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NORTH TEXAS NOW: PRODUCTION OF A  
PROMOTIONAL FILM

THESIS

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

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To supplement student recruiting efforts, the Office of Admissions and Records, North Texas State University (NTSU), funded a color sound promotional film, North Texas Now (NTN), describing academic and nonacademic services and activities of NTSU and its surrounding area. NTN uses fast-paced montage and contemporary music, and for contrast and historical perspective, it opens and closes with sepia photographs depicting the early days of NTSU.

An accompanying production book describes the making of NTN, examines the background against which NTN was proposed, describes problems and procedures of production, analyzes the film, and offers recommendations for other university film productions.

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## CHAPTER I

### INTRODUCTION

#### Background

As a result of a change in the mandatory Selective Service requirements, a tighter money economy, and a realization by young people that higher education is not essential for getting jobs, enrollments at institutions of higher learning have, in some cases, decreased and, in others, have not increased as much as desired.<sup>1</sup> For colleges and universities that rely on student enrollment for funding, a potential crisis exists. Funding is tied to enrollment to some degree at nearly every institution. Certainly private colleges get a large part of their money from tuition. Yet many public colleges and universities also depend upon enrollment for funding. Legislative appropriations for tax-supported, public colleges and universities are often proportional to enrollment.<sup>2</sup>

Loss of revenue by an educational institution can lead to serious consequences. Faculty and staff cutbacks could result. Building programs could be suspended. Operating budgets could be reduced. To stay financially solvent, tuition rates would have to rise faster than faculty salaries.<sup>3</sup> And, as tuition costs climb, fewer young people can afford to

attend college. Naturally, since funding is so closely tied to enrollment, colleges and universities wish to stop declining enrollments.

In the past, colleges and universities have relied on the personal contact activities of recruiters to solicit new students. Often working for offices of admissions at colleges and universities, "student recruiters" visit high schools hoping to interest seniors in enrolling at the schools represented by the recruiters. Traditional recruiting techniques, "low key" in nature, are little more than face-to-face meetings with students, supported by written literature describing the college or university.

Now, however, nontraditional means of student recruiting are being used. Institutions of higher learning are exploring successful commercial recruiting methods. These colleges and universities utilize radio and television commercials, billboards, and other "high key" approaches. One nontraditional approach to recruiting is the use of a promotional film to supplement the face-to-face interview or small group counseling session.<sup>4</sup> Some colleges and universities have adopted the film techniques of corporate and military recruiters to supplement student recruitment.<sup>5</sup>

North Texas State University is one institution that has recently found need to supplement its student recruiting activities with a promotional film. North Texas State University expected a five percent decline in enrollment for the

fall, 1973, semester. The actual loss of enrollment turned out to be just a little over one percent. However, according to Marcella Rogers, Assistant Director of Admissions, this was the first enrollment decrease since 1953.<sup>6</sup> Even this small loss could have conceivably resulted in a loss of funds. Additionally, this loss of enrollment could be indicative of a trend. If North Texas State University were to lose students and, thus financial support, it would be forced to decrease its services. Therefore, at North Texas State University as at many other educational institutions, it was felt imperative to stop the decrease in enrollment and, if possible, to even increase enrollment.

Key personnel within the Office of Admissions and Records at North Texas State University proposed that a film be made and included in student recruiting activities.<sup>7</sup> Dr. Douglas Norton, Dean of Admissions and Records, viewed a film made for Southern Methodist University. After seeing the film, Norton encouraged the idea of a promotional film for North Texas State University. He felt that the film could act as an "attention getter" to make high school students aware of North Texas State University.<sup>8</sup>

#### Problem

Commercial production companies make films "on order" for charges that start at \$1000 per screen minute.<sup>9</sup> Unfortunately, funds for a promotional film at North Texas State

University were scarce. Contracting a commercial film production company then was not feasible. Therefore, the Office of Admissions and Records decided to utilize university resources. The Division of Radio-Television-Film in the Department of Speech Communication and Drama was contacted and asked if the division could provide the facilities and the personnel to make the film. Professor Paul E. Potter, instructor in the division, agreed to accept responsibility for initiating the project and to act as faculty liaison until the film was completed.

#### Purpose

The purpose of this thesis was the production of a sixteen millimeter color sound motion picture as requested by the Office of Admissions and Records at North Texas State University. The film is titled North Texas Now (NTN).

The accompanying production book describes the manner by which a film of professional calibre was produced within an academic community by utilizing university resources (students, faculty, staff, equipment, facilities, etc.). Further, the production book describes and identifies the major problems facing the production of NTN, and how these problems were solved.

#### Plan of the Study

In order to explain the making of NTN, the production book outlines the production sequences followed to create



the film. Although these sequences consisted of three parts, they are presented as two parts--pre-production and production. The third part of the production sequence, post production, is not discussed in this production book since post production was handled by a commercial laboratory and not the filmmaker. Additionally, the production book defines goals and limitations of the film production process as they were understood at the time of filming. A list of definitions explains terminology as specifically applied to the production of NTN. An internal analysis of the film rationalizes placement of specific shots in the film. This analysis also describes the function of each shot as it relates to other shots. A summary lists the general lessons learned during production of NTN.

The production book is arranged in the following sequence of chapters:

- I. Introduction
- II. Definitions and Procedures
- III. Pre-Production
- IV. Production
- V. A Structural Analysis of North Texas Now
- VI. Conclusions and Recommendations

Further, an appendix contains various documents associated with production of the film--the script, the names of the production crew, the budget, etc. This production book utilizes the MLA Style Sheet, Second Edition and will place footnotes at the conclusion of each chapter.

### Previous and Related Research

The literature of film is extensive. Dissertation Abstracts International Index lists twenty-one dissertations on the subject of film written between 1969 and 1970 and one dissertation that studies film as a persuasive medium.<sup>10</sup>

On the masters level, thesis requirements have been satisfied with film. At the University of Texas in Austin, films are accepted in fulfillment of the thesis requirements for the masters degree.<sup>11</sup> At Southern Methodist University the film S.M.U. Today had the dual function of graduate thesis and promotional film.

Although film has never been submitted at North Texas State University as a thesis, creative theses have been submitted and accepted in partial fulfillment of the requirements for the masters degree. Many creative theses have been completed in the fields of art and drama. Like other creative theses the film North Texas Now is a completely original work.

## NOTES

<sup>1</sup>"Money Pinch for Colleges," U.S. News and World Report, 10 May 1971, p. 28.

<sup>2</sup>Also, legislatures under pressure from taxpayers are cutting back appropriations, and funds are lost when state legislatures lower the legal age to 18, since colleges and universities are then deprived of higher out-of-state tuitions, "Money Pinch," U.S. News, 28. "Legal Maturity at 18 Has Its Side Effects," Business Week, 5 February 1972, p. 102.

<sup>3</sup>"Money Pinch," U.S. News, p. 28.

<sup>4</sup>"Recruitment Rock," Time, 29 October 1973, p. 102.

<sup>5</sup>Both military and corporate personnel firms have used film for some time. The Army has been appropriated ten million dollars to encourage enlistments by use of advertising and public relations efforts. Many of these efforts will be filmed productions. Dorothy Cohn, Advertising (New York: John and Sons, Inc., 1972), pp. 626 and 674. Film is used because it is portable, it adds visual interest to job interviews, and the public has been conditioned to expect their information to be packaged in audio visual form. Romney Wheeler, "The Changing Face of Public Relations," Business Screen, (November-December 1972), p. 48. Southern Methodist University, Dallas, Texas, and the Dallas County Junior College, Dallas, Texas, are two schools that use film for student recruiting. North Texas State University has a film, The Story of North Texas. The film is black and white and was produced by the United Students of North Texas in 1963. How this film was used or whether it was used for recruiting is unknown.

<sup>6</sup>Interview with Marcella Rogers, Assistant Director of Admissions, North Texas State University, Denton, Texas, 15 November 1973. North Texas Daily, 4 September 1973.

<sup>7</sup>Marcella Rogers.

<sup>8</sup>The North Texas Daily, 16 November 1973.

<sup>9</sup>Interview with Lloyd Abernathy, Vice-President, Motion Picture Laboratory of Dallas, Inc., Dallas, Texas, 11 August 1973.

<sup>10</sup>Dissertation Abstract International, Retrospective Index, 8 (Ann Arbor: Xerox University Microfilm, 1970), pp. 55, 111, 1003, 1056-1057.

<sup>11</sup>Telephone interview with Betty Nunley, secretary, School of Communications, University of Texas, Austin, Texas, 31 October 1973.

<sup>12</sup>Letter dated 19 October 1973, James B. McGrath, Chairman, Department of Communication Arts, Southern Methodist University, Dallas, Texas.

## CHAPTER II

### DEFINITIONS AND PROCEDURES

This chapter is a detailed outline of the filmmaking process. The chapter contains two sections, terminology and procedures. In the first section terminology necessary to understand the film production process is discussed. These terms are arranged in the order in which they occur during production. These terms are grouped into four broad classifications--general terminology, pre-production terminology, production terminology, and post production terminology. In the second section of the chapter, NTN filmmaking procedures are outlined. Dallas commercial production services are also discussed.

#### Terminology

##### General Terminology

The "filmmaker" (as used in this production book) is the individual in charge of producing, directing, scripting, editing, and budgeting a film. The term filmmaker refers to an independent film producer who operates outside the realm of established film production companies. The filmmaker usually produces films with a minimum production crew and at low budget levels. The term "filmmaker" as used here should not be confused with the term "flimmaker" as applied to anyone making avant garde, "art" type, or serious "Hollywood" productions.

A "promotional film" is a film that seeks to establish an idea or image of an organization or institution. As a promotional film, NTN has three functions. First, NTN tried to bring attention of the intended audience--high school students and the general community--to the academic life at North Texas State University. Second, NTN tried to create an image that would interest and excite prospective students and their parents. Third, NTN attempted to increase the effectiveness of face to face contacts between North Texas student recruiters and the students they met. A promotional film is only one of many tools used within a promotional, recruiting, or public relations effort.<sup>1</sup>

#### Pre-production Terminology

A "script" is the written guide or blueprint from which a film is made. There were four types of scripts used to produce NTN. First, the "idea script" was a short statement describing the intention of the film. Second, the "research script" was an unorganized compilation of facts, data, literature, and interviews. The research script was used to help construct the structure and content of NTN. Additionally, the research script was used to insure accuracy in the narration. Third, the "shooting script" was a detailed and organized outline of the content and structure of the film. The shooting script indicated the subjects to be filmed, the time devoted to each subject, and the order in which the

subjects would be presented in the finished film. The shooting script contained audio as well as visual guidelines that described shots, scenes, and sequences. Fourth, a "breakdown script" was a script that had reordered all the visual information contained in the shooting script and was used for the convenience of the cameramen. The reordering was done so that filming could be accomplished in the most efficient and least costly way possible. Efficiency was achieved by scheduling together all shots of similar locale, setting, and subject matter. In addition to scripts, "cue sheets" were necessary to produce NTN. Cue sheets are rather specific guides that help develop certain portions of the shooting script by defining each shot more specifically in relation to the other shots. Cue sheets contain time, length, and placement information for music, narration, and animation work.<sup>2</sup> Within scripts and cue sheets, film structure is described in terms of scenes, shots, and sequences. A "shot" is all the footage taken by one camera running without interruption. It is the length of film defined by the cut, dissolve, fade, or other optical device as the shot appears when projected.<sup>3</sup> A "scene" is a unified action occurring at a single time and place. It may consist of a single shot but usually is a group of shots.<sup>4</sup> In the production of NTN the terms "shot" and "scene" are used interchangeably. A "sequence" is a group of shots or scenes that comprise an entire segment of the film. The segment is the smallest portion of the film that

still tells a visual story.<sup>5</sup> In the production of NTN "sequence" referred to a series of shots that corresponded to a definite subject covered in the film.

### Production Terminology

"Sixteen millimeter" (16mm) was the size of the film used to produce NTN. The sixteen millimeter refers to the width of the film.<sup>6</sup>

"Raw stock" or "film stock" is unexposed film. It is film that is ready to be shot. The three 16mm film stocks used in NTN were Ektacrhome EF tungsten 7242 (EFB), Ektacrhome EF Daylight 7241 (EFD), and Ektacrhome Commercial 7252 (ECO).

"Camera original footage," also called "camera original" or "original," is processed film that has been shot, i.e. exposed in the camera. This film is the master from which all copies are made. While the film itself is inexpensive, the images captured on it cost time and money. Hence, camera original is valued, protected, and cared for. It is usually handled with white gloves and is kept in a vault when not needed.

The terms "A wind" and "B wind" are used to indicate the position of emulsion on film stock relative to the spool on which it is wound. When film is wound emulsion-in, the film is B wind. When the film is wound emulsion-out, it is A wind. Camera original footage is B wind whereas projection film is



A wind.<sup>7</sup> A wind and B wind should not be confused with A-B rolling described below.

"Negative-Positive" filming is a process of film production that uses negative film stock. On negative film stock the tones and the colors of a scene are both reversed. A negative film must be printed onto positive stock before it can be projected.<sup>8</sup> By contrast, "reversal filming" is a process of film production that uses reversal film stock. Reversal film stock reproduces the tones and colors of a scene as they appear in nature. A reversal film can be projected after it is shot and processed.

Motion picture "composition" is generally considered to be the arrangement of the visual elements within the two dimensional surface of motion picture film. Composition in motion pictures is never static as is composition in still photography. Motion picture composition is the arrangement of elements from frame to frame as well as the arrangement of elements within a frame.

Specific identification of the elements of motion picture composition varies from source to source. Within the NTN production three elements of composition were identified--continuity, movement, and framing. Continuity is so basic and important to motion picture composition that it will be defined separately below. Movement as an element of motion picture composition can be classified as either subject movement within a frame, frame movement itself, or movement of subject and/or frame from shot to shot. Movement occurs through time, space, or both. Framing is the way elements within the two dimensional format

are enclosed by the sides of the film frame. Composition in NTN was concerned mainly with framing and not with movement or continuity. Framing in NTN was defined by three terms, "long shot," "close-up," or "extreme close-up." A long shot is a composition showing large expanses of physical area in a scene. Any shot showing an area that can be filled by more than five people is a long shot. This designation also includes aerial and scenic shots. A shot tightly encompassing two to five people is a medium shot. The close-up is a portrait composition of one person. An extreme close-up is a shot in which only a portion of a person's face is visible or a shot in which a small object is shown.

The third element of motion picture composition, "continuity," is the unifying relationship between all segments of a film that gives the film a feeling of wholeness and connectedness. Continuity is a function of film structure and film content. Continuity can be created in shooting and in editing and is visual as well as aural. In the shooting stage of film production, continuity in film structure is created by selecting shots that logically follow the action of the subject.<sup>9</sup> Content continuity is developed during shooting by emphasizing visual relationships. In the editing stage, film structure is given continuity by matching color, movement, subject size, and direction of movement from one shot to that of the preceeding and succeeding shots.<sup>10</sup> Content continuity is created in editing by arranging both visual and aural elements. Continuity in the

content and structure of NTN was created by a greater reliance on the aural element music than on visual elements.

A "workprint" is a low cost duplicate of camera original footage. The workprint is specifically intended for use in editing. An edited workprint acts as a blueprint for editing camera original footage. This procedure protects the irreplaceable original film from accidentally being cut or scratched.

A "fine edit" is the final version of the workprint. It is the editing stage in which the workprint is timed as it would appear for projection to the public minus optical effects and synchronized sound.<sup>11</sup>

A "cut" is the instantaneous separation of two shots as perceived on a projected film. The cut is rather neutral in content as it defines the limits of a shot.<sup>12</sup> At the end of a shot, a cut projects its content forward causing the second shot to be considered in terms of the preceding shot. NTN used cuts almost exclusively to create a fast pace and the feeling of excitement.<sup>13</sup>

A "dissolve" is a visual device that permits the succeeding shot to emerge through the preceding one and replace it on the screen.<sup>14</sup> The dissolve is normally used to join two shots while indicating the passage of time. However, in NTN the dissolve was used to create rhythm and to join two shots aesthetically.

A "matched dissolve" is a special type of dissolve that connects two identical shots so that one shot replaces the other almost unnoticed. In NTN a matched dissolve was used to change a black and white photograph of a building into a color photograph of the same building.

A "fade out" is a picture that gradually turns dark until the screen is completely black. A "fade in" is a picture that gradually comes up to full brightness from a dark (black) screen. A "fade" is a fade out followed immediately by a fade in. The fade is a major separating device when compared to the cut or to the dissolve. A fade separates two shots or scenes as to time or subject matter. Emotionally the fade offers a moment of relief. The fade in is normally used to begin a film and a fade out is used to end it.<sup>15</sup>

A "montage" is a series of shots juxtaposed together. Within the montage a number of unrelated shots appear to be related to each other. This relationship can project a mood, a feeling, or a visual statement that is greater than any of the shots of which it is comprised.<sup>16</sup>

The term "A-B rolling" also called "checkerboarding" refers to an editorial process that prepares camera original footage for commercial printing using the workprint as a guide. A-B rolling should not be confused with A wind and B wind described above. Camera original is spliced on two rolls--one called the "A roll" and the other the "B roll"--to match the workprint, frame-to-frame. Shots on the A roll and the B roll are alternated with black film. On the A roll the first shot of the film and thereafter all the odd-numbered shots of the film are spliced in the order that they occur, separated by black film. On the B roll all the even-numbered shots of the film are spliced in the order that they occur,

also separated by black film. The A and B rolls are then synchronized together for printing. At this time all the odd-numbered shots on the A roll are aligned with the black film on the B roll. Concurrently, all the even-numbered shots on the B roll are aligned with the black film of the A roll. The alignment must be accurate to the exact number of frames in each shot. When both rolls are printed in synchronization, the result is a single length of film with each shot in the proper order for projection. There are two purposes for A-B rolling. First, A-B rolling renders invisible splices on 16mm film that separate each shot. Second, A-B rolling allows optical effects such as superimposures, dissolves, and fades to be optically printed by the laboratory.<sup>17</sup> Sound tracks may also be A-B rolled or even C and D rolled. Each added roll is given a progressive letter designation.

"Conforming" is part of the editorial process of A-B rolling in which the original film is matched to the work-print and is synchronized to the sound tracks. Conforming is accomplished by utilizing latent-image edge numbers on film edges.<sup>18</sup>

#### Post Production Terminology

An "animation stand" is a specially designed copy stand used for copying still photographs, drawings, or transparencies. There are two types of animation stands--automated and manual. Automated animation stands are operated by a

computer. Manual animation stands are operated by hand. The work done for NTN was done on a manual animation stand.

The "titles" are all the words projected on the screen. They may be the actual titles of the film or the credits of the film production crew. All NTN titles were "burn-through" superimposed titles. These burn-through titles consisted of white lettering on a black background and were photographed on an animation stand.

"Superimposure" is the printing of one shot over another to give a double exposure effect. The superimposure is usually set up in the A-B rolls and is accomplished in printing by the laboratory.<sup>19</sup> In NTN superimposure was used to project titles over photographic images.

A "freeze frame" is a shot that is devoid of subject movement. It is created by having a single frame printed consecutively. In NTN the freeze frame effect was duplicated by copying a still photograph onto movie film.

"Grading" or "timing" is a laboratory process in which the color and density of each shot is corrected prior to printing the answer print.<sup>20</sup> A correctly timed print results in consistent image density and natural appearing color rendition. Timing can be done by eye or with a video analyzer.

An "optical sound track" is a photographic sound track that is printed so that the sound modulations are visible. Optical sound tracks are the accepted standard for 16mm film-making.<sup>21</sup> However, television news departments in small markets

use a "magnetic sound track" and are doing so in increasing numbers. A magnetic sound track is a strip of magnetically sensitive material that runs along the edge of the film. Electromagnetic impulses record sound on this strip.

An "answer print" is the first projectable print of a film and is produced by the processing laboratory. The answer print can be used as a check prior to the release of the film. The answer print contains all optical effects and the completed sound track. The filmmaker and the laboratory use the answer print to judge the picture and sound quality of the film. The answer print is a completed film and can itself be released if approved by the filmmaker. If the answer print shows mistakes caused by the laboratory, it is corrected by them at no cost. However, if the answer print contains mistakes caused by the filmmaker, he must pay for the corrections. The first print drawn from the A-B rolls is the first reversal answer print and is called either the "first answer print" or the "reversal answer print." The first print drawn from the internegative is called the "second answer print."<sup>22</sup>

The "married print" or "composite print" is a print in which the sound track and picture are combined on the same length of film. The first answer print is the first married print. It is the first time sound and picture are projectable together.<sup>23</sup>

The "internegative" is an intermediate negative print made from the A-B rolled camera original footage. The

internegative is used to make A wind release prints from the reversal B wind camera original footage. This procedure protects the original footage by reducing the need to handle and print it. Once an internegative is made, hundreds of release prints can be printed from it. When the internegative wears out, a second one can be drawn off the original A-B rolls. Additionally, the internegative gives the filmmaker greater control over the quality of the final release prints.<sup>24</sup> This extra control is made possible by the increased latitude with which the timer can work in correcting colors and densities.

A "release print" is a married print which is color corrected and released for public viewing. It is usually made from an internegative.<sup>25</sup>

### Procedures

Production of North Texas Now (NTN) can be analyzed in three phases, pre-production, production and post production. Each of these phases consist of definite stages. Establishing production criteria, budgeting, and scripting comprise the pre-production phase that will be discussed in Chapter III. Shooting film, recording and editing sound, and film editing are stages of the production phase that will be examined in Chapter IV. The post production phase includes all the work accomplished by a commercial laboratory--internegative, answer print, and release prints. For NTN animation work was part of the post production phase, although animation is otherwise



considered part of the production phase. Distribution and exhibition are also stages of post production. However, these post production activities--animation, distribution, and exhibition--are not discussed in the production book because they were not within direct control of the filmmaker.

Producing and directing are two additional stages of film production not specifically mentioned in the production book. In low budget films like NTN production and direction are combined into a single individual, the filmmaker. The function of the filmmaker as producer-director is present in every aspect of production.<sup>26</sup>

### The Production Sequence

On 20 July 1973, a script idea was presented to the client, the Dean of Admissions and Records at North Texas State University. After approval of the script idea, a shooting script was outlined. Then a film crew was organized. Under supervision of the filmmaker, the shooting script was turned into filmed images. As film was shot, a workprint was made from the camera original footage. Filming took place between 24 July and 14 August, 1973.

After all the footage was shot, the filmmaker edited various shots of the workprint together to create continuity and form. Editing took four weeks from 14 August to 16 September 1973. During this time, the sound track was also created. Musicians and a narrator were contracted to provide

sound accompaniment for the film. From 17 August to 19 August 1973, the sound track was recorded, mixed, and edited under supervision of the filmmaker. Once edited, the workprint and a magnetic audio tape of the sound track were presented to the client. This showing occurred on 17 September 1973. After comments and criticisms, the film was again edited with new shots inserted and others deleted. On 28 September 1973, after the client gave final approval to the workprint, the sound track was synchronized to the workprint. Motion Picture Laboratory of Dallas, Inc., transferred the magnetic sound track to an optical sound track. A reversal answer print was then made to insure that timing and fidelity were correct before an internegative was printed. After the filmmaker approved the answer print, an internegative was made. A second answer print was drawn from the internegative. The second answer print was made to insure the quality of the internegative before release prints were drawn from it. After the second answer print was approved, the five release prints were made and given to the filmmaker. On 14 December 1973, the filmmaker turned over the release prints to the Dean of Admissions and Records, thus concluding the NTN project.

#### Dallas Motion Picture Services

Dallas has been called the third largest film production center in the United States based on quantity of film shot and processed each year. Whether this statement is true or

not does not alter the fact that there is a great deal of film production activity in the area.<sup>27</sup> For example, the Dallas Yellow Pages for October, 1972, lists eighteen motion picture equipment and supply companies, five film delivery companies, forty-six film distributors and exchanges, three film editing companies, seventeen film laboratories, thirty-seven film producers, three projection services, and two special effects companies.<sup>28</sup> All these concerns offer varying services to film producers and their clients. However, of the one hundred twenty-nine firms listed, only a few were involved in production of NTN.

The first and most important Dallas firms necessary to produce NTN were the laboratories. Of the seventeen laboratories listed in the Yellow Pages only the three major ones were contacted to help produce NTN. Based on prior experience of the filmmaker, these three laboratories had the highest quality and widest variety of services.

Producer Services Inc., (PSI), 3001 Diamond Park Drive, Dallas, is primarily a film laboratory. Services offered by PSI include processing and workprint in color and black and white, sixteen millimeter and eight millimeter, color reversal printing (answer prints, release prints) and black and white printing. PSI offers editing services and sound recording services (recording, re-recording, transfer, multi-channel mixing, music scoring, music licenses, and interlock projection). Additionally, PSI sells film stock,

film supplies, filmstrip services and thirty-five millimeter color slide services. PSI is conveniently located and is the easiest laboratory to reach from Denton.

Motion Picture Laboratory of Dallas, Inc., (MPLD), 3825 Bryan Street, Dallas, was formally known as Jamieson Film Company, the oldest film production company in Dallas. Services offered by MPLD include color processing, workprinting, duplicating, reversal and negative-positive processing and printing. Further, MPLD offers sound and editorial services. As Jamieson Film Company, MPLD also did film production, but is presently phasing out that service. It was found that in producing NTN service at MPLD seemed somewhat slower than at PSI. On the other hand, MPLD seemed to take a personal concern in the NTN production, often working with the filmmaker to help cut costs while maintaining quality.

Southwest Film Laboratory, Inc., (SWFL), 3024 Fort Worth Avenue, Dallas, offers the same services that PSI and MPLD offer, except with greater flexibility in printing fades and dissolves. Additionally SWFL rents film production equipment. However, prices at SWFL were generally higher than MPLD and PSI. Hence SWFL was not used in producing NTN.

Out of all the film production companies in Dallas, only three were contacted for possible use in producing NTN. The specific services sought were animation stand copying and titling. However, MPLD was able to offer these same services at a much lower cost, so none of the companies contacted was actually used.

The next category of Dallas motion picture services used for production of NTN was the rental and camera repair companies. Gordon Yoder and Victor Duncan, both of Dallas, were the two companies contacted. Both companies offer similar rental services of motion picture equipment. The NTN production utilized Victor Duncan because of lower prices.

Three additional photographic companies were contacted to provide goods or services in production of NTN. Leslie's Camera Shop of Denton and Treck Photographic, Inc., of Dallas were contacted to provide still photographic copying and editing supplies. Meisel Photochrome Corporation, of Dallas, a commercial color printing laboratory, was contacted to provide overnight processing of color prints. The overnight service was needed in order to meet production deadlines.

## NOTES

<sup>1</sup>Paul Rotha, Documentary Film (New York: W. W. Norton and Company, Inc., 1939), pp. 52-58.

<sup>2</sup>Norton S. Parker, Audiovisual Script Writing (New Brunswick, New Jersey: Rutgers University Press, 1968), pp. 8-16.

<sup>3</sup>Rod Whitaker, The Language of Film (Englewood Cliffs: Prentice-Hall, Inc., 1970), p. 38.

<sup>4</sup>Lee R. Bobker, Elements of Film (New York: Harcourt, Brace and World, Inc., 1969), p. 31.

<sup>5</sup>Whitaker, p. 48.

<sup>6</sup>For technical specifications used to manufacture 16mm motion picture film, see Kodak publication P-29, Kodak 16mm, 35mm, and 70mm Films, Eastman Kodak Company, Rochester, New York.

<sup>7</sup>Hugh B. Churchill, Film Editing Handbook (Belmont, California: Wadsworth Publishing Company, Inc., 1972), p. 182.

<sup>8</sup>Negative-positive filming is generally less expensive than reversal filming because the film stock and processing is cheaper. However, negative-positive filming is not used in Dallas or Fort Worth since the processing laboratories do not have the machinery to process color negative materials.

<sup>9</sup>John Burder, The Technique of Editing 16mm Films (New York: Hastings House, 1971), p. 143.

<sup>10</sup>Kirk Smallman, Creative Filmmaking (New York: The Macmillan Company, 1969), pp. 83-90.

<sup>11</sup>Churchill, p. 181.

<sup>12</sup>Bobker, p. 31.

<sup>13</sup>Whitaker, p. 38.

<sup>14</sup>Ibid., p. 51.

<sup>15</sup>Ibid., p. 54-55.

<sup>16</sup>W. Hugh Baddeley, Documentary Film Production (New York: Focal Press, 1970), p. 255.

<sup>17</sup>Churchill, pp. 51-61.

<sup>18</sup>Burder, p. 146.

<sup>19</sup>Smallman, pp. 114-123.

<sup>20</sup>Baddeley, p. 254.

<sup>21</sup>Burder, p. 146.

<sup>22</sup>Baddeley, p. 252.

<sup>23</sup>Burder, p. 146.

<sup>24</sup>Churchill, p. 182.

<sup>25</sup>Ibid., p. 185.

<sup>26</sup>Basically the director is concerned with supervising the production phases, whereas, the producer oversees pre-production, production, and sometimes post production. Herbert Zettl, Television Production Handbook (Belmont, California: Wadsworth Publishing Company, 1961), pp. 408-415, and A. J. Reynertson, Film Director (New York: Hastings House, 1970).

<sup>27</sup>Mavis Bryant, "Dream Factory of Dallas Film Makers," Dallas, 51 (January 1972), 16.

<sup>28</sup>Dallas Yellow Pages, 1973, pp. 714-716.

## CHAPTER III

### PRE-PRODUCTION

Pre-production is the initial phase in the process of filmmaking. During pre-production the criteria of the film project are established, the budget is set, and the script is written. In this chapter, criteria, budgeting, and scripting of North Texas Now (NTN) will be explained.

#### Establishing Criteria

NTN was produced within a client-producer relationship, the nature of which had a subtle influence on the outcome of the film. First, the client requested production of the film, described what he wanted, established a loose framework of goals, established a budget ceiling, and paid for the film to be produced. Second, the producer provided the production personnel, organized a crew, set schedules, designed filmic structure, and insured compliance with the client's needs and goals.

Two sets of criteria then can be discerned that govern the production of a film--the client's criteria and the producer's criteria. The client's criteria are concerned with his needs and desires for a specific product. The producer's criteria are concerned with the mechanical and aesthetic



elements necessary to produce the client's product. The client's criteria are examined in the first part of this chapter. The producer's criteria are examined throughout the remainder of the production book.

### Problems Affecting the Criteria

Within the framework of the criteria established for the production of NTN, major limitations became evident. These limitations are discussed in detail in later chapters. However, to place into perspective the major criteria imposed on the film, those limitations--four in number--should be previewed at this point. Of those four limitations, two were primary and two were secondary. The two primary limitations were lack of time and lack of money. The two secondary limitations were the inability to conduct audience research and the desire to create a professional quality film in spite of the other limitations.

First, lack of money created a limiting framework within which had to fit all other problems and the production itself. Filmmaking is a costly activity, commercial film companies generally charge rates starting at \$1000 per screen minute. By economizing on production personnel, salaries, and equipment rental, an independent filmmaker can reduce the cost of a film to \$500-\$700 per screen minute. NTN was made on less than \$200 per screen minute, of which the client spent \$150 per minute; the remainder being contributed from other sources, personal--the filmmaker--as well as institutional.

Second, lack of time was the next major limitation facing film production. The client established December 1973, as the deadline for release of the film. To meet this deadline, NTN would have to be shot during second summer session, 1973. Filming would have to be completed by the end of the summer session to allow enough time for editing and laboratory work, and in order to comply with spending limitations that will be explained later. An additional limitation of filming during the second summer session was that this term has the least student enrollment and activity of any during the school year. Lack of time, then, posed the problem of how to make the university look active and exciting when actually very little was happening. Ideally, the film would have been produced during the fall semester when most campus activities occur.

Third, since money and time were limited, the nature of the desired target audience could not be researched. Normally, audience research would be used as a guide in structuring the film. The audience as defined by the client was primarily high school students and secondarily the community. What were the tastes, likes, dislikes, and attitudes of this audience toward North Texas State University? The answers to these questions would have to be assumed by the filmmaker within the criteria established for producing the film. The assumptions made are discussed later in the production book. Whether or not they were correct assumptions can not be determined without systematic research.

Fourth, without sufficient funds, the production of a professional quality film would be difficult, if not impossible. The filmmaker wanted the film to be professional in quality so that he would be proud to have his name on it and the university would be proud to show it. The quality of the film in a sense would reflect the quality of the filmmaker and the quality of the university. By "professional quality" the filmmaker meant that the photographic images would be sharp and in focus; camera movements would be smooth and steady; and exposure would be correct.

#### Criteria

The client oriented criteria within which the film was made were outlined in a meeting between Douglas Norton, the client; Paul Potter, the faculty adviser; and the filmmaker on 20 July 1973. The meeting resulted in a ten point agreement affecting the overall direction of the film production.

First, it was felt that the film should cover all academic areas at North Texas State University. It was reasoned that North Texas had a diversity of activities. If each activity could be photographed, the resulting montage would be likely to have at least one activity of interest to each viewer.

Second, there was agreement that the film should create a mood of excitement in order to hold the attention of the

audience. The primary target audience was to be high school seniors, a group whose film tastes have been sophisticated by films such as 2001: A Space Odyssey and Patton. These films are almost flawless in production and exciting to view. Although NTN would not be expected to "compete" with commercial films, it would have to be sufficiently well made and interesting enough to hold audience attention. To help create this interest, quick cut editing would be combined with up-tempo, contemporary music.

Third, it was also agreed that narration would be used as little as possible, and then only as a supportive element to continuity. A frequent complaint concerning documentary and institutional films is that they are wordy and overbearing. Often the viewer hears what he sees, a redundancy that may be boring.<sup>1</sup>

Fourth, young people--indeed all audiences--expect color in film.<sup>2</sup> That the film would be in color was assumed with little discussion.

Fifth, it was decided that the film should emphasize people rather than things or buildings, in order to create viewer empathy. It was generally agreed that shots of empty buildings are too often used in institutional films as visual filler for narration. When university facilities were shown in the film, students were to be shown using them. Additionally, it was suggested that people, when photographed, be shown in "close-up," one of the most powerful storytelling devices in film.<sup>3</sup>

Sixth, Norton insisted that the film not "whitewash" the university. He wished North Texas State University to be portrayed as objectively as possible without sacrificing filmic excitement.

Seventh, it was suggested that the film have a unique visual introduction consisting of a sepia toned montage of black and white photographs. These photographs would depict the historical development of North Texas State University from 1890 to the present. This effect would satisfy the current fad for nostalgia without being dated by that fad. The montage would be attention-getting and would give the film historical perspective. Further, the montage would be a visual reference point from which the audience could see the development and growth of the university. The effect would provide the basis of the theme "North Texas Now." The ideas of "then" and "now" could be tied together with a matched dissolve of the Administration Building at the university. This shot would dissolve from black and white to color and thus bring the film into the present, the "now" of the theme. The effect could easily be accomplished with a freeze frame.<sup>4</sup>

Eighth, Norton set the deadline for completion of the film. He wanted the release prints of North Texas Now in time to start using them for recruiting during spring semester, 1974. Further, he did not want the film to contain anything

that would date it. This precaution would allow the film to be used throughout the normal five to seven year exhibition life for a film.<sup>5</sup>

Ninth, the length of the film was set at fourteen and one-half minutes. This time limit had two functions. The first and most important function of a fourteen and one-half minute length was to keep the production costs within reason.<sup>6</sup> Second, the time limit would allow the film to be shown on television without editing. Television offers tremendous opportunities for a university promotional film. Since most broadcasting facilities are urged by the Federal Communications Commission to broadcast public service programs, an educational institution film (usually considered to be public service by nature) might find opportunity for showing on television.<sup>7</sup> Over television the film could theoretically reach millions of viewers.<sup>8</sup>

Tenth, Norton emphasized that the total production costs must not exceed \$2200, of which \$200 must be reserved for the purchase of five release prints. Five prints would give each of the three recruiters in the Office of Admissions and Records a copy of the film to carry with him to the high schools. With three films out of town, there would still be two films available for local or television showing. The extra copies would also serve as back-up should one of the field copies become damaged.

The client's criteria dealt with overall form. These criteria did not, however, dictate specific content. The actual content of the film--placement of shots, choice of shots, arrangement of scenes, and structure of the film itself--were decisions left to the judgment of the filmmaker. These were aspects of production governed by the producer's criteria.

### Budgeting

#### Problems

As mentioned earlier the limited amount of money budgeted to the NTN project was a problem. Additionally, there was a problem with the purchasing system under which the film was made. Two major difficulties stemmed from having to work within the Texas State Purchasing System. First, the system itself made the process of purchasing difficult and time consuming. Second, the system prevented the filmmaker from having sovereign purchasing authority. This lack of authority increased the delays already inherent in the system.

The Texas State Purchasing System required that competitive bids be taken anytime a commercial production material or service was required during filmmaking. The necessity for securing bids on materials and services was time consuming and costly. The telephone bill resulting from collection of competitive bids usually offset the advantage of purchasing from the lowest bidder. Furthermore, buying

from the lowest bidder sometimes meant getting the lowest quality service. For example, the filmmaker felt that Producer Services Inc. (PSI) did not have service of as high a quality as did Motion Picture Laboratory of Dallas, Inc. (MPLD). However, the athletic department at North Texas State University was processing their films at PSI. The purchasing office felt that what was good for the athletic department should have been good enough for NTN.<sup>9</sup> Unfortunately, quality is undefinable within the Texas State Purchasing System.

Many delays in production resulted from the filmmaker not having complete financial control. Every purchase required for NTN had to be approved by a number of individuals. At times these individuals were unreachable. Purchasing approval was for the most part handled by the client who tried to reduce the delay. Often the filmmaker requested a purchase from the client and had it approved within twenty-four hours, an incredibly short time for North Texas purchasing.

An additional problem of budgeting NTN involved the end of the fiscal year. Originally the rules of the Texas State Purchasing System were interpreted to mean that all money budgeted for NTN had to be spent by 15 August 1973. This date was the last day of fiscal year 1972-1973. By law, on 15 August 1973, all unspent state funds were to revert to the state. As the 15 August deadline neared, it



became clear to the filmmaker that the film could not be finished by that date. In response to this potential crisis, the client had the funding shifted from state to local funds. Local funds consist of money acquired by the university that are not provided by the state. Furthermore, the university has full control over local funds. As local funds do not revert to the state at the close of the fiscal year, purchasing for NTN continued after 15 August 1973.

### Finding Solutions

The services and equipment required for producing NTN included 16mm cinematographic and editing equipment, sound recording facilities, and still photographic processing facilities. With the budget available, it was apparent that some services and equipment necessary to produce NTN would have to be contributed. North Texas State University already had the resources necessary to produce 16mm motion pictures. So a basic assumption of budgeting was these university film production facilities could be used to keep expenditures to a minimum. The dilemma facing the filmmaker was that these facilities were not centralized, but were scattered throughout the university in many different departments.

Among the departments that had 16mm equipment were the Department of Art, the Department of Physics, the Department of Biological Sciences, the Department of Speech Communication and Drama, the School of Music, the College of Education, the

Department of Journalism, and the Public Information Office. Equipment and facilities within each of these departments are in continuous or intermittent use by students and faculty. Hence, the NTN production had to borrow 16mm equipment when that equipment was not otherwise being used. Additionally, many departments were, for various reasons, reluctant to loan their equipment and facilities. Coordinating the utilization of these university resources was one of the major duties of the filmmaker.

On the other hand, producing a university-wide film made available assistance not possible had the film been narrower in scope. For example, in addition to the \$2200 spent by the Office of Admissions and Records, the Department of Speech Communication and Drama contributed \$300 for camera rental and over \$70 in telephone expenses. Many new pieces of equipment were acquired by the Department of Speech Communication and Drama during the production of NTN, some of which was purchased especially for the project. However, these pieces remained with the department and are not included in the total budget.

Budgeting procedures were initiated by presenting the client a spending proposal.<sup>10</sup> This proposal itemized the costs of each material and service required for the film. Once the spending proposal was approved, purchasing commenced. The first purchase was for film, processing, and workprint. This purchase was made as a package from Producer Services

Inc., who submitted the lowest bid. Initially 2400 feet of film was purchased, shot, processed, and a workprint drawn. The Department of Journalism donated 1200 feet of film to the NTN project, but processing costs had to come out of NTN funds.

The length of NTN was 522 feet of film. Normal documentary shooting ratios range from six-to-one to ten-to-one, i.e., for every foot of film used in the finished product, six to ten feet would have been shot.<sup>11</sup> Originally NTN budgeted a five-to-one shooting ratio but the donated 1200 feet allowed the ratio to be increased to over six-to-one. Actual scene-by-scene shooting ratios varied with subject matter. For example, aerial photography necessitated a thirty-to-one shooting ratio while filming the English department used a two-to-one shooting ratio.<sup>12</sup>

Although the NTN production was free to use university darkroom facilities, some commercial still photography services were required. These services were necessary in order to prepare titles and still photographs. Further, university darkrooms did not have color processing capability. Hence, all color still photography had to be sent to commercial laboratories.

Sound production involved hiring the services of a sound engineer and a recording studio. The music recital hall in the School of Music was used for the recording studio.

To complete the film, MPLD submitted the lowest bid on a post production package arrangement. This package included sound mix, optical sound track, reversal answer print, inter-negative, positive answer print, and five release prints. MPLD also did the NTN animation and this was also included in the package.

### Observations on Budgeting

Had the university paid for all services rendered, the costs of NTN would have been much higher than they actually were. There are two main reasons why university produced films can be made on low budgets. First, students received academic credit instead of money. Since salaries are usually a large budget item, this saving is immediate. Second, university productions can utilize university equipment and facilities. Thus, equipment rental costs are either avoided or reduced. Additionally, overhead expenditures--office, stationary, etc.--can be absorbed in the budgets of existing departments. Generally the only purchases required by a university production are raw film, processing, workprint, sound transfers, internegative, answer print, and release prints.<sup>13</sup> Compared to the ideal budget presented by Baddeley, the cost of NTN was 20 per cent of professional budgets.<sup>14</sup>

### Scripting

Scripting a film may be the single most important event leading to film production. Without a script nothing else is

possible. Financing could not be estimated with any degree of accuracy and filming would be wasteful. The script gives the client and the filmmaker something tangible to consider when planning and budgeting a film.<sup>15</sup> Additionally, the script is a coordinating element used by the filmmaker to maintain consistency throughout the various stages of film production.

Various types of scripts were used to produce NTN--the idea script, the research script, the shooting script, the breakdown script, plus "cue sheets" derived from the scripts. The idea script was written first. In a few short paragraphs, the idea script outlined the goals and objectives of NTN. The idea script also stated the manner in which the goals and objectives of the film would be met. On 20 July 1973, the initial idea script was presented to the client who then modified it to better reflect his needs and goals.<sup>16</sup> Normally, once the idea script is accepted, a research script is constructed. However, time did not permit the luxury of a research script, so a shooting script was the next scripting stage in the NTN production. The research script was later completed during the filming. Generally, the research script included a review of the General Catalog of North Texas State University, public relations literature, and personal interviews.

The shooting script was a detailed plan for translating the idea script into film and utilized the two-column format.<sup>17</sup> This format consists of two vertical columns, the left of

which contains brief descriptions of the visual images, while the right column contains audio information. Audio and visual information for any given scene is aligned horizontally.<sup>18</sup>

In some parts of the shooting script, the visual information was explicit. In other parts this information was vague, leaving the specific visual interpretation to the cameraman. The audio information contained notations and suggestions for dialog, sound effects, music, and narration. Because of lack of time, the shooting script was loosely constructed. Hence, the filmmaker used it primarily as a guide that could be changed during shooting and editing.

Once filming commenced, a breakdown script was written. The breakdown script consisted of all visual material in the shooting script, ordered according to content and for ease of filming.<sup>19</sup> On the breakdown script scenes and shots were listed in the general order that they would actually be filmed (as opposed to where they would appear in the finished film).<sup>20</sup>

### Script Development

The filmmaker felt that two important questions must be answered before scripting could begin: (1) What is the purpose of the film? and (2) Who is the audience? The client, the Office of Admissions and Records, provided both answers for the NTN production. First, the purpose of the film was to get the attention of students, and, hopefully, lead them to contact the Office of Admissions and Records. Also, the film was to be a public relations tool. Second, the primary

audience as described by the client was high school students. The secondary audience was community citizens and civic organizations. However, attitudes of the primary and secondary audiences were not known. How the film should be structured to reach either audience was also unknown. Answers to questions raised about the attitude structure of the audience could only be assumed. As previously mentioned, money was not budgeted to allow research of audience attitudes.

The filmmaker, then, had to make the basic assumptions about audience tastes. These assumptions would be the basis around which the film would eventually be structured. A twenty-eight year old was trying to guess how eighteen and nineteen year olds think. The assumptions he made focused around two general feelings. First, with respect to its location in Denton, the filmmaker felt that North Texas State University would be at a disadvantage when competing with universities and colleges in Dallas. It was felt that NTN would have a strong appeal if the film emphasized the nearness of Dallas and Fort Worth and de-emphasized Denton. Second, the filmmaker felt that the audience would like up-tempo, contemporary music combined with quick cut editing.

### Script Structure

NTN, like all films except continuous loop and cinema verite, would have a beginning, a middle, and an end. The beginning was composed of an introduction, consisting of sepia-tinted still photographs. The middle or main body of

the film would treat major academic areas and nonacademic activities--sports, social life, etc. The ending, like the beginning, would consist of sepia-tinted still photographs, and would contain the production credits.

The introductory photographs would show different scenes from the history of North Texas State University. Some of the photographs dated to the early 1900's. The last photograph of the introduction was to dissolve from sepia into color. Additionally, this photograph was intended to be a freeze frame that would "come to life" concurrent with its color transformation. Simultaneously, the music was supposed to change abruptly from a slow, country folk beat to an up-tempo, rock beat. All these original script ideas were changed during production.<sup>21</sup>

In the film's middle, each major school and college of the university would be presented by a visual montage of activities. Ideally, each school and college would be given equal time within the film, approximately one minute. This time frame in the original script was also changed during production. More time was given to areas that contained a large amount of visual activity. Less time was given to areas of lesser visual activity. Hence the College of Arts and Sciences was given two minutes in the film while the Library and School of Community Services were given a total of one minute, twenty seconds.

The sequence of academic activities required by the script was taken from the table of contents of the 1973



second summer session class schedule. The academic portion was the longest part of the film, approximately eight minutes. Sports activities followed the academic portion of NTN. The sports section included intercollegiate and intramural sports as well as the Department of Health, Physical Education and Recreation. Next came extracurricular activities. The extracurricular activities section covered everything not covered previously. Furthermore, the content of the extracurricular section tried to emphasize activities in Dallas and Fort Worth as well as activities in Denton.

The ending of the film would be thirty seconds, just enough time to display the production credits. Each member of the production crew--Producer, Producer-Director, Director of Cinematography, Cinematographer, and Narrator--would receive individual credit. All the musicians would be on one credit. Miscellaneous contributors to the film would also share a single credit.

When the script reached definite form, cue sheets were drawn up. Cue sheets were used in the production of various sections of the film that required precise timing. The music cue sheet indicated the length of time for each musical piece and the kind of music desired for each major film segment. An animation cue sheet, required in post production, told the animation stand operator the order and manner in which titles would be photographed.

A narration script was not written until the first work-print was completed. At that time, information obtained from personal interviews and university literature were used to write the narration copy.

In summary the scripting process for NTN was a "learn-by-doing" process. How a particular script should be written was learned as it was being filmed. Often, after the need for a script had passed, a more efficient method of scripting was discovered. Certainly, the filmmaker felt there should have been more time to construct the research script.

## NOTES

<sup>1</sup>William Kuhns and Robert Stanley, Explaining the Film (Dayton: George A. Pflaum, Publisher, Inc., 1968), p. 97.

<sup>2</sup>Mary Ella Antahades, "Filming a Music and Fine Arts Program," thesis, North Texas State University, 1970, p. 40.

<sup>3</sup>Kuhns, p. 47.

<sup>4</sup>The absence of motion in the freeze frame is its "impelling virtue." Rod Whitaker, The Language of Film (Englewood Cliffs: Prentice-Hall, Inc., 1970), p. 33.

<sup>5</sup>Richard Weiner, Guide to Public Relations Services (Englewood Cliffs: Prentice-Hall, Inc., 1968), p. 110.

<sup>6</sup>Production costs are calculated by the screen foot. Hence, the longer the film, the more footage required, the higher the cost. Producer Services Inc., Laboratory Price List, Dallas, October, 1972.

<sup>7</sup>Romney Wheeler, "The Changing Face of Public Relations," Business Screen, 33 (November-December 1972), p. 49.

<sup>8</sup>Weiner, p. 109.

<sup>9</sup>The athletic department has since changed processors and are now using Educational Enterprises, Inc., Dallas. Furthermore, the athletic department is more concerned with speed of processing than with the aesthetic qualities of the film. The sooner they get their film back from processing, the more satisfied they are.

<sup>10</sup>Infra., p. 95.

<sup>11</sup>W. Hugh Baddeley, Documentary Film Production (New York: Focal Press, 1970), p. 35.

<sup>12</sup>Filming pretty girls used a 100:1 shooting ratio.

<sup>13</sup>Infra., pp. 96-97.

<sup>14</sup>Baddeley, pp. 45-46.

<sup>15</sup>Ibid., p. 34.

<sup>16</sup>Infra., p. 98.

<sup>17</sup>Infra., pp. 99-102.

<sup>18</sup>Clara Beranger, Writing for the Screen (Dubuque: William C. Brown Company, 1950).

<sup>19</sup>Infra., pp. 104-106.

<sup>20</sup>Baddeley, p. 29.

<sup>21</sup>Infra., pp. 64-65.

## CHAPTER IV

### PRODUCTION

The production phase of the North Texas Now (NTN) project consisted of three stages--filming, sound recording and editing, and film editing. These three stages are the heart of any film production. During filming, exposed film--the substance of which the motion picture is composed--comes into being. During the editing of this substance, the motion picture is given form and structure. During sound recording and editing, the form and structure of the substance is amplified and reinforced through creation of a complementary sound track. Filming, sound recording, and editing will be discussed by reviewing the problems encountered during each stage and the means by which those problems were solved.

#### Filming

Shooting film for NTN was perhaps the most confused and disorganized aspect of the whole film production process. The two problems of time and money that limited the total project became most evident during the filming stage, which lasted from 21 July 1973, to 1 September 1973. However, during the early weeks of filming, 15 August 1973 was established as the deadline by which the film had to be completed. This deadline was necessary in order to comply with the limitations imposed by the

by the closing of the fiscal year.<sup>1</sup> In addition to the problem of time and money, there were problems with equipment. The cameras available to the NTN project were of poor quality. Furthermore, when filming began there were no auxiliary lights, no light balancing filters, and no ready access to money to buy film.

The first step in filming then, was to buy film. Producer Services Inc., (PSI) offered a film and processing package that was the lowest bid of all the laboratories contacted. Accordingly, the NTN project purchased from PSI 2400 feet of Ektachrome Commercial (ECO) color film in twelve two hundred foot rolls. This particular film was chosen for two reasons. First, ECO is considered by many filmmakers to be the highest quality professional film in use for sixteen millimeter (16mm) production. It is a low contrast, fine grain film.<sup>2</sup> Second, the filmmaker had expected to have access to the 16mm camera owned by the Department of Art at North Texas State University. This camera, a Beaulieu R-16, has the capacity to hold a two hundred foot film spool.

As it turned out however, the choice of ECO was a mistake for two reasons. First, the light and color characteristics of the film were far from optimum for the NTN project. ECO has a low light sensitivity and a tungsten color balance. Its low light sensitivity made the film virtually useless for filming indoors--where the majority of filming occurred--without auxiliary lights. Further the tungsten color balance of ECO made the

film unsuitable for outdoor filming without use of a color conversion filter. Obtaining a conversion filter was not difficult; getting auxiliary lights was impossible. To make matters worse, most indoor illumination at the university comes from fluorescent lighting. Fluorescent lighting has the same color balance as daylight. Consequently, all indoor footage shot on ECO had a green-blue tint as well as being underexposed.

The second reason that the initial film purchase was a mistake resulted from the length of the rolls--two hundred feet each. The camera that the filmmaker had expected to use was not available to the NTN project so other cameras had to be used. The cameras actually available would not accept any film spool larger than one hundred feet. Hence, all of the initial film stock had to be respooled to one hundred foot lengths in the darkroom before it could be used. The respooling was time consuming and risked accidental exposure to light. Eventually six hundred feet of ECO was traded for Ektachrome EF tungsten film (EFB)--a film stock much better suited for purposes of the NTN project. Additionally, the Department of Journalism donated eight hundred feet of Ektachrome Daylight (EFD).

Initially the filmmaker wanted to shoot two hundred feet of film daily, have it processed overnight, and viewed the next day. In this way each day's filming could be evaluated and, if necessary, reshot right away. However, it was impossible to deliver film and receive it from the laboratory

each day. At most, film could be delivered and picked up from the laboratory only one day a week, since nobody on the crew cared to drive to Dallas everyday. This situation meant that a week's filming was delivered to the laboratory at one time. Approximately six to eight hundred feet of film was shot weekly, delivered to the laboratory at one time and picked up the following week. By the time the results could be viewed, another six to eight hundred feet had been shot. As viewing and evaluation lagged from one to two weeks behind shooting, improvement in filming techniques developed slowly.

The method of scheduling and filming evolved as the production crew gained experience. During the first week of filming, the entire crew worked on each shot. This procedure did not utilize the crew efficiently and was time consuming. During the second week of filming, the filmmaker scheduled shots a day prior to filming. The production crew worked on each shot without the filmmaker. During the third week of filming, the NTN project was able to rent an Arriflex-S professional 16mm camera. Now every crew member could have his own camera. This situation facilitated scheduling and filming. The filmmaker could assign each cameraman a specific set of topics to film and a completion deadline. Another advantage of the Arriflex was that it included necessary color correction filters. These filters allowed color correction to be made during shooting. On the other hand, the Arriflex rental was not without fault. It



scratched 1800 feet of film. Although this scratch was disappointing, portions of the scratched film were used. Otherwise, some of the shots that could not be refilmed would have been lost. This scratch is visible on much of the release print.

An additional aspect of the filming stage was the coordination of aerial photography required by the shooting script. The particular shot needed was an aerial view of the Administration Building at North Texas State University. A helicopter was requested from the client to obtain the shot. It was felt that the hovering capability, peculiar to a helicopter, was necessary to achieve the intended camera angle and composition. However, the cost of a helicopter at first prohibited its use.

In place of a helicopter, the Air Force ROTC detachment at North Texas State University provided a pilot and an airplane. Film was shot from the plane, but the resulting footage contained many annoying vibrations. In fact no shot of the Administration Building was usable. Hence, it was felt that a helicopter was still needed. After persistent requests, the client contacted Bell Helicopter in Fort Worth who donated use of a helicopter. However, when the helicopter arrived, it did not have a vibration-dampening camera mount. Further, the helicopter pilot informed the filmmaker that Federal Aviation Authority rules prohibited hovering over populated areas. Film was shot from the helicopter, but again the results were disappointing. Footage shot from the helicopter contained as

many vibrations as footage shot from the airplane. Fortunately, enough footage from both filming sessions was free from distracting vibrations to be used elsewhere in the film. However, the desired shot of the Administration Building had still not been filmed.

The aerial shot of the Administration Building was finally obtained later with a still camera from the top of an adjacent building on campus. The still photograph obtained was later copied onto motion picture film, first in black and white and then in color.

Over 3700 feet of film, including titles, was shot during the filming stage, 1800 feet of which was scratched. Three hundred feet of film was lost either in processing or by camera jamming, none of which was salvageable. Some of the remaining "good" footage was out of registration--that is the line that divides each frame on the strip of film was not properly aligned. Improper registration resulted from the poor quality of the borrowed cameras. Of 3700 feet of film shot, 3400 was usable. Additionally, NTN was shot on three different types of film stock--ECO, EFB, and EFD. Each of these films had a different grain pattern and contrast range. When edited together, contrast varied from one shot to the next. The ECO had the lowest contrast and the lowest color quality.<sup>3</sup> The EFD has the highest contrast and the highest color quality. Although high color quality is desirable, so are low contrast and low grain.

## Sound Recording and Sound Editing

The sound track may be one of a film's most valuable elements. Yet the sound track for NTN was a neglected aspect of pre-production and production. Neither time nor money was adequately budgeted for production of the sound track.

The shooting script called for at least three different musical themes, each of which was to play for a specified length of time. The music for the introduction was to have a lazy country-folk beat and had to be two minutes in length. The introduction theme was to be played by a harmonica with guitar accompaniment. The second musical theme was to have a contemporary "rock" beat with a prominent percussive rhythm. The third piece of music was to be jazz. A Denton band, Shelter, provided most of the music. Additional music was obtained from a North Texas State University Jazz Lab Band tape.

The greatest problem facing sound production occurred during the sound recording session. Conflict developed between the musicians and the filmmaker. The musicians did not want to score the music until they saw the fine-edited workprint. Being able to view the workprint would have made scoring easier for them. However, all the musicians were North Texas State University students who would have graduated by the time the workprint was ready for viewing. The musicians were getting academic credit to do the music score, and if they were to wait until seeing a fine-edited workprint before scoring

the music, they would have had to have been assigned their grade prior to completing their work. The filmmaker felt this situation was unwise. Further, the musicians performed out-of-state much of the time. If they were to wait to see the film prior to scoring music for it, they might never be able to get together with the filmmaker at a time convenient to both parties. The filmmaker wanted the musicians to score the film without ever having seen it.

The filmmaker felt that any original score containing a "good" up-tempo beat would satisfy the music requirement. Of course the concept of "good" varied from the mind of the filmmaker to the minds of the musicians. During the first recording session, the filmmaker rejected the music presented by the musicians. Their music did not fit the filmmaker's conception. The filmmaker and the musicians were not in full accord at any time during the sound production stage of the project.

The recording was conducted between 19 August 1973, and 22 August 1973, at the music recital hall in the School of Music at North Texas State University. Slightly more than ten hours a day was spent in recording, done under guidance of a music recording engineer required by the School of Music for use of their facility. These engineers normally charge \$10 per hour for their services. However, for the NTN project, one of the engineers consented to do the recording for a small fee and a credit in the film.

Upon completion of the recording session, all music created was contained on seven reels of one-quarter inch audio tape. The filmmaker listened to each tape and identified the best "take" of each composition. These takes were then edited into the order in which they would be heard in the film. The "good takes" were physically cut from their master reels and spliced together on a separate reel.<sup>4</sup>

Producing a narration track was the next stage in sound recording.<sup>5</sup> Although the filmmaker initially wanted all production personnel to be students of North Texas State University, a non-student was asked to do the narration. It was decided that a well-known news announcer who was also a graduate of the university should do the narration. The contribution of a well-known individual, it was thought, would give the film an element of prestige. The filmmaker contacted Bob Gooding of WFAA-TV, thinking Gooding to be a North Texas graduate. Gooding, however, was not a graduate of the university but he agreed to do the narration nonetheless. Gooding recorded the narration track as a public service, requiring no fee or credit, although he was given credit in the film.

After all recording was completed, music and narration tapes were edited to remove errors. The one-quarter inch magnetic audio tape was then transferred to 16mm sprocketed magnetic tape at Motion Picture Laboratory of Dallas (MPLD). The 16mm tape was then A, B, and C rolled to synchronize with the fine-edited workprint. The A and B sound rolls contained

the music tracks and the C roll contained the narration track. The sound was taken to MPLD for the "final mix," during which all three audio tracks were transferred to a single track.<sup>6</sup>

### Results and Conclusions

The sound recording and editing stage produced a fourteen and one-half minute magnetic sound track that contained music and narration. The sound track resulted from coordination of the filmmaker, the musicians, and the commercial laboratory. From observing the sound recording and sound editing stage, three general conclusions can be drawn concerning music scoring and recording.

First, it is important that musicians understand exactly what kind of music the filmmaker desires. The filmmaker and the musicians should consult each other from beginning to end of the film production. Regular meetings should be scheduled to iron out any misunderstandings long before a recording session is scheduled.

Second, a reasonable amount of time should be allowed for scoring and rehearsing. Unusually short deadlines may not always produce quality products. Only after the music has been considered acceptable, should recording facilities be scheduled. Creating and rehearsing music during the recording session can be time consuming and expensive.<sup>7</sup>

Third, when the first release prints were viewed, sound distortion was noticed that had not been noticed previously.

This difference in sound quality was due to the difference between the electronic sound circuitry of the tape recorders used in recording the sound and the projectors used for projecting the film and playing back the film sound track. The recorders were high quality machines that could reproduce a wide range of frequencies and dynamics. The projectors on the other hand are low in quality and can not reproduce the range of frequencies and dynamics of the high quality tape machines. Had the filmmaker anticipated the quality of projectors used to present NTN, the sound could have been modified during the final mix to compensate.

#### Editing

Editing was by far the most time consuming stage of the NTN production. And yet, it was the single most important production activity. NTN was given form and structure during the editing stage.

At the conclusion of the filming stage, 3400 feet of usable film awaited editing. This film was unlabeled, uncataloged, and unorganized. None of the footage had been "slated," which added to the difficulty of identifying each shot. Although the crew was repeatedly told to slate each shot, they often forgot to do so. The first step in editing was to organize the exposed footage. This process began on 15 August 1973, with completion of a shot record, which was a log of each shot, its location and its identity.

After identification was completed, each separate shot was cut away from all others on the roll and hung on a film bin. The film bin contained forty-eight hooks from which to hang film. Hence, forty-eight shot categories were established. Each category corresponded to a segment or sequence within the shooting script. There was one category for each major school and college at North Texas State University, one category for each department within each school and college, and one category to cover each of the other aspects of the university required by the shooting script.<sup>8</sup> Each hook on the film bin was numbered. Each numbered hook was designated to contain all the shots on a single subject. The numerical order of subjects on the film hooks generally followed the order established in the shooting script. The hook number assigned to each shot was recorded in the shot record.<sup>9</sup>

After the workprint was cut, hung, and catalogued, the shots in each category were viewed and a story created. At this point the lengths of film containing shots were connected with masking tape. By going through each category on the film bin systematically and by following the shooting script from the beginning to the end, the first rough cut was created, twenty minutes in length. By repeatedly viewing the rough cut, taking shots out, putting shots in, and re-arranging sequences, the rough cut was reduced to its required length, fourteen and one-half minutes. At this point, the film was spliced together with transparent splicing tape.



During the editing process, the whole project had to move from the Speech Communication and Drama Building to the Art Building. The power in the Speech Communication and Drama Building had been turned off so that a power transformer could be repaired.

Finally on 27 August 1973, a fine-cut workprint was shown to the client. A one-quarter inch audio tape dub of the music track was played with the projected film. The client recommended changes. Corrections were made and the workprint was reshown on 17 September 1973. The client approved the workprint at that time. Next began the process of A-B rolling in which the original was conformed to the workprint. Conforming the original was completed by 11 October 1973. The workprint was then marked with white grease pencil to indicate points where fades and dissolves were to be accomplished during printing of the A-B rolls. Editing resulted in (1) one marked workprint, 522 feet long; (2) original footage divided into A and B rolls that matched the workprint; and (3) A, B, and C sound rolls, that also matched the workprint.

Observations made during editing generally confirmed those made during the filming. The process of editing created structure and form in the film where none had previously existed. The problems encountered in editing demonstrated again to the filmmaker the need for planning and organization during filming. In editing as in no other

phase, the filmmaker saw the importance of keeping accurate records throughout the production process, especially filming, and the importance of slating each shot for easy identification.

## NOTES

<sup>1</sup>Supra., pp. 36-37.

<sup>2</sup>Kodak 16mm, 35mm, and 70mm Films, Kodak publication number P-29 (Rochester, New York: Eastman Kodak Company, November 1973).

<sup>3</sup>Color quality is a function of color balance. Color As Seen and Photographed, Kodak publication number E-74 (Rochester, New York: Eastman Kodak Company, 1950).

<sup>4</sup>Infra., p. 107.

<sup>5</sup>Infra., pp. 108-110.

<sup>6</sup>Generally, commercial laboratories use 16mm magnetic tape to record the final mix. MPLD mixes one one-quarter inch audio tape. This technique is claimed to be less expensive than the standard procedure. An optical track is then drawn from the one-quarter inch "master mix" as it is called at MPLD.

<sup>7</sup>Had the NTN production rented commercial recording facilities instead of utilizing those provided by the university, the cost of recording could have been over \$2000. This figure is based on the rate of \$50 per hour. Stage North, Sound Service Price List, Dallas.

<sup>8</sup>Infra., pp. 111-112.

<sup>9</sup>Infra., p. 113.

## CHAPTER V

### A STRUCTURAL ANALYSIS OF NORTH TEXAS NOW

Creativity in film production may be conceived of as a process of decision-making. Rather than creating fresh materials from which to work, the filmmaker chooses the best from existing materials. During the NTN production, the choices and decisions of the filmmaker many times resulted from reasons that were vague and complex. At other times, the reasons were quite simply based on the easiest way to achieve the end result, a finished film. Often the best criteria used by the filmmaker in his decisions were internal--his own judgment and intuition--and not easily articulated. This chapter will examine the structure of NTN and the decisions that made that structure.

A comparison between the rough draft and the final shooting script indicates the amount of change NTN's structure and concept underwent during production.<sup>1</sup> The rough draft initially called for a theme of evolution from past to present to future of North Texas State University. The film was to open on old photographs of the university. The body of the film was to show the university as it is today, the "now" of the university, and was to comprise the greater portion of the film. Old photographs would be interjected

throughout the film for comparison and contrast. At the end of the film a "light show" would take the viewer into an experience of light, color, and abstract form. This light show was to symbolize the evolution of the university into the future.

Few of these original concepts endured to the release print. The old photographs in the introduction were retained. However, the idea of old photographs in the body of the film was dropped due to objections from the client. The "light show" ending was not used because of the excessive cost of the effect.

The framework of thinking within which NTN was produced was flexible. The subject matter of the film--North Texas State University--was broad enough in scope to allow change and modification to the original shooting script. As NTN finally evolved, eleven major segments emerged as the basic film structure. Each of these major segments was composed in turn of sequences of shots, visual and musical montage. For the purposes of production and analysis, the major segments have been arbitrarily called (1) introduction, (2) registration, (3) arts and sciences, (4) library, (5) community services, (6) business administration, (7) education, (8) school of music, (9) sports, (10) extracurricular activities, and (11) end credits. Each major segment was to be accorded the same length of time within the film--one minute. In practice, few of the major segments were one minute long.

Some areas of North Texas State University had more activities and programs in operation than others. Some activities were photogenic, others were not. Hence, some aspects of the university were given more time than others within the film. The arts and sciences segment and the education segment were both two minutes long, whereas, the library segment and the community services segment shared a total of one minute, twenty seconds.

#### The Introduction

The introduction to NTN was two minutes long and consisted of nineteen shots. The entire segment was photographed on an animation stand so that every shot could be precisely timed and each camera movement could be accurately plotted. Each shot--except shots 1 and 19--was ninety-six frames long and was connected by a forty-eight frame dissolve to the preceding and succeeding shots. To create this sequence of shots, black and white photographs were copied on color film through a sepia filter. The resulting visual effect was a "warm-toned" image.

The opening titles of the film were superimposed on shots 17, 18, and 19. Shot 19 was a black and white shot of the Administration Building at North Texas State University. The shot dissolved from black and white into color. Simultaneous with the dissolve, the narrator introduced the university to the audience. This visual effect had the function of linking the "past" to the "present" within the film.

Viewing the introduction after completion of the film, the filmmaker saw three areas that could possibly have been stronger if treated differently: (1) the introduction could have been shorter; (2) the credits could have been superimposed earlier in the introduction than they presently occur; and (3) shot 18 could have been different. The introduction was two minutes long because it was supposed to contain the crew credits. When the decision was made to move the credits to the end of the film, the number of photographs in the introduction had already been contracted as part of a post production package to a commercial laboratory. Changes in the package agreement could have raised the cost of the film, so the introduction was not shortened. As the introduction is currently viewed, it is too regular, too monotonous, and too long. It risks losing the attention of the audience. Earlier use of the superimposures might have added the variety needed to make the introduction more interesting. Shot 18 is a shot of students leaving the Administration Building after graduation. Had shot 18 been an aerial shot, it might have provided a better transition to the aerial photographs that followed the matched dissolve.

#### Registration

The registration segment of NTN was one minute long and was composed of a sixteen-shot montage (shots 21 through 36). This montage introduced the audience to the university

today. The sudden rock beat on shot 21, an aerial photograph of the campus, sought to jar the audience from the relaxed pace of the past into the exciting pace of the present.

Most of the shots in the registration segment showed students signing-up for classes. This activity seemed a logical one with which to begin a film about a university. During this segment of the film, the narrator stated the size of the student body and the number of academic areas within the university. Shot 26 showed foreign students being counselled, while the narrator mentioned how many countries are represented in the North Texas student body.

In retrospect, one shot in the registration segment seems most out of place--shot 34, a boy and girl talking. First, this shot is compositionally poor; loosely-framed, it leaves too much empty space around the center of interest. Second, shot 34 does not match the accompanying audio statement, the ratio of graduate students in the student body. If shot 34 were framed as a close-up or if it were a shot of a mass of students, it would probably have been more effective.

The registration segment of NTN tried to establish the mood of the film--exciting, active, and friendly. It was hoped the audience would associate these characteristics of the film with the characteristics of the university.



### Arts and Sciences

The second segment in NTN is that of the College of Arts and Sciences. The uptempo, repetitive music begun during the registration segment continues through the arts and sciences segment. This segment contains sixty shots (shots 37 through 97). Arts and sciences was two minutes--twice as long as the intended average--because of the large number of academic offerings in this area. This segment attempted to show all the academic programs offered by the College of Arts and Sciences in a visual or "doing things" manner. Initially each department within the College of Arts and Sciences was to have equal visual representation in the film. Unfortunately, not all departments were equally photogenic. Hence, departments are proportionally represented in NTN by virtue of their visual rather than their substantive offerings to the student. Additionally, for various reasons, there was a lack of footage on some of the departments. Thus shot sequences of each department do not necessarily show the diversity of programs within that department.

All the sciences--biology, chemistry, physics, and mathematics--were combined into four brief shots. Two problems contributed to the lack of coverage for the sciences. First, all footage taken in the biology and the chemistry departments were lost by the processing laboratory. Second, all the footage shot in the physics department was extremely underexposed and had a blue cast. Shot 66 supposedly shows a biology research

student. Actually, shot 66 was taken at the campus hospital. This shot was used to create the visual impression of biological research.

All the social sciences--sociology, political science, economics, geography and history--were combined into seven shots (shots 86 through 92).<sup>2</sup> Most of these shots did not indicate a particular academic discipline. Rather, they showed the classroom. Some of these shots showed students on their way to class. Since this footage was shot in the social sciences building (the Ben H. Wooten Building), it was reasoned that these shots said "social sciences." One could question the relationship between a student walking up a set of stairs and the discipline of economics or sociology. However, as the social sciences lacked other visual activity, this representation was thought to be the most expedient way to depict this area.

### The Library

As at all universities, the library is an important aspect of North Texas academic life. Unfortunately, the library did not have sufficient visual activity to sustain audience interest for one minute of film time. The background music for the library was a piano solo.

Eleven shots (shots 98 through 108) constitute the library segment. Most of the shots in this segment are slightly blue due to the excessive fluorescent lighting

in the library. The first shot of this segment fades in, setting the segment apart visually from the previous segment.

The School of Library and Information Sciences is not treated in NFN. Shots taken there appeared undistinguishable from the university library. The activities in both areas were the same--students checking out books, looking through the stacks, and scanning card catalogs.

#### Community Services

The community services segment included shots 109 through 118 and described some of the functions of the School of Community Services. This segment shared the piano solo sound track with the library segment and followed the library in sequence. The narrator briefly mentioned the School of Community Services and its involvement with the off-campus community. However, the narrator erroneously placed correspondence study under the University Center. The two areas were, in fact, separate departments within the School of Community Services. The filmmaker did not realize the administrative distinction when writing the narration copy, nor was it noticed by the client during the screenings.

#### Business Administration

The business administration segment consisted of eighteen shots (shots 119 through 136). This segment of the film showed nearby business communities--Dallas,

Fort Worth, and Denton. The intent of this segment was to show the prospective student the nearness of the Dallas and Fort Worth job market. Further, this segment mentioned the potential for employment during enrollment at North Texas State University and after graduation.

The business segment fades in on an aerial shot of the Dallas business district and then cuts to a shot of the Fort Worth business district. Shots of North Texas business students are intercut into shots of Dallas and Fort Worth. Although shots of Denton were not included in the first workprint, they were added on recommendation of the client.

During the filming of the College of Business Administration, the film crew could not find any visually interesting activities. Consequently, NTN contains little footage of the college itself. Instead, shots of the surrounding business communities were used. Some of the people who have viewed this segment of NTN comment that the segment appears misleading.<sup>3</sup> They said the business administration segment identifies North Texas State University with Dallas and Fort Worth. Although the filmmaker did not intend such identification, the narrative understatement and the shot juxtaposition do combine in such a way that their intent could be misinterpreted. Perhaps more shots of Denton businesses should have been included. The narration might also have been written to explain which shots were of Dallas and Fort Worth, and which shots were of Denton.

### Education

Fifty-one shots (shots 137 through 187) comprise the education segment of NTN, depicting the College of Education and the School of Home Economics. At the time of filming, both the College of Education and the School of Home Economics were separate administrative units of North Texas State University. The musical accompaniment to the education segment is a continuation of the music that accompanied business administration. There is a slight pause in the music between shots 136 and 137 that helps define the change from one segment of the film to the other.

There were two basic problems confronting the filming of the education segment. First, the College of Education offered more academic activities and programs than could be filmed in a balanced portrayal. Second, many of the programs were not active during the second summer session 1973 and could not be filmed. Consequently, activities such as the university kindergarten and the intern teaching of student teachers were not filmed. The client, however, requested that NTN show student teachers. Thus, the present shots 138, 140, 142, 144, and 145 were added. These shots actually show young teachers who have already graduated, not student teachers. The narration does not specifically identify these young teachers as student teachers. It was hoped that the audience would infer that the young people on the screen are student teachers.

Shots 152, 153, and 154 serve as a transition in the film between the Department of Education and the Department of Industrial Arts. Shot 152 shows a couple talking to each other. Shot 153 shows a student studying under the shade of a tree. Shot 154, which shows a couple eating lunch in a park, could probably be replaced with a shot having a tighter composition.

Next, the industrial arts program is explored in six shots (shots 155 through 160). The shots show students engaged in projects typically expected in an industrial arts program. Additionally, these shots show that women as well as men take industrial arts courses at North Texas State University.

Following the sequence on industrial arts is eleven shots (shots 161 through 171) which show the School of Home Economics. Although Home Economics was a separate school during the filming of NTN, rumor seemed to indicate that the School of Home Economics and the College of Education might merge administratively.<sup>4</sup> For that reason, home economics was included in the education segment.

As with the College of Education, home economics offered a variety of programs that were not active during filming. Further, the instructors of home economics did not want themselves to be portrayed in traditional terms--cooking, sewing, housekeeping. However, cooking and sewing were the only active courses during filming. Also, the university nursery school operated by the School of Home Economics was

not in session. Consequently, only those activities in operation were filmed.

At the completion of the home economics sequence, there is a series of transitional shots. This transitional sequence contains shots 172 through 187, and has two functions. First, it shows the Air Force ROTC and aerial views of the North Texas campus. Second, this sequence of shots extends the length of the education segment to match the length of the music recorded for that segment. The aerial sequence was added for no other reason than it happened to be just the right length necessary. Hence, what the filmmaker now considers a very important content sequence--the aeri--was added quite by accident.

#### The School of Music

The last major academic segment of NTN is that depicting the School of Music. The music segment contains seventeen shots (shots 188 through 204). All shots in this portion of the film show rock bands--not necessarily connected with the School of Music--that played during summer student activities and festivals. The use of non-School of Music activities was necessitated for two reasons. First, the original film shot at the School of Music was lost by the processing laboratory. Second, as with other academic areas during the second summer session, there was a scarcity of visual activity at the School of Music. So, again visual deception was employed, necessitated by the elements of time and availability.

## Sports

The segment of NTN devoted to sports consists of shots showing intramural as well as varsity sports and the physical education programs--which otherwise would have been in the education segment. Twenty-nine shots (shots 205 through 233) comprise the sports segment. Humor is interjected through shots of golfers missing their putts, tennis players missing their serves, and swimmers making funny faces. Some of the sports footage was slightly fogged by the inadvertent opening of the camera. However, this technical defect was not considered serious enough to prohibit use of the footage in the film.

A university is often considered synonymous with football, especially in Texas. NTN would have not been complete without shots of the football team. However, during the summer session the football team did not hold practice. Also, past footage of football games filmed by the athletic department did not have usable content as the North Texas football team had not won very many games. Shot 228 showed the North Texas-University of Texas at Arlington football game played in 1973. This footage was taken after NTN filming was completed. The shot was obtained from the athletic department and sliced directly into the A-B rolls. Too late, it was discovered that the athletic department photographer who took shot 228 had not cleaned his camera. This lack of maintenance can be inferred by observing the top of the frame during shot 288 where dust and dirt have marred the shot.



Shots 227 and 229, aerial views of Texas Stadium, were made under the impression that all North Texas football games were played there. Since there was a lack of actual game footage, it was thought best to use shots of the place in which the games were played. Coincidentally, the North Texas-University of Texas at Arlington game was played and filmed inside Texas Stadium. Shots 231, 232, and 233, basketball footage, were also shots taken by photographers not directly related to the NTN project. As basketball was not active during filming, the footage came from the files in the Public Information Office.

#### Extracurricular Activities

The remainder of NTN shows social, cultural, and recreational activities in and around North Texas State University. The two shots opening the sequence (shots 234 and 235) show the services of the Student Government Association and the Student Activities Union. Shot 236 shows students filling a room where a film is being shown. The shot was "under-ranked" to produce a slapstick, fast motion effect.<sup>5</sup> The rest of the extracurricular segment shows activities outside the campus. It should be noted that in the remaining portions of the film, the filmmaker wanted to de-emphasize Denton while emphasizing Dallas and Fort Worth and their proximity to North Texas State University. The intent of this segment was to imply that the student had easy access to activities in

Dallas and Fort Worth. Shots 237 through 240 show various attractions in these cities. Concurrently, the narrator told the viewer that these attractions were only thirty minutes away. This statement, of course, was based on a seventy-mile-per-hour speed limit.

Shots 241 and 242 show an airplane taking off and flying into clouds. Simultaneously, the narrator says that the "Dallas-Fort Worth Regional Airport gives the student access to the world."<sup>6</sup> Mention of the Dallas-Fort Worth Regional Airport (D/FW) had been deleted from the rough draft after initial footage showed the airport under construction. It was felt that these shots would date the film since the airport would be completed shortly after release of NTN. The client, however, felt that mentioning D/FW was important. So shots 241 and 242 were filmed. These two shots were taken at Love Field, Dallas, and not at D/FW. Identifying structures were eliminated from the shots so that the visual deception would be enhanced.

The next sequence of shots (shots 243 through 264) tried to create the feeling that night life in Dallas, Fort Worth, and Denton was plentiful and exciting. Many North Texas students who have viewed NTN complained that this sequence gave a misleading picture of Denton night life.

Twenty-five shots (shots 264 through 288) conclude the extracurricular segment of NTN. These shots give a glimpse of student life at North Texas State University. Aspects of student

life shown include religion, fraternities, the campus hospital, dormitory life, bicyclists, musicians, and campus construction. A few shots in this sequence seem to be poorly composed. However, they are "carried" by the overall montage and are made to fit the sequence. One advantage of the montage technique is that every shot comprising it can be compositionally poor, yet the sum total of the shots give the montage a strong visual effect on the audience.<sup>7</sup>

Shot 288 shows the coliseum interior at North Texas State University filling with students about to graduate. The shot was undercranked to create fast motion. The effect of this shot on North Texas audiences was laughter. It was hoped that the shot would create the impression that North Texas State University can laugh at itself, thereby increasing perceived credibility of the film. The filmmaker feared that the audience would initially assume any university public relations film to be propaganda. By adding humor to the film, audience acceptance might be encouraged while audience rejection might be decreased.

#### End Credits

The end credits begin with shot 289 which is the same as shot 19 except that it dissolves from color to sepia instead of the other way around. This dissolve is used as a transition from the body of the film into the actual credits. Initially, the script called for the film to end in a "light show" of rapidly accelerating movement. The narrator concurrently was

was to ask the audience to join the future and grow with the university. Three problems prevented this original intention to end the film. First, the desired effect was costly, \$100 per screen second.<sup>8</sup> Second, the accelerated electronic music desired could not be produced with the equipment available to the filmmaker. Third, time did not permit the development of an alternate technique to produce a similar effect.

A few errors exist in the end credits. The spacing of the music as it changes from the segment of extracurricular activities to the closing credits appears too tight. Not having interlock editing machines available during editing, the spacing had to be guessed. Also, a spelling error exists on the second line of the last credit, shot 296. This credit reads that the "NTSU logo was created by Carl Fritz." Actually, the logo was created by Carl Finch. Why and how the mistake was made is unknown. Apparently, however, the mistake was made by the filmmaker and not by the university print shop who produced the credits. The last shot of the film, shot 296, is identical to the first shot of the film. The film ends by fading to black.

## NOTES

<sup>1</sup>Infra., pp. 99-102 and 116-130.

<sup>2</sup>At North Texas State University history is administratively classified with the social sciences, whereas, at many institutions history is classified with the humanities.

<sup>3</sup>Responses to NTN have been made by students at North Texas State University who have seen screenings of the film in the student union building and in classes.

<sup>4</sup>The School of Home Economics has merged with the College of Education but was allowed to keep their title.

<sup>5</sup>The term "undercranked" means setting the camera shutter speed lower than normal. Standard sound speed is twenty-four frames per second. Shot 236 was filmed at one frame per second. When projected at twenty-four frames per second the action is speeded up twenty-four times.

<sup>6</sup>The narrator failed to mention that most most students cannot afford the cost of air transportation.

<sup>7</sup>Sergei Eisenstein, Film Sense (New York: Harcourt, Brace, and Co., 1942), p. 3.

<sup>8</sup>Interview with L. G. Sims, animator, Cinematics, Dallas, 12 September 1973.

## CHAPTER VI

### CONCLUSIONS AND RECOMMENDATIONS

At North Texas State University as at other universities across the United States, there was a potential threat of decreased enrollments in early 1973. In order to prevent enrollments from decreasing and the accompanying adverse effects, many colleges and universities have explored promotional techniques not previously used by college and university student recruiters. The Office of Admissions and Records at North Texas State University decided that a film would be a good supplement to their recruiting activities. However, since funds did not exist to finance a professional film, the Office of Admissions and Records contacted the Department of Speech Communication and Drama to do the production. It was suggested that a graduate student produce the film as a thesis in partial fulfillment of the requirements for a masters degree. With a graduate filmmaker in charge of the production, a crew was organized, a script written, materials and services were purchased, and a film was produced.

The completed film North Texas Now (NTN) is currently being used by the Office of Admissions and Records at North Texas State University as part of an effort to recruit new students. The preceding production book described why the

film was needed and how the film was put together. In this chapter, conclusions will be drawn from the film production experience and recommendations will be offered that could be applied to film productions engaged under similar circumstances.

### Conclusions

The production of NTN had a two-fold function. First, the film satisfied the need of the Office of Admissions and Records for a promotional film, and second, the film was a learning tool for students and a means of satisfying degree requirements. How the problems facing production of NTN were solved have already been discussed in detail. There are four general conclusions that can be drawn from solving the problems of the NTN film project.

First, the problem of lack of time can be overcome. There are two ways to shoot a film in a minimum amount of time. The first is to hire professional filmmakers who know what they are doing. The second way is to use students who are highly motivated, enthusiastic, and committed to filmmaking. The NTN project followed the second course, not having the money to follow the first. NTN was filmed within a very short time--20 July 1973 through 15 August 1973--considering the complexity of the subject matter. The film was finished in this time period primarily because the production crew worked up to fifteen hours a day, seven days a week.

The crew received no money, and compensation in academic credit is moot. However, the learning that developed while working on the film and the personal satisfaction in completing a project (that many professionals considered impossible) did constitute some reward.

Second, and from the university's point of view, there is a definite advantage to rewarding a production crew with academic credit instead of paying them with money. Such an arrangement helps alleviate the problem of lack of money, ever present on institutional film productions. Additional ways money can be saved includes utilizing university film production facilities and equipment, obtaining discounts from commercial laboratories, using the talents of musicians and narrators who would not charge a fee, and avoiding sophisticated production techniques, such as synchronous dialog.

Third, lack of audience research is another problem that can be overcome. The favorable reception by audiences to NTN might indicate that personal intuition and judgment are satisfactory alternatives to audience research. However, while personal intuition and judgment are valid guides for producing artistic or entertainment films, they are not necessarily valid guides for producing promotional films. A film production structured by personal intuition and judgment might be well received by an audience as was NTN, yet not move the audience in the desired manner.



Fourth, the production of a professional quality film, in spite of all obstacles and problems, is definitely possible and is demonstrated by the success of NTN. Success in this case is measured in terms of positive response to the film--compliments as opposed to criticisms. Success is not measured in terms of whether the film achieved its intended purpose or not. Only hard work and attention to detail can achieve professional quality results.

### Recommendations

During the production of NTN, many mistakes and false assumptions were made. These mistakes led to waste of time and money, already in short supply and produced inefficient work patterns. Viewing these mistakes in retrospect has led the filmmaker to offer the following recommendations--recommendations that would have prevented the mistakes in the first place.

### Planning

There are nine basic recommendations that can be made when planning a film. These recommendations derive solely from the NTN experience, but are general enough in scope to apply to other production projects.

First, when the amount of time available within which to produce a film is scarce, the film production crew should be enthusiastic, motivated, and dedicated to filmmaking. If students compose the production crew, normally they should

be students who already have had experience in film production and who want to learn more about it. They should be available to work on the film and should not be encumbered with jobs, commuting, or heavy academic loads. If the film is produced during a summer session as was NTN, the student crew might enroll in special problems or directed study courses within which class attendance is not mandatory.

Second, lack of money for film production can be offset by utilizing a student crew. Students would be be paid with academic credit instead of money. As film is increasingly becoming a subject for scholarly study, production and submission of film as thesis is becoming more widely accepted. Institutional film productions might more frequently utilize the talent already available within their resources.

Third, budgeting and purchasing procedures should be clearly defined by the filmmaker and the university prior to initiating production. The easiest and the most convenient way to pay for a film production would be for the university to contract with the filmmaker as an independent agent. The filmmaker would promise to make a film for the university, upon completion of which the university would pay the filmmaker a previously-agreed flat sum. This flat sum would reimburse the filmmaker for all expenses, plus a salary or commission for the crew. The filmmaker would pay for goods and services directly, thus avoiding the red tape and time delays of a bureaucratic purchasing system. However, this

would necessitate the filmmaker to pay for all goods and services during production out of his own pocket. Few film students have the cash reserves or the credit to operate in this fashion. Alternatively, then, the procedure used in producing NTN could be followed, provided the filmmaker and the university establish definite means by which purchase requests are submitted. Additionally, a time schedule should be set up by which the purchase requests would be processed.

Fourth, materials and services such as raw film stock and processing should be anticipated as far in advance of production as possible. All required purchases should be made at one time. By so doing, emergency purchases necessary to meet unexpected deadlines can be avoided. Further, any questions about a specific purchase by the purchasing system can be resolved before the purchase is required.

Fifth, scripting should be finished prior to filming. Normally scripting is based on audience research, but this is not always possible as was the case in the NTN situation. Nevertheless, a detailed script can save time and money when film production begins. The script is necessary for everyone involved in the film. It tells everybody what is going to happen and what is expected. Scripting should be finished at least one month prior to production in order to give all parties time to think and re-think what they want in the film.

Sixth, once a detailed script has been produced and just prior to filming, an extensive shooting schedule should be

constructed. The shooting schedule, based on the script, would itemize shots and scenes. The shooting schedule would list subjects to be filmed and would establish deadlines by which certain segments of the film should be completed. Additionally, the shooting schedule would list alternate possibilities to account for unforeseen cancellations.

Seventh, adequate equipment--cameras, film, lights, filters--should be provided before shooting takes place. An inventory of university resources should be accomplished during pre-production research. Ownership, location, and equipment availability should be handled through deans and department heads.

Eighth, distribution and exhibition should be considered as part of pre-production planning. The filmmaker should know how the film will be shown, whether it will be shown to large or small audiences, and whether it will be shown on high quality or low quality projectors. These factors can have some influence on the techniques used to produce the film, and whether the film should be reduced to super-8mm film loops for presentation. While 16mm rolls seem best suited for presentation to large audiences, super-8mm film loops may be more satisfactory for showing to small groups.

Ninth, a film should be designed for a specific audience. If more than one type of audience will see the film, perhaps multiple versions of the film should be planned and released. Fast paced music with little or no narration might be acceptable

to young audiences, whereas older audiences might want to see a film that had a slower pace and more explicit narration. The cost of making two films could be kept low by making one film with two different sound tracks.

### Research

Research is an important aspect of pre-production planning and of post production evaluation. Pre-production research has two forms, audience research and content research. Audience research should seek information from two standpoints-- what to say and how to say it. It would be pertinent to inquire whether the intended audience has ever heard of the university and, if so, what they think of it. With this information a script can be written to correct misconceptions of audience feelings and attitudes or to emphasize those aspects of the university most consistent with the attitudes of the audience. Obviously, rock music may appeal to one audience while jazz may appeal to another. One audience may accept a fast paced montage, another may not.

The second type of pre-production research is content research. Content research is necessary to support the shooting script, to correct errors of narration, and to insure the practicality of shooting the pictures required by the script.

Post production research should commence after the film is released. Post production research should seek to evaluate the effectiveness of the film. This research should seek

answers to specific questions: How does the audience react to the film? Does the audience react to the film as anticipated? Follow-up research might utilize a printed questionnaire to be completed after each showing of the film. Probably one of the least expensive ways to conduct follow-up research would be to include a questionnaire in the enrollment package of new students during registration. This questionnaire would have a multiple function. One, it could ask the student his reasons for choosing to attend North Texas State University. Two, the questionnaire could ask what characteristics of the university are important to the student. Three, the questionnaire might try to examine student tastes and preferences in film. Five, the questionnaire would ask if the student had seen the film, NTN. If so, the questionnaire would ask how the student felt about the film and if it influenced his choice of university.

Basically, NTN was a promotional film. It tried and is still trying to promote an image of North Texas State University with the hope that this image will attract students to the university and increase enrollment. However, only through systematic research can the fulfillment of this purpose be verified. Therefore, it is recommended that additional research be funded in order to assess the effectiveness of this film.

It should be noted that response to NTN by the client has been positive. Response to the film by the target audience has also been positive. Generally, most people who have seen the film are impressed by it. In addition

to showings throughout Texas high schools, the film has been shown on television in different parts of Texas. Under the title This is North Texas State University, NTN received a second place award in The American College Public Relations Association, 1 April 1974.

## APPENDIX

### ABBREVIATIONS USED IN APPENDIX

|            |                                 |
|------------|---------------------------------|
| FI         | fade in                         |
| FO         | fade out                        |
| DI         | dissolve in                     |
| DO         | dissolve out                    |
| D, diss    | dissolve                        |
| ZI         | zoom in                         |
| ZO         | zoom out                        |
| Fr, fr     | frame                           |
| Super      | superimposure                   |
| SI         | super in                        |
| SO         | super out                       |
| CU         | close up                        |
| ECU        | extreme close up                |
| LS         | long shot                       |
| MS         | medium shot                     |
| TD, TU     | tilt down, tilt up              |
| PR, PL     | pan right, pan left             |
| NTSU, N.T. | North Texas State<br>University |



## PRODUCTION CREDITS

Executive Producer: Paul E. Potter, Instructor, Speech Communication and Drama, North Texas State University

Producer-director: Henry D. Kaplan, Denton graduate student

Director of Cinematography: Jansen M. Pierce, Denton senior

Cinematographer: Spencer Williams, Dallas senior

Supervising Editor: Henry D. Kaplan

Film cutters: Jansen M. Pierce, Spencer Williams

Narrator: Bob Gooding, News anchorman, WFAA-TV, Dallas

Audio Engineer: Dwight Robinette, Houston junior

Music by Shelter

Lindy Wilson (lead singer)  
J. P. Goode (electronic organ)  
Joe Tutt (bass guitar)  
Jim Gardner (guitar)  
Eric Stuer (drums)  
Mark Lamus (saxophone)  
Albert Cubbison (trumpet)

Nine Monks by permission of Gary Denton, North Texas Alumnus,  
San Francisco, California

Historical photographs provided by Smith Kiker, Assistant  
Professor, Journalism photography, North Texas State  
University

NTSU Logo created by Carl Finch, Texarkana senior

Aircraft provided by ROTC Detachment 835, NTSU, Denton

Aircraft pilot: Jimmy Gist, Kermit senior

Helicopter provided by Bell Helicopter, Fort Worth

Helicopter pilot: George Gonzalez, Executive Pilot, Bell  
Helicopter, Fort Worth

Sports highlights provided by Art Wiltsie, Director, Radio-TV,  
Public Information Office, NTSU

Film, Processing, and workprint: Producer Services Inc.,  
Dallas

Post Production and Animation: Motion Picture Laboratory of  
Dallas, Inc., Dallas

Still photography: Don Barnes, Denton junior

Titles: University Print Shop, North Texas State University

## PROPOSED BUDGET

Prepared by Henry Kaplan  
 Submitted to Douglas Norton  
 20 July 1973

|   |                  |
|---|------------------|
| * Film 2700 feet  | \$ 270.00        |
| Film processing 2700 feet                               | 182.00           |
| Color workprint 2700 feet                               | 310.00           |
| Sound transfer 540 feet<br>(does not include sound mix) | 89.40            |
| Answer print 540 feet                                   | 129.60           |
| Camera rentals  | 270.00           |
| Still photography                                       | 96.00            |
| Animation stand rental                                  | 240.00           |
| ** Miscellaneous expenses                               | 309.40           |
| Internegative expenses                                  | 135.00           |
| Release prints 4 @ \$40.40 each                         | 161.60           |
| TOTAL   | <u>\$2200.00</u> |

\* Film purchase cost does not include black and white reversal film for copying still photographs and titles.

\*\* All figures are absolute minimum costs and do not account for lost footage, equipment damage, vandalism, theft, or other mistakes common to filmmaking.

## FINAL EXPENDITURES

As of 18 December 1973  
 Prepared by Henry Kaplan

TOTAL: \$2810.54

|        |  |
|--------|--|
| 300.00 | Arriflex S @ \$50 per day for 6 days*                                  |
| 60.00  | 2400' DP black leader @ 0.025¢ per foot*                               |
| 21.00  | 1200' SP white leader @ 0.0175¢ per foot*                              |
| 420.00 | 2400' color processing and workprint @ 0.175¢ per foot                 |
| 30.74  | 2 dozen gloves @ 5.54, 1 pint cement @ 2.25, and 3 split reels @ 22.95 |
| 37.45  | Darkroom copy service and rental                                       |
| 169.44 | 969' processing and workprint @ 0.175¢ per foot                        |
| 15.00  | 10 hours sound recording service                                       |
| 30.00  | 550' 16mm sound transfer @ \$30 per hour and 0.25¢ per foot            |
| 160.00 | 987' color processing and workprint @ 0.175¢ per foot                  |
| 5.00   | 100' academy leader @ 0.05¢ per foot                                   |
| 6.00   | hand splicing block  |
| 12.00  | 2 rolls optically clear splicing tape                                  |
| 12.00  | 2 rolls white perforated splicing tape                                 |
| 26.00  | 10 lithographic negatives and print ups                                |
| 18.29  | Expediate processing and two 8 x 10 color prints                       |
| 41.72  | 200' processing and workprint @ 0.175¢ per foot                        |
| 250.00 | Animation titles   |

|        |  |
|--------|--|
| 350.00 | magnetic transfer and sound mix  |
| 350.00 | timing, optical track, reversal answer<br>print, internegative, and positive answer<br>print |
| 200.00 | four release prints  |
| 200.00 | personal out-of-the-pocket expenses  |
| 95.90  | telephone*   |

\* Items drawn on the account of the Department of Speech  
Communication and Drama.

## SCRIPT IDEA

Written by Henry Kaplan

Presented to Paul Potter, 10 July 1973

North Texas is a growing progressive school that has a history of innovative ideas in education. From its foundation in 1890, North Texas has looked toward the future in designing a program that realistically satisfies the needs of its students.

This film proposes to show North Texas not only as it is today, but how it was in the past and where it is going in the future. Its major emphasis is the academic area, which is shown as more than just classrooms and empty buildings.

North Texas is shown as a composite of learning environments, in which students and teachers interact and explore their individual potentials. Students are shown learning, creating, exploring. The mood is exciting. Important events are happening in the world and the university is a part of them. The music tells this story.

The visuals are self-explanatory, requiring a minimum of narration to fill in the gaps and to make the transitions from one area to another. This film could not possibly cover the full size and complexity of North Texas, but it does cover the highlights that this university offers prospective students.

# PROPOSED SHOOTING SCRIPT: ROUGH DRAFT

Written by Henry Kaplan

Presented to Douglas Norton

20 July 1973

## VISUAL

1. OPEN: slow dissolves from one old photograph to another. Pix trace the historical development of N.T. from 1890 to the present. Supered over sepia pix of filming crew are titles. Camera pans, tilts, and zooms on pix.

Final sepia dissolves to present day shot of Admin. Bldg., match dissolve to color, zoom back to reveal a campus full of life.

A real view of the campus, Denton, Dallas, and Fort Worth, back to campus, ZI on Art Bldg.

Dissolve to art student pottery, cut to a painting class, photo, weaving, exhibits, etc.

Pix of old physics class. ZI Dissolve to electron microscope, atomic converter, student turning dials, reaction on machinery, chemistry, biology, botany.

## SOUND

PERIOD MUSIC SUPPORTS VISUAL IMAGE. "In 1890 J.C. Chilton had a vision. We desire the cooperation of all who believe in higher education and who want to see our state in the very front of intellectual as well as material progress."

### HIT ROCK BEAT.

N.T. today, a growing progressive school at the top of the Golden Triangle.

Dallas--Fort Worth--Denton. N.T. involved with people, TX Normal College in 1891 boasted 9 full courses of study. Today 8 schools and colleges offer 185 degrees on the bachelor, master, and doctoral levels. The university is an environment of learning experiences, integrated into the community at large.

A total environment of science and man working together to advance man's knowledge.

### ELECTRONIC ROCK SOUNDS.

SOUNDVISUALS

Dissolve from scientific machinery to computers, ZI out of focus on tape reel Z0 in language lab.

Cut to electronic flash Z0 to photography dark room pulling print, newsrm discussion layout, printing presses, trucking shot, paper off press with photo on front page.

Psychology--behavior clinic--counseling services-- explore for potential, use their visuals?

Radio station, "on-the-air" sign, TV: switcher, floorman signalling, cameras trucking, monitors blinking, blank monitor switched on to open. Master Control.

Play in rehearsal, studio theatre D to old pix, hearing clinic, test cell.

Sociology--anthropology, other social sciences-- social sciences building interior at rush hour. cuts of classes and seminars, maps & graphs in BG. Historical Bldg: explore collections.

Business School: students working with businessmen on new airport? office machines, dis from old pix (a real airport).

Community Services: explore for visual possibilities.

Como estas, ETC.

OFF THE AIR SOUND EFFECTS  
RECORDED LIVE. INTERCOM  
CHATTER.

1000KC TONE FI & FO.



VISUAL

College of Education:  
dancing class, gymnastics,  
swimming, CCTV, elementary  
school, industrial arts  
projects, local area schools.

School of Home Economics,  
explore for possibilities.  
dis from Industrial arts,  
use of old pix.

School of Library Sciences:  
ZI on old pix cut to  
oblique shots of sculpture  
in new library, fast pan of  
book shelves, show services.

School of Music: explore  
facilities play up lab band,  
etc, famous musician grads  
of N.T., use old pix, Nike  
base facilities, electronic  
studio, light show (psycho-  
delic). show the old while  
discussing the new. Studs  
working in area night clubs,  
6 flags, etc.

Graduate school: explore  
for visuals.

Pix early grad class or  
student body, 20 dis to  
"now", students on campus,  
walking to class, social-  
izing, in park, library,  
outside, people smiling,  
inside with instructors,  
having coffee, local cafe  
interiors, nite spots.

CU Nolen and top aid or  
faculty and student.  
Intimate, casual.

SOUND

What N.T. started doing from  
the very beginning, still a  
leader, looking ahead to  
future needs, education that  
goes beyond the classroom.

From a small collection of  
books in a small room joining  
the presidents office to  
nearly 1 million volumes with  
record, film, historical and  
music collections, a federal  
depository.

Expanding man's knowledge  
into the unknown, 1 out of  
every 5 studs is a grad.

1891: 125 students and 4?  
faculty, 1 bldg. Today: with  
over 53 bldg. valued at over  
\$72 mil, N.T. still maintains  
a low 17 to 1 student to  
faculty ratio. the individual  
does not lose his identity in  
the largeness of the corpora-  
tion. 16,500 students enrolled  
representing every state and  
35 foreign countries.

What is N.T. the concept: We  
provide more than just class-  
rooms, we provide a full and  
balanced experience in which  
students learn and grow.

VISUAL

Residence halls: (avoid rooms and persons making bed) show lounges, coed living, people interacting, intramurals, etc.

Hospital: explore visually, lead in from above. Show old pix.

Sports: a kaleidoscope of activities intramural as well as varsity, mix in old pix: ZI on basketball dis (on ball) to today, slow motion runner rounding downwind, pole vaulter, etc. and football. Show Hayden Fry and assistant coach, CU, intimate shot, players in BG.

Extracurricular activities  
KNTU  
Music festivals in the park  
Art Gallery  
Film festivals  
Fraternities/sororities  
(3fr cuts of insignias montage)  
Night spots (Dent--Dal--FW)  
Student gov  
Student Activities Union  
ROTC  
Etc.

CLOSE: back to old photos again. Maybe rerun title pix in same order but at an up tempo rate. Start with B & W at 48 or 24 frame dis, decrease time to a min. of 3 fr cuts, change to color, dis to light show.

LINGER IN A SOLID COLOR  
THEN FO.

SOUND

MENTION FACILITIES AND GENERAL RULES (NOTHING SPECIFIC)  
EMPHASIZE CHANGE AND GROWTH.

They're looking good. It's going to be a good season.

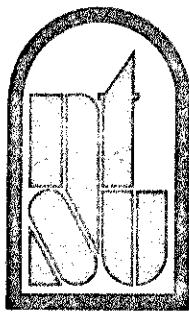
MUSIC WITH SINGING.

N.T. has come a long way since 1870 and has a long way to go.

ELECTRONIC MUSIC BUILDING TO  
A CLIMAX OF INTENSITY AND SPEED.

Be a part of the future, be a part of North Texas State University.

HIT CLIMAX FO.



North Texas  
State  
University

Denton, Texas  
76203

Admissions  
and  
Records

July 26, 1973

Henry Kaplan  
c/o KNTU-FM  
Speech and Drama Department  
North Texas State University  
Denton, Texas 76203

Dear Henry:

Roy Busby, Assistant to the President, has had an opportunity to review the idea script. He refers the following suggestions:

1. Avoid any reference to the Golden Triangle. This is becoming an outdated concept. Mention that Denton is on top of the Dallas-Fort Worth metroplex.
2. On page 2 of the idea script, sound portion. Simply say North Texas has come a long way since 1890 (not 1870). Do not say "we have a long way to go." The visuals will get that point across.
3. On page 3, sound portion of athletics. Do not say "they are looking good. It is going to be a good season." Just say something to the effect that we are on the move in athletics.

EDN:gc

## BREAKDOWN SCRIPT: BY TIME

|             |                          |
|-------------|--------------------------|
| 2:00        | Arts and Sciences        |
| 1:00        | Business                 |
| 1:00        | Education                |
| 0:45        | Home Economics           |
| 0:30        | Library                  |
| 0:15        | Library Science          |
| 0:30        | Community Services       |
| 1:00        | Music                    |
| 0:15        | ROTC                     |
| 0:30        | Graduate School          |
| 0:15        | Counselling Service      |
| 0:30        | Hospital                 |
| 0:15        | University Store         |
| 0:15        | Fraternities/Sororities  |
| 0:30        | Churches                 |
| 0:15        | Museum                   |
| 0:30        | Alumni                   |
| 1:00        | Sports                   |
| 0:30        | Student Activities Union |
| 0:10        | Security Police          |
| 0:20        | Financial Aids           |
| 0:15        | Housing and Dormitories  |
| 0:15        | Freshman Orientation     |
| <hr/> 12:45 | TOTAL                    |
| 1:45        | Titles and Credits       |

## BREAKDOWN OF SCRIPT: BY SUBJECT

Art: exhibit in North Park Mall, 15 sec.

Biology, chemistry, physics-math, 1 min.

Social sciences, history, economics, geography, political science, anthropology, shoot in the social sciences building. Emphasize classrooms. 10-15 sec.

Philosophy, 5 sec.

Behavior clinic, 5 sec.

Religion: campus churches, 10 sec.

Speech, Drama, Radio-TV-Film-children's drama in rehearsal, antenna on top of building, zoom in at sun rise, disc jockey turning on transmitter, TV class, switcher, floor manager silhouette, 15 sec.

Physical education: women--modern dance, 10-15 sec.

Physical education: men--any activity, 5 sec.

Home economics: residential training center, internships in Dallas, 30 sec. to 1 min.

Graduate students: where you find them.

Counselling center: 5 to 15 sec.

Fraternities, sororities, 5 sec.

Freshman orientation: KNTU Remote.

Financial Aids, work-study office and graphics, 5 sec.

Student Activities Union, concerts in the park, 1 min.

Sports, golf, football highlights and basketball from Art Wiltsie. Aerial of Texas Stadium, intramurals, 1 min.

Miss Texas Contest, if available.

Business Administration: aerials of buildings in Dallas.

Library: single frame sculpture turning, window shot;

cutaways: card catalog, circulation desk, assistance  
desk with crowds, 1 min.

Computer Sciences: 10 sec. of demonstration.

Foreign Language: language laboratory, 5 sec.

Industrial Arts: woodworking, architectural drawing, show  
women, use close-up of hands and paper only, zoom out  
to reveal project, 10 sec.

Hospital, 5 sec.

University Store, 5 sec.

Student housing: dormitory lobby; fun and games, intramurals,  
10-15 sec.

Historical museum: displays, 2-5 sec.

School of Library Sciences, 15-30 sec.

Aerospace studies: municipal airport, 15 sec.

Security police, 5 sec.

Alumni office, 30 sec.

## CUE SHEET FOR MUSIC EDITING

| Music      | Length of<br>segment in<br>feet/frames | Length of<br>time in<br>min/sec | Cumulative<br>Length | Cumulative<br>Time |
|------------|--|---------------------------------|----------------------|--------------------|
| Harmonica  | 71/32                                  | 1:59                            | 71/32                | 1:59               |
| Rock       | 108/13                                 | 3:00                            | 179/13               | 4:59               |
| Piano      | 45/30                                  | 1:15                            | 225/36               | 6:14               |
| Nine Monks | 126/0                                  | 3:30                            | 351/36               | 9:44               |
| Jamming    | 148/35                                 | 4:16                            | 500/32               | 14:00              |
| Harmonica  | 18/0                                   | 0:30                            | 522/0                | 14:30              |

## NARRATION COPY

Written by Henry Kaplan

29 August 1973

FAST TEMPO MUSIC,  
REGULAR DRUM BEAT.

REGISTRATION

North Texas State University in Denton, Texas,  
a growing school within the Dallas-Fort Worth Metroplex.

Involved with people. . .

Over 15,000 students from all 50 states and 35 foreign  
countries.

Where the student is still an individual.

Seven schools and colleges within North Texas State University  
offer programs of study.

One out of every 5 students at North Texas is working on an  
advanced degree.

CONTINUE FAST TEMPO MUSIC  
REGULAR DRUM BEAT

ARTS AND SCIENCES

Creating an exciting atmosphere, the College of Arts and  
Sciences offers over 50 fields of study in seventeen depart-  
ments.

EASY GOING PIANO SOLO

LIBRARY

Informative--the library--centrally located--has a capacity  
of over one million books in addition to extensive records,  
films, music, and historical collections.



CONTINUE ROCK JAZZ

EXTRACURRICULAR ACTIVITIES

Denton--just a half hour from Dallas and Fort Worth.

The Dallas-Fort Worth Regional airport gives the student access to the world.

Action--whatever you're looking for, you can find it in Dallas, Fort Worth, or Denton.

If you want to be a part of the future,  
be a part of North Texas State University.

## CONTINUE EASY GOING PIANO

## COMMUNITY SERVICES

The School of Community Service is working and involved with the community to solve mutual problems.

The University Center offers continuing education and correspondence study.

OPEN WITH LOUD BRASS  
VARIABLE LAB BAND JAZZ

## BUSINESS ADMINISTRATION

Exploring the Dallas, Fort Worth, Denton business community, the College of Business Administration is implementing new approaches to meet the real needs of the business student.

## CONTINUE LAB BAND JAZZ

## EDUCATION

Today education looks beyond traditional classroom concepts, training teachers not only for formal teaching positions, but also training for the social usefulness of a career in education.

Education is what North Texas is all about.

## CONTINUE LAB BAND JAZZ

## HOME ECONOMICS

At North Texas State University Home Economics offers a full involvement in community life, with internships available in area stores.

## UP TEMPO JAZZ ROCK

## MUSIC SCHOOL

Rock, jazz, classical, North Texas has the second largest music school in the country with distinguished performers among its graduates.

## FILM BIN CATEGORIES USED IN EDITING

1. Opening photographs.
2. Aerials, NTSU.
3. Aerials, Dallas.
4. Aerials, Fort Worth.
5. Aerial shots of the helicopter.
6. Registration.
7. Art.
8. Science: biology, chemistry, physics, math.
9. Computer sciences.
10. Computer Center.
11. Social Sciences including economics, history, geography, philosophy, political science, and the historical museum.
12. English.
13. Language study.
14. Journalism.
15. Psychology.
16. Religion.
17. Drama and the hearing clinic.
18. Radio.
19. Television.
20. Film.
21. Business Administration.
22. College of Education.
23. Education, pupil appraisal center, video instruction.
24. Health, physical education, and recreation.

25. Industrial Arts.
26. Home Economics
27. Library and Library Science.
28. School of Music.
29. Aerospace studies.
30. School of Community Services.
31. People walking, outside.
32. People walking, inside.
33. Buildings, campus.
34. Buildings, Dallas.
35. Buildings, other.
36. People talking.
37. Sports.
38. Music festivals.
39. Fraternities, sororities, extracurricular activities, hospital.
40. Recreational, cultural, employment opportunities.
41. Foreign students.
42. Cutaways, people indoors.
43. Cutaways, people outdoors.
44. Cutaways, objects indoors.
45. Cutaways, objects outdoors.
46. Abstract designs.
47. Miscellaneous.
48. Out takes and unusable footage.

## CUE SHEET FOR EDITING PICTURE

| <u>Segment</u>                              | <u>Item<br/>Time</u> | <u>Item<br/>Length</u> | <u>Music</u> |
|---|----------------------|------------------------|--------------|
| Open with old photographs                   | 2:00                 | 72                     | Harmonica    |
| Registration-aerials-people                 | 1:00                 | 36                     | Jamming      |
| Arts and Sciences                           | 2:00                 | 72                     |              |
| Library                                     | 1:00                 | 36                     | Piano solo   |
| Community Services                          | :30                  | 18                     |              |
| Business Administration                     | 1:00                 | 36                     | Nine Monks   |
| Education-Industrial Arts<br>Home Economics | 2:00                 | 72                     |              |
| Music School and music<br>festivals         | 1:00                 | 36                     | Jamming      |
| Sports including P.E.                       | 2:00                 | 72                     |              |
| Extracurricular closing<br>montage          | 1:30                 | 54                     |              |
| End credits                                 | :30                  | 18                     | Harmonica    |
| TOTAL                                       | 14:30                | 522 feet               |              |

## CUE SHEET FOR ANIMATION

## Opening Titles

1. 64 fr FI, hold 96 fr, DO 48 fr, total: 8 sec.
2. DI 48 fr, hold 96 fr, DO 48 fr, total: 6 sec.--All shots following will
3. DI 48 fr, tilt down 96 fr, DO 48 fr. be 6 sec. long
4. DI 48 fr, pan right 96 fr, DO 48 fr. except the
5. DI 48 fr, hold 96 fr, DO 48 fr. match dissolve.
6. DI 48 fr, pan right 96 fr, DO 48 fr.
7. DI 48 fr, tilt up from clasped hands to basketball 96 fr,  
DI 48 fr.
8. DI 48 fr, zoom-in on bald man in center, DO 48 fr.
9. DI 48 fr, zoom-out from the guy on the right with the  
tube in his hand, 96 fr, DO 48 fr.
10. DI 48 fr, zoom-out from license plate 96 fr, DO 48 fr.
11. DI 48 fr, pan right through center 96 fr, DO 48 fr.
12. DI 48 fr, pan left (include all rows), DO 48 fr.
13. DI 48 fr, hold 96 fr, DO 48 fr.
14. DI 48 fr, tilt down on two men on left from their heads  
to the frogs 96 fr, DO 48 fr.
15. DI 48 fr, hold 96 fr, DO 48 fr (crop on the group of men).
16. DI 48 fr, zoom-out from the light 96 fr, DO 48 fr.
17. DI 48 fr, hold 96 fr, DO 48 fr.  
(Super in title 24 fr, hold 48 fr, super out 24 fr)  
(Title #17).
18. DI 48 fr, hold 96 fr, DO 48 fr  
(Super in title 24 fr, hold 48 fr, super out 24 fr)  
(Title #18).
19. Match dissolve black and white to color: 10 sec. SUPER  
LOGO OVER (#19).

TOTAL TIME: 120 sec.

## Closing Credits

20. 24 fr FI, 48 fr hold, 48 fr D0. Executive producer with super.
21. 48 fr DI, 48 fr hold, 48 fr D0. Producer-Director with super.
22. 48 fr DI, 48 fr hold, 48 fr D0. Director of Cinematography with super.
23. 48 fr DI, 48 fr hold, 48 fr D0. Cinematographer with super.
24. 48 fr DI, 48 fr hold, 48 fr D0. Music by Shelter with super.
25. 48 fr DI, 48 fr hold, 48 fr D0. Narrator with super.
26. 48 fr DI, hold credit 48 fr. 24 fr F0.  
hold picture 64 fr. 48 fr F0.

## FINAL SCRIPT: RELEASE PRINT

| Shot<br>Number | Picture  | Sound             |
|----------------|--|-------------------|
| 1.             | FI CU lamp post ZO LS building   | <u>HARMONICA</u>  |
| 2.             | D CU J.C. Chilton  |                   |
| 3.             | D MS building TD   |                   |
| 4.             | D LS trolley car PR  |                   |
| 5.             | D CU man with mustache   | <u>ADD GUITAR</u> |
| 6.             | D LMS students walking to class<br>PR  |                   |
| 7.             | D MS two girls holding hand TU<br>girl holding basketball  |                   |
| 8.             | D LS typing class ZI CU student<br>with bowl haircut   |                   |
| 9.             | D CU circular device ZO LS<br>physics class  |                   |
| 10.            | D CU license plate ZO LS car in<br>mud   |                   |
| 11.            | D MS home economics class PR   |                   |
| 12.            | D LS class portrait PL   |                   |
| 13.            | D LS partial scene   |                   |
| 14.            | D MS two men PD frogs in hand  |                   |
| 15.            | D LS construction crew   |                   |
| 16.            | D CU grill of car ZO two men by<br>car   |                   |
| 17.            | D LS Cars in front of building<br>SI NORTH TEXAS STATE UNIVERSITY<br>PRODUCTION FOR THE OFFICE OF<br>ADMISSIONS AND RECORDS SO |                   |



18. D LS graduating students leaving building SI IN COOPERATION WITH THE DIVISION OF RADIO-TV-FILM SO
19. D LS Administration building D to color SI NTSU logo SO North Texas State University in Denton, Texas, a growing school within the Dallas-Fort Worth Metroplex.
20. LS aerial NTSU campus PL START DRUM  
ROCK MUSIC
21. LS aerial NTSU library PL
22. LS northeast entrance to coliseum
23. MS WELCOME sign Involved with people.
24. LS students walking toward camera from buses Over 15,000 students
25. MS telephoto students walking from all fifty states and
26. MS Dean King and foreign students thirty-five foreign countries.
27. LS Coliseum interior during registration
28. MS a registration table
29. LS fee assessment activities during registration
30. MS telephoto perspective, students walking toward camera
31. MS a student recruiter, Marcella Rogers, talking to a student Seven schools and colleges at North Texas
32. CU Marcella State University offer programs of study. One
33. MS students walking toward camera out of every five students is working on an
34. LS two students talking in front of the Speech Building advanced degree.

35. LS final fees at registration
36. LS coliseum lobby during freshman orientation
37. CU Sculpture with knife and chicken ZO painting and sketching class
38. MS teacher lecturing
39. MS class listening
40. MS furnace for casting and pouring
41. ECU setting a mold
42. LS teacher lecturing
43. CU hot ladle removed from furnace
44. LS Art building lobby
45. LS preparing ladle for pouring
46. CU ceramic potter raising a clay pot
47. CU ladle being readied for pouring
48. LS teacher painting with spray can
49. CU ladle pouring molten metal into mold
50. MS welder
51. LS teacher painting framed by easle ZI MS
52. ECU girl's navel
53. LS figure drawing class
54. LS art building lobby

55. ECU pull focus, hands and wires
56. CU student behind wiring
57. MS student working on a computer back lighting from windows
58. CU student taking a test
59. CU ENGLISH sign
60. CU shelves of books
61. CU FRANCE travel sign
62. CU boy in language lab booth over the shoulder shot
63. CU language lab master control with female operator
64. CU tape recorder pull focus
65. MS computer console lighting up
66. LS biology student at microscope
67. ECU digital counter
68. CU over the shoulder shot of a physics student soldering
69. CU BLITHE Spirit sign
70. LMS Scene from play, actor moves right to left
71. CU FRACTURED FAIRIES sign
72. LS scene from play
73. CU single actor in play moving right to left
74. MS Speech and Hearing Clinic two instructors and a student

MUSIC INCREASES IN  
INTENSITY AND VARIATION

75. MS over the shoulder, hearing booth
76. MS TV cameraman and floor manager signalling to camera
77. MS TV director and monitors
78. CU over the shoulder shot of switcher and monitors
79. ECU switcher, hands pushing buttons
80. LS TV studio, camera and actors
81. CU over the shoulder shot, sound man
82. CU KNTU sign with student waving
83. MS KNTU remote console and disc jockey
84. ECU disc jockey's hands and record, side view
85. ECU record turning, top view
86. LS outdoor class
87. LS over the shoulder of students looking at teacher
88. MS students walking upstairs, right to left, oblique angle
89. MS student at blackboard drawing a map
90. CU student or teacher with a pipe
91. MS students walking upstairs toward camera
92. MS teacher in class (same shot as #87)

- |      |  |  |
|------|--|--|
| 93.  | ECU Yucca shelf  |  |
| 94.  | ECU Yucca staff  |  |
| 95.  | MS student in darkroom<br>pulling print from wash  |  |
| 96.  | MS Campus editors inspecting<br>first story to come off the<br>press ZI on paper                         |  |
| 97.  | MS over the shoulder of a<br>girl reading the newspaper  |  |
| 98.  | FI LS library sculpture TD to<br>reading room  | <u>PIANO SOLO</u> Informa-<br>tive . . . the library<br>. . . centrally located<br>. . . has a capacity of<br>over one million books<br>in addition to exten-<br>sive records . . . films<br>. . . music, and histor-<br>ical collections. |
| 99.  | MS Assistance desk   |  |
| 100. | CU front view, girl at card<br>catalog   |  |
| 101. | CU side view, girl at card<br>catalog  |  |
| 102. | MS low angle GOVERNMENT PUB-<br>LICATIONS sign and book shelves  |  |
| 103. | MS Circulation desk  |  |
| 104. | MS student studying, camera<br>dollies back to reveal shelves<br>of books.                               |  |
| 105. | LMS girl walks into film<br>library to get a film  |  |
| 106. | LS film viewing room, man turns<br>out lights, picture appears on<br>screen.                             |  |
| 107. | CU over the shoulder of student<br>looking at microfilm reader   |  |
| 108. | MS view through the library window   |  |
| 109. | CU COMMUNITY LEADERSHIP sign   | The School of Community  |
| 110. | CU Director of the University<br>Center, Dorothy Byrd, ZO LS of<br>Copper Canyon City Council<br>meeting | Service is working and<br>involved with the com-<br>munity to solve mutual   |

- |      |  |  |
|------|--|--|
| 111. | CU HEALTH sign   | problems.  |
| 112. | MS two student assistants working with the elderly     |  |
| 113. | CU elderly man   |  |
| 114. | CU PROBLEMS sign                                       |  |
| 115. | CU student assistant and elderly women                 |  |
| 116. | CU PERFORMANCE sign                                    |  |
| 117. | ECU hands opening a letter                             | The University Center offers continuing education and correspondence study.  |
| 118. | CU teacher reading a letter FO                         |  |
| 119. | FI LS aerial Dallas PL                                 | <u>NINE MONKS</u>  |
| 120. | LS aerial Fort Worth PL dutch angle                    |  |
| 121. | CU fingers on a calculator ZO class                    |  |
| 122. | LS aerial Fort Worth                                   |  |
| 123. | MS North Texas graduate at work in Dallas              | Exploring the Dallas-Fort Worth-Denton business community, the College of Business Administration is implementing new approaches to meet the real needs of the business student. |
| 124. | MS building, lens flair, ZO                            |  |
| 125. | MS Security advisors, back lighting, distorted         |  |
| 126. | MS UNIVERSITY STATE BANK sign, revolving               |  |
| 127. | MS security brokers on the telephone, back lighting    |  |
| 128. | LS One Main Place Building in Dallas TD Lens flair     |  |
| 129. | LS Interior of bank                                    |  |
| 130. | LS bank tellers  |  |
| 131. | CU girl teller, a summer job for a North Texas student |  |

- 132. North Texas graduate at work,  
side view
- 133. LS reflections in a glass build-  
ing, aerial ZO
- 134. MS business class at calculators
- 135. MCU Denton Civic building, jump  
zoom
- 136. LS Denton Civic building
- 137. MS ELEMENTARY SCHOOL sign
- 138. LS elementary classroom PR
- 139. CU elementary school children  
in class
- 140. LMS teacher talking to class
- 141. CU two students watching teacher
- 142. MS over the shoulder shot look-  
ing at student teacher
- 143. LS JUNIOR HIGH SCHOOL sign
- 144. CU young teacher with students
- 146. MS three college students around
- 147. MS video console monitoring  
students
- 148. MS PUPIL APPRAISAL CENTER sign
- 149. MS instructor and pupil
- 150. CU LET'S BE FRIENDS sign
- 151. MS two instructors and one pupil
- 152. CU couple sitting and talking
- 153. LMS student studying
- 154. LS couple eating lunch in park
- 155. MS industrial arts student on  
lath

MUSIC PAUSES

Today education looks beyond traditional classroom concepts, training teachers not only for formal teaching positions, but also training for the social usefulness of a career in education.

Education is what North Texas is all about.

- 156. CU student sanding wood
- 157. MS student soldering, over the shoulder
- 158. ECU hammer and file crossed
- 159. CU jewelry student
- 160. ECU student drawing ZO MS
- 161. CU girl sewing at machine
- 162. CU girl sewing by hand
- 163. ECU girls hands, sewing
- 164. MS TICHE'S sign
- 165. MS girl looking through a fashion magazine
- 166. MS girl in fitting room
- 167. LS SEARS sign
- 168. LS student intern selling clothing
- 169. LS Residential Training Center
- 170. CU Residential Training Center community sewing lesson
- 171. MS girl upholstering a chair
- 172. LS students walking downstairs toward camera
- 173. MS ROTC cadets around a desk
- 174. MS ROTC cadet getting into an airplane
- 175. LS Airplane taking off
- 176. LS two girls walking past a window
- 177. LS shadow of helicopter on lawn

At North Texas State University, Home Economics offers a full involvement in community life, with internships available in area stores.



178. CU cameraman at window of helicopter
179. LS aerial of NTSU looking north
180. LS aerial of NTSU library looking north
181. LS aerial of NTSU Speech building looking northeast
182. LS aerial of NTSU Clark Hall looking north
183. LS aerial of NTSU Music building looking east
184. LS NTSU aerial (same shot as #179)
185. CU cameraman (same shot as #178)
186. LS helicopter landing ZI MLS
187. LS couple walking, overhead shot
188. LS musicians, over the shoulder of a crowd MUSIC: START JAMMING WITH ORGAN
189. MS two shot of musicians
190. MS back view of audience
191. MS guitar player framed by cymbals
192. LS audience on hill, lens flair
193. LS side view of band
194. MS audience, telephoto perspective Rock, jazz, classical, North Texas has the second largest music school in the country with distinguished performers among its graduates.
195. LS back view of audience
196. LS Dixieland band
197. LS Front view of audience PR
198. MS back view of band
199. CU out of focus ZI MS pull focus on saxophone player TROMBONE IN

- 200. MS Side view of singer
- 201. MS side view of band
- 202. MS singer
- 203. MS band
- 204. MS front view of singer
- 205. CU golfer, legs and ball
- 206. CU ball misses hole
- 207. LS tennis player serving
- 208. LS photographer by swimming pool
- 209. MS pool Z0 LS surrounding buildings
- 210. LS golfer framed by tree
- 211. CU ball misses cup
- 212. MS tennis player misses ball
- 213. CU girls practicing life saving techniques
- 214. LS girls jumping into pool
- 215. MS photographer on the high dive
- 216. CU girl in the water making a face
- 217. CU head and shoulder shot of golfer back swing
- 218. CU golfer's feet, hitting ball
- 219. CU golfer's head and shoulders, the follow-through
- 220. CU ball sinks into cup
- 221. MS diver flips into pool off of high dive
- 222. CU dutch angle, gymnast on high bar, flips off, follow action

- 223. LS girls on mat, gymnastics
- 224. LS gymnast on horse
- 225. MS little girl watching
- 226. LS gymnast on horse
- 227. LS aerial of Texas Stadium ZI  
opening on roof
- 228. LS UTA-NTSU game long run right  
to left
- 229. ZO from Texas Stadium
- 230. D LS Coliseum and Fouts Field PR
- 231. LS NTSU cagers sinking a basket
- 232. LS crowds cheering
- 233. LS NTSU sinking a set shot
- 234. MS Student Government Association
- 235. MS Student Activities Union  
information table
- 236. LS students coming into room to  
watch movie, slapstick fast action
- 237. MS Six Flags, roller coaster  
emerging from a tunnel
- 238. MS SIX FLAGS sign
- 239. LS aerial, Arlington Stadium
- 240. LS aerial, Seven Seas
- 241. LS front view of an airliner  
taking off
- 242. LS rear view of an airliner  
flying into clouds
- 243. LS Denton Civic Center  
Building
- 244. ZO CRAZY HORSE sign

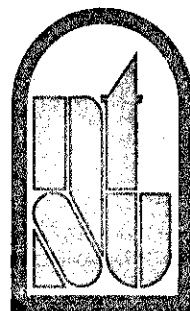
Denton,  
just a half hour  
from Dallas and  
Fort Worth

The Dallas-Fort Worth  
Regional Airport  
gives the student  
access to the world.

245. ZO CRAZY HORSE sign
246. CU COWLICK sign                      Action . . .
247. CU FOOD STORE sign                  whatever you're
248. CU MUG N PITCHER sign              looking for,
249. CU COKE sign                        you can find it
250. CU JOKER sign                        in Dallas, Fort Worth
251. CU PANTS PLACE sign                or Denton.
252. CU 7UP sign
253. CU SYNDROME sign
254. CU picture on wall
255. CU red lights out of focus
256. CU ELECTRIC CIRCUS sign changing  
      colors
257. CU CITY sign
258. MS pizzaman revolving
259. CU pizzaman
260. CU PIZZA sign
261. CU I CUE sign
262. CU QUICK CHICK sign
263. MS Fine Arts Theater
264. CU PEPSI sign
265. CU filmmaker drinking a Pepsi
266. CU organist's hands on organ
267. CU trombone player, dutch angle
268. CU back view of sound engineer
269. ECU drums and cymbals

- 270. CU drummer, dutch angle
  - 271. MS girl on bicycle
  - 272. LS campus policeman giving directions to a visitor
  - 273. MS back view of girl and  
CLOSED, PLEASE CALL BACK sign
  - 274. CU college professor, Dr. F.  
Leslie Smith
  - 275. LS hospital patient receiving a  
shot in the arm
  - 276. LS a coed dormitory lounge
  - 277. MS BAPTIST STUDENT UNION sign
  - 278. MS church signs
  - 279. MS fraternity-sorority signs
  - 280. MS girls in the dormitory
  - 281. CU out of focus "pretty girl"
  - 282. LS mail truck driving down a  
path, high angle shot
  - 283. LS bicyclist, back view
  - 284. MS construction
  - 285. LS dump truck leaving campus,  
high angle shot
  - 286. LS students walking (same as  
shot #24)
  - 287. MS graduates entering the coliseum,  
fast motion
  - 288. LS graduates entering the coliseum  
for graduation, fast motion
  - 289. LS Administration Building,  
match dissolve from color into  
black and white
- If you want to be a  
part of the future,  
be a part of North  
Texas State University.

290. D CU EXECUTIVE PRODUCER,  
PAUL POTTER supered over  
picture
291. D MS PRODUCER-DIRECTOR-SCRIPT-  
EDITING, HENRY D KAPLAN supered  
over picture
292. D MS DIRECTOR OF CINEMATOGRAPHY-  
EDITING, JANSEN M PIERCE supered  
over picture
293. D CU CINEMATOGRAPHER-EDITING,  
SPENCER WILLIAMS supered over  
picture
294. D MS MUSIC BY SHELTER, NINE MONKS  
BY PERMISSION OF GARY DENTON,  
supered over picture
295. D CU NARRATOR, BOB GOODING  
supered over picture
296. D LS TITLE PHOTOGRAPHY DON BARNES  
NTSU LOGO CREATED BY CARL FRITZ  
HISTORIC PHOTOGRAPHS SMITH KIKER  
AUDIO ENGINEER DWIGHT ROBINETT  
SPORTS HIGHLIGHTS ART WILTSIE  
NORTH TEXAS STATE UNIVERSITY  
supered over picture (same as  
shot #1)
- MUSIC: HARMONICA AND  
GUITAR



North Texas  
State  
University

Denton, Texas  
76203

Admissions  
and  
Records

February 25, 1974

Dr. Reginald Holland  
Chairman  
Speech, Communications, and Drama Dept.  
North Texas State University  
Denton, Texas 76203

Dear Dr. Holland:

I would like to write a letter to be given to Henry Kaplan's major professor for his Master's degree in Speech and Drama. As you know, Henry produced a film for the Office of Admissions and Records for use in recruitment activities.

The film, we feel, is a beautiful job. All of our prospective students who have been shown the film have been uniformly enthusiastic in their response to it. We feel that the film is an extremely professional job, in every way exceeding our expectations for it.

We just wanted Henry's chairman and committee to know how pleased we are with the film as its primary users. We are most grateful to Henry for the tremendous amount of work, effort, and imagination which went into the production of the film.

Sincerely yours,

E. Douglas Norton  
Dean of Admissions and Records

EDN:gc

2000

AMERICAN COLLEGE  
PUBLIC RELATIONS ASSOCIATION  
SOUTHWEST DISTRICT

*proudly presents this*

# SECOND PLACE AWARD

to

NORTH TEXAS STATE UNIVERSITY

*for its entry in the  
HONORS COMPETITION  
in the category of*

FILMS

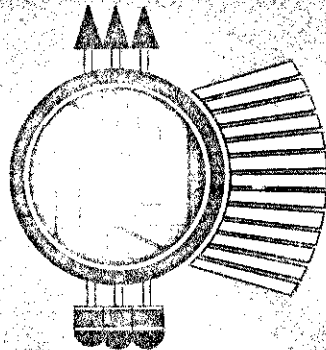
"THIS IS NORTH TEXAS STATE UNIVERSITY"

Presented at PUEBLA, MEXICO

*Paul B. Stephenson*  
AWARDS CHAIRMAN

Date APRIL 1, 1974

*David W. Gray*  
DISTRICT DIRECTOR





# Newsletter

DEPARTMENT OF SPEECH AND DRAMA

NORTH TEXAS STATE UNIVERSITY

1973

## DIVISION OF RADIO/TELEVISION/FILM

A 16 mm color promotional film was made for the Office of Admissions and Records as an aid to be used by University recruiters to increase enrollment at North Texas State University. Henry Kaplan, Denton graduate student, directed the film with the assistance of Jansen Pierce, Denton senior, and Spencer Williams, Dallas senior, all majors in the Division of Radio-TV-Film. Made on a \$2,000 grant from the Office of Admissions and Records, the film captures with a perceptive and sometimes poetic charm the character of a major university, and carries the name of the Division of Radio-TV-Film to community high schools in the form of a superimposed title credit. Although under the faculty guidance of Paul Potter, former Instructor in the Division of Radio-TV-Film, the total production and budgeting was handled by the students themselves, utilizing the film facilities in the Division of Radio-TV-Film. Sources in the Dallas film industry who have seen the NTSU film estimate that \$10,000 to \$15,000 would have been needed to produce the film commercially.

The Radio-TV-Film Club held its Third Annual Awards Banquet on April 17, 1973, at the Holiday Inn. Jeff Jamison, general manager of WBAP-TV, Fort Worth, was guest speaker, and students Steve Franko, Sam Rosenwasser, Henry Kaplan, and Dale Raley received awards for achievements in the Division, KNTU-FM, and the Club. The club invites guest speakers from broadcasting to address its meetings and takes field trips to radio stations, recording studios, TV stations, film studios, etc.

Background Denton, a series of radio programs on the past, present, and future of Denton grew out of a class assignment and was aired on KNTU-FM last summer. The programs that comprised the series started as student projects in the class, Writing for Radio and Television, during first Summer session, 1973. The instructor, Dr. F. Leslie Smith, had required each member of the class to write a script for a "local feature". When the completed scripts began coming in, Dr. Smith realized that they were indeed "novel and interesting"; better yet, they were all well written. Subjects ranged from John B. Denton to Sam Bass and from the Methodist Church to the Fire Department. Impressed with the quality of the scripts, Dr. Smith arranged for them to be produced and broadcast over KNTU-FM, the campus radio station. The series ran during August, and each program contained an "actuality"--the voice of someone" who was there, who knew someone who was there, or who did it."

# Update

Published fortnightly for the  
North Texas State University  
Community

August 3, 1973  
Vol 3/No 21

## The Span of Denton on KNTU FM

A new series on the past, present and future of Denton began Thursday, August 2 on the NTSU student-operated radio station, KNTU FM, 88.5.

Researched and written by students in Dr. F. Leslie Smith's radio-television newswriting class during the first summer session, the "Background Denton" series includes 16 five-minute programs dealing with subjects from John B. Denton to Sam Bass and from the Methodist Church to the Fire Department.

Running on 16 consecutive days, the series will feature each program twice daily, at 3 and 7 p.m. Produced by Dr. Smith, the series is narrated by Jay Carter.

The schedule, listing individual programs and their writers, is as follows:

August 2 -- "John B. Denton," Jansen Pierce, senior.

August 3 -- "The Methodist Church," Richard Denbo, senior.

August 4 -- "Pearl Street Church of Christ," Deborah Earhart, junior.

August 5 -- "Cow Country," Mrs. Carleeta Shore, junior.

August 6 -- "The Fire Department," Tyrone Cooper, senior.

August 7 -- "Sam Bass: The Denton Mare," Gretchen Kirsch, senior.

August 8 -- "Sam Bass: The Legend of Pilot Knob," Steve Wilkes, senior.

August 9 -- "Sam Bass: The Kind Outlaw," Jeanne Shackelford, junior.

August 10 -- "Sam Bass: Pursuit of the Bass Gang," Gary Petty, senior.

August 11 -- "Sam Bass: Beginning of the End," Paul Baron, senior.

August 12 -- "Sam Bass: Death of Sam Bass," Baron.

## Conferences Throughout the Fall

Visitors to the campus should become a common sight as five groups plan conferences at NTSU for the fall semester.

A series of nine two-week training sessions are being scheduled by the Center for Studies in Aging. The federally funded program is designed to train nutrition project directors in programs for the elderly from the South and the Southwest. The first of the sessions will begin September 24.

The Southwest Conference of the Association for Asian Studies will convene October 12-13 in the Wooten Building. Dr. Robert Detrick of the history faculty is coordinating the event.

The Beta Eta chapter of Alpha Chi Sigma, national professional chemistry fraternity, will hold a leadership conference October 19-21 on campus. Dr. G.R. Dobson of the chemistry faculty is planning the conclave.

November activities include two three-day conferences: November 1-3 for the Southwestern Philosophy of Education Society at which some 40 persons are expected, and the National Association of Teachers of Singing regional conference November 4-6. The NATS convention and auditions will include participants from Kansas, Colorado, New Mexico, Texas, Arkansas and Oklahoma.

## Sound and Color for Admissions

A 16mm color sound film to be used in recruiting is being prepared for the Office of Admissions and Records by students in the division of radio-television-film of the speech and drama department. The film, directed by Henry Kaplan as part of a master's project requirement, is projected to be 14 and a half minutes

UPDATE is published every other Friday for members of the North Texas State University community, Lynette Williams editor. Deadline for submission of written material is 10 a.m. Wednesday before publication. The information is collected, edited and written in the Public Information Office in the Administration Building, Room 323, Ext. 2108.

# Student Recruiters Turn Out As Nationwide Enrollment Drops

By STEVE MOORE  
Daily Reporter

College enrollment is dropping nationwide and, as a result, recruiters have taken on the role of salesmen trying to push their product. But those responsible for recruiting at NTSU feel that this "hard core" recruiting is only defeating the purpose.

The steady decline of enrollment can be attributed to several factors, explained Don Palermo, director of admissions—the end of the Vietnam war and the draft, rising tuition as a result of inflation and the increasing popularity of junior colleges.

State appropriations depend partially on the number of students enrolled. To exist financially, a college's enrollment must be kept up, Palermo said. "Our job is to try and get as many students as we feel have a fair chance to get at North Texas," he said.

**THE OFFICE** of Admissions and Records is the headquarters of the recruiting staff. It includes Palermo, Marcella Rogers, assistant director of admissions, and Burleson graduate student Bruce Walker.

All three travel over the state attending high school and junior college "college nights" to which they have been invited.

The visits, which are scheduled over one week, are coordinated by districts, Palermo explained, with stops scheduled only in the designated area. Recruiting began the third week of September in Dallas and will continue throughout the year, Palermo said.

The recruiting program is divided into two categories, he said, the formal and informal presentation. The formal presentation is the "college night" program where representatives from approximately 80 colleges assemble in an open area to talk with

students and parents and pass out literature, he explained.

**"THIS IS** where the 'hard sell' tactics take place" Palermo said. "They bring pens and other novelties to lure the students and get them interested. Representatives of major colleges resorting to these methods are only reducing the integrity of the school."

A recruiter should do his best to represent the school and shouldn't get into the business of giving away "freebies," commented Ms. Rogers.

A 30-minute session is reserved for each college after the open session. "Here we can talk to the students and parents in a more personal way and answer more in-depth questions," Palermo said. The questions vary according to the geographic location of the school, he noted.

"Students from a lower income school are primarily concerned with the financial aid program while a student from Hillcrest in Dallas may want to know about a certain department," he said.

**THE PRIMARY** objective at these sessions is to encourage the student to visit the campus. According to a study done by the National Association of College Admissions Council (NACAC), the most effective tool in recruiting is to have the student on campus when a function or activity is taking place, Palermo noted.

"We believe that half the job is done is we can succeed in getting the student on campus," Palermo said. Tours are scheduled when parents call requesting them, he continued, and are arranged by the Student Activities Union (SAU).

A program called "Meet NTSU," organ-

ized last spring by NTSU students, invited high school students to spend a weekend on campus staying in the dormitories. An NTSU student, selected at random, escorted the visitors to his classes and showed them what college life was like.

"We believe that half the job is done if sponse from this venture," Palermo said. "It was decided upon late in the semester, so it was sort of a rush job but we were extremely encouraged with its success."

**AN INFORMAL** type of recruiting is when a representative visits a school unannounced, he said. The recruiter leaves the necessary information and literature in the places where it can do the most good. They leave a yearbook in the counselor's office and graduate information for the teachers, he noted.

"We also look for teachers who are alumni and give their names to the Alumni Association," he added.

Testing organizations also aid in the recruiting of prospective students. The College Entrance Exam Board (CEEB) provides names of those who have scored high on their tests, he explained, and admissions sends letters encouraging them to visit North Texas.

In an effort to improve their recruiting methods and increase enrollment, the Office of Admissions has produced a 14 1/2 minute color promotional film.

**DENTON GRADUATE** student Henry Kaplan directed the film with the assistance of Denton senior Jansen Pierce and Dallas senior Spencer Williams and under the faculty guidance of Paul Potter, former instructor in the division of radio-TV-film.

The film is narrated by Dallas newscaster Bob Gooding and has a musical score of primarily jazz-rock, Kaplan said. "We directed the film to the 18-19 age group who are more affected by the visual approach rather than the long narrative diatribes," he said.

"A lot of talking describing North Texas in detail would bore the audience and lose their interest," Kaplan feels. "The film was left mostly visual to extend its timeliness."

A youth-oriented musical background and quick cutting camera movement are the basic ingredients that make the film effective, Kaplan said.

A \$2,000 grant was appropriated by the Office of Admissions to make the film, but without the dedication of the crew and the speech and drama department and their contributions the film would never have been produced, he said.

**A FILM** produced commercially of this length costs approximately \$15,000, he noted. The venture serves a dual function in giving students experience and producing a film inexpensively, he said.

Shooting of the film, which began July 1, and ended Aug. 18, had its limitations because of the lack of activity in the summer, Kaplan said.

"We went around campus and shot anything that was available," he said. "About 3,400 feet of film was shot," he added, "and 522 feet were left after editing."

The recruiters were elated about the addition of the film. Ms. Rogers, who worked with Kaplan and Potter on the film, said that she is "very excited" and considers the film a much needed asset in recruiting.

**"ANYTHING VISUAL** generates more interest, especially in an area with 60 to 70 tables," Palermo said. "It gets the adrenaline going and excites the student to a point where he can't go anywhere else," he added.

Dr. E. Douglas Norton, dean of admissions, also feels that the film will be beneficial in recruiting efforts.

"It raises questions—sort of a teaser," he said. "Students nowadays have so many people after them, and this film basically serves as an attention-getter saying that we are here."



THE UNIVERSITY OF TEXAS AT AUSTIN  
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15 January 1974

Mr. Henry Kaplan  
North Texas State  
Box 7625  
Denton, Texas 76203

Dear Mr. Kaplan:

I am writing to you in response to your request for information concerning Master's thesis projects and the manner in which they are described for our Graduate School.

We have had several students substitute a creative project-in-lieu of thesis. The document which describes the project is presented to the Graduate School. Unfortunately, these theses project papers are not available to lend out. If you would like to visit the campus and our Department, you could look them over then.

If you would like to come to Austin, please feel free to do so. I shall be glad to help you in any way I can.

Sincerely,

A handwritten signature in cursive script that reads "Robert D. Brooks".

Robert D. Brooks  
Director of Graduate Studies

RDB;rlj



# SOUTHERN METHODIST UNIVERSITY

DIVISION OF BROADCAST-FILM ART

MEADOWS SCHOOL OF THE ARTS  
DALLAS, TEXAS 75275


October 19, 1973

Mr. Henry Kaplan  
N.T. Box 7625  
Denton, Texas 76203

Dear Mr. Kaplan:

Alan Potter, an instructor at Sam Houston State University in Huntsville, completed such a project as you are interested in for his master's thesis at SMU. I suggest you write to him concerning this matter.

Yours very truly,



James B. McGrath, Jr.  
Chairman

JBM/lc

## RELEASE PRINTS

A 16mm copy of North Texas Now may be obtained from the Office of Admissions and Records or the Library at North Texas State University, Denton, Texas, 76203.

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