

EMERSON COLLEGE
GRADUATE STUDIES

Chorus

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Chorus

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Dedication

This film project is dedicated to my mother Ann and the memory of my father, Leo.

Acknowledgments

I'd like to acknowledge Jan Roberts-Breslin, Paul Turano and my wife Maura for their patience, persistence and support throughout this project.

Abstract

Chorus

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Chair: Paul Turano

Chorus is a documentary about a local community chorus. The film focuses specifically on the members of the Dedham Choral Society and seeks to uncover the reasons why they contribute so much of their time, energy and money to participate in and support local arts. Chorus explores this by documenting how this local arts group attracts members, operates and supports itself, provides community outreach and prepares for and performs major concert appearances. The film follows the group's activities for a year.

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Label and Format: (format, medium and topic)

A sixty-minute documentary shot on 24p video in the *cinéma vérité* style entitled Chorus. The film focuses on a local choral group, specifically on its members. Through interviews and performance footage, Chorus seeks to uncover the reasons why these members contribute so much of their time, energy and money in support of local arts.

Introduction and Summary

My primary interest in making this film is to discover what motivates and drives individuals to give so much of their time, energy and monies to support a local arts group when there are so many other worthy causes. I'm interested in personal fulfillment, in documenting individuals doing what they love, in this case music.

My assertion is that many local arts groups have been overlooked and their small stories remain untold as the mainstream media and the Public Broadcasting Service focus further a field, in search of something that might be considered more interesting and accessible.

My intent is that Chorus, in addition to being interesting and informative, may provide some impetus to the public and private organizations to reevaluate their support for these local arts groups. I believe that an audience may find Chorus interesting, strictly as a human-interest piece, a story about local people following their hearts, singing in a community choral group. Still others may look deeper and catch a glimpse of the richness that exists in the so called mundane, the real stories of life all around us.

Chorus is a *small story* documentary, filmed in the *cinéma vérité* style, about a local community chorus, the Dedham Choral Society. *Cinéma vérité*, a termed I coined

to distinguish it from *cinéma vérité*, allows its subjects and subject matter to be revealed naturally without provocation. It strives to present reality not to be provocative. The film will focus specifically on the members of this chorus and seeks to uncover the reasons why they contribute so much of their time, energy and money to participate in and support local arts. Chorus will explore this by documenting how this local arts group attracts members, operates and supports itself, provides community outreach and prepares for and performs major concert appearances. The film will follow the group's activities for a year. Interviews with the Music Director and his assistant may provide some insight into the musical challenges the chorus must surmount. Interviews with Board members may provide further understanding of the complexities in planning and executing a concert performance. Finally, interviews with the singers may reveal their personal hopes and desires with respect to the time they give, the music they perform and the hopes and ambitions they garner. These personal stories are primarily what my film seeks to tell. These interviews intermixed with rehearsal, community outreach and concert footage should provide an audience with a clear picture of a local community chorus. As with the making of any film, there are always personal reasons a filmmaker may wish to explore the subject matter through the lens. As I've said, I'm interested in personal fulfillment, in documenting individuals doing what they love to do. Most of us must pursue our artistic fulfillment while holding down a fulltime position. It's a struggle that requires extreme discipline to stay motivated and focused. Advancement is slow but if you remain steady, you just might succeed. I myself have pursued the arts, primarily music, for most of my

life. The fulfillment my interviewees seek is as much my aspiration as theirs. In telling their stories, I just might be telling my own.

Theoretical Statement and Research

Chorus will take the form of a document of discovery. Its composition is both a study of individuals within a group as well as that group within the community. The modes of representation of the film will be *participatory* and in part, *observational* (Nichols 76). My objective is to present and explore the interviewees' life stories with respect to singing and participation in their local arts organization as well as the local arts organization's story and its participation in the local community.

Within this composition, I intend to investigate the subsequent core themes. At this stage of my investigation and with the hypothesis that I have developed I surmise that community arts groups, such as choruses, are not merely social organizations but fulfill a profound need in both the members and community.

While many possible social themes exist within this extensive subject matter, one that I'm particularly interested in is personal fulfillment. Historically, community groups have been a place for like-minded individuals to meet perhaps socially with neighbors and friends to discuss a variety of topics or perform some community task or service. A cursory view might simply allow these groups to be dismissed as simply social but I believe they serve a greater purpose.

Many people do not find the personal fulfillment they seek in the course of their employment. Community arts group such as choruses may fill that need. Author Robert A. Stebbins has studied amateurs in a number of fields including astronomy, baseball,

and theater. Amateurs according to Stebbins engage in *serious leisure*... (see section (b) "Symphonic Choirs" for an in depth discussion of this topic)

Though many chorus members find fulfillment and pleasure in the actual singing, others share that pleasure with the community. Many choruses are strongly committed to community outreach. It's not unusual to see a chorus performing at a town's Christmas tree lighting or dedication ceremony. Many perform at town road races that in turn donate the earnings to a local charity. And many hold regular performances for the elders of the community. And lest we forget, all choruses hold major concert performances throughout the year for the whole community.

Although it might seem obvious that a musical group's main focus would be the music, there may be many reasons for a chorus to become a politically active force and indeed that may have even been the original reason it was formed (see section (b) "We're" Singin for the Union"). My preliminary exploration into the Dedham Choral Society (D.C.S) shows no evidence of political affiliation.

In the past, most choral groups would have formed specifically with a church or other religious organization as its base of support. Even today, some choruses remain religious based. In those cases, the community was the supporting religious community. But as society has become more secular, so have choruses. Though the D.C.S rehearses in a local church and performs in another that seems to be the extent of its religious affiliation.

Just as any other small business must do, a local community chorus must fund its activities and performances. Managing its own financial affairs effectively ensures continuing operation and growth. Unfamiliar to local arts funding, it wasn't readily

apparent just how this was accomplished. Just how do non-profit groups fund their organizations? From my initial discussions with members of the chorus, I learned that the financial operations of the present are very different than those of the past.

This preliminary review of the social, political, religious, and economic themes creates a basis for further investigation in my proposed documentary, Chorus.

The critical goal of the documentary is to inform individuals about local arts organizations in their communities. My intent is that Chorus, in addition to being interesting and informative, may provide some impetus to the public and private organizations to reevaluate their support for local art groups.

Karen Ahlquist's book Chorus and Community represents the first focused look at choruses not only as a source of music but as organizations that come together for aesthetic, social, political, and religious purposes, and are found throughout history, cultures, and around the world.

Choral singing is more popular and serves more purposes than one could possibly imagine. In the "Introduction" to Chorus and Community, Ahlquist states, "Choruses in today's world are of many types; merely listing them can be a daunting task. A 1999 directory for the San Francisco Bay Area include more than 500 choruses in twenty-nine categories from academic to classical to women's" (Ahlquist 1).

In my film, as in Ahlquist's book, I intend to explore the themes surrounding chorus and community. I have chosen three essays from her compendium to inform and aid in my research.

But what is a community and what is a chorus? For our discussion, I will define my idea with Ahlquist's assistance:

The chorus has a more or less a fixed membership. It rehearses and performs, distinguishing between preparation and a culminating musical event given for listeners. It has a chosen repertoire. It has an acknowledged musical leader. Its members are not soloists; sounds are produced by an aggregate of voices, either in sections or by the chorus as a whole. The chorus reads from musical scores and sings “classical” as well as “popular” music. It does not earn income for its members as individuals. (Ahlquist 3)

Community is a much more complex concept.

Gregory Barz’s defines community in his essay, “We are from Different Ethnic Groups but We Live Here as One Family” as:

A group of people that gathers for a *reason*: whether to remember and recall, to share, or to create new experiences ... Communities are never simple gatherings of people. They are gathering of people involved in social action, in process that allow performance to function in the definitions of self/selves within society/ies. (qtd. in Ahlquist 3,4)

Barz continues his essay focusing on the Kwaya ya Upendo, an East African kwaya (i.e. choir) as a unique, interdependent social system. While he finds it important to understand and represent the sound and repertoire of traditional kwaya music, he finds it equally important to investigate why members of the kwaya meet socially on a regular basis. He theorizes, “Perhaps most important is the function of the kwaya as a critical means for meeting the needs of not only a greater community but as a community in and of itself” (Ahlquist, Barz 21,22).

In “Were Singin for the Union”, Kenneth C. Wolensky discusses the chorus’ political potential. In 1947, The International Ladies’ Garment Workers’ Union (ILGWU) organized women garment workers into one of the largest and most influential labor unions in American history:

Part of the infrastructure built by the ILGWU in an organizing drive included a chorus. The chorus played an integral role in transforming women garment workers into a powerful community-conscious alliance. It also anchored the union as an important and highly recognized part of the community, the labor movement and the political scene. The chorus is testimonial to the creative capacity of the American labor movement to use entertainment for social and political enlightenment (Ahlquist, Wolensky 223).

In the concluding essay under examination, “Symphonic Choirs: Understanding the Borders of Professionalism”, Rosalynd Smith documents the workings of a chorus much like the Dedham Choral Society (D.C.S.).

Smith begins:

The members of the choir lower their scores as the last notes of Beethoven’s *Missa Solemnis* die away. It’s an exhausting work and not easy, but they feel confident that the performance in two days will be a good one. Opening the city’s annual arts festival is not a new experience for them, and as usual, they are working with one of the best orchestras in the country (Ahlquist, Smith 293).

D.C.S works much in the same manner, hiring an orchestra and soloists for major concert performances.

Smith continues:

The contradictions inherent in this scene are obvious: These highly skilled musicians have been working with professional commitment and concentration towards a performance that will take place within the world of professional music at the highest levels, yet the musicians involved are amateurs. But the scene is not unusual. It is repeated in classical music circles throughout the world where professional concert performances call for a large-scale choral forces to sing with orchestra. This type of choir is referred to here as a “symphonic choir”: the kind of choir whose core business is to sing the standard oratorio and large-scale accompanied choral repertoire with a symphony orchestra (Ahlquist, Smith 293,294).

That brings up a most interesting matter that I will explore more deeply in my film. What is an amateur? “Etymology suggests that it is one who does something for the love of it” (Ahlquist, Smith 294).

As Smith observes:

A more appropriate model exists. Robert A. Stebbins has studied amateurs in a number of fields, including astronomy, baseball, and theater.

Amateurs according to Stebbins engage in *serious leisure*, defined as the systemic pursuit of an amateur, hobbyist or volunteer activity that is sufficiently substantial and interesting for the participant to find a career there in the acquisition and expression of its special skills and knowledge.

Other indications of seriousness of this kind of activity include significant personal effort and perseverance, the unique ethos that grows up around such pursuits... Amateurs reap durable benefits from their pursuits, namely, “self-actualization, self-enrichment, self-expression recreation or renewal of self, feelings of accomplishment, enhancement of self-image, social interaction and belongingness and lasting physical products of the activity. (Ahlquist, qtd. in Smith 295)

As an audience, we see the final product but it's behind the scenes where the real work gets done. In his film “Young at Heart”, director Stephen Walker takes us there. Rehearsals, the grind of learning a new song, of rehearsing the latest repertoire can be both time consuming and physically draining. These are the highs and lows of participation in a chorus. As we witness, the members stick with it and prevail.

Walker also explores the significance of community and what joy and sometimes sorrow, it can bring. Young@Heart performs at a nearby prison just after receiving word that one of their troupe had died. “It's what he would have wanted”, they agree. The performance is very moving for both the members and the inmates and Walker covers it naturally and respectfully. On the night of the group's final dress rehearsal, it seems that the entire town comes out in support, enjoying every minute of the performance.

Much of Walker's documentary is of an observational style. Many of the scenes unfold naturally adding a dimension of realism not found in many of its counterparts.

I've used a number of works for reference and gained considerable guidance and inspiration from them.

I've drawn heavily from the interviewing style and recommended techniques used by Robert Atkinson. All the interviews that I've recorded have been variations of the life story. In his book, The Life Story Interview, Atkinson details basic interview guidelines and question development. Following these guidelines ensures a subjective text, a first person narrative from all your interviewees.

For an historical perspective, I've chosen Robert J. Flaherty's featured-length, documentary film with sound, Man of Aran (1932-1934), that portrays a family trying to create a life for themselves as subsistence farmers and fishermen, a struggle between family and merciless nature, filmed on the Aran Islands just off the west coast of Ireland. Though criticized for reenactment, of creating shark hunting scenes that hadn't occurred on the island for more than fifty years, Flaherty is still considered one the pioneers of documentary film.

Jack Churchill, a former president and Trustee of International Film Seminars states in his article "The Legacy of Robert Flaherty", "Often called "the father of documentary filmmaking", Flaherty had an impact on film history far more profound than even that title would imply. He changed the idea of the filmmaking enterprise itself. In themselves seminal to the work of generations of filmmakers to follow, his films retain their extraordinary power today and also remain extraordinarily beautiful" (Churchill, "The Legacy of Robert Flaherty," par. 3).

“Flaherty’s mode of working was unusual in that it involved shooting vast quantities of film for each segment. He believed that the camera and the filmmaker were fused into a single organic unit in the manner of a novelist and his pen. By completely immersing himself in his environment, Flaherty felt that the most appropriate or truthful images would then naturally emerge” (Browne, Man of Aran, par. 6). Man of Aran certainly proves his point.

I’ve chosen Ken Burns as another one of my auteurs. Burns, director and producer of Mark Twain (2002), has been making award-winning documentary films for close to thirty years. His work is synonymous with the highest quality storytelling on film of our times:

Ken Burns has been making documentary films for more than 30 years. Since the Academy Award-nominated *Brooklyn Bridge* in 1981, he has gone on to direct and produce some of the most acclaimed historical documentaries ever made. The late historian Stephen Ambrose said of Ken’s films, “More Americans get their history from Ken Burns than any other source.” A December 2002 poll conducted by *RealScreen Magazine* listed *The Civil War* as second only to Robert Flaherty’s *Nanook of the North* as the “most influential documentary of all time” and named Ken Burns and Robert Flaherty as the “most influential documentary makers” of all time. (P.B.S., “Ken Burns,” par.1).

Of all present-day filmmakers, Burns and his co-filmmakers in this case, Dayton Duncan, create their works in an unmistakably distinctive style. Burns is of the old school. Mark Twain is shot and edited entirely on film. The choice of Samuel Clemens,

(i.e. Mark Twain) an unparalleled, rich lived subject, allows Burns the freedom to roam, that's his films are so accustomed too. Running time is 225 minutes. The productions extensive use of pictures with sound, interviews, characterizations, narration and intertitles provides the extensive depth that the life of Clemens deserves. Burns' work is of the quality that all filmmakers could learn from and strive towards.

I am the human race compacted and crammed into a single suit of clothes but quite able to represent its entire massed multitude in all its moods and inspirations... I am only human - although I regret it. Mark Twain

Stephen Walker's Young at Heart is a film that examines some of the topics I wish to investigate in Chorus. It documents the stories of an eighty-something chorus from Northampton Massachusetts and presents an inspirational perspective of the possibilities of one's later years in life. Walker begins with footage of the chorus preparing for their upcoming concert appearances, interviews interspersed. He adds detail and depth to his characters, taking time to explore their individual stories. The chorus member's vitality and "never give up" spirit shines through. As the film progresses, Walker reveals the struggle at rehearsals, conductor Bob Cilman and Young@Heart must endure and ultimately overcome to learn the repertoire. Cilman exhibits a tough love approach with the chorus, knowing that this is really the only framework available to both of them for success. Nonetheless, when two members pass away just prior to concert appearances he's their greatest support and ally. Walker has provided us a rare optimistic glimpse of elder life and the potential it presents all of us.

For a bit edgier and more up to date take on documentary style and techniques, Errol Morris and Morgan Spurlock came to mind.

Errol Morris completed his most controversial film, The Thin Blue Line, in 1988. The New York Film Critics chose it as the best documentary of that same year. Incidentally, Paul Barnes of Florentine Films edited the film. Billed as "the first movie mystery to actually solve a murder," the film is credited with overturning the conviction of Randall Dale Adams for the murder of Dallas police officer Robert Wood, a crime for which Adams was to be executed. Roger Ebert has said, "After twenty years of reviewing films, I haven't found another filmmaker who intrigues me more...Errol Morris is like a magician, and as great a filmmaker as Hitchcock or Fellini."

Though I don't always find the topics of his films of interest, The Thin Blue Line being the exception, Morris produces some of the most intriguing and seemingly truthful interviews I have ever seen. He's credited with creating the "Interrotron" a modified teleprompter that projects his video image onto the teleprompter screen. This allows Morris and his subject to speak with each other eye to eye. The interview is recorded with the subject looking directly into the camera. As Morris states it, "there's no more faux first person" (Morris, "Interrotron" ques. 8).

In 30 Days, an unscripted, documentary style program, Morgan Spurlock, another interesting innovator, challenges us to try on a new lifestyle, something completely different, maybe even in conflict with our own upbringing, beliefs, religion or profession for thirty days. In one experiment, "Minimum Wage", Morgan and his fiancé, Alex, leave their home in New York for Columbus, Ohio to live for thirty days on minimum wage. Spurlock injects himself or others into real situations, sometimes of direct opposition, producing real experience as we observe. It's been both a critical success and favorite with cable viewers in its third season on FX television.

I pick up the beginnings of documentary theory in J. Dudley Andrew's book, The Major Film Theories: An Introduction.

Although there were filmmakers as far back as 1913 advertising their films as "life as life is", Andrew states "that realist film theory was elaborated most fully by Kracauer and Bazin for whom cinema existed beyond practical, political action... Their allegiance was first to reality"

(Andrew Sec.II Introduction 105).

Siegfried Kracauer's, Theory of Film, first appeared in 1960. Kracauer believed "that the traditional arts exist to transform life with their special means, but cinema exists most profoundly and most essentially when it presents life as it is "(Andrew 108)... "the subject matter of cinema is the photographable world, the reality which seems to give itself naturally to the photographer" (Andrew 110) (Andrew, Kracauer Sec.II Chap. 5).

Andrew resumes, "The writings of André Bazin are unquestionably the most important of realist film theory... Bazin never constructed a clear deductive system but his ideas do have a solid logic and consistency running through them, and their very diversity and complexity give them richness and cultural impact"(Andrew 134)... "From the first, and in nearly every essay, Bazin proclaimed the dependence of cinema on reality."(Andrew 137) "Cinema attains its fullness", Bazin said, "in being the art of the real"(Andrew 137) (Andrew, Bazin Sec.II Chap. 6).

The genre in which I'm working is both the *participatory* and *observational* documentary. In planning my film, I sought an apposite methodology that would allow me to convey the information that would best represent the reality of my subjects and

subject matter, in this case a community chorus. Initially, I planned to film interviews with the principles and a number of singers and board members. I also planned to film a variety of performances. Naturally, as my knowledge of the subject grew deeper, the filming scenarios became more complex. At this stage, there will be eleven interviews with individuals speaking on a variety of choral topics. I will be using an interviewer and developing sets of questions, general and specific, for each interviewee. The performances to be filmed will be rehearsals, community outreach concerts, and a major concert performance. These appearances will all be filmed at different venues under differing conditions.

Once the filming requirements had been defined, a combination of the participatory style for filming interviews and the observational style for filming performances seemed best suited for the task.

Nichols defines the participatory mode as participant-observation. The researcher goes into the field, participates in the lives of others, gains a corporal or visceral feel for what life in a given context is like, and then reflects on the experience..."(Nichols 115) I believe the choice of the participatory mode is a good one for this particular documentary. Interviewing allows me to participate as an interested party without as Nichols points out, "going native" (Nichols 116). "The interview allows the filmmaker to address people in the film formally rather than address the audience through voice over commentary" (Nichols 121). The participatory mode, in my opinion evokes presence; it suggests a more realistic environment.

The other mode incorporated into my documentary is the observational mode and in its truest form it provides a real-time view of events taking place. The concert performance

footage I will film will be of the observational mode but when incorporated as compilation footage into the participatory mode, it becomes a sub-mode.

As Nichols believes, “Filmmakers who seek to represent their own direct encounter with their surrounding world and those who seek to represent broad social issues and historical perspectives through interviews and compilation footage constitute two large components of the participatory mode. As viewers we have the sense that we are witness to a form of dialogue between filmmaker and subject that stresses situated engagement, negotiated interaction, and emotion laden encounter” (Nichols 123).

Your functions and qualifications

I will produce Chorus with a small crew, a group of friends. They've all been chosen for their experience with the subject matter. I'll be acting as the writer, director, editor, main cameraman and overall coordinator of the production. I've been attending Emerson as a Master's degree candidate for the past three (3) years and have performed a range of film production roles, from cameraman and editor to lighting person, in a number of shorts. I will instruct the crew in any specific technical functions that they may need to perform in this production. Mary Lesa Brady will be my interviewer. David Brady and Maura Fitzpatrick-Brady will assist me with camera, lighting and sound work on this film.

Intended audience

Individuals and corporations that support local arts groups will be the primary intended audience for this film.

Possible distribution outlets & why?

Chorus will be a film about a community arts group. It's a local story and the best possible distribution outlets may be local film festivals, local arts groups, public access television, local commercial television (Chronicle) and the Public Broadcasting Service (P.B.S.).

Feasibility

Naturally, before beginning any new project, the question of feasibility should be resolved.

Time has been allotted for all phases of the production and post-production of Chorus. The Schedule in Section G. details the projected times for each phase. Additional time has been incorporated into the schedule in case unexpected issues arise.

Money has been set aside from my own personal finances to support the projected budget in Section H. a. This will suffice for the production of this project.

Film, audio and lighting equipment has been purchased over the years and should be sufficient for documentary style productions. Any additional equipment needed will be rented.

I am planning on working with three or four additional people on the production phase of Chorus. All have participated in the planning phase of the film and have been briefed on the proposed schedule. I have also scheduled time with an interviewer, second camera and production assistant for filming the interview segments. The same crew will be available to me for the performance segments. Postproduction will be my responsibility but I will continue to seek this team's advice as the edits are completed.

Narrative description

Chorus is a *small story* documentary. The film will focus specifically on the members of the Dedham Choral Society chorus and seeks to uncover the reasons why they contribute so much of their time, energy and money to participate in and support local arts.

Chorus will explore this by documenting how this local arts group attracts members, operates and supports itself, provides community outreach and prepares for and performs major concert appearances. The film will follow the group's activities for a year. Interviews with the music director and his assistant may provide some insight into the musical challenges the chorus must surmount. Interviews with board members may provide further understanding of the complexities in planning and executing a concert performance. And finally interviews with the singers may reveal their personal hopes and desires with respect to the time they give, the music they perform and the hopes and ambitions they garner. These personal stories are primarily what my film seeks to tell. These interviews intermixed with rehearsal, community outreach and concert footage should provide an audience with a clear picture of a local community chorus.

Chorus will be filmed in 24p video using the *cinéma réalité* style. *Cinéma réalité*, a term I coined to distinguish it from *cinéma vérité* allows its subjects and subject matter to be revealed naturally without provocation. It strives to present reality not to be provocative. Interviews will be filmed in standard documentary style. The environment will be setup and lit for the best possible audio and visual results. Questions pertaining to the subject matter will be developed for each interviewee. There will be an interviewer

but I only envision the answers by the interviewees ultimately ending up in the film. Concerts performances will be a different matter. I will not be in control of the environments in these locations. I will use a tripod, mixed with handheld filming. In addition, I am hoping to use two (2) cameras whenever possible for both interviewing and location shooting.

Editing will be standard documentary style as well. Interviews will be intermixed with relevant rehearsal, community outreach and concert footage. This is a musical documentary of sorts so I envision many musical scenes will be included.

Plans for evaluation

As a filmmaker, I've started to develop processes to assist in assessing my work. For Chorus, I will determine if my film has accomplished the desired goals and purposes established above by following a three-step process. This assessment process will be ongoing and takes place during filming, after completion of an assemblage cut and close to final cut. On this film, I will rely on my wife and certain key members of the chorus for feedback while shooting and viewing dailies. They are people whom I can rely on to provide an objective critique. Once an assemblage cut is complete, I will again rely on those same people, adding Paul Turano and Jan Roberts-Breslin, my advisors, and members of the Emerson filmmaking community to provide a further objective critique. And finally once a version is close to completion, I will be asking the members of the Dedham Choral Society, as my target audience, for their advice.

Clearances needed

Releases and clearances will be needed for the following interviews and locations.

Interviews

Jonathan Barnhart - Music Director

Darryl Hollister - Asst. Music Director

Kathleen O'Donnell, President

Cheryl Cary- Director, Membership

Frank Walley – Director, Planning

Gloria Lee- Director - Production

Shirl Fay - Alto II

Meredith Hall - Soprano II

Paul Harvey - Tenor I

Demetri Tsaniklides - Tenor I

Todd Young - Bass Section Leader

Mary Lesa Brady - Interviewer

Interview Locations

Set 1 - David's House

Set 2 - Allin Congregational Church

Set 3 - Allin Congregational Church

Concert Locations

James Joyce run - Dedham, MA – Public event (no release necessary)

Rehearsals - Allin Congregational Church, Dedham MA

Pops Concert - North Hill, Needham MA

D.C.S Concert - St Mary's Church, Dedham MA

Project Journal:**Concert / Events filming****4/06**

James Joyce shoot – Dedham Choral Society (DCS) performs throughout the year. This event was filmed as part of the community outreach segments. It was shot handheld with the exception of the interview with Frank Walley in the St. Mary's parking lot.

5/06

Pops Concert rehearsal shoot – This rehearsal was filmed at the Allin Church in Dedham, MA.

6/06

North Hill Pops Concert shoot – This concert was shot at North Hill nursing home in Needham, MA. I shot most on a tripod but some handheld. I was happy with the footage I captured especially the audio.

11/16/06

St Mary's Classical rehearsal shoot – This rehearsal was also filmed at the Allin Church in Dedham, MA. I tried various filming methods (i.e. tripod, handheld and dolly) to provide some variety of shots.

12/03/06

St Mary's Classical Concert shoot – This concert was shot at St Mary's Church in Dedham, MA. It is DCS's major concert performance of the year. I was somewhat restricted in my movements. I set up a stereo mic beside the conductor, which captured excellent audio quality but was also visible in some of the shots. A Panasonic DVX mounted on a tripod was used as my first camera and it captured some excellent footage. I did capture some alternative angle footage with a second Panasonic camera but it was not of the same quality as the DVX. Overall, I was happy with the results but if I had it to

do again, I would have rented a second DVX. I would then have captured the Master shots on one mounted on a tripod and moved handheld around the church with the second.

02/12/07

I delivered a demo disc of the St Mary's Classical Concert to the Dedham Choral Society for their review. This was only a preliminary release to foster some input in the project from DCS, if they desired.

Interview filming

02/01/07

Interviewing discussion with team

02/19/07

Interview set #1 – There were some interviewees that wished to change their interview to the second set date. Jonathan, Kathleen and Gloria were interviewed in this first set.

03/31/07

Interview set #2 – Paul, Todd, Demetri, Darryl and Cheryl were interviewed in the second interview set.

04/18/07

Interview set #3 – Shirl and Meredith were interviewed in the third interview set.

Pre-Edit Phase

09/01/07

I began editing. Reviewed the many hours of concert and interview footage and began assembling clips. I decided to create five sections that intermix interviews, rehearsals, community outreach concerts and performance concerts. The two main thread explored would be individual chorus member's avocation and the putting on of a performance.

03/01/08

A Final Draft cut was completed at around an hour long. I envision changes will be necessary but this will be a good starting point.

Edit Phase

01/01/09

I sent Final Draft cut discs to Paul Turano, Jan Roberts-Breslin, David Brady and Kathleen O'Donnell for their critique.

Jan comments:

I watched your rough cut. I think you have good material, especially the observational material. I'm a little disappointed in the interviews though. They supply the basic information but miss getting at some of those core issues you talked about earlier - that difference between vocation and avocation, the value of the arts. Some folks skirt around it a bit but I think you're missing the chance to make a deeper statement. Perhaps some more interviews, targeting a couple of people that seem most insightful. As with most roughcuts, I think there's some tightening up that could happen, and I'm not exactly sure how, but a means of imposing more of a narrative "spine." I like your concert material but for the last concert - as impressive as it is in terms of music and location - it seems to me that way too much is centered on the soloists, not the chorus. Maybe we can meet in person or by phone once classes start.

01/17/09

I began to search for avocation interview segments to add to the avocation thread of the film to balance the "putting on a performance" thread as Jan recommended. I also fixed the final concert segment to focus on the chorus rather than the soloists. This meant adding the song "Befana" back into the segment.

01/24/09

I sent a Version 2 Final Draft cut discs with additional avocation segments to Paul, and Jan for further critique.

01/31/09

I continued to work on the audio, color correction and transitions of my Version 2 Final Draft edit.

02/09/09

I have an appointment with Paul Turano on 2/24/09 and I have been in contact with Jan as well about Version 2 Final Draft edit.

02/16/09

Spoke to Jan Roberts-Breslin by email. She recommended I cut the film to 30 minutes for the Master's Project to keep it interesting throughout. I agree. I will create a longer version for the Dedham Choral Society. She also gave me some valuable critique. "Be brutal in my cuts." I've incorporated most of her suggestions into a Version 3 Final Draft and sent a new disc to her and Paul. It is now around 30 minutes long. I will talk to Paul next week.

02/22/09

Version 4 Final Draft – I added a further mixed down of the audio. The remainder of the intro song "Domine Deus" has been added as the closing song, playing with the end titles. I also moved the Meredith Hall interview segment to within the Chorus' final song, "Befana."

03/01/09

Version 5 Final Draft adds minor updates.

03/03/09

I met with Paul Turano today. I had to reschedule to today due to work.

He gave me extensive written comments on what he thought of the film and some great recommendations, especially the suggestions of crosscutting and grouping some of the interviews by topic.

03/15/09

Version 6 Final Draft – I decided to recut the film again, using Paul’s recommendations. I reedited it with extensive cross cutting and added another upbeat song called “Get Happy.” The film is much more fluid and it moves along. I find it more interesting thanks to both Jan’s and Paul’s recommendations.

Week of 3/16/09

Jan agreed to screen Chorus in one of her day classes this week. I sent her V6. I’ll give Paul V6 when I see him on 03/26/09.

03/21/09

Version 7 - Final Cut – I completed the lower third and end titles. **Chorus is finished.**

Script/Visualization:

Chorus: Original Shot List
Filmed: 24p – 30i Timeline

Version: 1
Running time: 1 hour and 4 minutes

Major Participants

SF=Shirl Fay KO=Kathleen O'D JB=Jonathan TY=Todd Young CC=Cheryl Cary
 MH=Meredith Hall FW=Frank Walley DH=Darryl GL=Gloria Lee PH=Paul Harvey
 DT=Demetri Tsanklides

Act I. First Regular Season Rehearsal

1. Pan Shot from Church steeple to Front Door
 Dissolve to Front Door
2. CM - Master shot - arriving for rehearsal (outside Allin)
 Title “Chorus” fades in and out – *color and font modifiable*
3. Cuts to CM inside - Avocation segment, mingling, signing in before rehearsal
 Dissolves to CC speaking about Membership back to the mingling back to CC.
4. JB ‘Let’s go people!’ (Audio only)
5. SF - Medium shot - of Shirl - Background on DCS, avocation segment,
 Dissolve to face shot of SF & KO singing – “Put on A Happy Face” and dissolve
6. KO - Medium shot - DCS History – Choruses, Self Managed, Benevolent
 dictatorship, new model
7. KO - Medium shot - DCS Mission, Pres, Building the Endowment, Finances,
8. Repertoire, Next 50 years
9. JB - Master shot - Jonathan, Darryl in rehearsal
10. JB - Medium shot - avocation segment, His Background, chosen as conductor,
 thoughts about his role, music, getting people prepared

Act II. Community Outreach-Pops

1. Chorus – Moving Dolly shot - rehearsal shots POPS – “Wrong Note Rag”
2. SF - Medium shot - Additional perspective – Pops and Jonathan’s work
3. North Hill woman - Master shot - Intro by
4. Chorus - Master shot - walks on stage
5. Song “Opening Night”

Dissolve to

6. Song “Mama” footage from floor behind JB
7. PH – Master shot - begins his solo

Dissolve to PH - Medium shot - interview

And back to song

8. SF - Medium shot - about Music and ...
9. DT - Medium shot - Avocation segment, begins his interview

Dissolves to solo

Act III. What It Takes To Put On A Performance

1. JB - Medium shot - repertoire
2. Cuts to Jon conducting and talking to the chorus
3. Cuts to the Chorus singing the same song
4. JB - Medium shot – Sectional rehearsals
5. Cut to J & D & Chorus singing
6. DH - Medium shot – Avocation segment, the assistant conductor’s role

Dissolve to Darryl as accompanist

And back to his interview

7. Cut to - Master shot - Chorus (guys) singing their parts
 Jon stops them and gives advice
 Cut back to guys - Dolly Shot around guys and zoom and fade
8. TY - Medium shot - thoughts on how Jonathan prepares the chorus, avocation segment
9. GL – Medium shot – her background and why she stayed with the chorus for 22 years
10. KO – Medium shot – DCS music committee – more involved now with the choices of repertoire

Dissolve to Sub Act

Act IIIa. Community Outreach- James Joyce Ramble

- a. FW – Master shot – James Joyce Ramble Intro
 - b. James Joyce Banner - Master shot – (Slow Mo)
 - c. Emcee – Master shout announcing our participation
 - d. Chorus - Master shot moving - on the platform
 - i. Whiskey in the Jar (insert James Joyce gong)
 - e. Bagpiper - Master shot to fade
 - f. Runners - Master shot - at starting line
 - g. Emcee – Master shot - Gong and “there off” and fade
11. KO – Medium shot – DCS issues – endowment, commitment to orchestra, programming, costs to run, size of chorus, staging, setup time in performance spaces, professional staging (faster),

Act IV. St Mary's Concert

1. Cut to St Mary intro – pamphlet while Jon is signing
Cut to St. Mary's dress rehearsal singing the same song
2. GL - Medium shot – choosing our performance spaces
3. Master Shot of St Marys outside

Cuts to inside, the chorus mingling before the performance.
4. KO – Master shot - downstairs – Christmas Speech

Cuts to Jon and Gloria – Master shot
5. Cuts to the audience upstairs - Master shot - in the church with orchestra tuning up. Cuts to the Chorus coming on stage
6. JB – Medium shot - hiring musicians, soloists

Cuts to Jon and soloists coming in and taking a bow.
7. Song “Resphigi” – excerpts from
8. Song “Bafana” – full - Chorus only
9. MH – Medium shot - new member perspective

Master shot of MH at St Marys

Song “Gloria Section VII” excerpts

Chorus - Master shot - and fade
10. KO – Medium shot – Grand Plan
11. Credits with Song “Gloria X”
12. Jon saying “ Moto “

Question Development

Interview Set #1 Questions - 2/19/07

Jonathan

1. Will you tell us a bit about yourself - your background, your musical background?
2. How long have you been the conductor for DCS?
3. What can you say about the experience (of leading this group)?
4. What is the repertoire?
5. Do you hold auditions for new members?
6. Has the chorus grown during your tenure?
7. Is smaller better when it comes to choral groups?
8. How do you prepare for your first meeting of the semester?
9. How much time do you have to get the chorus ready for a concert?
10. How is music for a particular program selected? Is it a collaborative effort?
11. Do you select challenging music or stay with the audience favorites?
12. How do you balance all the considerations (musical, financial, logistical) of putting on a concert?
13. What can you say about the level of musicianship of chorus members? Do they all read music?
14. How do you break it down for them? How do you motivate them?
15. Do you have an accompanist? How does he assist you?
16. Do you hire musicians/soloists for your concerts?
17. Of all the organizations available to participate in these days, why did you choose the chorus?
18. What's your current vision for yourself and your work in the chorus?

Kathleen

1. Will you tell us a bit about yourself - your background, your musical background?
2. How long has DCS been around?
3. When did you join the chorus?
4. Is it a professional group?
5. Who are its members?
6. How often do you perform?
7. Where do you perform?
8. What is the mission of a community chorus?
9. Can you briefly take us through what is involved in organizing a DCS performance?
10. What distinguishes DCS from other community choruses?
11. What can you tell us from your personal experience us about the joy of singing in a group?
12. What 's the purpose of the backrub?
13. Of all the organizations available to participate in these days, why did you choose the chorus?
14. What's your current vision for yourself and your work in the chorus?

Gloria

1. Will you tell us a bit about yourself - your background, your musical background?
2. How do you find adequate singing spaces for a chorus (group) this size?
3. How did you find your current singing space?
4. Is it an expensive proposition to rent a singing space?
5. With all the choruses in the Boston area, is it difficult to keep these singing spaces?
6. Of all the organizations available to participate in these days, why did you choose the chorus?
7. What's your current vision for yourself and your work in the chorus?

Paul Harvey

1. Will you tell us a bit about yourself - your background, your musical background?
2. How long have you sung with DCS?
3. What do you particularly enjoy about 'group' singing?
4. What do you enjoy about singing with DCS?
5. First tenors enjoy a lofty place in choral music; What can you tell us about that?
6. You're somewhat of a songwriter. Can you tell us about that?
7. How did you help DCS celebrate Mozart's 300th birthday?
8. Do you have any recent compositions you could perform for us off the top of your head?
9. Of all the organizations available to participate in these days, why did you choose the chorus?
10. What's your current vision for yourself and your work in the chorus?

Todd

1. Will you tell us a bit about yourself - your background, your musical background?
2. How long have you sung with DCS?
3. What do you like about singing with DCS?
4. What is it about group singing that is so special (than say singing solo...or in the shower)?
5. Do you find the DCS program generally challenging for a community chorus?
6. What are some of the things that go through your mind on concert day?
7. How did you feel about the last performance at St. Mary's (Christmas)?
8. You are an accomplished musician: what instrument(s) do you play? Do you have a favorite?
9. Do you participate in other musical groups?
10. What was your last gig? What was your smallest audience?
11. You are also a music instructor and conductor: At what level do you teach? What type of setting(s)?
12. What kind of music/musical instruments are kids drawn to today?
13. Do kids still hate to practice?
14. Is music losing out to video games?
15. Tell us about some of your recent experiences teaching music to young people today
16. Of all the organizations available to participate in these days, why did you choose the chorus?
17. What's your current vision for yourself and your work in the chorus?

Demetri

1. Will you tell us a bit about yourself - your background, your musical background?
2. How long have you sung with DCS?
3. What do you like about singing with the group?
4. You conduct the choir at your local church: How did you get into that?
5. How big a group is it?
6. What's it like to be on the other side of the podium?
7. You're also a soloist: How is that experience different that group singing?
8. How do you choose what you sing?
9. How is your relationship with the audience different when you perform as a soloist (as opposed to singing in a group)
10. Of all the organizations available to participate in these days, why did you choose the chorus?
11. What's your current vision for yourself and your work in the chorus?

Darryl

1. Will you tell us a bit about yourself - your background, your musical background?
2. How long have you been assistant conductor for DCS?
3. How do you assist the conductor in getting this group ready to perform?
4. Do you 'compare notes'?
5. How is your approach to this task similar (or different) than Jonathan's?
6. What are the challenges of working with a group this size?
7. Are these challenges the same as in other choruses you have worked with?
8. Is bigger necessarily better when it comes to choral groups?

9. What can you say about the level of musicianship of chorus members?
10. How do you break it down for them?
11. How do you motivate them?
12. What are some of the things that go through your mind on a DCS performance day?
13. What do you remember about the last Christmas Concert at St. Mary's?
14. Do you have a 'day' job?
15. How different is it from your chorus work?
16. You're an accomplished pianist in your own right. Tell us about that.
17. What kinds of music do you perform when it's just you?
18. Of all the organizations available to participate in these days, why did you choose the chorus?
19. What's your current vision for yourself and your work in the chorus?

Cheryl

1. Will you tell us a bit about yourself - your background, your musical background?
2. Being in charge of membership is an important task: Where do members come from?
3. Are they all locals?
4. How do you recruit and retain members?
5. How many members do you have? Is DCS growing in size?
6. Would you say people join DCS as much for the social as the singing experience?
7. Do members volunteer their time to help 'run' the chorus?
8. Is the chorus sort of like a big family?

9. Does DCS do alot fundraising?
10. Do you get support from Arts agencies, foundations?
11. Does DCS receive alot of support from the local community? Businesses in the community?
12. Do chorus members support the group financially?
13. Do choruses share information with each other?
14. Does the chorus lend support to community events?
15. What is the 'Pops' Chorus?
16. Where and when and why do they perform?
17. The chorus foots the bill for its performances...Does DCS sell tickets to its concerts?
18. How much of the responsibility to fill seats falls on chorus members?
19. Of all the organizations available to participate in these days, why did you choose the chorus?
20. What's your current vision for yourself and your work in the chorus?

Interview Set #3 Questions

Shirl

1. Will you tell us a bit about yourself - your background, your musical background?
2. How long have you sung with with DCS?
3. How has the chorus changed since you first became a member?
4. Would you say it has improved (musically)?
5. What do you like about the 'group' singing experience?
6. Are there any stories that come to mind about singing with DCS over the years that you could share (a particular performance, or a concert tour, or friendships you've developed)?
7. Can you describe briefly how we get ourselves ready to perform, taking us from the beginning of the semester to the concert date?
8. Are there times when you get a little nervous that we won't be ready come concert day?
9. Did you find our 'first' Italian semester challenging from a musical perspective? language?
10. Think to our last Christmas concert at St. Mary's - did anything in particular stand out?
11. What were some of the things going through a singer's mind as the get to the last week before the performance? Right before the performance?
12. How did you like the Befana piece?
13. How did you feel about St. Mary's as a singing space?
14. Have you participated in the 'Pops' Chorus?

15. Can you tell us what that is all about? What is the purpose?
16. What is the repertoire? Any particular performance stand out?
17. Is it an important part of singing in DCS? How so?
18. What's your current vision for yourself and your participation in the chorus?

Meredith

1. Will you tell us a bit about yourself - your background, your musical background?
2. How did you come to know about DCS, and why did you choose to sing with DCS?
3. Have you sung in other groups?
4. What do you like about the 'group' singing experience?
5. We would really like to tell us about your first semester experience with DCS.
6. Did you feel welcomed?
7. Did you find the music challenging? Interesting?
8. What do you remember about singing in your first concert (Christmas) at St. Mary's?
9. What were some of the things going through your mind the last week before the performance?
10. Right before the performance?
11. How did you like the Befana piece?
12. How did you feel about St. Mary's as a singing space?
13. What's your current vision for yourself and your participation in the chorus?

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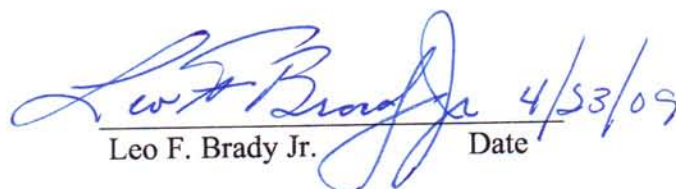
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Leo F. Brady Jr. Date 4/23/09

Actual and proposed schedules:

Because I'm a new filmmaker, I was conservative in my estimates when creating my schedule. Over time and with more experience, I envision developing a more precise estimating ability. For this section, I split the discussion into two sections, production and post-production.

My production or filming phase estimates were close to the actual hours spent filming whether it was interviews, rehearsal footage, concerts or b-roll. These tasks were predictable and under my control with respect to time. I over planned and was pleased I did. The only issue that occurred was that interviewees wished to change their interview times or dates. In the end, the overall time estimated and required to film was the same.

My post-production estimates were a slightly different matter. Originally, I did not create specific line items for the reviewing and capturing media tasks. Because I shot 30 to 35 hours of footage, reviewing this footage, identifying what to capture and the actually capturing took a relatively comparable amount of time before I could even begin the edit. Fortunately, I had a good understanding of the threads I wanted to build into the potentially 60 minute Chorus story so I was able to make quick progress. Once that was completed, I began the first edit. Though I allotted 40 hours, I probably spent close to twice that time to complete what I considered a working draft cut of the film. Though the assembly cut came together in good time, my experimenting with multiple variations of scenes took considerably more. When estimating again, I will add a pre-edit task to account for the time to review, capture and create clips. I will also add enough extra time for experimenting within the edit. The remaining editing tasks of color correction, sound

mix and titles were completed in the times estimated. The final edit and finishing tasks were also completed in the times estimated.

Actual and estimated budgets:

The expected "real" budget, which is my actual out of pocket expenses for my student production of Chorus, incurred only minor additional costs. The crew consisted of me and three volunteers from the chorus, which helped keep expenses down. Because of this, I incurred no significant additional costs in the production phase.

Moreover, even though the post-production phase required additional hours, as discussed above, no additional costs were incurred because I performed these tasks.

The "real world" budget is my estimates of the film Chorus produced as a full commercial production. As in the case of the expected "real" budget, no additional time, personnel or equipment were required for the production phase and no additional costs were incurred.

In the case of the post-production phase, specifically the edit task, an additional 40 hours of work was added making a total of 80 hours edit time. This increase essentially doubles the edit costs. I have updated the "real world" budget to reflect these additions. The remaining editing tasks of color correction, sound mix and titles as well as the final edit and finishing tasks were all completed in the times estimated. No additional costs were incurred for these tasks.

Self-criticism:

Chorus was filmed as a documentary in the form of those produced by the Public Broadcast Corporation. The film explores and documents a local community chorus, specifically its members. Its central objective was to discover why these members contribute so much of their time and energy to this pursuit. Was this a social or recreational pastime or was there a more significant vocational purpose?

Now that the film is complete, I have an opportunity to stop and evaluate which choices produced the desired outcomes and which did not. I'll address both the technical and aesthetic aspects of this project but first let me speak about planning.

Extensive planning, both in class and independently, preceded this project. A comprehensive proposal was devised and written, detailing its many aspects. This planning provided the time and space to think about exactly what I was trying to realize and communicate. Additionally, I spent a great deal of time before each shoot, developing questions, sketching and planning the various technical setups. Planning is crucial to a film project's success. As I learn more, I intend to modify and adapt this process but a detailed plan will always be my first objective before beginning any project.

I'll begin the technical analysis describing the equipment I selected for this production and the reasons why. I chose the Panasonic DVX-100A as my main camera and a smaller Panasonic PV-GS300 for a second and backup camera. I had a lightweight Libec tripod and dolly for shot variation and used a Lowel basic lighting kit with 3 lights for lighting. For sound, I used a Rode NT-4 stereo microphone and Lectronics wireless lavalier microphone. I also had a Fostex FR-2 digital recorder for second sound if

necessary. I chose to film in 24p, because of its supposed film-like quality, and edit using Avid Media Composer 3.0.

In retrospect, I still would have selected the DVX for filming but I would have used two. This would have ensured consistent quality and look across all the sequences of the entire film. As it is, the quality produced by the second camera is not bad but I notice a difference and others may too. I would not have shot in 24p though and in the future, I will shoot in 30p when using the DVX for documentary work. As others have pointed out, 30p still has that progressive look but without the 24p flicker. I am satisfied with the choices I made with the remaining equipment with the exception of the tripod. Because this was a musical piece, quality sound was required and my audio equipment performed well but a heavier tripod would have produced steadier shots.

The crew size for Chorus was three people including myself. For future productions, I will definitely use more. I believe even one more knowledgeable person would have made the production that much better. A crew of four or even five would have allowed me to step back and concentrate a little more on the bigger picture of filming. That was especially true in the interview segments where lighting, sound and filming were required. The concert sequences were a little less formal and three people, two camera operators and a sound person would have worked well. However, as they say, "You work with what you have" and I'm pleased with what my crew did accomplish.

In my next documentary, I will also correct the amount of time I spend filming interviews, taking into account the projected running time of the final version. I estimate that I shot double the material I used. I was relieved to have the footage in many instances but in the future, I will be much more aware of this.

I chose Avid Media Composer for my editing software. It's somewhat easy to use, once becoming familiar with it and it contains many advanced and useful editing features. I will continue to use Media Composer.

It seems to me that the overall aesthetics of a film are interdependent with the technicals. The technical choices made, lay the foundation for the overall look and sound of the film. Nevertheless, the type of shots, locations and editing style also contribute. The aesthetic look I was after for Chorus was again, an emulation of the PBS norm.

I shot a great deal of the rehearsal and concert segments handheld but tried to vary my look with steady tripod pans and moving dolly shots. I especially like the dolly shots. They are interesting to execute, move the action along and provide a fluid feel to the shot. All concert and rehearsal shooting used available light.

The interviews were shot using multiple cameras on tripods. The main camera filmed over the right shoulder of the interviewer. All were lit using 3 point lighting with the exceptions of the ones done in the church hall, which used natural sunlight. I prefer natural sunlight and the DVX does a great job capturing it. I varied my shoot locations and angles knowing this would contribute to the variety of looks of the piece.

I planned the edit with a clean documentary style. I created a first draft and gave it to Paul and Jan for their comment. Though it included segments that addressed the personal avocation theme I wished to explore, it also incorporated lengthy segments about "putting on a performance." In addition, it contained many "dip to black" transitions that hid jump cuts. Jan and Paul responded with some extremely insightful feedback. As one goes through the editing process, it is very easy to get too close to a

film and lose objectivity. I was very lucky to have such experienced filmmakers to assist me. Jan thought the film did not focus enough on the avocation theme. Paul thought it could benefit by using actual music and cross cutting to accomplish transitions instead of transitional effects. They both recommended I cut the film down to thirty minutes. It was the perfect time to experiment. These recommendations worked well. The pace was good and the look was professional.

I've learned a great deal on this project and many things I would now approach differently. A couple of issues still bother me about the final cut but I will have to live and learn from them. Overall, I am very pleased with what I've accomplished. Thanks to all who helped!

Evaluation Research Report:

My primary goal in making Chorus was to discover what motivates and drives individuals to give so much of their time, energy and monies to support a local arts group. I'm interested in personal fulfillment, in documenting individuals doing what they love, in this case, music.

The target audiences for this film are individuals and corporations that support local arts groups. I envision the best possible distribution outlets for the film to be local film festivals, local arts groups, public access television, local commercial television (Chronicle) and the Public Broadcasting Service (P.B.S.).

As a filmmaker, I've started to develop processes to assist in assessing my work. For Chorus, I determined the film had accomplished the desired goals and purposes established above, by following a three-step process. This assessment process was ongoing and took place during filming, after completion of an assembly cut and close to final cut. I relied on my wife and certain key members of the chorus for feedback during shooting by having them view dailies. They are people on whom I can depend on to provide an objective critique. Once an assembly cut was complete, I again asked these same people, adding Paul Turano and Jan Roberts-Breslin, my advisors, and members of the Emerson filmmaking community to provide further objective commentary. Finally, once a version is close to completion, I asked the members of the Dedham Choral Society, as my target audience, for their advice.

As I planned, the initial evaluation began during the proposal phase of the project, through filming, to the assemblage cut. During these phases, a small group, who were aware of my goals, viewed and assisted me in selecting the best segments to be

considered for inclusion into the final cut of the film. Evaluating throughout these stages was the right way to go. It made it a bit easier to begin editing knowing I had already identified the essential footage. I began the edit. From these segments, I produced an assemblage cut that was over an hour long.

This was the beginning of my formal evaluation process. I added my advisors, Jan Roberts-Breslin and Paul Turano as well as members of the Dedham Choral Society and Emerson filmmaking community to my small evaluation group. I'll discuss this interesting process in detail and then conclude.

This assembly cut was a bit lengthy and unfocused but it served as a first draft and reference point. It touched on the avocation theme but focused more on putting on a musical production. I sent this version 1 draft to Jan, Paul and Maura as well as David Brady and Kathleen O'Donnell, two members of the chorus, requesting their thoughts and comments. While waiting, I honed and polished the draft focusing it on the avocation theme I wanted to uncover.

In response to the version 1 draft, Jan commented, "I watched your rough cut. I think you have good material, especially the observational material. I'm a little disappointed in the interviews though. They supply the basic information but miss getting at some of those core issues you talked about earlier - that difference between vocation and avocation, the value of the arts. Some folks skirt around it a bit but I think you're missing the chance to make a deeper statement. Perhaps some more interviews, targeting a couple of people that seem most insightful. As with most roughcuts, I think there's some tightening up that could happen, and I'm not exactly sure how, but a means of imposing more of a narrative "spine." I like your concert material but for the last concert -

as impressive as it is in terms of music and location - it seems to me that way too much is centered on the soloists, not the chorus. Maybe we can meet in person or by phone once classes start.” Maura commented specifically on the music and believed some of it should be eliminated or modified. She felt I should use only the best pieces by the chorus. In addition, Paul set up an appointment with me to discuss his comments in person. I received limited feedback from the chorus members but I incorporated what they did say into my editing process.

I began to search for avocation interview segments to add to the avocation thread of the film to balance out the “putting on a performance” thread as Jan recommended. I also fixed the final concert segment to focus on the chorus rather than the soloists. This meant adding the song “Befana” back into the segment. I then sent this version 2 draft cut disc to Paul, and Jan for further critique.

I communicated with Jan Roberts-Breslin by email. She recommended I cut the version 2 draft to 30 minutes for the Master’s Project to keep it interesting throughout. She also gave me some valuable critique. “Be brutal in my cuts.” I’ve incorporated most of her suggestions into a version 3 draft and sent a new disc to her and Paul. It is now around 30 minutes long.

I continued a further mixed down of the audio in the version 4 draft. The remainder of the introduction song “Domine Deus” has been added as the closing song, playing with the end titles. I also moved the Meredith Hall interview segment to within the Chorus’ final song, “Befana.” The version 5 draft adds minor updates.

I then met with Paul Turano. He gave me extensive written comments on what he thought of the film and some great recommendations, especially the suggestions of

crosscutting and grouping some of the interviews by topic. I decided to recut the film once again, using Paul's recommendations. I reedited it with extensive cross cutting and added another upbeat song called "Get Happy." I completed the lower third and end titles. The version 7 draft has become the final cut.

My evaluation process was complete and quite successful. I had started with a long wandering assembly cut. Throughout the evaluation, Jan, Paul and Maura challenged me to dig a little deeper and refocus on presenting the vocational aspects of the interviewees, my primary objective. Their suggestions were right on target and the film is much more fluid and paces quite nicely. I find it much more interesting and I'm sure others will too.

Annotated Works Consulted

Ahlquist, Karen. Chorus and Community. IL.:University of Illinois Press, 2006.

Chorus and the Community provides a comprehensive view, as a compilation of essays from different authors and perspectives, about choruses and their interrelationships within communities.

Andrew, J. Dudley. The Major Film Theories: An Introduction. NY.:Oxford University Press, 1976.

The Major Film Theories: An Introduction was used as an historical reference to explore realist film theory, which provided the beginnings of thinking about documentary. Theories of authors Siegfried Kracauer and André Bazin were examined.

Atkinson, Robert. The Life Story Interview. CA.:Sage Publications, 1998.

The Life Story Interview details methods and techniques for interviewing. It also contains extensive information about question development.

Aufderheide Patricia. Documentary Film: A Very Short Introduction. NY.:Oxford University Press, 2007

Documentary Film: A Very Short Introduction is a reference used to corroborate information on the different types of documentary film.

Barz, Gregory. "We are from Different Ethnic Groups but We Live Here as One Family: The Musical Performance of Community in a Tanzanian Kwaya."
Chorus and Community. Ahlquist, Karen. IL.:University of Illinois Press, 2006. 19-44.

We are from Different Ethnic Groups but We Live Here as One Family: The Musical Performance of Community in a Tanzanian Kwaya is an essay in Chorus and Community that explores the idea of Chorus and how its importance to a community in Tanzania is much more than just musical.

Burns, Ken

Florentine Films

<<http://www.florentinefilms.com/ffpages/AU2-frameset.html?PB.html~mainFrame>>

Mark Twain

<<http://www.pbs.org/marktwain/filmmakers/making.html>>

PBS

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Eisenstein, Sergei. Film Form: Essays in Film Theory. PA.:Harvest Books, 1969.

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Flaherty, Robert

Browne, Vincent. "Man of Aran." film west. Film West 19.

<<http://www.iol.ie/~galfilm/filmwest/19aran.htm>>

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<http://www.flahertyseminar.org/rffs_flaherty_legacy.asp>

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Gaines, Jane and Michael Renov. Collecting Visible Evidence. MN.:University of Minnesota Press, 1999.

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Kracauer, Siegfried. Theory of Film. NJ.:Princeton University Press, 1997.

This work was referenced from J. Dudley Andrew's book and is included here for completeness.

Life Story Center - University of Southern Maine
<<http://usm.maine.edu/olli/national/lifestorycenter/>>

Man of Aran. Dir. Robert J Flaherty. Perf. Colman 'Tiger' King, Maggie Durrane, Michael Durrane, Pat Mullin, Patch 'Red Beard' Ruadh. Homevision, 2003

Man of Aran is a featured-length, documentary film with sound, that portrays a family trying to create a life for themselves as subsistence farmers and fishermen, a struggle between family and merciless nature, filmed on the Aran Islands just off the west coast of Ireland.

Mark Twain - A Film Directed by Ken Burns. Dir. Ken Burns. Perf. Keith David, Kevin Conway, Blythe Danner, Philip Bosco, Tim Clark. PBS Home Video, 2002

Mark Twain - A Film Directed by Ken Burns is a 225-minute documentary film about the life and times of Mark Twain, filmed in the superb style, typical of Burns.

Morris, Errol

Errol Morris Biography

<<http://www.errolmorris.com/biography.html>>

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Nichols, Bill. Introduction to Documentary. IN.:Indiana University Press, 2001.

Introduction to Documentary has been a major reference for my exploration into the various modes, genres and styles of documentary film.

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Symphonic Choirs: Understanding the Borders of Professionalism is an essay in Chorus and Community that explore the ideas of amateurism with respect to choruses and the greater musical community.

Stebbins, Robert A. Amateurs, Professionals, and Serious Leisure. Montreal:McGill-Queen's University Press, 1992.

This work was referenced from Rosalynd Smith's Symphonic Choirs: Understanding the Borders of Professionalism an essay in Chorus and Community and is include here for completeness.

The Thin Blue Line. Dir. Errol Morris. Perf. Randall Adams, David Harris (III), Gus Rose, Jackie Johnson, Marshall Touchton. MGM, 2005

The Thin Blue Line is a documentary film billed as "the first movie mystery to actually solve a murder," the film is credited with overturning the conviction of Randall Dale Adams for the murder of Dallas police officer Robert Wood, a crime for which Adams was to be executed.

Young at Heart. Dir. Stephen Walker. Perf. Helen Boston, Steven M. Sanderson, Joe Benoit (II), Ed Wise, Bob Cilman. 20th Century Fox, 2008

Young at Heart is a documentary film that tells the stories of an eighty-something chorus from Northampton Massachusetts and presents an inspirational perspective of the possibilities of one's later years in life.

Young at Heart
<<http://www.foxsearchlight.com/youngatheart/>>

Ward, Geoffrey C and Dayton Duncan. Mark Twain. New York:Alfred A Knopf, 2001.

This work was referenced from an Internet quotation of Mark Twain and is included here for completeness.

Wolensky, Kenneth C. "Were Singin for the Union." Chorus and Community. Ahlquist, Karen. IL.:University of Illinois Press, 2006. 19-44. 223-247

Were Singin for the Union is an essay in Chorus and Community that explores the chorus as a political organizing tool, transforming workers into a powerful community-conscious alliance.

30 Days. Dir. Morgan Spurlock Perf. Various. 20th Century Fox, 2006

30 Days is a documentary style reality show that challenges us to try on a new lifestyle, something completely different, maybe even in conflict with our own upbringing, beliefs, religion or profession for thirty(30) days.

30 Days

<<http://www.fxnetworks.com/shows/originals/30days/>>

Appendix A: Post Script and Transcription

Post-script: A final shot list

Running time – 29:53:00

Major Participant Legend

SF=Shirl Fay KO=Kathleen O'D JB=Jonathan TY=Todd Young CC=Cheryl Cary
 MH=Meredith Hall FW=Frank Walley DH=Darryl GL=Gloria Lee PH=Paul Harvey
 DT=Demetri Tsanklides CM=Chorus Members

Shot Number /Angle	Description
Act I. First Regular Season Rehearsal	
1. Pan Shot	From Church steeple to Front Door Dissolve to Front Door Song “Domine Deus” in the background
2. Master shot	CM - arriving for rehearsal (outside Allin) Title “Chorus” fades in and out Song fades
3. Pan Shot	CM inside mingling, signing in before rehearsal
4. Medium shot	SF - Background begins (title)
5. Medium shot	TY- Background (title)
6. Medium shot	DT- Background (title)
7. Medium shot	SF - Background continues
8. Medium shot	JB - Background begins(title)
9. Medium shot	SF - Background completes
10. Pan shot	Cuts to Dissolve to face shot of SF & KO singing – “Put on A Happy Face”
11. Medium shot	JB
12. Moving Dolly shot	Cuts to Chorus rehearsal shots POPS – “Wrong Note Rag”
13. Medium shot	JB - Background completes
Act II. Community Outreach-Pops	
14. Master Pan shot	North Hill woman - Intro by
15. Medium shot	SF - Additional perspective – Pops
16. Master shot and Pan	Song “Opening Night”
17. Medium shot	Cuts to SF – story about work with others
18. Master shot and Pan	Cuts back to song
19. Master shot	PH - begins his solo “Words” (title)
20. Medium shot	Cuts to PH – background - songwriting And back to song Cuts back to PH And back to song
21. Medium shot	JB - “Spirit in the group”
22. Medium shot	DT – solos with DCS Cuts to song “ O Sole Mio”

Act III.	Repertoire
23. Medium shot	KO – First 50 years, building the endowment for repertoire (title)
24. Master shot and Pan	“Get Happy” Cuts to JB – choosing repertoire And back to song
25. Medium shot	DH – assisting Jon with the chorus (title) Cuts to chorus singing And back to DH Cuts to practice – “D# and F##” And back to DH – “Keeper of the pitch”
26. Master shot and Pan	CM – Jon working with the men, singing in practice
27. Moving dolly shot	Cuts to second shot of men singing
28. Medium shot	TY – New music, making music
Act IV.	St Mary’s Concert
29. Close-up shot	Cut to St Mary intro – pamphlet while Jon is singing
30. Master shot	Cut to St. Mary’s dress rehearsal singing the same song
31. Master shot and Zoom	Concert day – Zoom to church front door, music playing
32. Master shot and Pan	Cuts to the audience upstairs in the church with orchestra tuning up Cuts to the Chorus coming on stage
33. Medium shot	JB – hiring musicians, soloists Cuts to solist downstairs Cuts back to Jon Cuts to Jon and soloists coming in and taking a bow.
34. Medium shot	JB – addresses the musicians
35. Master shot and Zoom	Song “Resphigi” – excerpts from, with Soprano and Chorus
36. Medium shot	SF – Music- “you can only feel it”
37. Master shot and Pan and Zoom	Jon comes out and bows to the audience Song “Bafana” multiple cameras and cuts
38. Medium shot	MH –new member perspective (title) And back to song finish Cut to audience clapping And back to chorus
39. Rolling Title	Fade to Black as Titles, credits roll with Song “Domine Deus” continuing in the background Cuts to crew filming and copyright
40.	The End

Transcription:

SF – The first chorus I was in was in church but I was only in the church choir for two years. I think when I went to college, a small college in upstate New York and we sang around the piano every night is when I really thought I have to have music in my life, I just have to have it cause it was so much fun.

TY – I was your kind of typical fourth grade student who was excited to learn a new instrument, brothers played instruments so I picked up the saxophone.

DT – I've been singing since I was a child. My parents, my mother and father are both in the choir at my church. That's where I think I got my musical talent. Since I was a child, I've been singing in the choir, I played the trumpet and piano.

SF – I do not have a great voice, I've never had any training but I just love to sing. And I like to be in a group. Group singing is for me. And when I moved to Needham, I belonged to the Wellesley Choral Society and I went to a concert, I think it was in the, that beautiful old church in the South End, I can't remember the name of it, but Dedham Choral was singing then and it was glorious and I thought, I have to change I have to go to Dedham because the sound was so engaging, so beautiful, so wonderful and it just soared, the music soared in that church.

JB – Looking back I think I was very lucky and I look back on my musical career and a lot of things have just happened that have turned out very well, I'm very fortunate in that regard as a musician. As they say, having a career as a performer is a great deal of being

in the right place at the right time. And then I think that my association with Dedham Choral Society that was definitely the case. It just worked out really well timing wise that I was singing with the chorus when they were looking for a new conductor and it was something I was very interested in doing.

SF – So I joined in 1982 which means that I am one of your older, ancient choristers and this is my twenty fifth year and its sort of shocking to me and I looked that up when I knew that I might be talking to you about this and its been twenty five years of pure pleasure.

JB – I get a lot of enjoyment out of having amateurs really find the joy of making music.

JB – I mean that's where it really is, in all the different kinds of singing, singing is the most basic music making activity in all cultures in every country.

SF – Well pops is different and there are a lot of people that really don't enjoy pops and they're classical people, I just happened to love classical and the pops. And so I love to go and sing Gershwin and Kern and Hammerstein and all of these wonderful melodies and I love it when Jonathan stands in the isle and sort of jitterbugs around. When you're singing pops the audience smiles back and it makes it easier for you to smile at them. It's more relaxed.

SF - But it's a lot of fun and a lot of giving, I remember one time when we were at the Brockton VA and a man in the audience who was a troubled man and I think he had some

Alzheimer's but he started singing, he was having a wonderful time. And I just love the fact that Jonathan turned around and encouraged it. He just kept saying - come on, come on. It was just wonderful. These people have so little and here they were just singing and having a ball.

PH – In addition to singing I also like to write songs. I think I wrote my first song when I was six. But I got back into in a more serious way when I got into my forties.

PH – And it kind of preoccupied me quite a bit for about ten years, almost an obsession. I don't write as much music as I use to but I still do it every so often. You never know when a good idea might come to you.

JB - There's a very good spirit in the group. I think a lot of friendships have developed and a lot of relationships and that kind of thing and I think that adds to the whole experience for people musically and socially, and spiritually if you want to say that as well.

DT – Occasionally, I sing solos at my church, sometimes for funeral, sometimes for weddings. And I've sung solos at Dedham Choral here; we sing, we have a pops concert in the summertime, which is really fun. Singing a solo is different from singing with a choral group because you can make it your own, you can put your own feeling into the words that you're singing, you can give a little piece of yourself.

KO – The chorus has been around for fifty years. And I think it would be really fabulous to have it be around for another fifty. So in the first year of my presidency we really worked hard on building the endowment as much as we can. I'd like it to be sort of financially sound enough to take risks with repertoire. It doesn't seem to me particularly useful to be singing the five or ten great pieces of choral music over and over again. So that it needs to be seems to me educationally both for our audience and educational for the singers.

JB – I think in choosing repertoire I wanted to do, sort of avoid doing the same pieces every four or five years. There had been a history in the chorus in sort of having done, some pieces had been done five times in twenty-five years and one piece has been done seven times in twenty-five years. So I was really interested in not repeating anything within a decade at least because there's so much choral repertoire out there and so many interesting things to do. So I wanted to expand that a little bit and there's always, you have to take into account, what the chorus wants to sing, what they're capable of singing, what the audiences wants to hear, and all those different factors you have to take into account.

DH – My job in assisting Jonathan in rehearsal, you have to look at it from the stand point that with an amateur chorus you having a lot of various abilities that come into the room.

DH – Unlike an orchestra you actually have to teach people the notes. More specifically, you have to teach people where the notes are in their voice. Because there isn't a

mechanism here to say that this is F or this is this particular note or this is what this range is going to be. So in the process of getting everyone onto the same page you have to sort of slowly methodically teach people where the notes are and that takes as while.

DH – So my job in assisting Jonathan is to be sort of his fingers, his fingers on the keyboard. I, sort of, think of myself as the keeper of the pitch.

TY – What I really enjoy about being in the chorus is the, being able to experience new music. I'm excited by the programming that we do here in the Dedham Choral Society. It's great to work with the Masterworks but it's also really exciting to me to be involved in new music, and music that I otherwise would probably never stumble across. And I really enjoy the community and the process of making music. I say to people all the time that it's the one musical experience that I have during the week that I'm not in charge of, I'm not getting paid to be there and that's a really rewarding experience for me, simply to make music for the sake of making music.

JB – With the soloists although I get a lot of resumes and recordings in the mail people who are interested in auditioning also usually I try to get together in person with them because you really need to judge a voice in person and see how they sound in a certain space. You can't always tell everything by a recording a lot of things can be altered in a recording. I also have a fair advantage I think in knowing a fair amount of the singing community through my work with other organizations so a lot of our soloists have come from my contacts within Handel and Haydn or even going back to the Opera Company.

The orchestra is contracted by, right now, Jim Christie and his assistant Gigi Torgian and it's all Boston Union players.

JB – And there's certain obviously certain people I like to have, certain people I've worked with that I really trust and feel very confident in working with.

SF – Somebody said to me that and that's why I wrote it down, because I didn't want to good it, but "music is one of the only places that the soul can prevail" and I was so impressed with that when I heard it. Because you can see music, you can't touch music, you can only feel it.

MH – I joined Dedham Choral Society in fall of 2006, which was just recently, but I love every week, I love coming every week. Its just a wonderful release from the daily grind of work and the music that he has chosen, that Jonathan has chosen is just so wonderful, not only a good level of challenge but one where the chorus really is very engaged in learning the music on their own and then coming to rehearsal and enjoying every minute of it. The pieces are just beautiful and their have been times where I've been very touched by the sound that he ensemble can bring.

Appendix B: Schedules

Production Schedule

Proposal complete	12/05/08
Proposal approved	12/05/08 – 12/12/08 7 day period
Production	
a. Planning (for Filming)	11/05/08 - 12/05/08 22 day period 20 hrs
b. Filming	12/05/08 - 01/30/09 45 day period
▪ Interviews (x10 – 3 groups)	15 hrs
a. Travel	03 hrs
b. Setup/Breakdown	10 hrs
▪ Rehearsal footage	10 hrs
a. Travel	03 hrs
b. Setup/Breakdown	03 hrs
▪ Concerts (x3)	06 hrs
a. Travel	03 hrs
b. Setup/Breakdown	03 hrs
▪ B-roll	04 hrs
a. Travel	01 hrs
b. Setup/Breakdown	<u>01 hrs</u> 62 hrs
c. Filming (Complete)	01/30/09
d. Approval (to begin Post)	01/30/09
Post Production	
a. Planning (for Editing)	01/30/09 - 02/06/09
b. Edit (non-linear)	01/30/09 - 03/09 26 day period
▪ Offline editing	40 hrs
▪ Color correction	24 hrs
▪ Sound mix	16 hrs
▪ Titles	<u>08 hrs</u> 88 hrs

- | | |
|--------------------------|--|
| c. Viewing (Rough Cut) | VM694 TBD
03/09 |
| d. Final edit | 16 hrs |
| e. Finishing (Final Cut) | 03/09 - 04/01/09
18 day period |
| ▪ DVD Authoring | 10 hrs |
| ▪ DVD Mastering | 08 hrs |
| ▪ DVD Duplication | <u>02 hrs</u>
20 hrs |
| f. Approval (Final Cut) | 04/01/09 |

Production Book

- | | |
|---------------------------|----------|
| a. Completed Draft | 04/17/09 |
| b. Approval (to Complete) | 04/24/09 |

Project Completed

- | | |
|--|----------|
| a. Graduate Studies | 04/29/09 |
| Two (2) copies of project and production books | |

*** Estimated as of 10/25/08 for Spring 2009 Graduation**

Revised Production Schedule

**** revised**

Proposal complete	12/05/08
Proposal approved	12/05/08 – 12/12/08 7 day period
Production	
e. Planning (for Filming)	11/05/08 - 12/05/08 22 day period 20 hrs
f. Filming	12/05/08 - 01/30/09 45 day period
▪ Interviews (x10 – 3 groups)	15 hrs
c. Travel	03 hrs
d. Setup/Breakdown	10 hrs
▪ Rehearsal footage	10 hrs
a. Travel	03 hrs
b. Setup/Breakdown	03 hrs
▪ Concerts (x3)	06 hrs
a. Travel	03 hrs
b. Setup/Breakdown	03 hrs
▪ B-roll	04 hrs
a. Travel	01 hrs
b. Setup/Breakdown	<u>01 hrs</u> 62 hrs
g. Filming (Complete)	01/30/09
h. Approval (to begin Post)	01/30/09
Post Production	
g. Planning (for Editing)	01/30/09 - 02/06/09
h. Edit (non-linear)	01/30/09 - 03/09 26 day period
▪ Offline editing	80 hrs**
▪ Color correction	24 hrs
▪ Sound mix	16 hrs
▪ Titles	<u>08 hrs</u> 128 hrs**
i. Viewing (Rough Cut)	VM694 TBD 03/09

j. Final edit	32 hrs**
k. Finishing (Final Cut)	03/09 - 04/01/09
	18 day period
▪ DVD Authoring	10 hrs
▪ DVD Mastering	08 hrs
▪ DVD Duplication	<u>02 hrs</u>
	20 hrs
l. Approval (Final Cut)	04/20/09**
Production Book	
c. Completed Draft	04/17/09
d. Approval (to Complete)	04/24/09
Project Completed	
b. Graduate Studies	04/29/09
Two (2) copies of project and production books	

ABOVE-THE-LINE								
		<i>Amount</i>	<i>Units</i>	<i>x</i>	<i>Rate</i>	<i>Sub-Total</i>	<i>Total</i>	
03-00 Producers Unit								
03-01 Producer		5	Weeks	1		0	0	
						Total for 03-00	0	
BELOW-THE-LINE								
10-00 Production Staff								
10-01 Unit Production Manager		5	Weeks	1	0	0	0	
						Total for 10-00	0	
21-00 Electrical								
21-01 Gaffer	Lighting					0	0	
	Prep	3	Days	1	0	0	0	
	Shoot	5	Days	1	0	0	0	
	Wrap	1	Day	1	0	0	0	
21-06 Equipment Rentals		1	Allow	1	0	0	0	Own lighting kit
						Total for 21-00	0	
22-00 Camera								
22-02 Camera Operator		5	Days	1	0	0	0	
22-03 1st Asst. Camera								
	Prep	1	Day	1	0	0	0	
	Shoot	5	Days	1	0	0	0	
22-04 2nd Asst. Camera		5	Days	1	0	0	0	
22-06 Expendables		1	Allow	1	100	100	100	
(minDV tape, batteries, etc)								
22-07 Camera Package Rentals		5	Days	1	0	0	0	Own DVX100
						Total for 22-00	100	
23-00 Sound								
23-01 Mixer								
	Prep	1	Day	1	0	0	0	
	Shoot	5	Days	1	0	0	0	
23-02 Boom Operator		5	Days	1	0	0	0	
23-03 Expendables (Batteries, etc)		1	Allow	1	25	25	25	
23-04 Sound Pckge Rentals		5	Days	1	0	0	0	Own Fostex
23-09 Digital CF cards		2	Allow	1	32	64	64	
						Total for 23-00	89	
24-00 Transportation								
24-04 Gas & Oil						250	250	
						Total for 24-00	250	

25-00 Location Expenses								
25-07 Permits (Student waiver)						0	0	
Crew Meals (brown bags)						500	500	
						Total for 25-00		500
30-00 Editorial								
30-08 Off/On-Line Editor	2	Weeks	1	0	0	0	0	
30-09 Off/On-Line Edit System	2	Weeks	1	0	0	0	0	own Avid MC
30-10 Color Correction								
30-12 Videotape Dubs/Stock & Trans	10	Allow	1	3	25	25		
30-13 Screening Copies	10	DVD	1	1	10	10		
						Total for 30-00		35
34-00 Post Production Sound								
34-01 Spotting for Music/Sound Efx	2	Days	1	0	0	0	0	own Avid MC
34-14 Laydown	1	Hour	1	0	0	0	0	
34-15 Pre-Lay (Sound Edit)	10	Hours	1	0	0	0	0	
34-16 Mix	16	Hours	1	0	0	0	0	
						Total for 34-00		0
35-00 Titles & Graphics								own Avid MC
35-01 Grfx Designer/Workstation	16	Hours	1	0	0	0	0	
35-02 Stocks and Dubs	1	Allow	1	0	0	0	0	
						Total for 35-00		0 own Avid MC
36-00 Finishing								
36-01 DVD Authoring	10	Hours	1	0	0	0	0	
36-02 DVD Mastering	8	Hours	1	0	0	0	0	
36-03 DVD Duplication	2	Hours	1	0	0	0	0	
30-12 DVD Stock	1	Allow	1	50	50	50		
36-04 DVD Copies	10	DVD	1	1	10	10		
						Total for 36-00		60

ABOVE-THE-LINE							
		<i>Amount</i>	<i>Units</i>	<i>x</i>	<i>Rate</i>	<i>Sub-Total</i>	<i>Total</i>
03-00 Producers Unit							
03-01 Producer		5	Weeks	5	500	12,500	12,500
						Total for 03-00	12,500
BELOW-THE-LINE							
10-00 Production Staff							
10-01 Unit Production Manager		5	Days	1	500	2,500	2,500
						Total for 10-00	2,500
21-00 Electrical							
21-01 Gaffer	Lighting					0	0
	Prep	3	Days	1	160	480	480
	Shoot	5	Days	1	160	800	800
	Wrap	1	Day	1	160	160	160
21-06 Equipment Rentals		1	Allow	1	500	500	500
						Total for 21-00	1,940
22-00 Camera							
22-02 Camera Operator		5	Days	1	500	2,500	2,500
22-04 1st Asst. Camera		5	Days	1	300	1,500	1,500
22-06 Expendables		1	Allow	1	100	100	100
(minDV tape, batteries, etc)							
22-07 Camera Package Rentals		5	Days	1	200	1,000	1,000
						Total for 22-00	5,100
23-00 Sound							
23-01 Mixer							
	Prep	1	Day	1	300	300	300
	Shoot	5	Days	1	300	1,500	1,500
23-02 Boom Operator		5	Days	1	160	800	800
23-03 Expendables (Batteries, etc)		1	Allow	1	25	25	25
23-04 Sound Pckge Rentals		5	Days	1	100	500	500
23-09 Digital CF cards		2	Allow	1	33	66	66
						Total for 23-00	3,191
24-00 Transportation							
24-04 Gas & Oil						1,000	1,000
						Total for 24-00	1,000
25-00 Location Expenses							
25-07 Permits (Student waiver)						0	0
Crew Meals (brown bags)						1,000	1,000
						Total for 25-00	1,000

30-00 Editorial								
30-08 Off/On-Line Editor (Labor)	2	Weeks	5	250	1250	1250		
30-09 Off/On-Line Edit System	2	Weeks	5	150	750	750		
30-10 Color Correction								
30-12 Videotape Dubs/Stock & Trans	1	Allow	1	50	50	50		
30-13 Screening Copies	10	DVD	1	2	20	20		
					Total for 30-00			4,620
34-00 Post Production Sound								
34-01 Spotting for Music/Sound Efx	2	Days	1	0	0	0		
34-14 Laydown	1	Hour	1	0	0	0		
34-15 Pre-Lay (Sound Edit)	10	Hours	1	0	0	0		
34-16 Mix	16	Hours	1	486	7,776	7,776		
					Total for 34-00			7,776
35-00 Titles & Graphics								
35-01 Grfx Designer/Workstation	8	Hours	1	400	3,200	3,200		
35-02 Stocks and Dubs	1	Allow	1	25	25	25		
					Total for 35-00			3,225
36-00 Finishing								
36-01 DVD Authoring	10	Hours	1	150	1,500	1,500		
36-02 DVD Mastering	8	Hours	1	0	0	0		
36-03 DVD Duplication	2	Hours	1	0	0	0		
30-12 DVD Stock	1	Allow	1	50	50	50		
36-04 DVD Copies	10	DVD	1	2	20	20		
					Total for 36-00			1,570

ABOVE-THE-LINE									
		Amount	Units	x	Rate	Sub-Total	Total		
03-00 Producers Unit									
03-01	Producer	5	Weeks	1		0	0		
						Total for 03-00		0	
BELOW-THE-LINE									
10-00 Production Staff									
10-01	Unit Production Manager	5	Weeks	1	0	0	0		
						Total for 10-00		0	
21-00 Electrical									
21-01	Gaffer						0	0	
	Lighting								
	Prep	3	Days	1	0	0	0		
	Shoot	5	Days	1	0	0	0		
	Wrap	1	Day	1	0	0	0		
21-06	Equipment Rentals	1	Allow	1	0	0	0		Own lighting kit
						Total for 21-00		0	
22-00 Camera									
22-02	Camera Operator	5	Days	1	0	0	0		
22-03	1st Asst. Camera								
	Prep	1	Day	1	0	0	0		
	Shoot	5	Days	1	0	0	0		
22-04	2nd Asst. Camera	5	Days	1	0	0	0		
22-06	Expendables (minDV tape, batteries, etc)	1	Allow	1	100	100	100		
22-07	Camera Package Rentals	5	Days	1	0	0	0		Own DVX100
						Total for 22-00		100	
23-00 Sound									
23-01	Mixer								
	Prep	1	Day	1	0	0	0		
	Shoot	5	Days	1	0	0	0		
23-02	Boom Operator	5	Days	1	0	0	0		
23-03	Expendables (Batteries, etc)	1	Allow	1	25	25	25		
23-04	Sound Pckge Rentals	5	Days	1	0	0	0		Own Fostex
23-09	Digital CF cards	2	Allow	1	32	64	64		
						Total for 23-00		89	
24-00 Transportation									
24-04	Gas & Oil					250	250		

						Total for 24-00		250	
25-00 Location Expenses									
25-07 Permits (Student waiver)						0	0		
Crew Meals (brown bags)						500	500		
						Total for 25-00		500	
30-00 Editorial									
30-08 Off/On-Line Editor	2	Weeks	1	0	0	0			**
30-09 Off/On-Line Edit System	2	Weeks	1	0	0	0			** own Avid MC
30-10 Color Correction									
30-12 Videotape Dubs/Stock & Trans	10	Allow	1	3	25	25			
30-13 Screening Copies	10	DVD	1	1	10	10			
						Total for 30-00		35	
34-00 Post Production Sound									
34-01 Spotting for Music/Sound Efx	2	Days	1	0	0	0			own Avid MC
34-14 Laydown	1	Hour	1	0	0	0			
34-15 Pre-Lay (Sound Edit)	10	Hours	1	0	0	0			
34-16 Mix	16	Hours	1	0	0	0			
						Total for 34-00		0	
35-00 Titles & Graphics									
35-01 Grfx Designer/Workstation	16	Hours	1	0	0	0			own Avid MC
35-02 Stocks and Dubs	1	Allow	1	0	0	0			
						Total for 35-00		0	own Avid MC
36-00 Finishing									
36-01 DVD Authoring	10	Hours	1	0	0	0			
36-02 DVD Mastering	8	Hours	1	0	0	0			
36-03 DVD Duplication	2	Hours	1	0	0	0			
30-12 DVD Stock	1	Allow	1	50	50	50			
36-04 DVD Copies	10	DVD	1	1	10	10			
						Total for 36-00		60	

<i>ABOVE-THE-LINE</i>								
		<i>Amount</i>	<i>Units</i>	<i>x</i>	<i>Rate</i>	<i>Sub-Total</i>	<i>Total</i>	
03-00 Producers Unit								
03-01 Producer		5	Weeks	5	500	12,500	12,500	
						Total for 03-00		12,500
<i>BELOW-THE-LINE</i>								
10-00 Production Staff								
10-01 Unit Production Manager		5	Days	1	500	2,500	2,500	
						Total for 10-00		2,500
21-00 Electrical								
21-01 Gaffer	Lighting					0	0	
	Prep	3	Days	1	160	480	480	
	Shoot	5	Days	1	160	800	800	
	Wrap	1	Day	1	160	160	160	
21-06 Equipment Rentals		1	Allow	1	500	500	500	
						Total for 21-00		1,940
22-00 Camera								
22-02 Camera Operator		5	Days	1	500	2,500	2,500	
22-04 1st Asst. Camera		5	Days	1	300	1,500	1,500	
22-06 Expendables		1	Allow	1	100	100	100	
	(minDV tape, batteries, etc)							
22-07 Camera Package Rentals		5	Days	1	200	1,000	1,000	
						Total for 22-00		5,100
23-00 Sound								
23-01 Mixer								
	Prep	1	Day	1	300	300	300	
	Shoot	5	Days	1	300	1,500	1,500	
23-02 Boom Operator		5	Days	1	160	800	800	
23-03 Expendables (Batteries, etc)		1	Allow	1	25	25	25	
23-04 Sound Pckge Rentals		5	Days	1	100	500	500	
23-09 Digital CF cards		2	Allow	1	33	66	66	
						Total for 23-00		3,191
24-00 Transportation								
24-04 Gas & Oil						1,000	1,000	
						Total for 24-00		1,000
25-00 Location Expenses								
25-07 Permits (Student waiver)						0	0	
	Crew Meals (brown bags)					1,000	1,000	
						Total for 25-00		1,000

30-00 Editorial								
30-08 Off/On-Line Editor (Labor)	2	Weeks	5	250	**2500	**2500		
30-09 Off/On-Line Edit System	2	Weeks	5	150	**1500	**1500		
30-10 Color Correction								
30-12 Videotape Dubs/Stock & Trans	1	Allow	1	50	50	50		
30-13 Screening Copies	10	DVD	1	2	20	20		
					Total for 30-00			**6,620
34-00 Post Production Sound								
34-01 Spotting for Music/Sound Efx	2	Days	1	0	0	0		
34-14 Laydown	1	Hour	1	0	0	0		
34-15 Pre-Lay (Sound Edit)	10	Hours	1	0	0	0		
34-16 Mix	16	Hours	1	486	7,776	7,776		
					Total for 34-00			7,776
35-00 Titles & Graphics								
35-01 Grfx Designer/Workstation	8	Hours	1	400	3,200	3,200		
35-02 Stocks and Dubs	1	Allow	1	25	25	25		
					Total for 35-00			3,225
36-00 Finishing								
36-01 DVD Authoring	10	Hours	1	150	1,500	1,500		
36-02 DVD Mastering	8	Hours	1	0	0	0		
36-03 DVD Duplication	2	Hours	1	0	0	0		
30-12 DVD Stock	1	Allow	1	50	50	50		
36-04 DVD Copies	10	DVD	1	2	20	20		
					Total for 36-00			1,570

Appendix D: Releases