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James E. Clements

*University of Massachusetts Boston*

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CAPTURING THE DANCE:  
PRODUCING THE LIVE DANCE PERFORMANCE OF '128' FOR VIDEO

A Synthesis Project Presented

By

JAMES E. CLEMENTS

Submitted to the Office of Graduate Studies, University of Massachusetts Boston,  
in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

May 2005

Critical and Creative Thinking Program

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Approved as to style and content by:

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Peter Taylor, Associate Professor  
Chairperson of Committee

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Member

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## ABSTRACT

### CAPTURING THE DANCE: PRODUCING THE LIVE DANCE PERFORMANCE OF '128' FOR VIDEO

May 2005

James E. Clements, B.S., Nazareth College  
M.A., University of Massachusetts Boston

Directed by Associate Professor Peter Taylor

This paper is a companion to the video presentation of Shari and Ben Schwendener's dance suite, "128" and a reflection of the production processes involved in capturing the live performance. I have used the three production phases, pre-production, production and post-production, to organize my paper. My style is narrative with diary-like sections added to give the sequential order of events the importance they deserve. This paper is not a "how-to" manual for this type of television production; it is a guide through the complicated decision making processes involved in this type of creative endeavor. It is my desire to have the reader benefit from my experiences before starting their own arts option synthesis project.

When I entered the CCT program I was curious about studying thinking and what this meant. I wondered what enlightenments awaited me. Through the years of study I learned how to take advantage of my meta-cognitive abilities. As a teacher I ask my students to understand their own abilities and take fullest advantage of them. CCT gives me the skills to do just this. Being aware of my thinking allows me to be more creative and a better problem solver because I am more aware of my mental processes involved in these tasks. This translates directly to my work as a television producer and director.

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# **CHAPTER 1**

## **INTRODUCTION**

This paper is a companion to the video presentation of Shari and Ben Schwendener's dance and music performance "128". This work is the reaction of sitting in a large traffic jam on the highway. The road was full of cars with only a single occupant, surrounded by their automotive environment, completely absorbed with their individual perspective but not connecting with anything outside of their cars. The dance is a visual reaction to this and a longing for something better. The choreographer creates visual representations from various cultures expressing social commonality, cooperation and development toward a more enlightened life state. The piece is made up of component dances, each expressing something different in this exploration and criticism of modern human existence. The dancing cast is composed of 7 adult women and two girls. Some dances are full ensemble and some partial. The themes progress toward a positive and fulfilling conclusion. The music is influenced by jazz and rock idioms and expresses a wide variety of emotions. Shari and Ben admitted adapting their dance and music to fit each other's work. Ben mentioned simplifying his compositions and Shari tells of borrowing emotional content from the music to propel the dance. This type of collaboration is essential for successful creative endeavors. One of my many challenges was to find my place as the video producer within this creative unit.

In this paper I discuss some of the decision making processes involved with the video production, I present documentation used during the planning process in an appendix and I offer personal reflections during my six week production schedule. The development of the performance was spread over a ten year period. I entered the process

six weeks before the premier performance. I had to get to know the choreographer and composer and their working habits. I had to learn the origin of the work, and the expectations they had of the finished video product. I then had to learn the dance (**Appendix A**) and music so that I could produce and direct the video presentation. I needed to get inside the project without my presence becoming a hindrance to the creative and rehearsal process. Once I knew the work I could then start my pre-production processes. The reader should watch the video (attached) before reading this paper.

### **Initial Steps**

The first challenge I am presented with is to start the process of deciding what the successful video production of “128” should look like. In a production such as this, basic styles and models need to be discussed. The original premise of the piece plays a large part in the overall look as well as in later revisions. Our first production meeting allows me to understand the author’s intent and suggested many ideas to contemplate. We discuss other video presentations of modern dance and how they offer the viewing audience program notes or explanations through the use of voice-over of the story lines or major themes throughout the piece. “128” is not a program piece like Stravinsky’s “Firebird” ballet. There is not a linear, fairy-tale style story line running throughout. Instead “128” contains life affirming and cautionary themes running together at different times within the piece; presenting the audience with visual interpretations of classic spiritual teachings from Buddhism (**Appendix C**) as well as the choreographer’s personal expressions of passion, individual quest and communal cooperation. The dance presents the audience with characters taken from the Buddhist’s different worlds of human

existence. This incorporates a visual representation of humanity's quest to transcend from the lower worlds based upon instinct and individual desires to the higher worlds where existence is based upon putting the needs of others and all of life before your own. To think that this beautiful idea originated in a traffic jam on route 128 shows that creative inspiration comes from any direction if the recipient is open to inspiration.

After our first meeting I decide that the production method I need to use is a multi-camera, live to tape method. I want to maintain the live audience atmosphere partly because part of the teachings from the Buddha emphasizes the need for community to create the whole individual. I want the live audience as part of my community. Live switching puts the director in a creative as well as technical role during the performance. This will ensure the video is a live performance rather than something created in post-production to appear live. Post-production editing would turn the piece into an MTV style art form rather than a performance written for a live audience. It is imperative to keep the audience's presence and participation within the larger context of the piece. The piece needs to have a consistent artistic flow that live switching captures. Another reason to go live to tape is to keep a director's eye on the camera work. If I use four cameras without a switcher I still need to see the individual camera work and direct framing and coordination of the shots. I can't cut the stage into pieces and assign each camera operator a different section of the stage as I would shoot a sporting event. I can't assign each camera operator to follow a particular person, as I would shoot a rock and roll band, because the dancers are all over the stage (**Appendix E**). There will be some post-production editing but only as enhancement and clarification. This decision will expedite the post-production schedule (and will help me meet the deadlines of the CCT synthesis

guidelines). Post-production editing for four cameras shooting a 90 minute performance could take months. I still have to create leading graphics before each dance and a credit roll at the end. There will also be “fixing” certain shots as well as tweaking the audio with equalization and compression.

From the early production meetings something emerges that will run throughout pre-production. The process of explaining their work to an outsider allows the dance and music directors to hear and see the work in a new light. They define their vision of the work in a more concrete fashion, therefore sounding more complete. During the first pre-production meeting Shari and Ben remarks to each other that certain sections are more developed than they had thought. At first I assume they haven’t spoken of the piece with each other in a while but later I realize it is more than that. Each is surprised at the others’ progress. Talking it through to a new person or to each other in front of a new person using new language gives the pieces more solidity. This is a situation I have seen before. The process of explaining something makes the thing more real and the person explaining it seems to make some decisions that have been left hanging and begins to understand the piece better. This awareness gives me an additional role to play; one as sounding board. Even though the video production would be a separate entity, Shari and Ben needed to bring me into the creative and rehearsal process so that all three of us could produce the video. It is imperative that we all envision the video so that the final product is fulfilling to all. They are leaving the technical issues to me but the aesthetic decisions need to be made together.

Shari and I discussed camera framing one day. She wants to be able to see the whole body of the dancer as they move. Also, the coordination and synchronization of

the ensemble is very important as well. These shots are wide and very wide angle. I know from experience that I need to mix in close-ups of the dancer's faces and feet with these wide shots so that the look is not monotonous. When an individual audience member watches a live ensemble performance their eye wanders all over the stage seeking all the visual facets of the experience. The audience watches the full ensemble and also seeks out individual dancers for special scrutiny of facial expressions and body movement. The director has to offer that same experience to the video audience and because of the equipment the camera can get closer views than the audience member. This is the opportunity for me to add an additional level of creativity to the production. The television director gets to decide the camera framing and angle of each shot. If done well, the television audience should have an equally inspirational experience from the dance as the stage audience has.

## CHAPTER 2

### PRE-PRODUCTION

For live television production the pre-production stage is about 80% of the work. It is essential that I have the right equipment and crew. The essence of pre-production is anticipating problems ahead of time so that solutions are readily available. I will build into my equipment needs as much redundancy as possible. When shooting live, extra equipment and alternative choices are the order of the day. I feel the production warrants the use of four cameras. I pick four because that is the capability of small portable live video switchers. Anything more than four would require a production truck, which I don't have access to. The theater has a balcony which will give me the high perspective for wide shots and close-ups. The other three cameras on the orchestra level will be audience left and right and one centered. I need a crew of five in addition to myself. I need a small portable digital switcher capable of four camera inputs, four camera monitors and a program monitor. I need an audio mixer and a line from the house public address system to record the music. I need an intercom to speak with my camera operators and to avoid as many cords as possible the intercom should be wireless. The cameras cannot be wireless because that technology is very expensive, so I need to measure the camera cord runs ahead of time and make sure I have enough cord. I need four cameras with tripods and plenty of video and gaffer's tape. To keep the budget down I'm begging and borrowing as much equipment as possible. So far I think I will have to rent a wireless intercom. This will be expensive but necessary. Without the intercom I won't be able to communicate with the camera operators (**Appendix E**).

Once I have decided the basic technical requirements I need to focus on the lighting for the performance. Usually theatrical lighting is too dark for video. The cameras I'm using are good in low light but I need to make sure the lighting director understands the needs of video production. By experience I know that to create a dramatic scene on stage the lighting director will use colored gels and as little light as possible. The cameras will amplify the colors but have trouble creating the same dramatic effect. I am concerned the look will be too dark. This may work for a couple of the dances that are about dark emotional expression but the full ensemble pieces will need a brighter stage level. I look forward to working with the lighting director because this is another creative outlet to be explored.

### **Rehearsals**

It is a relief to stop imagining and finally see some of the work. My first rehearsal is with the full band, which is unusual, but a few of the dancers are missing. Two pieces are worked on extensively but neither runs all the way through. This is a standard rehearsal technique of working on trouble spots rather than working through a piece from beginning to end. It works for the performers but not for me. I need to see and shoot each piece through in order (**Appendix D**) to create a shooting script and decide on camera placement and lines of sight. But for now I want to watch the creative process and not influence it. There will be time to make my needs known. Shari and Ben work well together. The rehearsal could have been chaotic but it is well run. Both the band and dancers work hard and accomplish a great deal.

I really enjoy watching the choreography develop. Shari uses a combination of fully scripted ensemble choreography and individual improvisation. I decide that the full

troop movement will be shot with a wide shot to appreciate the unison movement and coordinated with medium or close shots interspersed for contrast. Individual movement needs to be shot in close-up, but framing becomes difficult without knowledge of the dance. The dancer will move right out of the shot unless I know where the movement is going. That is the need for a shooting script. I need to know when the camera can get close, when the dancer is going to stay within a small area, and when I need to go to the wide shot because the dancer is going to quickly move to another part of the stage. Shari has assured me that the dance will cover the whole stage; I need to know the pieces so well that I can get close without distracting camera movement or missing something important. My shooting script will be notes on each dance that I will memorize before the performance. My camera operators will not be able to read and shoot at the same time so it's up to me to successfully visualize the performance and capture it on tape through my directing effort.

I shoot a little "B-roll" of Ben and Shari talking about the dance, some individuals working on specific movements and misc. players and dancers interacting in an obvious rehearsal context. I will probably use it to cover an interview of Shari talking about the dances influences and meanings if we are going to see an interview style explanation for the audience to learn the choreographer's intentions.

The second rehearsal is more of what I expected. This is the dancers working to a CD of the music. It allows Shari to work more consistently without having to stop for musical problems. They concentrate on the piece called Hell. Once again they work on pieces of it without going through it fully. The section they work on I am starting to get ideas for my shooting script. The rehearsal studio has the "front" wall fully mirrored. I

can shoot into the mirror to get the front view and then move the camera to the side to get the side view. This will allow me to view the tapes later and make notes of framing and placement ideas.

Watching Ben and Shari work together is inspiring and scary. Discussing creative and aesthetic ideas or concepts requires using inexact words. When Shari explains that a section of the dance is dark, this may mean different things to different people. Certainly the lighting director may have one idea while the composer another. Another time Shari is talking with Ben about the timing of a specific section of the dance. She mentions the number of bars of music in reference to how many times a dance movement is to be repeated. I'm sure to Ben the number of bars means something different but he understands her use to mean how many repetitions of a melodic or thematic idea that occurs and not the specific number of bars it takes to create this repetition. The only way to make sure ideas are understood is to explain something a few times using different words each time until the concepts are understood by all.

I have been asking Shari to explain the origin of certain dances and find we all understand more of what we are doing with each verbal explanation. The more we talk about an idea, no matter how inexact the language, the more that concept becomes a reality. I wish I was a dancer to experience this creative process from the inside of the dance. I find it fascinating how dancers "write" their creative thoughts without the use of written language (**Appendix B**). The learning process depends upon showing, explaining and assisting the dancer until they have it. The dancer is then responsible to remember the movement next time the dance is repeated. Changes in the dance are learned the same way. I can't help but wonder if the dancers get confused. Repetition seems to be

the glue that allows the choreographer to create sequences that follow each other. Other dances allow the dancers to improvise certain sections. Just like jazz, these sections need to be explained using vague terms allowing the dancer to interpret individually.

The rehearsals continue in this same fashion for a couple of weeks. I see sections of each dance rather than whole pieces. Also I don't see the whole ensemble because of individual schedule conflicts. Shari always lets me know when someone is missing so I can anticipate a larger group. Once the lighting director has been brought on board he assures me the lighting levels will accommodate the cameras. I settle into a routine. I get to know some of the dancers and learn to appreciate their individual talents.

The final two weeks of rehearsals are more intense. I see whole dances now and finally meet the whole group. I have a pre-production meeting with my production crew to discuss the shoot, transportation, schedules, the equipment and the set-up. I visit the theater to see the stage and audience area and to decide final camera placement. The room manager walks me through the visit so that I feel comfortable with the shoot.

## **CHAPTER 3**

### **PRODUCTION**

I arrange to have all of the borrowed equipment in one location the day of the shoot so that I can pick it all up, stop at the rental shop for the intercom and head straight to the theater. Load-in at the theater is not too difficult. My first surprise is immediately upon arrival. The audience area now has risers at the back forcing me to change one camera placement. I wonder why the room manager didn't mention this before but if this is my biggest problem I have it made. As my crew sets up the cameras I start on the switcher, intercom and audio gear. This is when my second surprise happens. The switcher I arranged to borrow is not the switcher I was promised. When I discussed this piece of equipment with the person who promised it we discussed a specific brand and model number so that there would not be any confusion. The switcher I received, not the model number I pre-arranged, can only handle two cameras not four. This proves to be a very big problem. The solution, after much consideration, is to manually connect and disconnect two cameras during the production and leave the fourth camera out of the live mix and edit images from it later. If we are shooting only one night this would mean considerably more post-production work that I preferred.

Before the performance starts I make a few phone calls looking for a replacement switcher for the following night's performance to no avail. I know I will spend the better part of the next day looking for a switcher. All through pre-production I assumed the second night would be the more successful shoot. I thought the dancers and musicians would be better. I also thought my camera operators would be better prepared as well as

I thought my direction would probably be better. The Friday night shoot is very difficult. Manually connecting two cameras to the switcher is not the answer. When I'm busy disconnecting one and connecting another, the dance is progressing without my directorial expertise. A successful Saturday night is my only option. At the end of Friday night I am told that my voice while directing could be heard by the audience. This is annoying to the audience and a limitation on my directing since I have to tell the camera operators what shots I want and which camera is on-air at any one moment. This is another problem that needs solving by the next evening.

The next evening runs very smoothly. The replacement switcher works fine, my camera operators are more familiar with the dance and what shots I require and I am aware to keep my voice down during the quieter moments of the dance. Although we have a mountain of equipment, striking or dismantling the set is accomplished quickly.

## **CHAPTER 4**

### **POST-PRODUCTION**

The post-production process starts with a review of the tape. I give Ben and Shari a copy the next day so that they can take it on vacation with them to review. I spend the following day returning equipment and reviewing the tape. I am happy with the over-all shoot and I start to make a short list of things that need to be fixed. My first meeting with Shari and Ben later in the week confirms the success of the shoot and shortness of the “to fix” list. Ben feels the audio needs to be compressed and equalized. Shari points out the few shots that freeze digitally, caused by the switcher. I’m very concerned with how dark the shots of the band only portions are. If I was the only producer I would edit these out. Shari and Ben did not want to bring up the lights when the band was playing without the dancers. This has created four pieces of music that are very difficult to see. The transference to DVD will allow me the opportunity to compress and brighten the video. This will solve most of this problem. I will try to fix the audio at the same time. There are a couple of “pops” in the audio track that I may not be able to fix.

Our next step is to decide how to identify each dance and musical section. The piece is a suite, so each component needs to be introduced. The graphics, font and colors, need to be decided. I want Shari to write a one sentence description of each section. Ben needs a short, almost a “coming attractions trailer” type of edit of the piece for a grant proposal. My experience tells me the post-production process will become more involved as time goes on. The scope of the production will change and grow. I need to prioritize the process so that all deadlines can be met without emotional altercations.

Three different visions and needs have to be combined to achieve a successful completion.

The length of the work and availability to me of different editing equipment means I edit and add text graphics in the control room of the studio using tape-to-tape editing. This is slightly more error prone but will allow me to avoid the very large digital storage problem associated with feature length productions. To edit using a non-linear digital computer station I need 20 GB for the final piece and approximately an addition 60GB for the four other camera angles needed to substitute for existing shots. This means I need a professional dedicated edit suite for my personal use for about 5 weeks. Unfortunately this is not available without spending a considerable amount of additional money. The tape-to-tape solution will work but may take longer if I make many mistakes. To avoid the mistakes I need to know exactly what shots are to be replaced and their corresponding replacements. This means logging the master for mistakes and then logging the individual camera tape for the replacements. Logging means to find the exact time codes and locations of all shots involved. This becomes a sort of pre-production exercise for post-production editing or as some say, “pre-post-production”. Because I did the camera switching live the amount of post-production fixing is minimal.

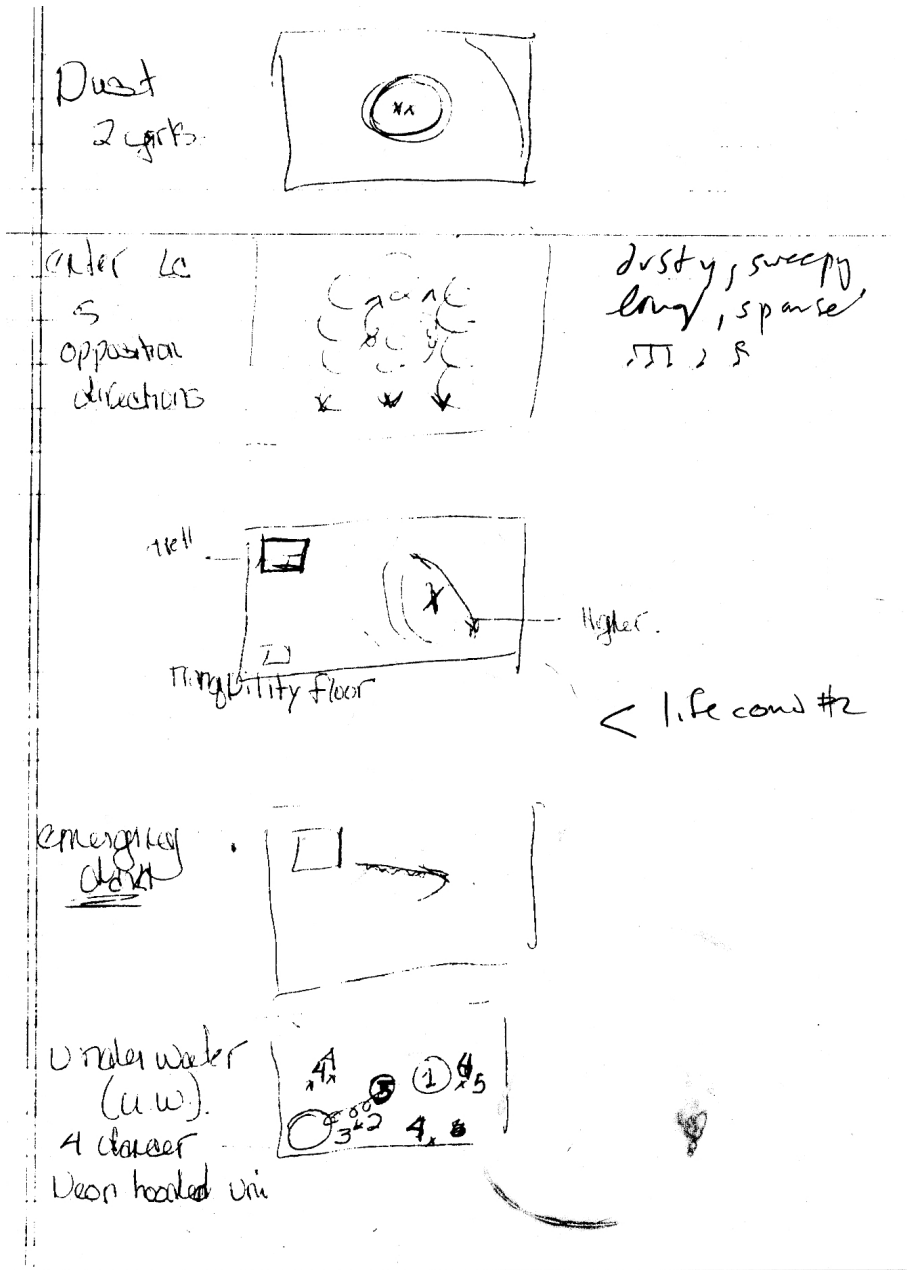
## **CHAPTER 5**

### **CONCLUSION**

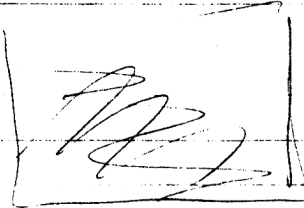
Throughout the whole process I have continually been evaluating my thinking. The success of the production was very important to me and anything I could do to insure this was to be explored. This caused me to step back from the moment and question the decisions I was making. During pre-production this meta-cognitive evaluation created more options. I realized more potential camera angles. I re-evaluated twice which kind of cameras I should use. During production, especially the first night of unexpected problems, I was more open to possible solutions from myself as well as my crew. In post-production, sitting with the clients in a studio, questioning my thinking is the most important. I need to know that my motivations for all decisions are the best for the product and not for anything else. This way when I am presented with a differing opinion, I listen and evaluate openly thinking only of the successful representation of the dance. If I have thought about my thinking enough, I can explain my decision making processes clearly and the reasons for my decisions. I find the working relationships I develop with clients and students is improved when I “step-back” and thinking about my thinking.

# APPENDIX A

## Stage positioning for each dance



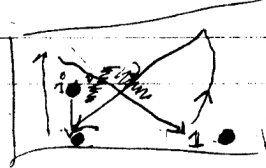
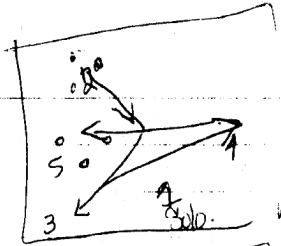
African  
 chaos happy  
 movement  
 Jam session.



E.H.

Clumped 2-5  
 all over  
 pattern

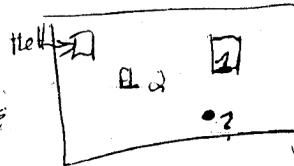
① 2



end  
 the end

1 same.

1 joins 2.



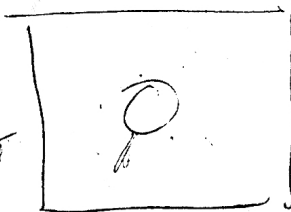
DB Ø Dance.

Rock place  
full & busy

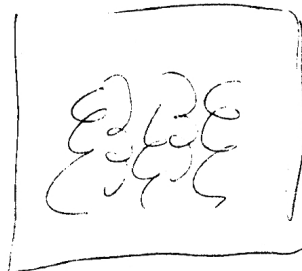
Tibou full & busy.

< life and #2

Baby time -  
Shari & El.  
Central & circular  
Maybe branching  
to winter stage?



Dust & be  
2 repeat  
earlier Movement.



and center  
in big pose  
of dust



# APPENDIX B

## Choreographer's Notes

Track 8.1

1	2	3	
2	2	3	
3	2	3	ok.
4	2	3	

1 ... *for 1/2*  
 2 ... *full back R face up*  
 3 ... *side face*  
 4 ... *down*

2  
 2 R side  
 3  
 4 str.

1  
 2 L side face'r  
 3  
 4 turn head down

2  
 2 Full  
 3  
 4 down *drop head*


Track R full on  
 4  
 4  
 4  
 4  
 28  
 Turn head 1 2 3 4  
 " L  
 full 8.

Q5. 12

Shari


Brands = 25. Bad.  
25. A nest.


Brain St. B. 1885 St.  
C. Short and

A Att. gh. 

Step 1 R.  $\downarrow$  d.  $\uparrow$  E  
 R arm  $\leftarrow$  R  $\rightarrow$  L


2nd R arm  $\uparrow$  L R  $\times$  body

Face out 

R hip 

R. out to.

↑  
B<sup>2</sup> Moves front 2nd ↓ face out, torso swing L-R<sup>2</sup> + 4th Rock torso  
from R to L xL @ full to L Rd; (ptg) L Shoulder pull  
way back to L pierce R long

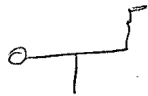
back roll L should sit <sup>max</sup> Surpr 2x L to 1. keep straight  
lean back legs n wave change t ~~2x~~ sit to ctr 2x back roll  
To 2nd Start B. 

E.H. Ideas.

long flowy skirts - linear.



Nudish - Egyptian - farming images  
African -  
Anglo -

Rows corn.




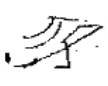

Her  $\hat{=}$  women 10 or 20 Dancers.

Degrees of clothing  $\hat{=}$  Nudity. ending  
clothed - linear.

ERM glitter to ds. L Repeat beg.   
 Breath } ? quicker timing.  
 1/2 Pull  
 lay arm as legs   
 str. bit

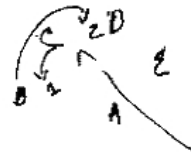
Me: practice sliding x door & in place.

All do 2nd wave of pt drill up to  Series  
 ? @

ERM @  @ travel to Bradi & Ross.  
 ? 2 spiral and pos. @   
 to floor to end retro beg.

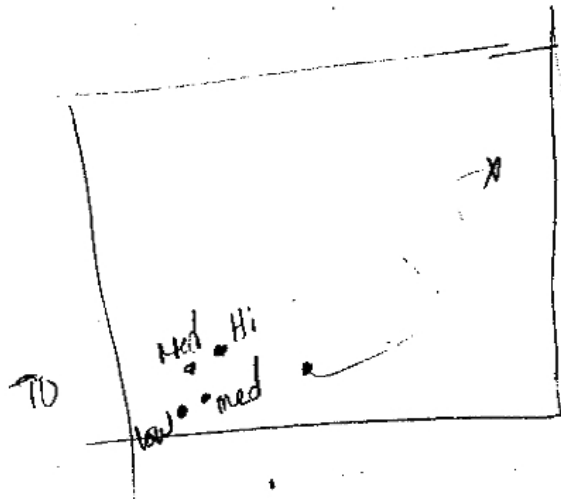
Back roll A & C

after



keep and carry (A)

A/C wind wrist spiral down create opening  
for D on ground slither  
E over bodies



3 people keep wrist connected.  
always moving else not ever going back 2 or 1  
goes  $\rightarrow$  or  $\rightarrow$  people.

1 break away stiller U.S.

2 U.S. Struggle for single identity  
(elbows up)

group unified 2 weeks (improve w/ entry)

2 More break away. New phase. repeat?  
Phase while U.S. ↓ to begin.  
Phase

gradual to.

Scatter - circle is larger incorporate  
Same phases

end as began w/ peace & resolution.

underwater  
shows notes.

hear more intro

Pleasant  
overture / chorus delay.

introduce the music

=  
observe Tank lighting  
pseudo Hysteria ~~is~~ Speckle Romantic

=  
4 or 5 levels on in space. Random  
elevated.

Clear glass platforms.

Random moment

Suspended from process.



# LC Sketch

Roll

with PR 4th Skt from ~~from~~ <sup>2nd</sup> overhead bar pull L  
Snap LK R.

Roll ~~Roll~~ fingers in from gut to Rib. On O my body  
back in gut R/L R.

do 4x in  $\square$  USR  
contraction (~~dry~~). Snap contract.



head snap

A Bodhisattva

enter 1 work w/ desk.

E = ~~transitivity~~ - lay. dummy walk to enter  
Sawyer is slow  $\square$  to DSR.

lay R/L Roll to Stomach.

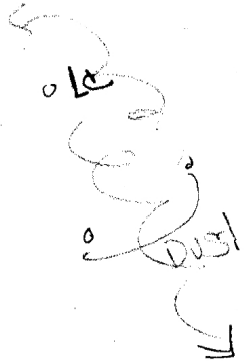
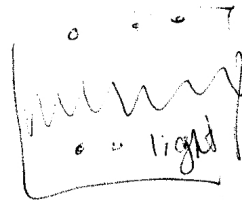
learned

unaware  
hold

Roll shoulders on tbl  
desk.  
hold by bk studying focused crazing.

before ~~before~~ @a

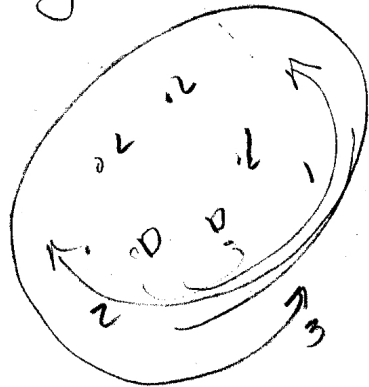
LC



LC

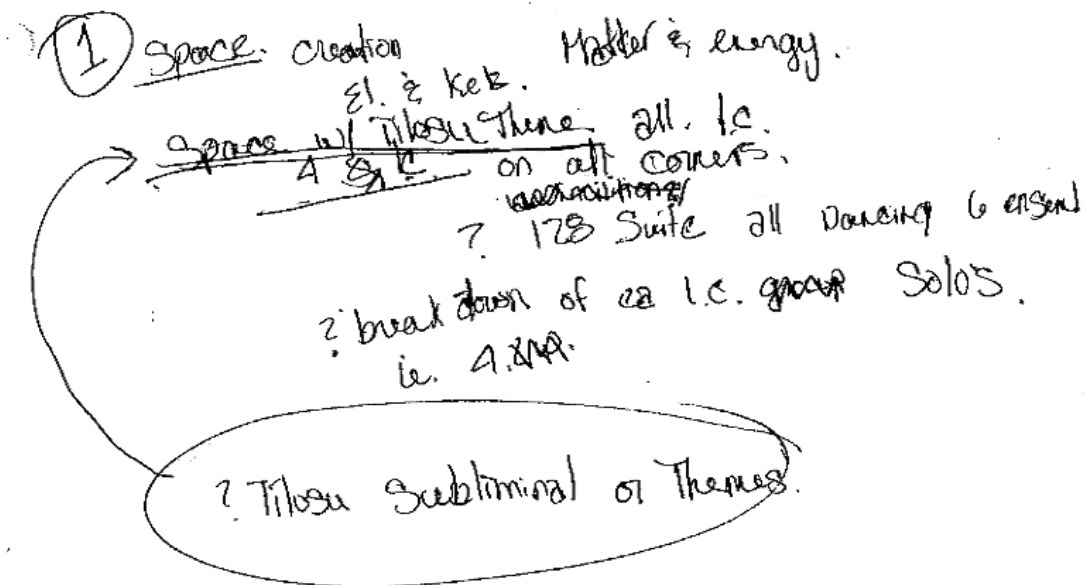
LC

Passing through - orbiting.



Dust leaves

11-17-04



Do we use the assimilation Section now or @  
end? Create New music to under score  
Statement of Space w/ Tilosu. Same choreo.

# Tibou

6 ct. Rhythms for w/ & w/o Music.  
Travel Turn.  
v. Leo Version.

(2)



- 1. R heel
- 2. L heel
- 3. R toe
- 4. hands hit
- 5. L heel (prt from L to rd leg)
- 6. L ft. Stamp.

w/ mt on p

Travel Grapevine like.

(3)

- 1. R toe
- 2. L heel
- 3. R toe
- 4. L heel

hit. hand of chest. cirk up in front of face all hands.

(4)

- 1. hand
- 2. feet
- 3.

laying on f or rolling

1. Mystical Blanket of Spirituality/Energy.  
 21. Kds SPACE / 4 life conditions.  
 ? TILOSU 0 Husta. Monography. 6  
 128 end TUNCE L.C.  
 Sepe Musical formula Metamorphosis concept

2. Evolving Life-forms

UNDERWATER

6

3. Emerging from the Earth (Musical Segue)  
 ?

DEVIL'S LAKE  
 Metamorphosis.

6

4. Life Conditions  
 - diff costumes  
 128

won't work?

15

- ? Tilosu in part.  
 - ? Segue? - Blend  
 - African piece. (24)

5. Basic needs - humans and their connection to the earth

ETERNAL HARVEST

Re-cap lower worlds parts of 128

Materialism  
 Violence  
 The Future

(#5)

upper higher worlds costumes of I.C.

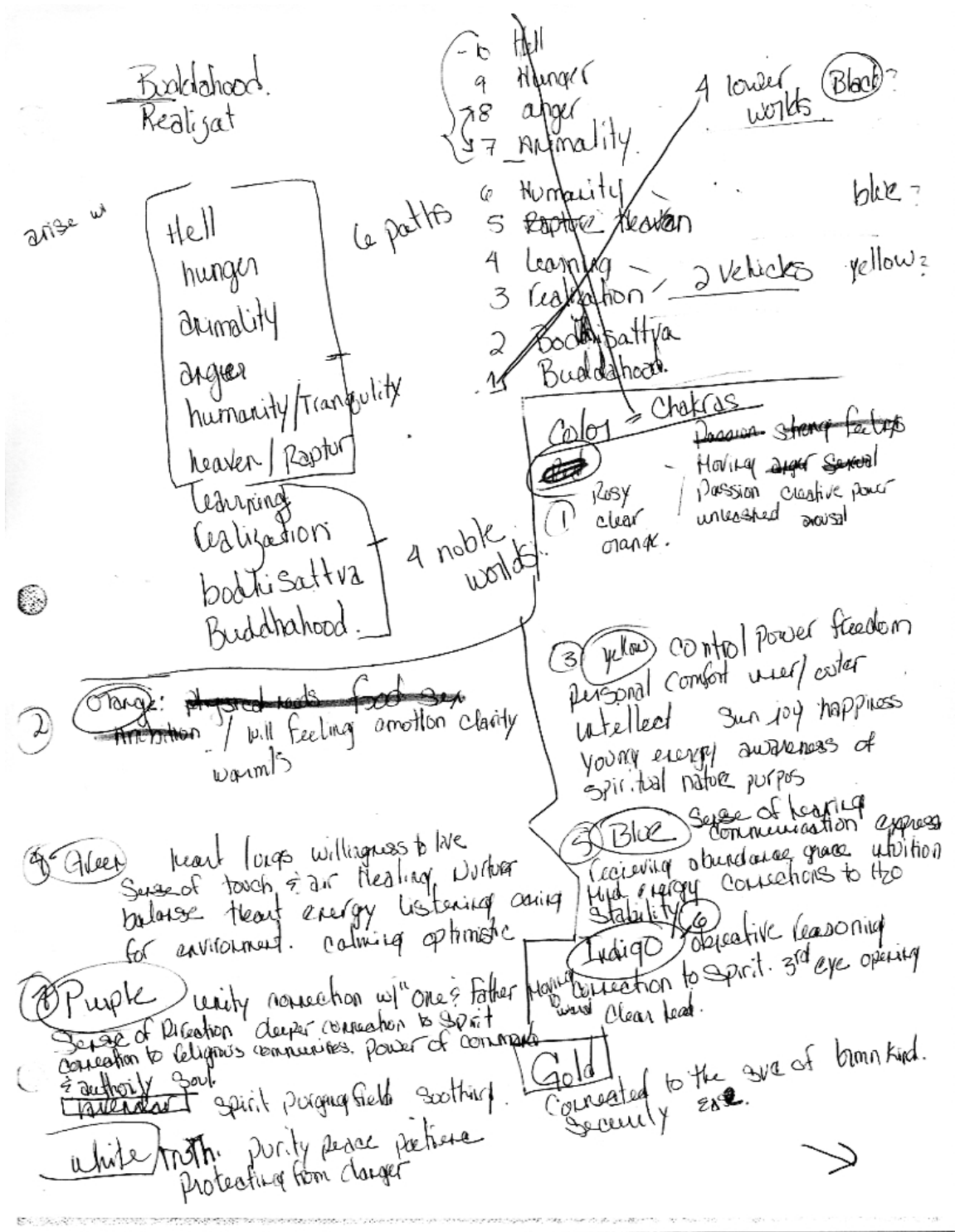
Stress (Tilosu) full #6

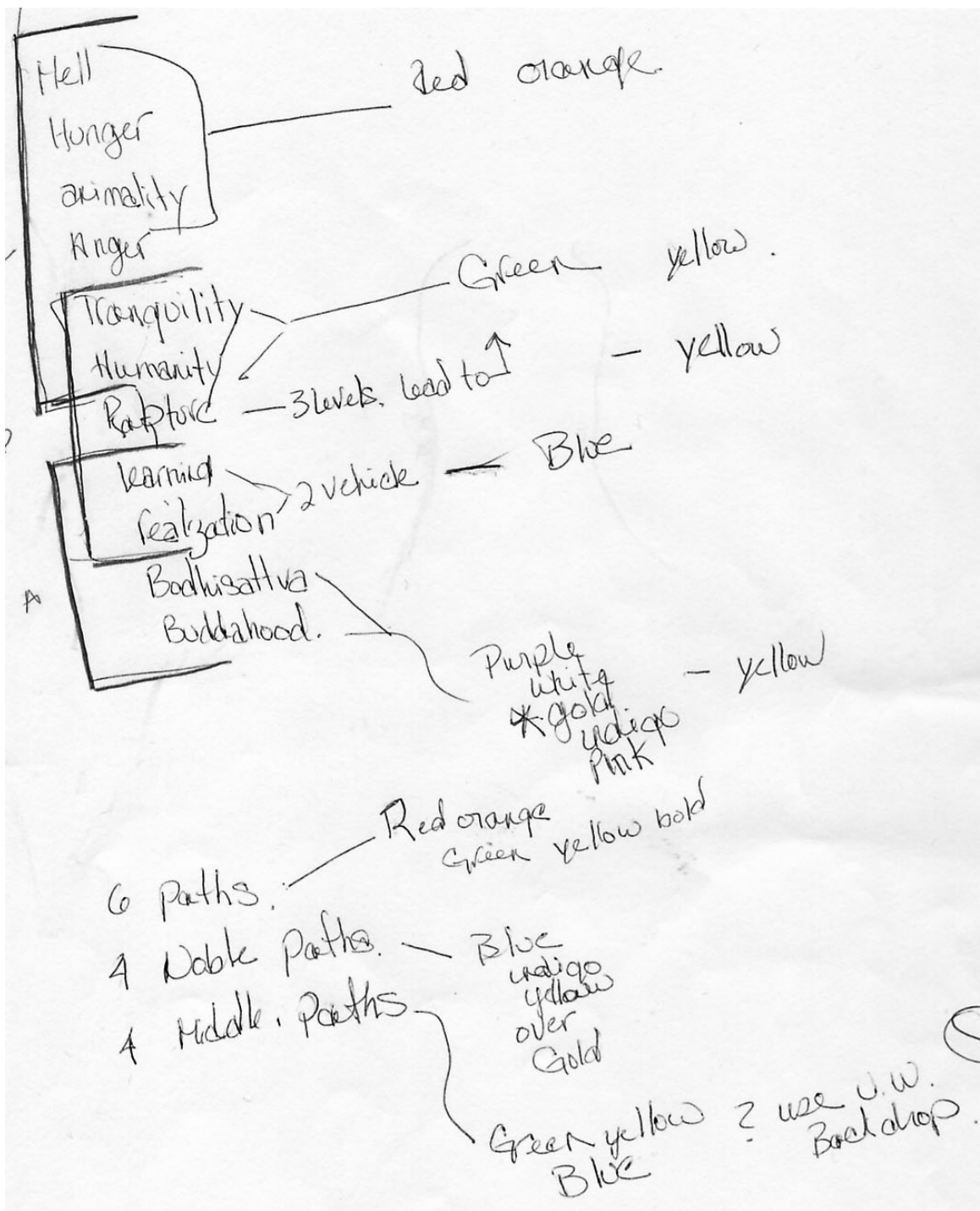
Resolve?

Stress = E.H. Tilosu. peace or violence.

# APPENDIX C

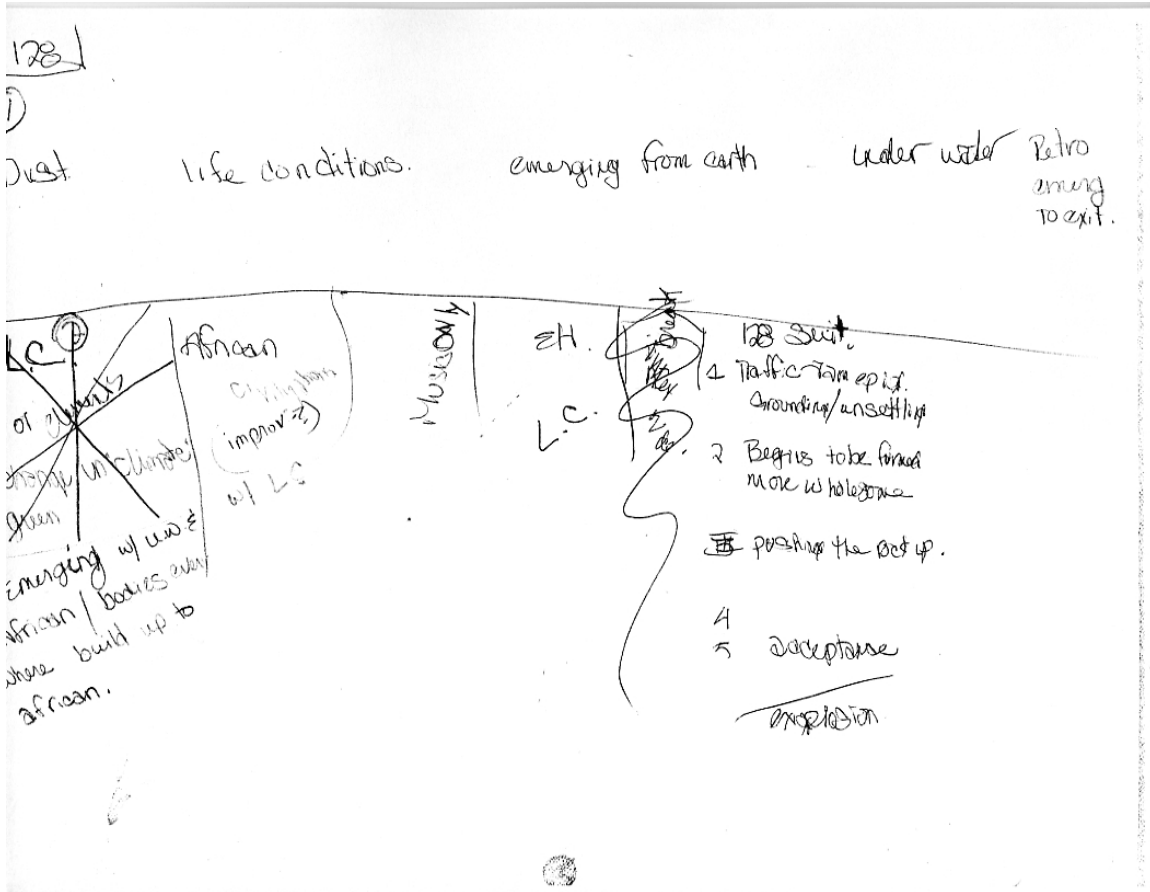
## Buddhist Life Conditions and color schemes relating to the dances

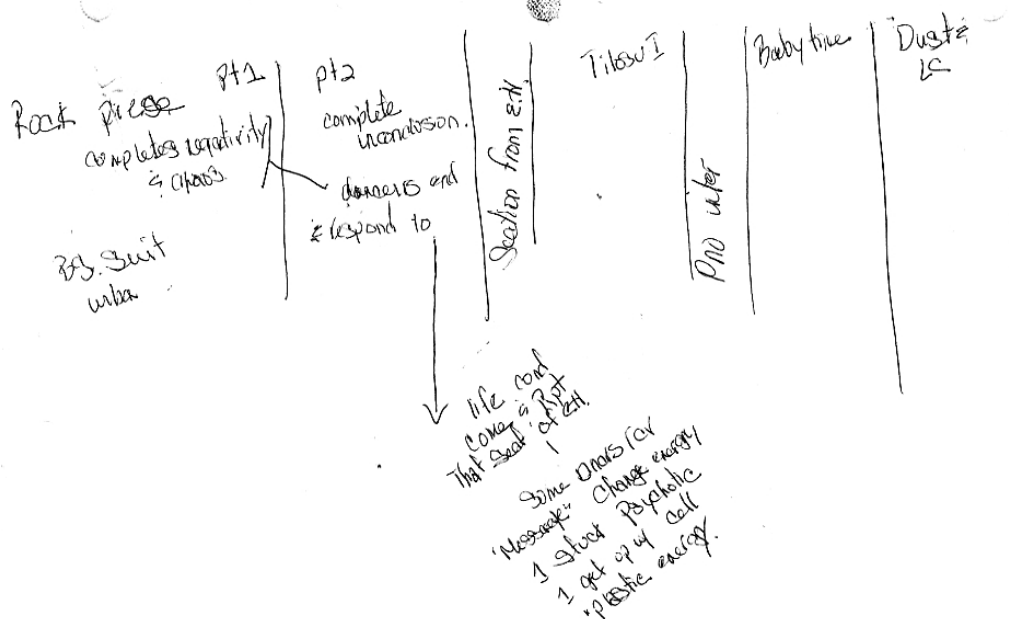




## APPENDIX D

### Timeline Notes for the Dance





"  
DUST"

Special thing  
beginning/begin of  
planets

Eldi / Kelsey

Solo Piano

Sq. Tunes

"  
LIFE CONDITIONS"

→ continuation of  
energy

circulating, passing  
coming into  
tight closure  
Life and, come out

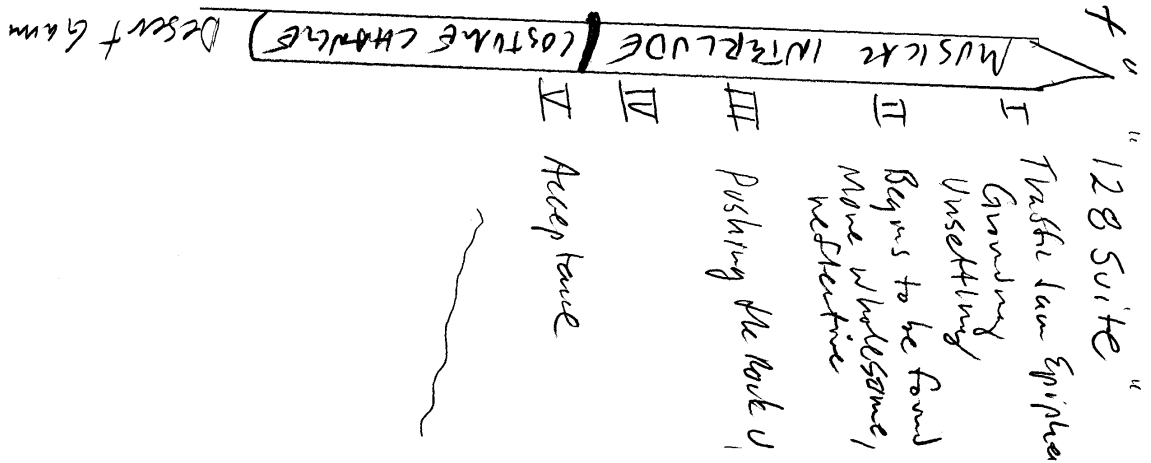
+ Sax / Piano, etc  
[Improvised]  
Tempo I.S.

"  
Emerging from  
the earth"  
(Beats like-154)  
Chandelier at  
cave

"  
Underwater

Second) "African Piece"  
Drums/Perc

(2) "3rd and Harvest"



## APPENDIX E

### Director's Technical notes and lists

Cameras and tripods 4 booked

Switcher and intercom

CCTV Susan F.

Shawn T.

Camera Co. via Narayan

Bryan C.

ACTV Jeff M.

Talamas

Audio Field Mixer booked

Crew 6 needed

4 camera operators

Audio tech?

PA-tape tech?

Meetings

Costume

Lighting

Room manager (Shelly Mgr. CMAC)

Sound

Rehearsals

Saturdays @ Dance Complex 4-6PM

2/19 with band

Sundays in March @ Ben's band rehearsal: now at dance complex 2-4

Thursdays 11:30 @ Dance Complex

Mondays @ Ben's interviews

Band

Piano

Bass

Drums

Sax

Guitar

"Buddha in Daily Life" book inspiration

Newness in every moment

The Equipment List 128

From School  
Switcher (borrowed from Sean T.)  
Audio mixer  
Program monitor  
4 B/W monitors  
Power strip  
50' and 35' BNC cords  
5 Short BNC cords  
RCA/BNC adapters  
Cameras  
Tripods  
3 long mic cords  
3 short mic cords

From Talamas (rental)  
Wireless intercom

From Home  
Extension cords  
Gaffers tape  
Video tape 4 DVC-PRO, 16 Mini-DV  
Flash light  
Clip-on light  
Black T shirts  
Universal wall wart

## Shooting Script Notes

1. DUST
  - a. Two little girls,
  - b. Spacial thing; Beginning\origin of planets,
  - c. Solo Piano
  - d. Running, covering the whole stage
2. SWIRLEY CONNECTIONS
  - a. Starts music, ensemble enters, sets up centered
3. LIFE CONDITIONS
  - a. Three adults
  - b. Starts ensemble, breaks into solos
  - c. Continuation of energy, circling, passing, coming into tight closure
  - d. Sax and piano, improvised, tempo I.S.
4. EMERGING FROM EARTH

- a. 4 unitards, contact improvised DARK, NO MUSIC
- b. Starts upstage, camera left, ends downstage camera right
- c. 2 groups of 2, ends together
- d. Ends lights come up, Underwater music starts

#### 5. UNDERWATER

- a. 4 dancers neon hooded unitards
- b. Ensemble, stays together, arms and legs unison movement

#### 6. AFRICAN

- a. Improve/jam between music and dance, heavy drum based,
- b. chaos, happy
- c. solo performances center stage, with ensemble on camera left

#### 7. ETERNAL HARVEST

- a. 3 dancers includes Life Conditions at end
- b. Ensemble, covers whole stage

### INTERMISSION

#### 8. 128 SUITE

- a. Music no dance (5 sections)

#### 9. ERIS' DELIGHT

- a. 2 parts "the age we're in, anger, violence, animosity, dark side" FULL, BUSY
- b. Fight scene, center stage

#### 10. TILOSU

- a. A determined awareness to make some changes: dark to light: up to individual and community to do something positive.
- b. Hindu god arms, center stage
- c. Computer music no band.

#### 11. BABY TIME

- a. Higher Life Conditions with Dust
- b. Shari and Elodi, center stage

#### 12. SWIRLEY CONNECTIONS

- a. Starts Shari and Elodi center stage, ensemble enters upstage, camera left
- b. Ends, linear bow