

BELOW THE BELT, A SPORTS SATIRE:
BLENDING HUMOROUS TELEVISION GENRES TO CREATE A
SUCCESSFUL HYBRID SPORTS SHOW
A CREATIVE PROJECT
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
MASTER OF ARTS
BY
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Introduction

Every morning in 2002, students and faculty members at Conway Middle School in Louisville, Kentucky, waited patiently for the morning announcements, broadcasted, live in every classroom. Principal Mercer, Guidance Counselor Mr. Kelsey, and a crew of students who have prepared all morning for this event occupy one of those classrooms, designated for production of the announcements. These students in the technology discipline of the middle school have positions ranging from cameraman, on-air talent, control room operator and even a sixth-grade only position of cue card writer/holder. These students work passionately to inform their peers about sports, weather, and current events within the school. The broadcast begins with a portly, yet passionate boy with fingers interlaced, sitting behind a desk. Once the live broadcast begins, the child asks all 950 individuals in the building to rise for the pledge of allegiance. Fast-forward twelve years to that same young man who is even portlier and more passionate about working in television. He is now in Muncie, Indiana working on the production of a television program dedicated to two of his main interests, humor and sports. This television program serves as a creative project for his Master's program in Digital Storytelling at Ball State University.

The sports-themed television program created by the plump graduate student is called *Below the Belt with Brandon Newman*. As it is challenging for students to define new disciplines in education, such as Digital Storytelling, it is equally as difficult to define a genre of television that is a hybrid of old and new. *Below the Belt* serves as an example of a hybrid television genre, which has the purpose of informing while bringing smiles and laughs to its audience. I am that portly, yet passionate student and *Below the Belt* is my capstone project that

incorporates everything that I have learned about creating television programs since I was twelve years old. My intention for *Below the Belt* was to create a legitimate blend of successful humorous television genres and sports analysis without extreme exaggerations that would classify the show as a parody genre.

My desire to work in television has been directed towards the goal of working in late-night television as a monologue writer. With this in mind, I have used graduate school assignments to study the aesthetics of the late-night genre. In addition to professional practice towards obtaining my Masters, *Below the Belt* functions as the premiere piece of my professional digital media portfolio. *Below the Belt* showcases my on-air talent, my capability for comedic writing as well as my ability to create concepts for entertaining television. Although my professional goal is to work in creative writing, I wanted to create a show that incorporated several genres that I personally enjoy. The humorous television genres that I have blended for *Below the Belt* are late-night style television, satirical faux news, sketch comedy, and viral video driven comedy (made popular by shows such as *Tosh.0*, 2014). Inspired by shows such as *Colbert Report* (2014), *Jimmy Kimmel Live!* (2014), and *The Chappelle Show* (2005), I wanted to take some of the more humorous strategies in each of these programs and incorporate them into my own broadcast.

The humorous aspects of television shows that have inspired me are not themes within the show, but more so individual shows' basic ideology. For example *The Chappelle Show* was, a sketch comedy show hosted by comedian Dave Chappelle, featuring a type of political incorrectness that challenged his viewers to confront difficult topics through laughter. The hesitation to laugh often stemmed from the racial nature of his jokes. Chappelle, an African American comedian, wrote material for the sketch comedy series with the help of his Caucasian

friend and co-creator, Neal Brennan. The two minds combined to teach a generation that awareness of race relations through satirical content can serve as an act of activism. Merriam-Webster.com defines satire as, “a way of using humor to show that someone or something is foolish, weak, bad, etc; humor that shows the weaknesses or bad qualities of a person, government, society, etc” (2014). Chappelle’s satirical commentary on American society led the first season of the series to break DVD records as “the first-season DVD is the best-selling domestic TV on DVD title, having sold nearly 3 million copies since it was released Feb. 24, 2004” (Becker, 2005). With this success, *The Chappelle Show* taught me that pushing the envelope could have beneficial results. “While one can argue that discussing racial topics while trying to challenge traditional racist tropes is not racist in the conventional sense, race-based humor often teaches the audience how to think about race while reifying and relying on racial stereotypes” (Perez, 2013, p. 483). Therefore, during the script writing process for *Below the Belt* I incorporated a political incorrectness addressing concepts like race with satire directed towards popular sports media as well as sports’ importance to America.

The importance of athletics to America is something that I am familiar with based on my background as “the football player” for the majority of my life. I began playing football when I was five years old and did not stop playing the violent sport for the next nineteen years of my life. Being both a student and an athlete was important to me so after high school I accepted a scholarship to play football for the University of Notre Dame while obtaining my bachelor of arts in Film, Television, and Theater. As I grew as an athlete, I also developed as a student and was forced to look at the world I was immersed in through a different lens. The world of sports media that I was exposed to in the large business that is Notre Dame Athletics needed to be ridiculed because it is ridiculous. There are many outlandish aspects of sports media in America,

but one of the facets that bothers me the most is the contradictory way sports media award demigod status to athletes and in the same vein, aims to make them into monsters. For example, retired National Football League linebacker Ray Lewis was accused of two counts of murder in 2000, but after winning the Super Bowl that same year, he was celebrated as a future Hall of Famer (Schrotenboer, 2013). Sports media often measure the greatness of athletes based on their accomplishments on the playing field and not by how they morally live their lives. There is ambivalence in sports media between the glorification and crucifixion of athletes. Depending on how journalists want to depict the story, an athlete can be highlighted for his athletic accomplishments while off the field antics are swept under the rug, or vice versa. Many immoral athletes, men especially, have been praised for their athletic prowess as if those accolades overshadow an ethically poor disposition. This displacement of perception is common in popular culture media, but I wanted to create a show that emphasized this issue by satirizing both sports media and athletes. For these reasons *Below the Belt* is intended to be a sports show that does not look or feel like a sports show.

The show's designation of 'Below the Belt' derived from the goal of entertaining an audience through pushing the envelope of what is acceptable to say and what is not acceptable to say on television. The idiom comes from professional boxing when an opponent hits another opponent in an area below the naval, known as "below the belt." This is considered an illegal hit by boxing officials, which is punished by point deduction as well as a warning by the referee. When creating the name I wanted a title that simultaneously suggested ill-mannered content along with a sports theme. The concept for a late-night style talk show with an overtly blunt host was an idea I had prior to the show's concentration on sports. Humor through explicit honesty was the main objective for my show, but based on my extensive background in athletics, the

committee chairperson of my creative project suggested that I focus on sports media. This suggestion transformed my expansive vision to a defined point of interest. Addressing popular culture within sports media is a rich enough subject for a weekly 24-minute broadcast show. Therefore, with my creative project I challenged myself to create a success television show that combines late-night style television, satirical faux news, sketch comedy, and viral video comedy into a new hybrid performance comedy model that audience members will find entertaining and easy to follow.

Literature Review

With these objectives for *Below the Belt*, I knew starting with a framework that was based on theories of comedy would be vital to the success of the project. I sought out articles that analyzed what makes people laugh, what makes certain people funny, and why. This research into the art of entertainment through comedy served as theoretical backing during the early stages of script writing for the show. A script that allowed me to highlight aspects of each comedic genre was essential to the success of my creative project. The humor based content featured in the show stems from actual news and happenings in sports media, but the art and power of comedy is founded on timeless equations. African-American Studies Professor Dr. Dexter B. Gordon argues the historical importance of humor as a societal tool, “Ancient Greco-Roman perspectives severely restricted the public use of humor, and this restriction has stalked humor ever since” (1998, p. 255). I realize searching for topical sports content for the show is only useful to me if I know how to frame the content in a humorous way that forces my audience to view the content from a different prospective. “Do we not often feel within us the darting of strange thoughts, like flashes of madness... thoughts that seem to have issued, indeed, from a

soul that is different from the one we normally recognize as ours? Hence comes, in the art of humor” (Pirandello, 1965, p. 519). Luigi Pirandello explains this independent brush of intellectual madness as humor. Although I agree with him, I feel humor is dependent as much on the mindset of the audience as it is on mind of the humorist.

There are many articles featuring quantitative and qualitative psychological research that measures reactions to comedy such as Young and Tisinger’s (2006) quantitative research article *Dispelling Late-Night Myths* which I used to analyze my late-night television. Articles addressing psychological principles within humor are useful as they explain on the strong tendency of the mind to process humorous content. British psychologist G. Neil Martin produced a study where he presented materials from a popular British comedy program to 155 undergraduates at North London University. These psychologists argue “the real or imagined presence of others affects people’s responses to comedy” (2008, p. 144). In this Martin and fellow authors presented the same episode of television through, videotape, audiotape, and in script form and measured expressive and cognitive behaviors. The medium in which someone expresses laughter or smiles the most is quite relevant to my creative project. The study these psychologists conduct allows me to effectively organize the humorous content in my show in a manner that I hoped would produce the most laughter. This was useful information to have while preparing graphics to present juxtaposed with my verbal content. Although the psychological research I found was useful to my project I found articles depicting humor from the perspective of the comedian to be especially useful.

In his 1966 essay titled *On Humor*, Pirandello explains the mind of a comedian (or humorist as he refers to them in his other essays):

A man who is at the same time violin and bass; of a man for whom no thought can come to mind unless suddenly another one, its opposite and contrary, intervenes; of a man for whom any one reason for saying yes is at once joined by two or three others compelling him to say no, so that yes and no keep him suspended and perplexed for all his life; of a man who cannot let himself go in feeling without suddenly realizing something inside which disturbs him disarranges him, makes him angry... (p. 46)

Pirandello paints the picture of a person who mentally lives life as a contrarian, but at the same time finds comfort and structure in living in a conformist society. In his 1908 essay *L'Umorismo*, translated as *The Art of Humor*, Pirandello suggested, “seeking after the contrasts and contradictions on which the humorist's art is based, as opposed to the consistency sought by others; and hence all that breaking down, that unraveling, that whimsicality, all those digressions... mark the work of the humorist,” (p. 519). These irrational thoughts and otherwise controversial ways of looking at the world serve as art for a comedic mind. I agree wholeheartedly with Pirandello and his explanations speak to me in a way that surpasses a theoretical backing for *Below the Belt*. Instead, his words foster a theoretical backing for how I have viewed the world my entire life.

Following a theoretical investigation of humor, my next section of literature was specific to the genres of television that I intended to combine. I needed a strong understanding of the different aesthetics of each television genre that I intended to employ. As I have mentioned, *Below the Belt* serves as a hybrid television show combining late-night television segments, news satire, sketch comedy, and lastly one of the newest television models, comedic commentary on viral internet videos. In addition to watching episodes of each television genre, I read articles detailing various technical facets of each genre. I knew technical aspects of the show determined the professional video quality of the show along with the originality in my delivery as the host.

To ensure originality I felt it was important to have an identity of my own. So I analyzed examples of each genre that I have blended for *Below the Belt* to develop a better idea of the persona I was adopting. For example, Young and Tisinger's article *Dispelling Late-Night Myths* (2006) addresses the criticism that late-night shows serve as the primary news source for young people (ages 18-29). The article highlights the fact that in 2004, a Pew Center report revealed that "21 percent of young people reported learning something about the presidential campaign regularly from comedy shows like *The Daily Show* or *Saturday Night Live*, and 13 percent reported regular learning from late-night shows like those hosted by Leno and Letterman" (2006, p. 114). This information was vital for my show, because not only am I within the young person demographic, but *Below the Belt* aims directly at this target demographic. The Pew Center study places me in the seat of an informant through comedic narration. Although, the information may be satirical, this generation of Millennials is intelligent enough to know the difference between one-liners and headline news.

For example, there is a portion of my project where I discuss Michael Sam, a University of Missouri football player who announced that he is an openly gay man prior to the National Football League draft. There have been no debates as to Sam's ability to play professional football, but traditional sports media say his sexual orientation will prevent him from playing in the NFL. This is obviously sensitive subject matter so I do not provide information about this occurrence in sports. Although, four minutes prior I make a one-liner about Matt Lauer from *Good Morning America* (2014) farting on sports journalist Bob Costas' pillow giving him a serve case of pinkeye. Costas' pinkeye issue during the 22nd Winter Olympic Games actually happened, but the farting on the pillow part was fabricated. I am forcing my audience to trust me and sift through the satire for factual information. Bob Costas is a popular figure within sports

journalism and the coverage of his pinkeye during the winter games serves as an example of the media's self-indulgence. Sports news often refers to their coverage of an event as if that is itself the news. Broadcast tactics such as these should be mocked and *Below the Belt* serves as a vehicle to criticize sports media's attempt to highlight its own accomplishments.

Authentic news through the vehicle of comedy is a model that has been celebrated since the first late-night show on NBC in 1954 (Menand, 2010). This satirical based talk show model has led to a genre that asks its audience to embrace political satire and not only accept this cynical brand of comedy, but enjoy it as well. Critically acclaimed programs such as *The Daily Show with Jon Stewart* and *Colbert Report* represent this genre of television that I classify as satirical faux news. As popular as these shows may be with their target demographics, political critics argue that these programs are “distorting reality and stigmatizing what is held to be an otherwise reasonable political world” (Bennett, 2007, p. 279). W. Lance Bennett asks, “why is it so difficult for critics to embrace the duality of comedy that simultaneously makes fun of politics and, in the process, provides the kind of perspective that is so often lacking in conventional news and public affairs formats” (2007, p. 279). Audiences flock to this style of programming because they want to be lightheartedly informed about issues that in reality are not so lighthearted at all. Bennett's commentary on the duality of comedy is what I intend to bring to the world of sports media through *Below the Belt*. “Comedy also provides teachable moments on religion and culture” (James, 2005). Such teachable moments are what I want to bring to the world of sports media using comedy as the vehicle. In contrast with political media, traditional sports media does exhibit a sense of humor, both political and sports media refuse to highlight the ridiculousness within their own journalistic practices. This self-awareness is an aspect of

comedy that programs like *The Daily Show* and *Colbert Report* often exhibit which creates a higher level of trust between the viewer and the comedic informant.

Traditional news outlets will always be the primary source of news in America but satire has become a reliable, more entertaining way to digest relevant information. In my creative project I report actual sports news throughout the show and the difference between facts and my own personal outlook on the events is recognizable. Comedy theory and research assisted me during the conceptual, writing, and production phases of creating *Below the Belt*. The literature was particularly useful during the conceptual portion of creating *Below the Belt*. Each article addressing the genres that I have blended for the show allowed me to take pieces of another puzzle to create my own original work of art. My central problem of whether or not these television genres can combine to create a successful show still remained unanswered. Only writing, planning, preparing and executing the designated plan of action for my creative project, could solve that problem. As much as I enjoy reading, it was the thinking, writing, and production process of creating *Below the Belt* that was the most fulfilling and instructional creative aspect for me.

Methodology

The process of creating *Below the Belt with Brandon Newman* was more of a learning experience than I originally imagined it would be. As the different levels that lead to the actual production process processed, each step became increasingly more difficult than the last. I wanted the majority of the show to come from me so I can truly say that *Below the Belt* is “my creative project” and the majority of the assistance that I had along the way was altered by my final vision. The first step to creating *Below the Belt* was to write the script. Unfortunately I did

not have any experience in script writing nor did I have any actual sports material for the show. I took on both of these issues simultaneously so as I came across potential material for *Below the Belt* I could practice writing summaries in a script format. To learn how to write scripts, the chairperson of my committee, Dr. Jeanette Castillo, gave me scripts of *Good Will Hunting* and *Apocalypse Now* to read. Due to my familiarity with *Good Will Hunting* (1997), I created a mental framework regarding what was on paper and what I remember happening on screen. As for *Apocalypse Now* (1979), I watched the movie for the first time after reading the script, which helped me to understand decisions directors make in the filming process that deviate from the original script. Then I began imagining events between me and close friends and creating scripts based on expected dialogue and familiar settings. This helped me envision what *Below the Belt* looked like while writing content for the show.

Preparation for *Below the Belt* started in December 2013 while the taping of the show was not until March 2014. With this in mind, I wanted to find a decent amount of sports news that remained topical regardless when it happened. Finding material to work with for the show was a never ending experience. If something happened in sports news that I felt needed to be mentioned then I felt obligated to add it into my show. My search for sports related content ranged from television, newspapers, Internet and the new “AP wire” more commonly known as Twitter. Twitter, “displays a ‘feed’ of tweets of users one is ‘following’ (i.e. users you have selected to receive tweets from). These users can be people you are interested in... this feed of tweets, known as a ‘timeline’, appears when you log into Twitter” (Murthy, 2011, p. 781). I distinguish between the Internet and Twitter because when looking for material on the Internet I actively visited sports websites like *Barstool Sports* (2014, Barstool.com) and *FOX Sports* (2014, msn.foxsports.com), while on Twitter sports news would appear on my timeline based on people

I follow without me seeking the information. The passiveness of finding relevant sports news on Twitter serves as evidence to Twitter's ability to relay relevant information to the public. The influence of Twitter was featured in my creative project through topical issues such as problems at the Winter Olympic Games in Sochi, Russia. Research on the sports stories that are featured on *Below the Belt* was conducted solely on the Internet regardless of the medium where the sports news was originally featured.

My process of writing comedic content for the compiled sports news was a process of constant editing. The process included one laptop with two tabs open; one tab featuring Internet articles concerning the event and the other a word document with a twelve point vertical line blinking at me every second. I began by writing action directions based on how I pictured myself on screen with the fake monitor to my right. For example here are the opening action directions from the original script of *Below the Belt*: "Opening Title sequence end. Fake crowd applause. There stands Brandon Newman on camera smiling waving and clapping. Newman is centered on screen dressed in a sports coat and a button down shirt" (see appendix A for *Below the Belt Production script*). I had to mentally place myself in front of a camera while writing to visualize the final product with every one-liner I wrote. I would write one minute and thirty seconds worth of material for each subject and then the editing began. Within the editing process I would recite the lines to myself multiple times before reciting them to whoever would listen. After gauging their comedic response, smiles, laughter I would ask for suggestions. Suggestion I received did not always inspire me to adjust my words, but the testing and researching of jokes was important to my overall writing process.

Once I tested the script on eyes and ears that were not my own, I began to create segues that would allow these individual events in sports news to flow together as one narrative. During

the joke writing process I continued to remind myself that I was articulating a story to my audience. Regardless if things were humorous or not, it was important that I presented myself as a reliable narrator for my show to successfully blend these popular television genres into one show. After segues were created and the narrative was complete, I consulted with members of my committee regarding some of the more indecent content in *Below the Belt*. This was useful because at times I intended to push the envelope past humor and more towards shock. This act of venturing past G-rated comedy was definitely intentional, but I needed the academic minds of my committee to pull the reins on the crudeness of my written content.

After I received approval to carry on from my committee members I began planning for the three individual shoots that would combine for my final creative project. The three shoots included a street interview segment, a segment featuring a comic sketch, and the final and largest shoot on a virtual set in Ball State University's Teleplex. The street interview segment and the sketch comedy segment were both shot on location and required me to find talent and small production teams. I planned to shoot these segments prior to the shoot in the virtual set to prioritize shoots based on difficulty and allow me to do the proper planning that accompanied the more challenging shoots.

The first shoot for *Below the Belt* was a street interview segment that I named "Lie Action News." A segment *Jimmy Kimmel Live!* (2014) has made popular for the past few years is called "Lie Witness News" In this segment Jimmy Kimmel sends a crew to Hollywood Boulevard in Los Angeles, California or on location to ask random participants ask a series of lies his writers have created regarding a particular subject. In one of my favorite editions of "Lie Witness News," Kimmel's team ventures out to a desert in California to cover the Coachella Music and Arts event in 2013. Coachella is a two weeklong event featuring well over 40 bands a

year. The majority of them are independent acts that are relatively new to music. Kimmel's crew asked fans of Coachella if they were excited to see specific bands perform (all of which were made up). For example, Kimmel's field reporter told a fan that her favorite band at the event was "Get the fuck out of my pool" which was returned not with laughter, but with excitement as if the fan recognized the fictional band. The ability to lie seems to increase while on camera and it is fun to see what people come up with in the heat of the moment.

For *Below the Belt's* "Lie Action News" segment I wanted to focus on the NFL Draft. The NFL Draft is a live event each year in May at Radio City Music Hall in New York City. This event is televised over a three-day period on *ESPN* as well as the *NFL Network* and between the two networks 7.7 million people watched the draft live in 2013 (Lepore, 2013). With such a low viewership targeted towards a specific demographic, I thought it would be fun to ask questions about the May event in March and see how many people would comment on the nonexistent telecast. To shoot this segment I used a Sony HXR-NX5 camcorder with a handheld microphone to capture the audio. I asked an undergraduate telecommunication student, Allison Luthman, to be my field reporter as I worked the camera for the shoot. I gave Allison the script that I prepared and coached her on my vision so she had proper responses to our participants' bewilderment. The combinations of reactions were quite humorous and the segment juxtaposed with my prompt pulling my audience in on the joke should get at least a giggle out of my audience.

After filming "Lie Action News," I scheduled my sketch comedy shoot titled "Post-Game Intelligence." Unlike the street interview segment, which is a stylistic copy of a popular *Jimmy Kimmel Live!* segment, "Post-Game Intelligence" was one of my original comedy sketches that I created during the script writing process. The sketch is a satirical commentary addressing how

sports media portray athletes as unintelligent buffoons. Granted, a lot of professional and collegiate athletes maybe, but it seems like the athlete interviews that receive the most airtime and coverage are those that need decoding. What bothers me the most about sports media's treatment of inarticulate interviews is the fact that they never mention the language; instead they play it over and over again and comment on the athlete's attitude. This analysis of an athlete's attitude is juxtaposed with an interview from an articulate athlete and that interview is often reviewed once and the commentary surrounds how well spoken and impressive that athlete is during post-game interviews. I realize that noting that professional or collegiate athlete is poor at expressing himself or herself is good journalistic practice, but there is an undertone of reverse racism that comes into play.

The lead into "Post-Game Intelligence" is in the form of a Super Bowl XVIII recap and highlighting the Seattle Seahawks starting cornerback, Richard Sherman. Sherman's popularity grew after the Seahawks beat the San Francisco 49ers in the National Football Conference Championship. Sherman made the game winning play and was interviewed by Fox Sports' field reporter Erin Andrews minutes after the play. In this interview Sherman was extremely enthusiastic about the win and his performance in the game and screamed that he was 'the best' multiple times. Journalists around the country began reporting about Sherman's behavior, incriminating him with the unwarranted title of "thug" (Davidson, 2014). The use of this word bothered me. Not because Sherman is a Stanford University graduate, not because he is an active humanitarian and is serving as an African American role model for children everywhere. The use of the word thug in this instance was bothersome because it is a typical term that describes someone who is criminally violent. When CBSSports.com journalist Ryan Wilson asked Richard Sherman what he feels about the term, thug he says "it seems like it's an accepted

way of calling somebody the N-word now... like everybody else said the N-word and then they say 'thug' and that's fine... it's kind of disappointing because they know” (2014). The loose tongue that the media exhibits is troublesome, because they are using the same platform that is meant for news and sharing their opinions that become racial when using certain terms.

“Post-Game Intelligence” is a comedy sketch that mocks athlete depictions in the media. The sketch features my brother, Lance Newman playing Lifesavers Davious III. The character of Lifesavers is a professional football player burdened by the role of the “black athlete.” The satirical twist to the sketch is the fact that he feeds to the media’s desire for an unintelligent athlete although he is highly intelligent. In this sketch I paint a picture of the sports world where athletes are highly intelligent, but portray inarticulate characters in front of the camera. This is comparable to professional wrestlers who live out a melodrama on screen but live very normal lives off camera. In addition to my brother Lance, I had a small crew of two others assisting myself to set up lights and sound. For the interview portion of this sketch I use a Sony HXR-NX5 camcorder and use the internal microphone on the camera to capture audio. For the second half of this sketch I use a Digital SLR camera and a boom microphone for my audio. The two camcorders also add visual contrast allowing the audience to see a difference in footage as if the different cameras are capturing different sides of Lifesavers.

Completing the shoot was challenging with such a small crew, but finishing those two segments gave me momentum moving into the virtual set shoot in late March. I anticipated preparation for this shoot to be the most challenging, but I did not realize just how much work would go into this portion of the show. Initially I had to contact Ball State University Teleplex coordinator Paul Brown to explain to him the concept behind *Below the Belt*. After our first meeting we met again to create the virtual set for the show, which was one of the most important

aspects of the creative process. This virtual set is where the audience will be experiencing the show for the first time. The audience had to feel comfortable in this atmosphere, but I also wanted the set to have a late-night feel to it. I decided on a blue set because I remembered color theorists and their research findings on the color blue. For example, in 1997 Gorn et. al. conducted research involving effects of color in marketing. Their results suggest that audiences viewing blue backgrounds experienced a large degree of relaxation. The blue virtual set also represents the night skies, which suggest late-night programming. Shows like the *Late Show with David Letterman*, *The Daily Show with Jon Stewart* and *The Tonight Show with Jimmy Fallon* all have blue as a primary color in their production design.

After choosing the primary color for *Below the Belt*, Paul and I scheduled a session where he would teach me and an assembled crew how the show would function in the virtual studio. I then had to resize all of my graphics to fit the frame of the monitor that would be next to me during the majority of the shoot. Everything in the virtual studio was to be scaled in High Definition and each video graphic needed to be exported at HD 720 at 30 frames per second. All still graphics needed to be resized to meet the HD resolution of 1280 x 720 and saved as tiff images. I used Adobe Photoshop CS6 to resize all of my still graphics. I also used Adobe Photoshop to create my segment logos and used Adobe After Effects CS6 to animate them to begin each segment. I was novice at both Photoshop and After Effects before I began work on *Below the Belt*. After spending hours modifying imagery, size, and effects I created artifacts that only existed previously in my mind. This aspect of the creative process was the most frustrating of all, but in the end it was the most rewarding because I now have skills that I can use in the future.

After all my graphics and videos were framed correctly they were uploaded into the control room and numbered based where they would appear in the show. The crew for the final shoot was the largest I had worked with during my creative project. To ensure the production of the final shoot for *Below the Belt* was executed effectively I had a crew that consisted of a director, technical director, camera operator, audio director, graphics operator, production assistant, and a profile operator. Something that I did not consider was how each crewmember needed specific information on their version of the script to help them do their job to the best of their ability. Once every crew member had the information they needed for their role it was time for me to finally get in front of the camera and turn a concept into reality.

Reading from the teleprompter proved to be challenging, but as I became more comfortable on camera it became easier. After the first few takes, I realized that the effectiveness of my delivery of the comedic content was dependent on multiple crewmembers. Timing meant everything when it comes to what I was saying, versus what the playback operator was placing on the screen. There were multiple retakes and with every retake a different crewmember wanted to blame themselves; especially me. Even at our most restless everyone performed at their best. After the shoot was complete, Paul (who acted as my production assistant on the shoot) put the Windows Media file on my hard drive and the post production process began.

I decided not to begin editing *Below the Belt* immediately after the final shoot. I wanted to take some time to enjoy the fact that majority of my filming process was complete. Once I began the editing process I used Adobe Premiere Pro CS6 video editing software. During the Teleplex shoot, we shot live to tape so editing the footage was less difficult than editing “Post-Game Intelligence” or “Lie Action News.” While editing, I no longer found my jokes funny

because I had seen them so frequently, so I began to add sounds and video effects to add to the humor of the show. I used royalty free music in my project to avoid infringement of copyright or license laws. After having a video product that I was proud of I brought the video into Adobe Audition CS6 to create a master mix of the audio. This allowed me to focus solely on how the project sounds to the audience. From script writing to segment shoots to audio master mixes, there was a lot of work to be done to actually create *Below the Belt*. Although I had a lot of help along the way, I am proud that the entire creation process was my vision from beginning to end.

Discussion

Below the Belt is not only a combination of humorous television genres, but a combination of everything that I am capable of after two years of graduate study in Digital Storytelling. My central problem was whether or not I could create a successful television show that combined late-night style television, faux news, sketch comedy, and viral video shows into an entertaining hybrid performance comedy genre. I feel as if I have accomplished this goal with my creative project. *Below the Belt* showcases a collection of sports news stories as well as original content in a comedic and smooth manner. I am usually not a big fan of things that I create, but *Below the Belt* serves as an exception. I think that the concept for *Below the Belt*, the mixing of humorous genres, could be a great weekly-televised program with an experience host, team of writers, and production team.

The biggest weakness in *Below the Belt* was the fact that I insisted on doing the majority of the project by myself. With this independence I was forced to learn things regarding the production process that I may not have learned. With *Below the Belt* serving as both my creative project and the premiere project for my professional portfolio, I feel it is beneficial that the entire

creative process was based on my original vision. However, the independence of the creative project affected the technical quality. There were technical weaknesses in “Lie Action News” as well as “Post-Game Intelligence” that could have been avoided if I had more people helping me during those shoots. In contrast to flawed technical aspects of those two shoots, was the professional quality of the virtual set shoot, which in my opinion, boosts the aesthetics of the final project. Therefore, aesthetically I deem *Below the Belt* a success because I feel this hybrid genre has a familiar composition as genres that I combined. From the two-camera set up in the virtual set to my professional attire, the show looks like something that you would see on television. I can say the way the final product of *Below the Belt* looks, sounds, and feels as I intended months ago. For that reason alone I am proud of the project.

After final revisions *Below the Belt* will be showcased on my YouTube channel. With no guarantee that my YouTube will get any web traffic, I will announce the posting of *Below the Belt* with the link on my Twitter account in the hopes the majority of my 2,400+ followers will watch. I will ask friends and family members to “retweet” the link and post the link on Facebook to spread my creative project to people that I do not know. With a large portion of my show relating to my commentary on Internet videos that have gone viral, I hope to place *Below the Belt* into that same category. I promote fan interaction during the opening and at the end of the show suggesting that fans tweet about the show and use the Twitter handle @BelowTheBeltBN. “This model relies on... fan involvement and highlights an interactive relationship between program producers and fans. The interaction can be described as a feedback loop where the means of media production have expanded into the hands of the fans, and fan practices are imported and translated back into the industry” (Helens-Hart, 2014). This model of fan generated support and interaction through Twitter will answer my question of

whether these integrated comedic genres mix together for a successful show that an audience enjoys on a genuine level. I have discussed why I think it was successful on a personal achievement level, but feedback from my web-based audience will let me know if the show is a success on a conceptual academic level.

Conclusions

With a web based debut the answer to my central problem of whether or not I can create a successful television show that combines late-night style television, faux news, sketch comedy shows, and viral video comedy shows into a new hybrid performance comedy model that audience members find entertaining, will not be answered until months after the premiere on Twitter. I do believe I have successfully created a cultural artifact that began in my mind on a conceptual level. The transformation of ideas to physical artifacts is an invaluable lesson that I would not have obtained if it were not for graduate school. The process of creating something on a large scale such as a 24 minute television show could have been done within a week with an experienced team with the same vision. Working solely by myself, I needed every week that I had available to complete the final project that I would be proud to put my name on.

Even though I am proud of *Below the Belt*, I would have preferred that some aspects were executed better. I have mentioned that I did not achieve the technical goals that I intended to accomplish. One thing I wish had been done better with the final shoot in the virtual set was my own reading of lines. I created the script, but sometimes I used language that was challenging to recite. Then other times I flubbed simple words. This is an issue of pronunciation that I will have to continue to work on professionally. In addition to being inarticulate, there were two main technical problems within the “Post-Game Intelligence” and “Lie Action News” shoot

during the filming process. While using a Sony HXR-NX5 camcorder filming “Lie Action News,” I did not set the white balance correctly and therefore my image was over-exposed. This film snafu was something I figured would be fixable in post-production, but no filter or effect could bring back the background footage that was lost. This mistake was heartbreaking for me because I fell in love with my interviews. Allison Luthman did really well improvising while on camera and creating a trustworthy relationship with the interviewees. If I were to shoot the segment over again, I would have scheduled a meeting with my committee member, Chris Flook, so he could help me set the NX5 based on the natural lighting outside.

During the “Post-Game Intelligence” shoot, there were two major obstacles to overcome. I shot the sketch in Ball State University’s Football locker room so I did not have to get props for the scene and the room served as a very realistic setting. While filming in the locker room the air conditioning unit was on and gave a noticeable hum noise in certain camera angles. The room noise was at its worst during dialogue, which made it extremely challenging to eliminate during the post-production process. I did my best to mask the noise with effects, but it is not perfect. The other problem with the shoot was Lance Newman, who played Lifesavers Davious III, was inconsistent with his acting. Lance rarely recited the same dialogue in the four separate full runs through the scene. If I did find a clip with the same dialogue, his hand and/or facial expressions were different making it difficult to edit for continuity.

These few technical details do not alter how I feel about the final cut of *Below the Belt*. When I watch the show in its entirety to edit and look for imperfections, I actually get emotional at times because I am so proud of the final product. I have mentioned that I feel as if the show accomplished my own personal narrative and aesthetic achievements during the post-production process. I believe that *Below the Belt* is a sports show that does not look or feel like other sport

shows and therefore serves as a unique contribution to the world of television and sports media as a whole. *Below the Belt* professionally points a finger at sports media, by combining a satirical ideology with a certain level of silliness all while looking like a professional show. When I look back on *Below the Belt* ten years from now, I know I will be proud of this project. Not because it was professionally done or because it had positive receptions on Twitter. Ten years from now I will be proud of *Below the Belt* because it represents my ability to use research, technology, and my own mind to create something meaningful on a scale that extends beyond academia.

Appendix A

Copy of the *Below the Belt with Brandon Newman* production script that was used during the production of the creative project.

Introduction

Video: BTB Logo Title sequence end. There stands Brandon Newman on camera smiling waving and clapping. Newman is centered on screen dressed in a sports coat and a button down shirt.

NEWMAN

Thank you! And welcome to the first episode of Below the Belt with Brandon Newman. For all of you who don't know... I'm Brandon Newman and I'll be your host this evening and every evening until Producers realize their mistake and cancel the show. Until then let's have some fun shall we?!

I grew up playing sports in Louisville, Kentucky and Detroit, Michigan and I was such a baller in High School that I was recruited to play football at Notre Dame.

Video: Newman playing football at Notre Dame.

After 4 years I took my talents South to Muncie, Indiana for my 5th year of football with the Ball State Cardinals.

Graphic 10: Newman in Ball State jersey.

After NFL scouts said I was a poor combination of fat and athletic, I decided I'd finish up my Masters at BSU.

Graphic 15: Below the Belt Logo still.

And here we are shooting the pilot episode of Below the Belt where we don't just take shots at the world of sports... we aim low. But if you are offended by anything you see or hear during tonight's episode, Tweet about it and make sure to use the hashtag BelowTheBelt or BTB

Graphic 16: Below the Belt Twitter Hashtag #BelowTheBelt

This way our producers can check our social media traffic during the show. Any Who... Lets get going! (1:10)

BELOW THE BELT SPORTS NEWS SEGMENT (OPENING MONOLOGUE)

NEWMAN

This year sports news started off strong with the 22nd Winter Olympic Games in Sochi, Russia. Now Sochi received a lot of criticism for the country's poor hospitality.

Graphic 20: Sochi 2014 sign in a landfill.

Everyone in attendance has complained about Sochi on Twitter since the start of the games. Complaints vary from cramped bathroom facilities...

Graphic 30: Sochi hotel bathrooms.

Stray dogs...

Graphic 40: Sochi Stray dogs.

Hotel construction...

Graphic 50: Sochi Hotel construction sites.

Filthy alley ways...

Graphic 60: Dirty Sochi street with people in coats.

Even spectators complained that cameras in Sochi weren't working correctly.

Graphic 70: Woman holding camera incorrectly.

Transition to-

Graphic 80: Bob Costas Smiling.

Even Sports media icon Bob Costas felt the wrath of Sochi when roommate Matt Lauer farted on his pillow and gave the Journalist a severe case of pink eye. Transforming him from this to this!

Graphic 90: Bob Costas on air with pink eye.

This is not the work of Photoshop folks. Simply an anchor with a massive amount of poop particles in his eyes! Hashtag Sochi

Problems. Costas was forced to stay off camera to recover. As a result of his absence, ratings of the Games plunged worse than when Peeta turned himself into a rock...

Graphic 92: Peeta and Katniss/Hunger Games logo

What's that?... My producers are telling me that was the Hunger Games and not the Winter ones... Fiction based or not, The fact that Bob Costas' shitty vision was big news is pathetic in itself. If you were like the rest of America and missed the majority of the Winter Games don't worry. Below the Belt has compiled highlights featuring winter sports Americans follow...

Video (AUDIO): Highlight video runs feature uplifting music and action shots and video of American Men's Hockey run, Curling, figure skating and ending with a clip of Cool Runnings featuring the Jamaican Bobsled team. Then back to the studio with a freeze frame of John Candy in the movie Cool Runnings. (:20)

Best slow clap in Disney movie history. R.I.P John Candy. That Jamaican Bobsled team hasn't been the same since you went on to the bobsled in the sky. This one's for you.

Newman grabs a bottle of Red Stripe beer from off screen and pours a little on the ground in solace. (2:00)

Graphic 110: Lebron Reading the Hunger Games in the lockerroom.

NEWMAN

Speaking of the Hunger Games, One of Lebron James' parents' made the news recently and surprisingly it wasn't his lovely mother, Gloria. If you remember in 2009, Gloria was reprimanded by her son during a game for threatening opponent Paul Pierce after a blatant foul.

Graphic 120: Lebron James being held back trying to go after his mother.

The foulness surrounding Gloria continued when she started dating one of her son's teammate at the time, Point Guard Delonte West.

Graphic 130: Lebron with Delonte West.

But I digress. In a recent interview with GQ magazine, LeBron James has kind words to say about the sperm donor in his birthing process,

Graphic 140: LeBron James with quote.

"Like, 'Wow, Dad, you know what, I don't know you, I have no idea who you are, but because of you is part of the reason who I am today.' The fuel that I use—you not being there—it's part of the reason I grew up to become who I am... (all this) maybe wouldn't have happened if I had two parents, two sisters, a dog, and a picket fence, you know?"

In related news African American teenagers nationwide plot to kill their fathers, siblings, pets and burn their yard barriers in hopes of becoming the next LeBron James. I mean seriously, Black history month just ended and the only advice LeBron James has for young inspiring athletes is to rid themselves of their fathers. Side note: To all you fathers out there trying to be in your children's life... give them the ability to succeed and get lost. Your children need all the baby daddy drama they can get to be the next LeBron James!

Graphic 150: Tiger Woods with shhh finger.

I mean Tiger Woods had both parents in his life and look where that landed him! Do the right thing fathers... Love'em and Leave'em. Take advice from Nike... Just Do it.

NEWMAN

In other racially driven news, two members of Congress wrote a letter to NFL commissioner Roger Goodell urging him to change the name of the Washington Redskins. They argue, "The NFL can no longer ignore... and perpetuate the use of this name as anything but... a racial slur,"

Graphic 160: Washington Redskins logo

I actually love having a NFL mascot that reminds me Thanksgiving... It's festive during the holidays *and my people love to eat flightless birds.* Let's be honest, isn't watching The

Cowboys beat The Redskins like watching the History channel?

Graphic 160: Redskins playing Cowboys with a History Channel Logo.

Obviously I'm joking. The Cowboys couldn't win a game if John Wayne and Clint Eastwood were coaching. Do you feel lucky, Pilgrims?

Graphic 165: Clint Eastwood in cowboy attire.

Surprisingly Roger Goodell agreed with the Congressmen but will keep the franchise in Washington, and the team will be renamed the D.C. Black Faces.

Video Loop: Redskins helmet that transforms into white man in black face.

Listen, in my opinion facts aren't racist. I for one support equality in America, and since that's impossible; let us all feel the wrath of racism... Including Pocahontas and here family "Have you ever heard the wolf cry to blue corn moon!?" Let's move On to Bloggers' Baller of the week!

NEWMAN

Video: Bloggers' Baller of the Week

Graphic 167: Bloggers' Baller of the week

Every week sports fans with a smart phone and a laptop turn to blogs to share their uninteresting ideas and opinions with likeminded couch potatoes. During this segment we'll feature an individual whom Bloggers simply can't get enough of. This week Bloggers' Baller of the week is none other than Iowa Cheerleader (Oh-nazi Ag-bees) Onazi Agbese! Here's his story...

Video: Looped Vine of Onazi Agbese at cheerleading practice.

University of Iowa's head woman's basketball coach Lisa Bluder recently beat top ranked Northwestern wildcats to solidify her 270th victory.

Graphic 170: Lisa Bluder, Iowa's women's BB coach.

This coaching milestone was overshadowed by Onazi as bloggers couldn't get enough of this intimidating young fellow...

Video: Loop of Onazi Agbese during the game.

No doubt Onazi is the biggest fan of Iowa women's basketball... Onazi was juiced up for the game and ESPN noticed this early on. One thing ESPN did not notice is the fact that Iowa's opponent that night was Northwestern and not Michigan State. No matter, the show must go on... Onazi is actively serving as an example to how young black men can contribute to a win without dribbling a basketball, but still appear threatening to opposing races. And for that along with his Mufasa like roar, we grant Onazi the title of Bloggers' Baller of the Week. (1:20)

NEWMAN

Let's switch gears to Professional Sports. The NFL draft is almost here and that means hundreds of college football players are in the process of being evaluated by NFL teams to see who will be the next star in their league. With that stardom comes multimillion-dollar contracts...

Graphic 180: Peyton Manning and his earnings

Extreme celebrity status...

Graphic 190: NY Giants with Obama

and the overall absence of privacy...

Graphic 200: Paparazzi pic of Tom Brady

These NFL hopefuls are not just being evaluated by their athletic ability, but by their personal lives as well. In this year's NFL Draft the media has highlighted Missouri Defensive End, Michael Sam.

Graphic 210: Michael Sam in Missouri uniform.

Sam, was SEC's Co-Defensive Player of the year in 2013 and shortly after his season he announced to the media that he is an openly gay man. Something that his teammates, coaches and NFL scouts were already aware of prior to his official announcement on ESPN's Outside the Lines.

Graphic 240: Michael Sam during his ESPN interview.

This news is ground breaking because there has never been a college football player to come out prior to being drafted. Traditional sports Journalist say Sam's sexual orientation will have a negative impact on a NFL locker room. Sports Illustrated's Peter King Tweeted

Graphic 230: Peter King's Tweet.

"One GM told me that Sam will not be drafted." Although that same General Manager probably has plans to draft a player who has been arrested for sexual assault.

Graphic 210: Michael Sam at the combine.

I can understand if Sam did something criminal like sexual assaulted a fellow teammate at Missouri or even if he wasn't a good football player. But this man plays like this...

Video: Highlight tape of Michael Sam on loop next to Newman as he speaks.

Received 1st team All American honors at Missouri and suddenly now he's not a good enough to play in the NFL? I have been on a team with gay football players and honestly its not that big of a deal. Those homosexual teammates of mine were not half as talented and if they were anywhere near as brave as Sam you'd know THEIR names like you know his.

Graphic 242: Michael Sam in Missouri uniform.

I pray one of the 52 teams in the NFL let this brave man live out his dream of playing professional football. Not to be in the media spotlight, but to make their team better. I applaud Sam's for telling the world, "I'm Here, I'm Queer. Get Used to it!" and I hope they do. We'll be right back.

Post Game Intelligence Sketch

Show comes back with Newman centered on screen.

NEWMAN

Okay Super Bowl XLVIII or for our non-Roman viewers, Super Bowl 48 came and went on Sunday February 2nd and it was quite a lopsided affair with the Seattle Seahawks beating the Denver Broncos 43-8. With the Super Bowl lacking actual competition, after the game the media was still interested in talking about Seahawks Cornerback, Richard Sherman and his postgame interview with Erin Andrews after the NFC Championship game. Let's show that clip...

Video(AUDIO): Richard Sherman and reporter Erin Andrews as they recap the last play of the game. (0:18) Ends with "Don't you ever open your mouth about the best."

So... against Sherman's direct orders, everyone was talking him and no one had anything good to say except for the person who actually held the interview Erin Andrews.

Graphic 250: Erin Andrews.

Andrews said, "I don't think the interview was bizarre. I think it was great. I wish more athletes would be like that." Andrews understands emotions were running high for Sherman and capitalized on that. The only downfall was when her peers in the media began slapping the "Unintelligent Thug" title on Sherman... who happens to be a Stanford University Graduate. Some of these athletes are smarter than they lead us on to believe. Which got us at Below the Belt thinking. What is it like in the locker room after postgame interviews? What are these athletes actually talking about? Here's our take on the matter.

Lie Action News: NFL Draft Edition

Graphic : NFL Draft Logo

NEWMAN

Like I mentioned before the NFL draft is coming up in April and every year ESPN and the NFL Network televises the Draft live from Radio City Music Hall. Some fans buy tickets to the

event while others tune in to see where the best college football players end up playing professional ball. Last year 7.7 Million viewers tuned in to watch the Draft. Which tells me there's still a lot of people not watching. So we went out on McKinley Ave and asked sports fans a some NFL Draft related questions that we made up to see if anyone would claim that they had watched the nonexistent telecast... and of course some did. We ask about real players, players we made up and everyone seemed to be experts on the future event on this week's NFL Draft edition of Lie Action News. (0:40)

Cut to Pre-Packaged Lie Action News.

TOTAL (3:00)

Saw it Through the GrapeVine

Video: Saw it Through the GrapeVine.

NEWMAN

It's time for - Saw it Through the GrapeVine! During this segment we like to pay homage to the everyday athlete. Not the ones getting pay millions of dollars to perform, but the ones who play to just play. If you couldn't tell by the name of the segment we find these underappreciated moments in sports history through the mobile app called, Vine. And if Vine has taught us anything it's that EVERYTHING is funnier on loop! Let's get started!

Video (AUDIO): Freeze Frame of young man running up to a little girl on the basketball court.

Here we have responsible older brother Demontrontez babysitting his little sister while Mom's at work. Let's see what happens when sibling rivalry sets in...

Let the 6 second Vine play from the beginning. And then have it repeat immediately on screen. And pause on the last second so that other boy is on screen.

Thank God, cousin Ray Ray was there to catch this priceless moment. Not only did Demontrontez get to teach little sis the

life lesson that “aint nobody safe in these streets,” but Cousin Ray Ray can obtain his 15mins of fame. Which ironically only cost 6 seconds of his time. Let’s see that crossover one more time. Nasty.

6 second vine plays one more time but only on the small screen to Newman’s right. Both the screen and Newman are on camera at this time.

Video (AUDIO): Freeze Frame of boy running on a basketball court appears.

Staying on the basketball court we have young J’Shon who appears to be quite eager to get to the rim. Don’t be confused by the hardwood floors, if you look closer into the stands this IS a predominately African American school. Visa vie we could possibly see a dunk of some kind. Roll the vine!

First 2 seconds of the Vine is played until person is midair about to dunk the ball! Cut back to Newman with the screen to his right.

Called it! The assistance by the other two gentleman was a wildcard, but we all knew we were going to see a dunk nonetheless. The question is, how does this Vine end?

Graphic 255: Dunk options appear on screen.

A. Dunker breaks the Backboard like Shaq in 92’, B. Dunker falls on his back trying to land on his feet, or C. Entire gym erupts as if they found out Jesus was actually black

You guys know I hate to be racial, but... I’m putting my money on C.

Let 6 second Vine play from the beginning. And then have it repeat immediately on screen. And pause on the last second where you see the entire crowd. Pulls back where Newman and screen are on camera.

Ohp, Looks like I was wrong... it was option B and the whole school ran to fallen J’Shon’s aid... What a stand up group of individuals. What’s next!

Video(AUDIO): Freeze Frame of two people being interviewed.

Looks like we have Becky and Bill Cunningham. These newlyweds are being interviewed by a local news station regarding their persistence to run outside in spite of heavy

snowfall. And snow wasn't the only thing hitting the pavement that night.

Let the 6 second Vine run once and freeze frame while runners are in the distance and woman is laying on the ground.

Either Becky quickly realized that running during a winter storm isn't such a good idea, or all that exercise made her SO tuckered out that she had to go to sleep, right there in the middle of the road.

Let the 6 second Vine run; twice. Freeze frame while runners are in the distance and woman is laying on the ground.

Whatever the case maybe, I just want to thank Mother Nature for the perfect texture for running. Nike for providing the Cunninghams with those sweet florescent jackets. And lastly, the cameraman for following the couple down the street and capturing that priceless moment on film. Let's give all of our participates a round of applause.

Graphic 260: Vine segment graphic.

I want to thank all our athletes who in today's segment. Keep teaching...

Video Still Loaded through Playback of 1st Vine.

keep flying...

Video Still Loaded through Playback of 2nd Vine.

and keep running...

Video Still Loaded through Playback of 3rd Vine.

... Athletes like these are what makes sports so special. When we get back we'll take a look at a highly celebrated tradition in sports... We'll be right back!

Victory Dances/Show Wrap Up

NEWMAN

Okay before we end the show tonight I wanted to take a look at one of the most celebrated traditions in all sports... the victory dance. Now some athletes are more humble than others and don't like to celebrate their accomplishments with distracting gestures... This guy is not one of them.

Video: We see the play running its course with commentary from Newman as a VO.

Okay here we go, the free kick is deflected by the goalie. He can't get a hand on it... #9 cleans it up and there he goes! What's he got planned? Looks like he's about to celebrate with his coach... No! Where's he going... Oh (Bleep)!!!

Cuts out to see Newman's reaction to the video.

Run that back and make sure to check out everyone else's reaction...

Cuts back to the video right before the player smashes his head through the glass.

This was no dance, but a celebration nonetheless. High Fives all around until the ref pulls out a red card...

Cut back to Newman with video freeze framed on the ref with the red card and the players.

That guy needs some new material for his next celebration. So we compiled some of our favorite victory dances that we've seen on vine thus far this year... Let's check'em out!

Video(AUDIO): VictoryVines (0:45) of Vine dances.

Pause Video when Still of Little girl appears. After the video is done we come back to Newman on screen dancing.

Okay you saw the compilation that we put together! Here's our favorites. The talk about...

Video Still Loaded through Playback of little girl dancing.

The young pimp...

Video Still Loaded through Playback of boy dancing in the street.

The Kate Hansen...

Video Still Loaded through Playback of Kate Hansen dancing.

And finally the hit it for me...

Video Still Loaded through Playback of boy dancing in the hallway. Then all four freeze frames are in four boxes on the screen by Newman's head.

Go vote for your favorite Victory dance on Twitter at Below The Belt BN.

Graphic 270: BTB Twitter handle @BelowTheBeltBN.

That's all one word... @belowthebeltbn. Vote for the best dance and we'll have a Skype date with our winner during next weeks' show! For all other nonsense follow me on Twitter at I R Jerrell 99.

Graphic 280: Twitter handle @irJerrell99.

Thanks for watching tonight's show, we had a... Ball putting it on for you...

Graphic 290: Show's Logo.

get it? Like sports? Ball? No? Oh yeah and remember... If your not aiming below the belt, you're not trying, Time for my Victory Dance... Goodnight guys!

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