than for purely stylistic reasons. Thus these two, while very unique and separate ways of approaching film, can also be worked together in a positive way.

May 1 - It's happy May Day! (and pouring rain) I remember trading baskets of candy when we were little. I guess it is not officially celebrated anymore because we found out it was a Russian holiday. I wonder if that is really true?

Today begins the final countdown. As stated earlier, it's too bad there are other classes to attend; we could spend 24 hours a day on this project. This afternoon John and I spent 45 minutes looking for a place to store our equipment safely until tech at 6:30. Media services closes at 5:00 and we didn't want to take it all the way to the dorm and then have to drag it all the way back to the building. Thank goodness we found an office in the Music building.

John had night class so I went in for the tech. He stopped by before class to check up and see if I had any equipment trouble, which I didn't. (I'm finally feeling competent with
the equipment!) I sat on the regular piano for some hand-held. Jessica and Mike are so funny; I'm sure I have several "earthquakes" in the tape because I started to laugh whenever they did.

As far as tech went. . .LIGHTING TROUBLE! The tape is not fit for use because there just is not enough light on the stage. Greg, the light man, says he cannot or will not change it. Tomorrow is an emergency run to Richardson, then a 10:00 meeting with Greg to decide. Our choices are to tape it black or have them call a special run-through with lights up. Tomorrow should give us more information.

I took Jessica into the library media services after tech and showed her even though it was too dark. You can still see some of the people. Poor girl, Kay has her worried that the dance is not very good. I should say "had", because after viewing the tape she is so much more confident. It really seemed to help her when she could see it on the screen; I'm glad. John (the dancer) wants us to tape a copy for him. He's really a nice person.

May 3 - Boy, yesterday was such an incredible day! I couldn't even bear to make an entry. So the story goes. . .

9:00 a.m. I took the Wednesday evening tape into media services; they said it was too poor to use. After talking to the light technician, Greg, and media services we decided to run a special performance Friday before the show. Well, we took it
to Jessica, et al and they said "no way, two performances so close together would never work." Grr! By this time I had spent the whole morning running between dancers, Mainstage (someone was already putting up platforms for us to set the cameras on), lighting people and media services with equipment problems. I'm positive that the people in media services hate us.

1:00 p.m. By this time Richardson came by and I explained the problem to him -- the lights were too low to tape a regular performance and the dancers would not do the show twice on Friday. We went back to Greg, who agreed to do special lighting at the dress rehearsal that evening. Short notice, but we'd go for it. John had class, so Richardson (bless the man) and I ran around and collected all of the necessary equipment. By that time I was a nervous wreck. We both thought three cameras would be the best since it was too short of a notice to try for the portable switcher. I pulled John from University Senate to help set up equipment. We then took turns guarding it until Greg got there and we arranged the special light set-up. Doug and Michelle could not make it on such short notice, but Veda Backman saved us and came by for a while to monitor the establishing camera. We white balanced and had a minor problem getting an audio hook-up, but other than that we were set. There was one camera in the middle of the theater and one on either side. All three were on platforms.
8:30 p.m. The lights went down and dress rehearsal began. The first piece went well (a children's dance); the light there was fine. The lights went down for Jessica's piece. . . the cameras were rolling and we were set. . . then the lights started up and to the original semi-dark level. (?!?) WHAT IS GOING ON?? I tried to follow all of my shots even though it was too dark and the light warning on the camera kept flashing. Finally the performance was over and intermission began. Greg ran down looking forlorn. . . he forgot to change the light set that we had just finished talking about! John and I were crushed after putting so much time into getting everything ready. Greg was truly sorry, but it was too late.

10:00 p.m. We took down everything and went home to work on another project due the next afternoon in Kurtz' class. I had barely started, unknowingly saving Thursday for the bulk of it.

This morning I am still rather discouraged about last night because it was so much hassle and confusion for basically nothing. I'm actually scared to go back in to media services and tell them that we need the equipment again for Wednesday. Greg (still feeling bad) assured us that he'd keep the lights up in the theater; they were suppose to come down for the summer after Sunday. Jessica feels that her performance for the taping was terrible and is happy to come in and do it over. I can see her point, although she has no idea how much more there is to
it. However I'm sure that is the same case where their dancing is applied.

Afternoon. Everything is lined up in Mainstage for Wednesday. The people in media services were actually nice rather than their usual tolerance; they must be getting used to us. We couldn't find Greg, but we will see him tonight. I'm not in the mood to go back and tape again, but we want to get the dressing room activity down. Jessica's family and some friends will be coming down for this one. I guess we are going to try the switcher on Wednesday. We will have much more time and control over it then because it is a special session called just for us. I sort of hate to do it this way but we really have no alternatives. The only problem we will have, if any, is if John (the dancer) cannot come. He's leaving town Wednesday evening.

4:30 I just tried to call Gehring for an update but he is not in -- must be out for a minute since this is a regular office hour. Hopefully I'll get a hold of him since he does not really know the turn of events.

10:30 p.m. I don't believe these past two days; I'm so depressed. We got another camera for tonight's show and taped in the dressing rooms and behind stage before the performance. I went out into the audience to watch their number (I had done the taping in the women's dressing room; John was doing the rest) and came back to find John sitting on the floor with the equipment. I guess that he had slipped while going around the
stairs and fell. The recorder is broken for sure and we don't know about the camera as of yet. What a helpless feeling. First all of our other equipment hassles with media services and now this. I cannot think of anything that I dread more than bringing that stuff back in tomorrow and having to face those people. John feels terrible. I really don't think we were destined to do this project! We had some good tape tonight, but at this point I'm not as excited about it as I could be. The dance went really well, though.

May 8 - Wow, one does not realize how easy it is to put a journal off; I've got a little catching up to do. With finals approaching things have been incredibly hectic, especially since we had planned on being finished with the taping last Friday. Saturday morning we took the equipment back (feelings of dread, etc.). Dan Lutz checked us in. It was broken but he was not really too upset and told us that "accidents happen." We would have to wait until Monday for our tape, which was still stuck in the machine, and for our damage bill. I didn't think too much more about it over the weekend because there was so much else to catch up on, plus what is done -- is done.

Monday I went to pay Richardson for the tape he gave us on Thursday. He was concerned about our misfortune; I was a bit surprised that John had not come to see him. I told him about it, feeling rather bad that we had not thought to call him over the weekend and inform him personally rather than let media
services do it. I also gave a brief run-down to Gehring. I did not go into media services because, quite truthfully, I did not want to face everyone in there! I also assumed that John would wander in during the course of the day and find out what the scoop was.

John didn't go in, so I ended up doing it myself on Tuesday morning. My prayers were answered -- although the recorder was damaged, it was a minor piece and we are not going to be charged! Thank goodness. Unfortunately the equipment is out of service. The guys in media services were so nice about it. I guess someone dropped a camera into a swimming pool once. It made me feel better to know that we were not the first ones to damage equipment.

Today we are scheduled to try again at 4:00 with the switcher. I hate all of the lighting trouble we have had, and wish that I knew more about it and how to fix it. I've asked several professors and the guys in media services. According to them stage productions are very difficult anyway, and they are not surprised that we have run into trouble. The overall suggestion for today is to take the color gels off of the lights and shoot full light. There goes the artistic lighting effects; we'll have to do artistic effects with the shots instead. Hopefully we can pull it off. I also hope that John is ready with that switcher, because his skill with it this afternoon is going to make or break the show. It is a one time deal, too, because as I've mentioned before John the dancer leaves Muncie
tonight. I'm going to be running camera two. I hope that John is organized enough to give me a shot sheet, otherwise I'll just follow what I think is appropriate.

At this point in the game I have mixed emotions. I am glad we are doing this, because I've learned tremendously about production and all that goes into it -- something that I would not have had the opportunity to do otherwise. Even though I have no plans on doing it as a career, it has given me a great appreciation for what production people in my field must do. On the other hand, this project has taken up so many hours of other class time. Ideally I should have registered for it now. It would also be nice if I knew more about what we are attempting to do. Every step is so trial and error; I cannot help but feel it would be much smoother if we had some prior experience to fall back on.

May 8 - (later in the day) YEAH!! We got the performance taped using the switcher and things look great! It was definitely better than last Thursday. We got everything set up okay, then ran into some audio problems. In the end we decided to take a direct line and insert the audience from our other tape at a later date. Fortunately John was able to figure out the direct line problems. Greg took all of the gels off of the lights and was very helpful.

The dancers ran through it once for Rick, one of Jessica's friends, to take pictures with his 35mm camera, then "full out"
for us. Since we could not find anyone for camera one, we set it on wide angle and left it. I took camera two and John sat in the aisle with the switcher. The first run through for Rick turned out to be a blessing for us to practice. This time when the lights came up (all the way, I might add!) we were ready. I felt much more confident with the camera and John did a great job with the switcher.

Now it's time to put this on file for a couple of weeks and concentrate on catching up in other classes.

June 22 - John and I met in Muncie to begin the editing process, only to discover that today the editor in the media lab is in use and the library is closed on Saturdays even though it is the summer session. Next weekend is free in the lab, then that's it for most of the summer because of IHETS and other media services projects. We talked to Dan; it would be fine for one of us to use the equipment but not both. Naturally both of us want to preview the tapes -- it is essential for the editing process. I'm not sure why we did not find out about the editor availability sooner? The media services people knew our tentative plans, but I do not remember if we ever asked them specifically about the summer schedule. The moral of this story -- never assume and, if you have any degree of uncertainty, ask way in advance.

There are really no alternatives now except to rent equipment (too expensive) or wait until the fall quarter and do
it then. I cannot come up during the week because I hold a full-time position at work. We'll probably end up waiting until the fall for financial reasons. I'm glad we allowed ample time to finish this project.

September 9 - Back to school and this project already. In writing Jessica this summer I've discovered that the Fort Wayne Ballet Theater would like to see the tape and possibly use it for their own promotional purposes. Wow! John and I are going to get two copies of just the performance to Jessica when she comes up to visit in a week.

September 10 - I had an appointment today with Dr. Arno Wittig (Vander Hill is on leave from the Honors College) to discuss our project. I'm not sure why I was slightly apprehensive, because he liked the idea and was extremely encouraging (just what the doctor ordered at this point in time!). This project is taking up the equivalent of about four papers; Wittig and I discussed this and I decided that if I had to choose again I would still do the taping for experience's sake. What a concept.

John is in my TCOM 400 class, which will make communication easier now that I live on the other side of the campus. We are going to set up regular hours to meet each week like any other four credit hour class would meet, then take a few Saturdays later in the quarter if necessary. So far the times are 4-6:00 on Tuesday and 10-12:00 on Thursday. We need to check equipment
availability before making those times permanent. John has Joe Pacino for another class so he will ask about the times tomorrow. I also need to contact Gehring. I believe he is on some sort of leave for the quarter; a call to the TCOM office will clear up the question.

**September 17** - Richardson gave us a brief lesson on video tape editing, then we began logging the tapes (going through them and writing down the times of "good" shots as well as different scenes). Covered in the lesson:

### Types of Editing

A. "Crash" -- stop and start, not even recognized as an editing process, looks terrible

B. Assemble -- records all 4 tape channels (audio 1, audio 2, video, control track) at once.

C. Insert -- create all of the control track first, then can tape any or all of the channels.

* When looking at scenes to use there must be six seconds of taping before the scene begins

* In video tape there are 30 frames per second

We decided to use insert editing even though it takes longer initially, because we will want to dub some things over. The logging began okay, although we have hours of it to go through. It took two hours today to log one hour of tape. Some of the material is questionable; I'm waiting to see all of it before forming any solid paths. A few ideas are forming of what
to use and which audio to dub in other spots. My only regret so far in shooting is not taking an establishing shot in the first interview with Jessica. Hopefully it won't matter. We did not have time last spring to preview much, fortunately it doesn't look as bad as it could. The color is off because of the indoor lighting and there is some shakiness, but I'm satisfied so far. In the words of Dan Lutz, "better too much than not enough."

September 19 - We have decided not include any tape which shows that we shot the production twice, basically for aesthetic reasons. I am a little disappointed about the second interview I had with Jessica. John had the camera tripod tension too tight and the movement makes the video too jerky to use. The audio is also a little hollow sounding -- it was taped in Wilson Hall's basement. We may be able to use some of it as a VO (voice over) elsewhere. The first tape is logged -- four more to go. After sorority Rush is over and I have more time we will try to get special permission to come in on one or two Saturdays.

September 24, 26 - More logging. We have finished the second tape now and are encouraged with only three more to go.

October 1 - We watched the final performance today to boost our spirits and get "fired up" for more logging! I am so glad we were able to use the switcher. If we would have had to edit the
entire dance as well as do the additional editing it would have been one giant MESS!

It is amazing how much better I feel that I know the dancers after spending so many hours watching these tapes. Mike is such a riot, for example. John's sensitivity comes out in little ways; you can tell that he is more self-conscious than Mike. Jessica is herself to me -- I've known her too long beforehand. Beth is a bit more difficult to get to "know" even on the tape. I hope we will be able to convey some of their personalities in the short amount of time we have. It's after four whole hours of unedited material that I feel I am knowing them better; twenty minutes will be a bit different.

Soon we will have to make some decisions on style. For example, to use a third person voice over or not. John says "yes" while I am unsure. Today (we watched the group interview) the video was so shaky that I doubt we will be able to use much. I was frustrated, but what does one do? John felt bad already because it was his camera work.

October 8 - The logging is finished! We have a lot left on this project, but I feel as though we've crossed a milestone. The last two tapes involved dress rehearsal, the dressing room scenes and a post-interview with Jessica. Some of it is not good enough to use, however we have enough to create the general atmosphere.
Our next step is to sit down and put the pieces together -- sort of like a glorified puzzle. The nice thing about insert editing is that if we mess up we can go back and tape over the original section. We need to set up another meeting with Richardson to be fully clear on everything. I think I will report to Gehring again this week and get some advice on how to put it together. John and I are both going to go over our notes before Thursday to get a basic idea of what we would like to do. I also want to get the two copies for Jessica -- no doubt she is ready to give up on us. The last time she was in town she did not have time to stop by so we did not make the copies. In a way deadlines are a bummer, because it is hard to do this when you aren't in the mood. In the opposite sense, deadlines are good because we would probably put this off until I-don't-know-when!

October 14 - We are not meeting tomorrow as scheduled. Instead we are going to work individually for a few days and get back together on Thursday. Last week I talked to Gehring and got a few tips:

* Narration -- wait until we are done with the first round of editing. Then if there are too many gaps to bridge, put in some narration where needed.

* edit on paper first. Especially for us because we have so much to condense.
John and I have decided to break up several of the duties so we can get done faster. He is going to work on the "title page" and credits to precede the program; I am going to work on the first rough draft of the script [included at the end of the journal]. To have both of us work together on the script would be too much of a hassle, so I'll do that and then we will go over it together. At that time John can look over his notes and suggest changes. The same process will be used for the title and the credits.

The key to editing is getting it short despite the desire to put in everything. It would be so easy to make this program one hour long! After spending so much time in the logging process it seems like I need to include everything in the script in order to capture the "feeling". John and I discussed this on Thursday and decided that for the average audience 20 minutes of misc. and then the 11 minute program would be enough. Too bad, but I see the logic. To be safe I came home and asked my roommate, Cheryl, how long she would like a program of this nature to be. She said "about half an hour" so I guess we are on the right track. I already have a few basic ideas for the script in my mind; tomorrow I will start on paper.

October 15 - After working on it for most of the day, I have the first rough draft edit finished! I'm so excited to see that there may be a logical plan for all of this! Not including the performance it is about 24 minutes -- also not including John's
beginning. I've jotted down some good scenes he might use for a montage as well.

In developing the program I tried to go chronologically, mixing interviews with dancing scenes and using a few audio voice overs. It is not massive sophistication, yet hopefully there is enough to convey the feeling I'm trying to get across. It was a little difficult to narrow all of the information down from the five original tapes; I'm not sure anyone else will be able to understand it! First I went through my log and read everything a few times, then highlighted shots that looked important. After figuring out the length of each one and the total amount of time, I arranged the pieces into the order I thought would be most appropriate. I am anxious for John's input, and also to see the finished product.

**October 24** - Things have gone quite well lately. Tuesday we tried a few practice edits and had some trouble with the control track. Apparently it is not possible to lay one the way Richardson thought it was. Dan figured it out for us, though. We tried a few rough edits to see how they were falling together; it looked okay. The only problem was the video in one shot. We may have to scrap that particular one. I guess after so many hours of logging we forgot the difference between good and bad video - har!

Thursday (today) we began editing for real. John wanted to go through it once roughly and then do the real thing, but I
suggested to save time (since we already have it thought out on paper) that we do it "for real" and then if things don't go well we can do it again. If not, then we will be done after the first try. We have nothing to lose. Richardson estimated two full days to do all of the necessary edits. Today we got seven done in the space of two hours. We have 37 to do, not counting the beginning which John is suppose to be working on. Let me see, if we go at the same rate then thirty divided by seven makes about nine or ten hours to go. I think we are going to try coming in this weekend for a few hours.

I cannot believe how different the generation quality of these videos is! Just dubbing onto the master takes away a lot of the quality. It's too bad we had to work under those fluorescent lights all of the time; they don't look half as nice as other types of lighting. As far as content is going, I think it will be fine. Once we get more of the bits and pieces together it will be easier to tell. Things seem to be falling into place so well -- I'm getting paranoid waiting for the next thing to go wrong. Before we can continue we need to learn if it is possible to mix audio on the editor for several voice overs I've included.

October 26 - Argh! We went in from 10-3:00 today and only got one more edit finished. First of all, Richardson told us about the poor quality of our usual editor (supposedly no one ever cleans the heads), so we re-edited the part we had completed.
from Thursday on a different editor. Just as we were about to make some new progress, the editor started acting up and recording everything shaky. After finding nothing wrong with it ourselves, Joe Pacino and another media services guy spent about 45 minutes with us trying to find a solution. Joe even called it a "challenge" toward the end. He finally concluded that editor #3 is broken for insert editing purposes. Editor #1 went on the blink a while ago, so that leaves #2 (dirty heads and all) for the entire TCOM student body. It has me rather frustrated; I would like this project to look as nice as is humanly possible. I'm sick about our lost time -- an entire Saturday -- hopefully things will pick up during the week.

November 3 - We've been going at a steady pace ever since the Saturday that the machines messed up. I plan on having it finished this weekend even if it means coming in on another Saturday to do it. Last weekend was the AERho regional convention, so that put us back because we had planned on going in on Friday (we still only go in at 10-12:00 Tuesday and Thursday). Since we only go in a few hours a week it has taken a long time for us to get this edited. I'm not sure how John is doing on the introduction; he keeps saying that he has "some stuff down." We would be a lot further along if he would arrive on time every day instead of 15 minutes late.

As far as the actual editing goes, I think that it is looking pretty good. We have had to change one or two cuts from
the original script, but other than those we've followed it through. John's experience with audio has helped in the voice overs. Today we got to the middle of page two and our only video dub over the original voice. We ran out of time before laying the video track; I'll be anxious to lay it down and see how it looks. After that we will be into the dressing room scenes, which should be the proverbial "piece of cake"!

November 7 - I'm so glad we decided to write out a script beforehand! Every once in a while there will be someone else using the other editor trying to use the "seek and find" method of editing for their project. It is hard, they say, for something as short as a three minute piece. Now I know what they mean. Yesterday John and I decided to try and find another piece of video for one section; today a normal ten minute edit took almost an hour because we were spinning through tapes trying to find something suitable. It would have never worked to do the entire thing that way.

Well, it is hard to believe but, except for John's intro and exit, we are done! I never thought the day would get here. This morning I went in with the intention of not leaving until it was done. At about quarter to 12:00 we ran into another problem -- our control track was messed-up and we could not insert edit over it. John left for lunch and class but I decided to finish it. Once again Dan Lutz came to the rescue (he calls us his "favorite editing duo") and gave me some
alternatives. I learned the difference between assemble and insert; Richardson had explained something to us incorrectly or else I had misunderstood him (about the ability to go back and record on specific channels in insert over an assemble edit). Dan said that he wishes we would be taught from the start that it is possible and not be so paranoid about assemble editing. Well, I was paranoid but I did it anyway because our old control track was no good. I was only hoping that it was just the track and not an imperfection in the tape itself. It worked (yeah!) and I spent a few more hours there finishing it up. I need to re-explain things to John now so he does not go in and try to put the intro on in assemble mode.

I'm finally feeling comfortable with the editing process. Yesterday was sort of the "test" because for all of the other editing John and I were there together. It is great to understand the difference between insert and assemble, for example, and actually be able to communicate it. Yesterday I even helped another student with an editing problem. Tomorrow afternoon I think I will show the project to Eddie (my fiance) for an outside opinion and critique. John and I are both so used to the video that we cannot judge it objectively. I ran through it after finishing and found that I have most of the edits memorized.

Right now I am not sure how I feel about it...mixed emotions, I guess. It really is exciting to see one's ideas flow from the mind to video to paper to the real thing in a
final production! I think I've seen it too many times lately and am almost "immune" to it. I look forward to hearing an outside opinion. It is going to be scary to show this to the advisors and the Honors College. Sometimes I think that Richardson forgets this is our first experience with any type of video; he seems to expect so much. It does provide a challenge, but I would hate for anyone to walk away saying "they spent all of that time and came up with this?" I must be going through a period of post-production insecurity.

November 9 - Eddie watched the entire piece and thought it was pretty good. The dance itself was his favorite part. The only criticism he had was that we got "personal" with the dancers rather quickly. I'm not too concerned about that, because with our time constrinctions we did not have much of a choice.

As we went through it again I noticed some frame slipping and servo lock problems that we thought we had corrected on the Saturday we came in. I'm hoping it was just the editor we were on. John is going to look at it all this weekend when he does his stuff. Since it was an insert, as a last resort we could try to do those particular edits again. The voice overs were also questionable. The logic of the editing itself looks pretty good.

November 18 - John's section is now completed and the video is totally finished! He did a good job; I think we are both
pleased with the results. We are finishing just in the nick of
time, too. I made a special trip up to Muncie to pick up the
tape during the end of finals week to deliver it to Gehring. As
I have mentioned earlier, there is nothing like a solid time
constraint to get a person moving!

My feelings continue to be the same about this project. It
has been an incredible amount of time and energy, but I feel
like both John and I have learned much about the whole video
taping process. It has also given us the opportunity to work
with people who possess different interests from our own, which
I have found to be a pleasure. I hope that in years to come I
will be able to use the experience I have gained with this
Creative Project in personal as well as in the business
environment. As far as personal goes, it is always good to meet
different types of people and to learn the meaning of the word
cooperation. I doubt that I will be able to afford a video
camera package (or for that matter a VCR) for many years, but
maybe I can give my friends and parents advice on how to operate
theirs! In applying this to the business world, if I am ever in
a position to ask for an advertisement to be produced I will
certainly have an idea of what will be involved for the people.
It is important to understand other people's work, I feel, in
order to better accomplish your own. All in all, this has been
a definite learning experience.
Four at the Ball...
Announcing the Senior Honor Thesis Presentation
"Four at the Ball"
by Jessica L. Jenne

"Four at the Ball" is an original ballet conceived and choreographed by Miss Jenne. Musical selection for the piece is Gershwin's "An American in Paris"

and the dancers are:

Elizabeth L. Kennedy  John J. Irwax
Jessica L. Jenne    Michael Velaborge

This dance will be presented in conjunction with the Ball State Ballet production on May 3 at 8 p.m. and May 5, 1985 at 3 p.m. in Ball State Mainstage Theatre. Tickets information may be obtained by contacting the Theatre Box Office.
BALL STATE UNIVERSITY
SCHOOL OF MUSIC

presents

BALL STATE UNIVERSITY BALLET
and
MUNCIE BALLET THEATER, INC.
in a
SPRING CONCERT
Kay Knight, artist director

CHILDREN'S GAMES

choreography Kay Knight
music George Bizet

Little Girl - Nikki Hathcock
Bubbles - Kristina Mosbo
Julie Carmichael Adrienne Devine
Carrie Kessling Lindsay Russell
Megan Songer Heather Voight
Tops - Karryn Christopher Krysha Morris
Rocking Horses - Molly Brosey Kathy Tomlinson
Amy Umback Erin Umback
Dolls - Heidi Bayer Colleen Melby
Rae Dawn Roberts Rebecca Robinson
Meredith Songer Leekeasha White

FOUR AT THE BALL
senior honors thesis

choreography Jessica L. Jenne
music George Gershwin
(An American in Paris)

Jessica Jenne Michael Nelaborige
Elsbeth Kennedy John Truax

... Intermission ...

TAKE OFF WITH US

choreography Bob Fosse
restaged: Kelley Pierce
music (All That Jazz)

Kristin Dailey Mike Davis Julia DeYarmon
Desiree Duncan Kriss Griffiths Mark Henry
Steve Malicoat Becky Roberts Cathy Sanders
Mike Swinford John Truax Richard Williams

MEMORIES

choreography Julia DeYarmon
music "Cats"
dedicated to my mother

Julia DeYarmon Kay Knight
Rough Draft > 20 minutes = 1200 words

1st Draft Edit 10-15-85

<table>
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<th>TAPE #</th>
<th>SECONDS</th>
<th>AMT.</th>
<th>CONTENT</th>
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<td>5</td>
<td>24:36</td>
<td>.32</td>
<td>Toe shoes</td>
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<tr>
<td>2</td>
<td>120:02</td>
<td>.53</td>
<td>All 4 around notepad, cases</td>
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<td>1</td>
<td>1:30</td>
<td>.32</td>
<td>Inter. &quot;Always wanted dog and dogs...&quot;</td>
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<td>1</td>
<td>45:08</td>
<td>.15</td>
<td>2 pairs w/ music</td>
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<tr>
<td>1</td>
<td>7:11</td>
<td>.59</td>
<td>Inter. &quot;Convey message?&quot; &quot;No&quot; &quot;Want people to like it&quot;</td>
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<tr>
<td>2</td>
<td>130:21</td>
<td>.28</td>
<td>&quot;Aren't suppose to be offstage&quot;</td>
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<td>2</td>
<td>105:50</td>
<td>1:07</td>
<td>Pract. &quot;Go from begin.&quot; Jess slaps once &quot;got to work on the role once&quot; &quot;got to work on the role once&quot;</td>
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<td>2</td>
<td>31:38</td>
<td>.51</td>
<td>Kay Int. &quot;Working well together&quot;</td>
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<td>2</td>
<td>47:13</td>
<td>.45</td>
<td>Kay Int. &quot;Working well together&quot;</td>
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<td>30:41</td>
<td>1:33</td>
<td>Audio 2 4 line, closet shot, then ??? learn new part</td>
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<td>43:38</td>
<td>.50</td>
<td>Audio 2 Kay Int. &quot;got it in sequence&quot;</td>
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<tr>
<td>1</td>
<td>54:40</td>
<td>.20</td>
<td>4 line, Jess departure</td>
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<td>2</td>
<td>17:58</td>
<td>1:02</td>
<td>Schmidt, listens/recites, hair up</td>
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<td>19:09</td>
<td>.31</td>
<td>Make didn't show - with shifty</td>
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<td>2</td>
<td>124:08</td>
<td>1:04</td>
<td>4 line, CU Beth unthrumed, gets</td>
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<td>2</td>
<td>1:43</td>
<td>.30</td>
<td>Inter. &quot;most trouble recog of looking &amp; dresses</td>
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<tr>
<td>2</td>
<td>53:32</td>
<td>.40</td>
<td>Inter. &quot;most trouble recog of looking &amp; dresses</td>
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<tr>
<td>2</td>
<td>8:32</td>
<td>.34</td>
<td>All 4 Inter. &quot;getting nervous</td>
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<tr>
<td>2</td>
<td>115:21</td>
<td>.59</td>
<td>Beth's piece &quot;I can't do it&quot; co</td>
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<tr>
<td>2</td>
<td>1:50</td>
<td>.21</td>
<td>Beth panicky about solo</td>
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<tr>
<td>Audio 3</td>
<td>1:23</td>
<td>.38</td>
<td>Beth wind up teaching</td>
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<tr>
<td>3</td>
<td>13:51</td>
<td></td>
<td>John modern dance</td>
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1st Draft Edit - pg. 2

Audio 3

2   11:33-12:26 :53 - John solo, Beth help - cu John

2   27:25-28:00 :35 - Guest partner, John & Beth

3   12:15-12:08 :09 - "Sorry, overshoot" - Hanako: J & B

** 2   12:10-12:42 :34 - Mike needs must help me here

** 2   12:41-12:19 :29 - From again, getta better, kids back

Audio 3

2   2:18 - 2:56 :38 - Jess Inter. "Changes, not like lastem...."

3   113:48-114:34 :12 - Jess: Mike spins, "nice", mirror

3   114:35-115:40 :10 - Key critique

* Insert *

** 2   115:40-115:52 :12 - "now told, did, to get it together


4   25:29-26:03 :31 - Make-up before Chunk

4   27:13-28:13 1:19 - J. hovt wear mascara, hairspray

4   50:03-50:55 :52 - Nervous in side room

4   59:28-110:37 11: Performance

Audio ONLY AT 1st

Start audio for certain hour when lights go up again

4   17:50-18:39 :49 - Last Inter. "Worked out good"

4   16:30-17:02 :32 - CU Jess "Couldn't be any happier

on concert" moder.

dance

1429 seconds (not incl. performance)

23.8 minutes

Jess side ache

For montage: toe shoes

Jess: hand over hair, tried 1 103:44-103:58

B slaps John off 1 106:20-106:48

Mike flashes 2 102:25-103:5