

MOVING PICTURES:

DANCE SCREEN MAKING AS A CHOREOGRAPHIC PROCESS

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DECLARATION

I, Tracie Bettina Mitchell, declare that the PhD exegesis entitled *Moving Pictures: dance screen making as choreographic process*, is of at least 20,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references and footnotes. This exegesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this exegesis is my own work.

Signature



Date December 16, 2013

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ABSTRACT

Moving Pictures: dance screen making as choreographic process is a practice led enquiry made up of two parts: a work for screen entitled *Under the Weather*, and an exegesis.

The purpose of the research is to identify key meeting points between the disciplines of dance and film in the creation of a dance screen work, and to illuminate the possibilities for further development of the form.

A widespread view within current dance screen literature is that the convergence of the disciplines of dance and film occurs predominantly during filming and editing phases of dance screen production. This exegesis suggests that this tendency to focus upon filming and editing limits the potential of dance screen making. I argue that when the process is dominated by the mechanical apparatus (camera, editing equipment), dance itself becomes subsumed. In contrast, this research investigates ways in which dance and choreographic sensibilities might have a stronger presence in the creation of dance screen work. I approached creating the dance screen work as and through sensation and consider Maya Deren's, 'vertical filmmaking' theory with which to explore how to choreograph dance work by integrating film making techniques.

The exegesis documents the process of making a new dance screen work and analyses three main areas of the dance screen making process: *pre-production*, *production* and *post-production*. My exploration and discussion of pre-production investigates the opportunities offered by the convention of script as the first place of integration between dance and camera. The second area of consideration, identify places of dialogical connection between dance and the camera. In particular I considered the notion of 'site' not as a pre-existing space or one created in the frame, but rather as a *situation* that is created through the interaction of the dance and the camera. In the third phase of the process, post-production I examine the notion of editing 'flow' in the materialisation of the work.

The thesis offers new debate regarding the role of process in dance screen making and further understanding of dance screen as a distinctive art form unto itself.

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CHAPTER ONE: INTRODUCTION

Since the invention of the moving camera in the late 1890s, dance and the camera have enjoyed an experimental, inquisitive and celebratory relationship. Over time and especially in the late 20th Century, the interaction between dance and film practice has increased markedly to the point where the coming together of these two disciplines has evolved into an art form and practice of its own.

A variety of terms have been created in an attempt to define artwork that incorporates dance and the moving camera. The search for a defining term for this form has taken into consideration factors such as technological shifts that relate to the moving camera, including the invention of video, television and the internet. Some of the terms currently in use are *cinédance*, *choreodance*, *video dance*, *dancefilm*, *filmdance*, *dance for the camera* and *dance on screen*.¹ Each term represents an endeavour to interpret how the elements come together to define the form. In this exegesis I identify the practice as *dance screen* in order to indicate in plain language the two main elements involved in making dance screen artwork, while recognising that the terms ‘dance’ and ‘screen’ have the capacity for much interpretation. For me, the most compelling aspect of the dance screen form is the expansion of opportunities it presents for dance to be understood and created on the screen. In my pursuit of the form I consider the elements, the screen and the dance, to be absolutely balanced and inherently linked in the creative process. Although the terms cinema, choreography, dance, video, film, the camera, the screen all carry their own historical and theoretical explorations and definitions,² at the basis of much of the discussion on dance screen such as in the writing of Brannigan (2010), Rosenburg (2000), Mitoma (2002), Lockyer (2002) and Dodds (2004) is the widely accepted opinion that it is a hybrid form that is bound by commonalities between the two forms. Dance and film are both regarded as visual art forms that incorporate time, movement and space.³ It is this widespread belief in

¹ The use and exploration of these terms can be seen in the writings of various artists and theorists including Greenfield (2002), Brannigan (2010), Carroll (2001), Dodds (2004), Lockyer (2002), McPherson, K (2006) and Rosiny, (1999b).

² As an example, interpretations of the term *screen* have shifted as the technology has shifted. Whereas the understanding of the term screen as a defined, two dimensional form, is rooted in its reference to film practice and cinema presentations, the invention of television, video and more recently the internet, opens up many other interpretations and understandings of the term.

³ Dodds states that both film and dance are characterized by motion and the art of editing shares similarities with the rhythmic component of dance. She goes on to state that this is a mutual compatibility (Dodds 2004: 4). Dance screen director and producer Bob Lockyer crafted his world renowned Dance and the Camera workshops and also his BBC dance screen program drawing on similarities as he perceived them between dance and film.

commonalities between the two forms that has set the framework for much creative and research inquiry.

I am a choreographer who creates work for the theatre and live performance and I am also a filmmaker who creates work with the camera. My initial explorations of dance screen work were based on an apprehension of how similar the forms of choreography and film appeared. However, as a result of making dance screen work for more than two decades, I can now make two apparently simple observations: 1) choreography and filmmaking in fact are distinct from each other, and 2) choreographers who have evolved skills as filmmakers are uncommon in the field of dance screen.

In Conventional filmmaking the camera takes a prime position in the conceptualisation and creation of dance work made for the screen. This involves what is seen through the eye of the camera lens and how the camera apparatus is then used to record the image. The camera informs how the interaction between dance and the camera evolves into an artwork, how it is received and understood by a viewer and also how it is described and analysed.

It is my opinion that in this conventional setting the film is subsuming the dance and that this in turn is limiting the development of the art form of dance screen to that of either documentation or spectacle. In the analysis that follows I will argue that the choreographer's knowledge and skill base has much to contribute to the development of dance screen practice and understanding. Missing from the current critical debate is rigorous investigation of what dance contributes to the creation of dance screen work. It is my belief that there is much more to be discovered about the hybrid nature of the form and I will suggest that it is in fact not dance screen per se, but the *artist* who is the hybrid. This exegesis focuses on framing the process of dance screen making through my experiences and knowledge as a hybrid artist, that is as a dance maker who is also a filmmaker.

My research investigates what insights a choreographer who is also a filmmaker might contribute to the development of dance screen as an art form. What does the choreographer/director bring to the conjoining of the dance and screen disciplines? Also, in a process and a form that is dominated by the mechanical apparatus, how might it be possible to bring dance perspectives, sensibilities and skills into the process in such a way that dance participates in an integrated dialogue with the film?

METHODOLOGY

The undertaking of this exegesis involves practice-led research. My research entails the creation and documentation of a new dance screen work named *Under the Weather*. Throughout the project I sought to integrate the disciplines of dance making and filmmaking and in turn to study and reflect upon the impact of both technical and creative points of view. In particular I have sought to investigate in detail the process of creation from the perspective of a dance maker who is also a filmmaker, with the anticipation that new insight regarding the process of creating dance screen work will be uncovered and in turn promote deeper dialogue regarding the role of process in creation of dance screen.

My decision to incorporate a practice-led research method is informed by past experiences of using secondary research analysis with which to investigate the dance screen practice of other artists' dance screen works. In those cases, the secondary research involved watching videos and films of the artists' work as well as reading essays, online blogs and artist interviews in magazines and journals. This type of secondary research is similar to that undertaken by researchers such as Erin Brannigan, Sheryl Dodds and Claudia Rosiny whose point of focus is the analysis of outcomes (the finished work). Academic Susan Melrose in her essay, 'The Curiosity of Writing (or, who cares about performance mastery?)', suggests that the analysis of art work can be defined in two ways. She defines research that involves analysis of other's work as research that is 'about performance' (Melrose 2003: 4). The understanding and analysis of arts practice that occurs as a result of being on the outside of the art work or performance she describes as 'spectator studies' (Melrose 2003: 4). The spectator stands on the outside of the process, they are responding to 'product not process' (Melrose 2003: 6), and as such their analysis is open to interpretation that can be based on a number of variables. For example, it is common when watching work made for screen that the aesthetic of the work is not being received as the artist intended. Such as, if a work that has been designed and created for cinema and involves surround sound, then it should be assumed that the artist has considered and designed the visual and sonic composition in relationship both to the scale of the screen and the capacity of the sound system. Watching this same work on a small television or through an online video format will greatly affect how the viewer interprets the work.

In an attempt to gain a more intimate understanding of artist's intention in dance screen making, I undertook a period of research working alongside accomplished Canadian

artist Laura Taler between 2001–2002 as she developed her feature length dance screen work, *Death and the Maiden*. My research involved studying Taler’s journey throughout the process of creation of *Death and the Maiden* from workshop period through to filming. This period of research gave me unique insight into the process of creation of a dance screen maker, including how and why she made decisions along the way. I also gained an understanding of her relationships with performers, the cinematographer and composer. However, as a researcher I was still on the outside of the work, watching and analysing Taler’s experiences from my subjective view point; that is, I was not immersed in the heat or the heart of the creation.

Academic Knorr-Cetina describes the relationship of the artmaker-researcher to the act of creation as ‘an interlocking structure or chain of wantings’. These interlocking ‘wantings’ drive research onwards, in that they ‘entail the possibility of a deep emotional investment in [research] objects’ (Knorr-Cetina in Melrose 2003: 2). The artist is invested in the creation of work, they are on the inside, in the place of creative making and at the centre of that making. Although I was in direct communication with Taler whilst researching her process, I was still in the role of spectator, that is, a witness to the events and actions from outside of the centre of occurrence.

Melrose observes that,

Spectators cannot see the different types and modes of specialist knowledge-input specific to professional performance-makers’ engagement. Indicatively, they cannot see, in devised product, the use of intuition as a disciplinary tool, nor the role of contingency and accident in performance invention (Melrose 2003: 6).

Melrose also presents the notion of performance mastery and uses the term ‘expert practitioner’ (Melrose 2003) to argue that the artist brings a specificity and depth of knowledge to the creation of a performance work. Academic Cheryl Stock extends on this point and states that, ‘The ability to create such, “affective intensities” requires an embodied dance knowledge practice that takes time’ (Stock 2009: 5). Artist-researchers who have been invested in practice over an extended period of time bring a unique understanding and mastery of the area they are exploring in their research. Through their expert arts-making practices, unique discovery can be made.

My exegesis reflects the contribution of my extensive history as an arts-practitioner with over two decades of creating, producing and distributing dance and screen works. The longevity of this period invested in practice has resulted in the development of

advanced knowledge, skill base and understandings that can only be arrived at through these means. My methodology involves the integration of dance and film from the perspective of myself as an artist who has intimate knowledge of both disciplines. Academic and writer Barbara Bolt observes of practice-led research that it entails 'a knowing (that) arises through the handling of materials' (Bolt 2010: 29). My methodology will also include analysis of the contribution of highly experienced dance and film practitioners who participated in the process of creation of the film work *Under the Weather*. The research is informed by an understanding of the intricacy and complexity of the many elements that contributed to the development and production of the dance screen work.

My chosen method for this research inquiry enables me to immerse myself in all parts of the creation. This approach supports an investigation that offers insight into the creative process of a mature artist in the field of dance and screen making.

As practice-as-research, the project incorporates studio practice, as I work with dancers to build both movement and camera language. This studio work involves repetition and reflexivity, that is, I deal with film and movement action through a continuing, 'snowballing' process of constraint, commitment, impulse, capture, and refinement. This process entails setting myself and the dancers a series of simple movement and intellectual constraints/actions which we commit to for a specified period; from this commitment arise impulses to movement, both physical, bodily and of the camera. These impulses are captured and then refined through treating it/them as a new constraint, which in turn informs the next cycle of commitment, impulse, capture. This cycle can continue indefinitely. Material and momentum is generated through constantly revisiting and re-incorporating action. The end of the series of cycles is just another constraint.

This way of working is quite different from the model of the artist 'expressing' a pre-thought idea, telling a story, or attempting some form of simple mimesis. It is much closer in attitude to that of site-specific work, where the artist attempts to 'read' the space they inhabit in a here-and-now moment, which they at once inhabit and interpret. This process (and structure) informs my approach to dance screen making.

I will proceed from an understanding that dance screen is first and foremost a motion based art form. Although the camera is a key part of the work, both technically and artistically, I will argue that in current practice there is an over-privileging of the capacity of the camera, which in turn defines a subordinate role for dance as a subject

for manipulation. For example, it is often stated that the dance is being *captured* by camera, and that it is *placed* into a location that is limited only by the mobility and capacity of the camera. Choreographer and dancer Trevor Patrick, reflects this perception in a discussion of the making of his dance screen work *Nine Cauldrons* (Patrick 1997):

I was very aware of being surrounded by a film culture, and people took certain things for granted and because I didn't take those things for granted, more was possible, even than what we achieved. I was influenced by the aura of the institution and I was influenced into making quite conservative decisions, really (Patrick 1997: 45).

Ultimately Patrick is saying that he let the film routines take precedence over the dance during filming. Filming revolves around what is being seen through the lens of the camera and in turn, what is needed by all involved in order for the camera to capture images. Patrick further comments on how he experienced the contribution of the cinematographer on his work, *Nine Cauldrons*:

It was his (the cinematographer) sensibility really, his sensitivity to the problems that he was set. You know, if we say we want this shot, we want a shot that does this, then the ball was in his court to make that happen (Patrick 1997: 37).

Although Patrick does observe that his knowledge could have made more impact during the making of *Nine Cauldrons* the reality was that the film culture led the creation of this work. Patrick's comments highlight not only the focus on camera during filming, but also the position that the cinematographer holds during filming in relationship to the choreography. It also reflects upon the pivotal relationship between choreographer and cinematographer. Of interest to my research is the concern expressed by Patrick elsewhere in this article to find a style of making in which dance and film are equally engaged in an analytical process of discovery.

It is also asserted that technical editing is driving the final assembly of the dance into a screen format or as is reflected in the words of dance screen artist Karen Pearlman, 'editing is a form of choreography' (Pearlman 2006: 54). Choreographer Rosemary Lee also remarks, 'The real choreography takes place in the edit suite' (in Mitoma 2002: 159). Finally, it is claimed that opportunities for dance presentation have been greatly enhanced by the expansion of screen platforms. Dance, so the argument goes, is now

mobile and has cheap, quick access into the international arena as a result of technological advancements such as DVD and the internet (see Dodds (2004) and Mitoma (2002)). However I will argue that in all these contexts of dance screen creation and presentation, the emphasis upon the camera and the apparatus stands in the way of the potential of new, more equally balanced interactions between dance and the camera. I am interested in dialogue that explores anew where integration can take place.

Throughout this document I refer to my role in the process as choreographer/director. This title signifies my skills and experience in both arenas. An overlapping of the disciplines of dance and film informs the way I think and make decisions throughout the process of creating a dance screen artwork. When I first began to make dance screen works in the early 1980s, video format was not readily available or well known in the domestic market in Australia and my experience in the creation of dance screen work is founded in an understanding of the screen from a filmmaking premise. The invention of video and its introduction and growth into the domestic market offered many new ways of using and in turn thinking of screen art and the potential of bringing together dance and the camera. The camera evolved into a small compact machine that used tape instead of film. This offered mobility for dance to move out of the theatre environments. The replacement of film by tape meant two things. Firstly, there was no cost involved in printing and secondly, the artist had immediate access to the image they were recording. In my own work, although I have integrated the mobility and immediacy of working with tape (and now digital), at the core of my understanding of screen based work is my experience of film.⁴

As is observed by video artist and author Nicky Hamlyn, the principles and processes of filmmaking are particular to its material components. He notes, 'Film's similarity to photography—its form as a string of photographs—has affected the way filmmakers have thought about it' (Hamlyn 2003: 3). My background in filmmaking has greatly impacted on my understanding of and approach to the creation of dance screen work. I proceed from the understanding that film and the printing of it is time consuming and expensive and as a result the role of detailed preparation before the filming period is vital. As film is highly sensitive to light I have acquired an understanding of the use of light and dark and I give attention to shading of colour and tone in ways that are

⁴ Although my experiences and understanding is informed by my use of tape it is important to acknowledge that more recent technological developments are likely to present new challenges and opportunities to people making dance screen work now and in the future.

painterly in their outcome. Design of light in my work has become an important part of the composition of shots. Editing film, in the period prior to non-linear editing involved holding a printed negative image to the light in order to look at a series of still photos that were an integrated progression of connected images. I found this process similar to the way I looked at images with my still photography. I am informed by this way of viewing a series of still framed images and in turn, this has informed my exploration and questioning of how and why images move from one into the other. It has particularly informed my approach to editing. These aspects will be discussed in subsequent chapters. Examples also can be found in appendix (p.120).

In order to create *Under the Weather* a number of creative voices make their contribution to the work. To identify and acknowledge the uniqueness of each voice and skill set, I refer to each skill set by the term *department*. This term is used on conventional film projects as a way of organising and communicating between the multitude of skill bases involved. I utilize the term because it enables all involved in the project to identify each area of expertise and also to recognise that all departments contribute to the greater whole. Creative departments for *Under the Weather* include director, dance, camera, lights, set and design, and sound.

Integration of dance and filmmaking occurs incrementally throughout the process of building a work. The increments are a weaving together of both dance and filmic elements that move forward in progressive stages of development, each stage informing the next. In this exegesis my discussion of the processes involved in making the screen work *Under The Weather* identifies three phases of development: pre-production, production and post-production. Although each of the phases involves much activity, for this document I have highlighted particular areas of interest for this research. These areas are the role of script, the role of filming, and of editing. The chapter descriptions below outline how the topics are explored in the document.

The opening chapter introduces the study and provides background to the overall project. Chapter Two introduces information on historical developments in the field and also presents an outline of key influences on my own understanding and practice.

In Chapter Three I highlight the role of pre-production in the creation of dance screen work and in particular I discuss the role of script as the first place of integration between dance and the camera.

Chapter Four focuses on the production period. I discuss the activity of production that leads into filming. In particular I discuss the importance of location, not only as a physical place, but also as a mindset that is created which profoundly informs the filming.

Chapter Five is concerned with post-production and the role of editing in dance screen making. For some commentators and practitioners editing is regarded as the moment when the choreography begins. In this chapter this view is critiqued and an alternative premise of the role of editing is proposed. In Chapter Six the exegesis concludes with final reflection and closing comments.

CHAPTER TWO: HISTORICAL BACKGROUND

The evolution of dance as an autonomous art form has run parallel to the development of the moving camera. In this section I present an overview of significant points in time when the two art forms have met and the dialogues that framed those meetings. This exploration of the historical background reflects my interest in what history might show of the interaction between dance and film, particularly from the perspective and position of dance. My inquiry includes artists such as (La) Loie Fuller, Germaine Dulac, Maya Deren and Yvonne Rainer.

The history and theory of film is vast and within the constraints of this study I can only present a sketchy outline of some of the main features of film history as that history affects dance. The literature on dance screen is less extensive; however there have been some significant individuals throughout the 20th Century who have investigated this field through their own practice and writing. This in turn has contributed to an emerging critical debate.

During the early film era, the audience primarily came to view the spectacle of the film – they went to watch the novel technology. One of the first and most famous images was made by the Lumiere brothers in 1885. Entitled '*L'arrivé d'un train en gare*', it was one shot,⁵ and involved a train arriving at and departing from a station. The audience saw an image that through a single shot presented a sense of time framed by the screen.

While the initial invention and exploration of film technology necessarily perhaps leaned towards the experimental, it was the potential for its commercial value that became most prominent and steered film towards a story-based industry, more like conventional theatre and drama (Cobley 2003, Turner 1993). From the early 20th Century Hollywood film studios embraced dance predominately through the genre of the film musical.

⁵ The length of early cinema films was dictated by the standard length of a reel of film, which was five to six minutes. Early films were 'reproducing reality' and documentaries of moments of the time, such as the arrival of trains. Other titles of early cinema include *Workers leaving the Lumiere Factory*, *Fishing for Goldfish* (Williams 1992:25). See also Gunning (1986), Wyver (1989) and Jacobs (1979).

The prime objective of the musical was to entertain. Throughout the period of the 1930s, '40s and '50s within the structure of the film musical, dance was captured, manipulated, and used as a tool. The film musical has been described by John Kobal as:

...(the) child of the stage musical, kidnapped by Hollywood in the service of 'sound' and moulded into a personality that owes nothing to its original parentage except its bone structure (Kobal 1973: 7).

Perhaps the most famous of the early film musical directors was Busby Berkeley who, as both director and choreographer, used dance to create movement extravaganzas such as *42nd Street* (1933) and *Footlight Parade* (1933). In Berkeley's films the dancers were part of the set design. Berkeley designed and filmed the dance sequences from many angles in order to present the flow and shape-making of a large group of mostly anonymous dancers (Kobal 1973). His inventiveness resulted in spectacular design that was widely celebrated and in popular demand. Later, the RKO film studios produced Fred Astaire and Ginger Rogers' movies that celebrated the expertise of the two performers as stars. Astaire demanded extended rehearsal periods with the camera in order to achieve lengthy shots of the dancing rather than the dance being cut up through editing. He is cited as saying, "Either the camera will dance or I will" (Katz 1991: 221). In both Berkeley's and Astaire's films, dance sequences were placed inside a story line — for example, *Gold Diggers* (1937) and *Million Dollar Mermaid* (1952). This tradition continued with Michael Powell's *Red Shoes* (1948, chor. Robert Helpman) and Gene Kelly's many films including *An American in Paris* (1951) and *Singin' in the Rain* (1952).

Later, dance became the focal point around which the drama of the story was built. For example, *They Shoot Horses Don't They* (1969), set in a dancing competition during the 1930s' depression, is about the trials and tribulations of the contestants. *Saturday Night Fever* (1977) is the story of a young man whose identity is defined by his stature as a disco dancer. In *Fame* (1980), based on the Juilliard School of Arts in New York, we watch more trials and tribulations, this time of the students. *Flash Dance* (1983) is the story of a female welder who is also an exotic dancer, and who dreams of entering a prominent dance school in New York. In Sally Potter's *The Tango Lesson* (1997) the tango is used to reflect a women's search for identity and in 2003 Robert Altman made *The Company*, an ensemble drama centred around a group of ballet dancers, with a focus on one young dancer who is poised to become a principal dancer. This is a stereotypical dance film plot.

The examples above are of Hollywood filmmakers and films. Similar developments were occurring in European cinema, but were affected by different social and economic forces and rates of technology uptake. For example, sound was generally slower to take hold in Europe than in the USA and many European filmmakers continued with visual experimentation. The world wars led many European artists to immigrate to America and as a result America took the lead in the development of musicals (Kobal 1973: 71–75). In a later period in Europe Spanish director Carlos Saura teamed up with flamenco dancer Antonio Gades and his company to create an adaptation of the Lorca play *Blood Wedding* with *Blood Wedding* (1981) and *Carmen* (1983) (adapted from the Bizet opera). In 1983 Ettore Scola directed *Le Bal*, a French production presenting the story of a ballroom that starts in the 1920s and journeys over 50 years as individuals enter the space, influenced by the time in history and their relationships to each other. Thus, while there were experiments in cinema and dance in the early to mid 20th Century, European cinema since World War 2 shows a similar use of dance as a support act within the narrative-driven musical.

Although the years between 1895 and 1917 were highly innovative and experimental years for film, Cobley observes that between 1917 and 1960 very little fundamental change or innovation occurred. This period of stasis was a result of the epoch of narrative film according to Cobley (2003: 154). However, in this period and evolving parallel to these developments in commercial and narrative based cinema was a much more exploratory investigation of the relationship between dance and the camera. According to author John Wyver, interest in the cinema and in turn the idea of ‘a film avant-garde’ has its roots in the activities of painters as they begin to experiment with the camera. As Wyver observes in his book *The Moving Image*, ‘here, finally was an art of moving pictures’ (1989: 111).

Individual artists started experimenting with dance and the camera in a less commercial and less story-line driven way. Much of this experimentation is identified with male artists from the Futurists, Dadaist and Surrealist movements, for example, George Anteil’s and Ferdinand Leger’s *Ballet Mécanique* (1924), Schlemmer’s experiments in dance in *Triadic Ballet* (1922) and *Slat Dance* (1922). An important woman amongst this group was Germaine Dulac, who directed the *Seashell and the Clergyman* (1928), which was produced in collaboration with the film’s writer Antonin Artaud. Dulac wrote of ‘films made according to the rules of visual music’ and observed that cinema is,

the art of the screen...the palpable rendering of the depth which extends beneath the surface... it's an impact you receive which suggests a thousand thoughts (Flitterman-Lewis in Kuenzli 1996: 114).⁶

The notion of impact as identified by Dulac, is also expressed here by Virginia Woolf as she describes her experience of seeing *The Cabinet of Dr Caligari* (Robert Wiene 1920):

...a shadow shaped like a tadpole suddenly appeared at one corner of the screen. It swelled to an immense size, quivered, bulged, and sank back again into nonentity. For a moment it seemed to embody some monstrous, diseased imagination of the lunatic's brain. For a moment it seemed as if thought could be conveyed by shape more effectively than by words. The monstrous, quivering tadpole seemed to be fear itself, and not the statement (Woolf 1926).

Two things emerge from Woolf's comments. Firstly that she imagined a shadow and a black blob to be something (monstrous) and, secondly that what she saw was fear itself and not a demonstration or representation of a state of being. Film could be more than a documentation of the real world as it was known. Film had the capacity to create its own visceral reality.

Dulac, like her collaborator Artaud, was interested in breaking the boundaries of representation and of moving beyond conventional theatrical and dramatic logic. Unfortunately, Dulac and Artaud disagreed violently about the means by which this break was to be achieved, as well as the extent to which it was possible. Describing this collaboration Flitterman-Lewis writes that,

Artaud's was perhaps an impossible project – the systematic undermining of the concept of representation in Western culture. Dulac's faith in the image and its endless powers to evoke is certainly more positive, and more within the realm of possibility (in Kuenzli 1996: 124).

Very important to Dulac and other artists at the turn of the 20th century is the work of innovative dance artist Loie Fuller (1862–1928). Seen as perfectly in step with her age, she has been described as, 'scientist and inventor, a woman of the future, charged with the energies of an age about to dawn' (Goodall in Brannigan 2003a).

⁶ See also Maule 2006.

Fuller's work embraced the growing technology of the turn of the century, exploring the potential of light and motion within a performance world, in what academic and writer Erin Brannigan refers to as 'pre-cinematic performance' (2003a). What was significant about Fuller's solo performances is that they seemed to capture the notion of transformation itself. Her highly choreographed works involved the amalgamation of her signature costume, constructed of a multitude of fabrics, her dancing body and the newly invented electrical light that she coloured and strategically placed onto her stage. Fuller's performances captured the imagination of her audiences as her dancing body echoed through the metres of fabric that billowed and rippled around her and out into the space. The coloured light reflecting off the costume mesmerized her audiences as she became fire, an orchid or a butterfly.

Fuller's works of dance, design and technology inspired those interested in the potential of the moving camera such as the Lumière Brothers and also the American inventor Thomas Edison. Her exploration of technology was transported into cinema predominantly in her work *Le lys de la vie* (1920). Her cinematic endeavours incorporated techniques of slow motion shadow play and the hand painting of colours onto the film to create mesmerising moving images (Albright 2003/04, Brannigan 2003a, Mazo 2000, Gunning 2003).

Experimental film artist Maya Deren (1917–1961) is acknowledged as one of the founding figures of the American avant-garde film movement. Deren rejected what she referred to as the 'conventional cinematic narrative' (Deren 2005: 26) of the post second world war era, a style of filmmaking that she claimed was limited to a literary narrative and was concerned primarily with representing the real world. In her essay *Cinema as an Art form* (Deren 2005: 19-37) Deren makes reference to the post second world war filmmaking as a Hollywood style of using film and that this style of filmmaking's main concern was in creating cinema for mass commercial production and distribution. She also claimed that the Hollywood style of filmmaking was married to literary narrative and as such we (the makers and audiences) are, 'accustomed to thinking in terms of the continuity-logic of the literary narrative that the narrative pattern has come to completely dominate cinematic expression...' (Deren 2005: 27). Deren felt that film was an art form and therefore involved creating *new realities* (Deren 2005: 26). As author Bruce McPherson explains 'a camera not only records or reflects reality but creates and conveys new experiences of time/space reality, such that the projected image unveils a

reality intuitively known but capable of being witnessed only through cinema’ (McPherson in Deren 2005: 10).

Creating new realities, Deren surmised, required ‘that the camera is not an observant, recording eye, in the customary fashion’ (Deren 2005: 26). The camera has the capacity to be more than an instrument for recording real life activity and situations. She committed to the notion that the camera was the extension of the human eye that connects directly to the brain and as such the imagination. Deren recognized a potential for film as an experimental form with which to create imagined realities that can only exist as a result of the camera and human coming together. In exploring ways to create imagined realities Deren felt that filmmaking was related to the disciplines of dance and music, as both are concerned with time and motion. Of filmmaking she states it is not, ‘the way anything is at a given moment that is important in film, it is what it is doing, how it is becoming; in other words, it is its composition over time’ (Deren 2005: 132).

Although Deren incorporated dance and film she viewed her work as neither dance nor film but rather as a combination of the two disciplines coming together in what she referred to as ‘choreographies for camera’, ‘chamber films’, or ‘cine-poems’ (Deren 2005: also Jackson in Nichols 2001: 51). Her focus was on creating movement that could be shaped through the manipulation of time and space through filming and editing processes. In turn her experimental film compositions transported dance sequences through a series of different environments and also multi-layered dance and film techniques such as slow-motion, montage and extreme close-ups, as can be seen in her major works including *A Study in Choreography for the Camera* (1945), *Ritual in Transfigured Time* (1948) and *Meditation on Violence* (1948). Academic Erin Brannigan states that Deren was the first practitioner to ask: what is the relationship between dance and the camera? (Brannigan 2004: 221). In her seminal essay, *An Anagram of Ideas on Art, Form and Film* in which she presents the notion of ‘vertical film structure’ or ‘poetic structure’, Deren claims that film works on two axes, a horizontal, narrative axis of character and action and a vertical poetic axis of mood, tone, and rhythm (Deren in Nichols 2001: 8). Deren’s film theories and films greatly contributed to American avant-garde film making of the late 1950s (McPherson in Deren 2005: 12, Banes 1993: 24-25) and remain influential for many artists including dance screen filmmakers such as Shirley Clarke, Yvonne Rainer, Amy Greenfield and Barbara Hammer (Goodeve in Rainer 1999).

Highly significant is Deren's own description of her work as, '(a) dance so related to camera and cutting that it cannot be performed as a unit anywhere but in this particular film' (Deren 2005).

In the New York art of the 1960s, cross art form experimentation was a force of exploration and investigation. One focal point of this period was the Judson Dance Theatre (1962–64), which derived its name from its Judson Church, Greenwich Village location. It was a loosely organised collective of choreographers made up not only of dancers such as Yvonne Rainer, Trisha Brown, and Steve Paxton, but also incorporating musicians such as Robert Dunn, painters such as Robert Rauschenberg, poets like Robert Duncan, and filmmakers such as John Cassavetes. In an environment of intense discussion and art making, they analysed the fundamentals of dance and performance, the body, concepts of time, space, and motion. As a result they went on to define an entire artistic language (Banes 1987, 1993a & 1993b). Some of these artists also incorporated film and later video into their dance making. Film was used to document live dance, such as with Trisha Brown's work, *Water Motor* (1978), which was recorded by photographer and filmmaker Babette Mangolte.⁷ It also played a part in live performance such as in *Beautiful Lecture* (1968) in which choreographer and performer Steve Paxton juxtaposed the screening of two sourced films, one of a ballet performance of *Swan Lake* and the other a pornography film. He danced centre stage with the film projections on either side. Meredith Monk in her work *16 Millimeter Earrings* (1966) incorporated voice, movement and three films that were projected onto different surfaces of the space, including a dome-like head-dress that Monk wears over her face for a section of the performance. Pre-recorded images project her face in varied postures onto the dome. Monk says of the work that her intention was to create a, 'complex interweaving of multiple elements adding up to a kind of poetry for the senses' (Monk in Mitoma 2002: 90).

One of the other key figures of the Judson School to experiment with dance and film was performer, choreographer and filmmaker Yvonne Rainer. Whereas Monk's intention was to interweave multiple elements into a dance performance, Rainer purposefully removed elements such as theatrics, costume and emotions from her work in order to focus specifically on the body. Examples of this can be seen in *The Mind is a Muscle; Part I* (1966) and *Trio A* (1966) which writer Sally Banes identifies as

⁷ In order to document Trisha Brown's solo *Water Motor* (1978) Mangolte decided to first learn the movement as a way to understand how to film it. This resulted in *Water Motor* being filmed in two ways: firstly in actual time of Brown performing the movement and also in slow motion (<http://www.babettemangolte.com/maps2.html>).

having a, ‘ resolute denial of style and expression which made a historical shift in the subject of dance to pure motion’ (Banes 1987: 54). Rainer’s concern was not with expressing meaning but rather, as she states, ‘It was all about the materiality of the body, its weight, its capacity to lift, to move objects, to become an object’ (Rainer in Fensham/Walton 1991: 12). Rainer’s incorporation of film into her live work reflects her interest with the material body and can be seen in such works as *Hand Movie* (1966), which is a short 16mm black and white film of one of her hands doing a series of movements. Rainer later went on to create works specifically for screen including *Lives of Performers* (1972) and *Film about a Woman Who ...* (1974). What is important about Rainer in the context of this exegesis is that she was a dance artist who worked concretely with the camera, that is, she was the primary maker of both the dance and the film. Rainer didn’t work in collaboration with a filmmaker, at least not initially, ‘she held the camera herself’ (Brannigan 2003; Rainer 1989).⁸ What binds Rainer, Fuller, and Deren is that they were/are dance makers foremost, who embraced filmmaking processes and integrated them into their art. Their inquiry was initially specific to dance and involved investigation of the potential that film offered for manipulation and extension of dance’s boundaries. Rainer’s experiments were preceded and paralleled by artist Merce Cunningham.

Merce Cunningham is recognised for his pioneering activity regarding dance and although his primary interest was with dance and choreography, a major component of his making involved the collaborations he undertook. These include working with artists such as Jasper Johns, John Cage and Andy Warhol. In 2003 a public discussion was held at Brooklyn Academy of Music honouring the fifty-year anniversary of the Merce Cunningham Dance Company. At that discussion Cunningham shared that over that fifty-year period he had made four key discoveries, one of which was in regard to the possibilities that film and video offered to dance (Cunningham 2003: 106). Video artist Charles Atlas introduced Cunningham to filmmaking and was filmmaker in residence throughout the late 1970s. Later in 1983 Eliot Caplan took over that role and worked collaboratively with Cunningham to create dance screen works such as *Points in Space* (Caplan/Cunningham 1986) and *Beach Birds for the Camera* (1991).

⁸ Rainer has worked with a number of cinematographers including American experimental filmmaker Babette Mangolte with whom she worked with throughout the 1970s. Titles include *Lives of Performers* (1972) *Film about a Woman Who...*(1974) and *Kristina Talking Pictures* (1976). Rainer also worked with Charles Atlas. Later, Rainer felt that dance wasn’t fulfilling her need to address more emotive and political subject matter, and as such she moved towards building character-and story-based films *Journeys from Berlin/1971*(1980); *The Man Who Envied Women* (1985). See Rich & Reynaud (1989).

Cunningham observes that, ‘The first thing that struck me was that the space I was looking at wasn’t at all like the stage, so you didn’t have to think that way’ (Cunningham 2003: 106). In particular Cunningham was interested in how it was possible to make dances that weren’t defined by the shape of a traditional theatre, that is a situation in which the dancers performed on a stage and the audience sat at one end of an auditorium.⁹ Cunningham’s exploration of space is evident in works such as *Locale* (Atlas/Cunningham 1979) and *Roamin’I* (Atlas/Cunningham 1979) in which both camera and dance movement in the live space have been geographically designed such that the camera and dance seem to collide with each other. When viewing the final film works, it is as if the dancers are entering and existing into and out of the view of the camera. The movement of the camera and of the dancers together create the flow and rhythm of the film. Later works of Cunningham further explore the notion of frame such as in *Points in Space* (Caplan/Cunningham 1986) in which each new phrase of the dance begins with a one dancer’s curved torso in the foreground of the shot, making a frame for the dance sequence happening in the background. Cunningham company archivist David Vaughan observed that ‘Each work explored a different aspect of the camera, ending up with a kind of grammar of the dance on film.’ (David Vaughan in Cunningham 2003: 109). The exploration of dance making for camera in turn informed Cunningham’s work for theatre, especially when he recreated his dance films and videos as live works. For example *Fractions*: video (Atlas/Cunningham 1977), stage version (Cunningham 1978) also *Coast Zone*: video (Atlas/Cunningham 1983), stage version (Cunningham 1983).

Since the late eighties and most noticeably throughout the 1990s there has been substantial growth in the amount of dance screen work being created. There are a number of reasons for this rapid expansion of making, an important one being the entry of video and digital cameras into the public arena. Dance screen artist and author Katrina McPherson observes that, ‘With technology at its cheapest ever and, presumably as a result, more and more screen dance (is) being created every year’ (McPherson 2006: 81). As well as the growing development in filming technology, television programs and initiatives specific to dance screen creation and presentation were being established in the 1990s. In the United Kingdom the British Broadcasting Corporation (BBC) produced and presented *Tights, Camera, Action!* (1993–1994) and also the *Dance for the Camera* series (1994–96 and 1998). Bob Lockyer, then BBC

⁹ Cunningham’s interest in performing dance in spaces and places alternative to a traditional theatre space is also evident in his public performances, which he referred to as *Events* held in both gymnasiums and also outside spaces.

Executive Producer for Dance Programs, recalls working collaboratively with Rodney Wilson from the British Council throughout the 1990s bringing together directors and choreographers in order to create dance screen works. Lockyer comments, 'nearly fifty short films were made' (in Dodds 2005: xi). He also states that, 'the idea (*Dance for the Camera*) was copied and dance for camera projects were developed in Australia, Germany, Scandinavia and Holland' (in Dodds 2005: xi). In Canada, *Bravo FACT!* was established in 1995 in order to commission and screen short films of which dance works were and continue to be a major point of focus. Netherlands television, Nederlandse Programma Stichting (NPS) *Dans OP 3* initiative was established in 1995 and has been responsible for commissioning a number of Dutch short dance for camera series. Henk van der Meulen the then head of Music and Dance for NPS commented that initiatives such as *Dance for the Camera* as well as the Dutch television series *4Tokens* (NPS) and *DansBlik* (NPS) show that, 'consistent commissioning can deliver fascinating results for choreographers, directors and most importantly the viewers' (van der Meulen in *It Takes Two to Tango: dance and television* 1998: 6).¹⁰As both van der Meulen's and Lockyer's comments confirm, a large volume of work was created over an extensive period of time, but at the basis of the work being developed, and fundamental to the structuring of all these works, was a television sensibility, although van der Meulen observes that there were 'fascinating results' (1998: 6), McPherson also recognises that in the UK,

For a decade or so, video dance aligned itself with Channel 4 and BBC television-i.e. became a broadcast medium. Now the shift is toward visual arts venues and galleries. Surely we must be cautious here, that the art-form does not simply define itself by the dominant fund source, but rather we create our own models (McPherson 2006: 87).

High profile works evolving from that period include collaborations between choreographer/director Lloyd Newson and director David Hinton who together reformatted DV8's theatre works *Dead Dreams for Monochrome Men* (Hinton/Newson 1990) and *Strange Fish* (Hinton/Newson 1993) into feature length dance films. Newson also collaborated with director Clara van Gool in turning the stage work *Enter Achilles* (van Gool 1996) into a feature length film work. In 2005 Newson made his directorial

¹⁰ Of importance is also the establishment of public screening opportunities for dance screen work. Throughout the late 1990s and through to current day over 100 Dance Screen Festivals exist, such as the long standing *IMZ Dance Screen Festival*, *Dance on Camera* in New York and *Napolidanza/II Coreografo Elettronico* in Napoli. These festivals and others like them create opportunities for works to be screened and also create forums for debate and critical analysis by artists, distributors, funding bodies, theorists and the general public.

debut with the making of an award winning film *The Cost of Living* (2005).¹¹ Belgium film director and composer Thierry De Mey has also collaborated with choreographers, such as Michele Anne De Mey, in order to create the dance screen work *Love Sonnets* (1993). De Mey worked with Anne Teresa de Keersmaecker's on *Rosas Dans Rosas* (1997) and *Tippeke* (1996), *Musique de tables* (1998) with Wim Vandekeybus and *One Flat Thing Reproduced* (2006) with William Forsythe. Whilst the choreographers mentioned above are internationally well known for their live dance works and also screen works, the platforms that had been established as a result of events such as the television initiatives also created opportunities for a new generation of creators whose primary interest was in bringing dance and screen disciplines together in order to inform their practice.

Drawing on the tradition of Fuller, Deren and Rainer, the new generation of dance screen makers interweave their dancemaking and filmmaking. Each practice is informed by each artist's sense of motion; they bring their kinaesthetic experience to their art. Like Deren, they are not interested in simply 'filming the dance', but rather, manipulate images, time and space to make a dance within the camera. They have sophisticated technical skills and abilities (whether this is because film and video technology has become more sophisticated, or the artist's understanding of film and video technology has become more sophisticated is a moot point).¹² This has resulted in the development of idiosyncratic styles, creations and works.

For example UK artist Shelly Love has grown her style of work over a fifteen-year period. In 2002 she made *Little White Bird* (2002). Love incorporated live dance, puppets and text and built a contemplative world of a young girlchild and her dreams. The work knits images and sound together more like a poem than a narrative film. A pivotal component of Love's films and videos is her retrograde style of choreography that can be seen in such works as *Clingfilm* (2002) and *Forgotten Circus* (2008). In developing her style of choreography for each work, Love firstly builds movement phrases in the studio with her performers. She then further develops the phrases in both the filming and editing periods. Love is creating the mood, rhythm and phrases for each

¹¹ Lloyd Newson is director and choreographer of UK dance company *DV8 Dance Theatre*.

¹² It is also important to note that as artists have been developing their own styles as result of the investigation of dance and technology, that the technology has continued to develop at a rapid pace and since writing this exegesis there have been substantial developments in exploration of on-line dance and also in the use of computerised software that artists are using in a variety of ways in order to explore elements such as time, place and also the connection between embodiment and dance/technology space. However this exegesis is dealing specifically with exploration and documentation of process that is informed by dance and film disciplines in order to identify points of crossover between the two forms.

work through a process of integration of dance and filmic elements.

Dance and video director Katrina McPherson has developed a process of working in which she incorporates improvisational techniques into her filming process (McPherson 2003). McPherson writes that she started to explore 'a more fluid approach to making video dance' as a way to encourage 'fluidity and immediacy in the dancer's performance' (2003). Filming involves both the camera and performer moving together in pre-planned structured improvisational scores in order to find connection, such as is apparent in her work, *There's something you should know* (2004). McPherson comments 'We considered a process in which improvisation is not just seen as a way of coping with uncertainty, but rather holds the very essence of the work' (www.makingvideodance.com/Improvisation.html). Dance screen created specifically with the camera such as the examples cited above, have evolved from the artists' deep questioning of traditional film conventions and reflect their own artistic practices both choreographic and cinematographic, rather than the mere re-cycling of commercial film imperatives.

The development of my own work was initially informed by the artistic activity that surrounded me during the 1990s and includes the works and initiatives created as result of the international impact of the BBC *Dance for the Camera* series, as I have mentioned earlier. However, in seeing the feature length work by Lloyd Newson and film director David Hinton, *Dead Dreams of Monochrome Men* (1990) I began to more deeply consider what could be the prospects of bringing dance and screen disciplines together. *Dead Dreams of Monochrome Men* was made for London Weekend Television's South Bank Show and is a re-interpretation of DV8's theatre work of the same name that premiered in the UK in 1988.¹³ It is inspired by connections that Newson made, 'between the debates taking place in Parliament on Clause 28 (legislation to prevent local councils from using public money to 'promote homosexuality') and Brian Master's book, *Killing for Company*, on mass-murderer Dennis Nielson' (Newson 1997). The film *Dead Dreams of Monochrome Men* creates a sexual and violent world and thematically explores notions of isolation, loneliness, desire and trust. The importance of this work to my own understanding was that I realised that a dance screen work could explore contemporary social issues, even whilst

¹³ London based company, DV8 Dance Theatre was already highly regarded with an international reputation.

experimenting with film narrative construct and traditional theatrical aesthetics. It built a world in which meaning and intention could be communicated through the abstract language of dance. Newson and Hinton found a way of weaving together the two forms so that the feelings and sensations innate to their work's themes are communicated to the viewer. As one such viewer, I was kinaesthetically engaged with the dance, that is, I understood and experienced the work through movement.

In the development of my own practice, exploring how to weave dance and film forms into each other in the first instance required gaining a sound experiential understanding of film that could parallel my dance experience. My early experimentations with the camera involved exploring the mechanical capacity of 8mm and 16mm cameras as I began to develop skills in filming and editing. However my film aesthetic also grew out of my interest in the work of 20th Century feature film directors who each in their own way, and within the format of a narrative film making arena, invented ways to experiment with the technology. For example, director Jean Renoir (1894-1979) was a filmmaker who created work for both the silent and sound film eras. Of interest to me were his early black and white films in which he created complex movement sequences that involved the movement of both performers and camera. This can be seen in works such as in *La Grande Illusion* (1937) for which Renoir designed a 55 second camera movement that begins focused on a trio of men singing. The camera then moves away from the trio, leaving them in the background whilst revealing other individuals and groups of men engaged in other activities such as sorting through boxes, making a wooden horse, carrying items for a theatre set and more. The camera finally comes to stillness on a group of five men rummaging through a cane box of costumes. It is here that the two main protagonists of the scene start to speak. This scene in *La Grande Illusion* (1937) is an example of how Renoir used camera movement and also stillness in such a way that camera and performer are integrated, in consideration to depth of field and frame composition, to create context. Author Alexander Sesonske observes that Renoir had a preference for deep focus (depth of field) cinematography as, 'he wanted the background to be felt as an encompassing world that contained the foreground people and events' (Sesonske 1980: 137). Renoir not only used the form of filmmaking with which to explore the context of his stories, he also created ways with which to knit them together by developing intricate formal structures (Sesonske 1980: 139). Sesonske describes how Renoir would plan the design of shots, the use of repetition of movement, sound and gesture in such a way that they were linked together as an 'organizing principle of the whole' (Sesonske 1980: 312). Renoir's approach to

making films was highly choreographic and introduced me to a way of thinking about dance in film as being in relationship with the rest of the world, as opposed to or separated from it.¹⁴

The Italian director Bernardo Bertolucci (1940-) also created intricate movement sequences integrating camera and character. In addition Bertolucci films incorporate the use of colour and light that highlighted for me a notion of composition within the camera frame and a consideration of how light, colour and the use of shadows could contribute. For example in Bertolucci's work *The Conformist* (1970), one defining scene in the final third of the film involves the camera being still. The frame is a wide shot of a large, green glass wall. Green is one of the colours that Bertolucci uses thematically throughout *The Conformist* (1970). The shot's action involves the main character entering from the right of frame and walking the length of the glass wall until finally exiting frame left. The scene gives a visual overview of how the main character starts the film in control of his life, but through a series of choices made gradually moves deeper and deeper into problematic circumstances. During the walking scene the character moves towards an even more dire situation. Although the movement in the scene appears simple, Bertolucci has orchestrated a number of factors in order to create the desired effect. Firstly, the scale of the shot has been designed so that the main character is dwarfed by the immensity of the glass wall. Bertolucci has combined the movement of the character with movement of light so that as the character walks from right to left, the green of the glass wall is changing in tone, growing darker and more intense. In this scene Bertolucci also introduces the use of shadows that gradually grow longer and darker throughout the duration of the shot. This visual image of change is underpinned by the use of sound. Bertolucci has designed the sound for this scene so that only the character's footsteps are heard echoing as he walks across the room.

Although Renoir and Bertolucci films are narrative stories, of interest to me is that in their directorial practice these directors are involved in a process in which they orchestrate the elements of performance, design and camera to create context for the film. Whereas their process is driven by a narrative framework I am interested in what kind of work could be created when combining the processes of dance making and traditions of filmmaking, that is, bringing together the immersive process of dance creating with the pragmatic conventions specific to film. As well as being aesthetically

¹⁴ For example my earliest interest in dance screen was through the Hollywood musicals of the 1930s through to the 1950s and in particular the work of Fred Astaire and Ginger Rogers and Gene Kelly and Cyd Charise. Stylistically these films used dance in a way in which it was a separate component to the story and not part of it. I discuss the notion of dance as being separate from filmmaking in Chapter Two.

informed by what was on the screen, my technical knowledge has also developed through an understanding of traditional filmmaking, including the film language used on set, and stages of development in the creation of film works.

A sense of possibility for dance screen is anticipated in filmmaker David Hinton's much referenced quote, in which, through his own dance film experiences he concludes that a unique way of working with dance and the camera exists that will shift how dance is understood and in particular what dance for the camera can be.

Eventually, there will be a non-theatrical, cinematic style of dancing, which will be accepted just as casually as we now accept a non-theatrical, cinematic style of acting. There will be a choreographic language designed for the film frame rather than the theatre space, and thought out according to the rhythms of editing. When this happens, making the dance and making the film will become one and the same thing; a single rhythm and a single structure (Hinton 1999: 51).¹⁵

Drawing on my own experiences, between 2001-2003 I work with Canadian choreographer/director Laura Taler¹⁶ on her feature length dance film *Death and the Maiden* (2003). This involved being connected to the project from its early inception through to filming, editing and final cut. As we worked, our ways of communicating began to shift from a clear separation of the languages of dance and film (for example, we might talk about the intent of a movement and then the angle of a shot, as though these were different things) into a hybrid 'dance-screen-speak'. This was most prominent during the filming period of the project when the script ideas were being materialized into the dance movement on the film set. Discussions involved addressing the intent of the performers' movement in relationship to movement within the physical space and also how this correlated with the camera lens and screen space. The crossing over between the dance and film languages was able to happen for a number of reasons, initially because of the length of the time invested in growing the project, but also

¹⁵ This quotation was originally presented at a *Dance for the Camera* workshop in Amsterdam, "It Takes Two to Tango", a BBC and NPS initiative for English and Dutch filmmakers and choreographers to collaborate on new projects specific to the two television stations. However Hinton has presented versions of this text at dance film festivals and conferences world wide. David Hinton is best known for his collaborations with DV8 Dance Theatre, with such works as *Dead Dreams for Monochrome Men* and *Strange Fish*. He went on to collaborate with dance artist Wendy Houston and directed her film *Touched*. More recently, he has been exploring and focusing on the editing process in dance for camera works. For example, in his experiments he has been sourcing already created, or 'found' footage (in *Birds* he used birds as his study for motion; most recently, in *Snow* he draws on archival footage of a city (c.1910–1920) caught in a snowstorm).

¹⁶ Laura Taler is a highly acclaimed Canadian dance filmmaker and producer based in Toronto who makes art works for the camera as well as documentaries of dance makers. Most celebrated for her work *The Village Trilogy* (1995).

because Laura and I are both skilled as choreographers and filmmakers. Thus a type of shorthand formed in our communication. The 'dance-screen-speak' that eventuated from this project revealed a taste of what combining the two languages could contribute to a dance screen project. In the case of the Taler project, the language that formed suggested there existed a deeper level of inquiry and understanding for how dance and film could come together. One of my purposes in this exegesis is to identify and document how the two disciplines come together through practice,

Discussion of dance screen as an evolving art practice is represented in the work of Erin Brannigan (*Dancefilm: choreography and the moving image* 2011), Sheryl Dodds (*Dance on Screen* 2004), Claudia Rosiny (*Videotanz; Panorama einer intermediären Kunstform Theatrum Helveticum* 1999), Katrina McPherson (*Video Dance Making* 2006) and Judy Mitoma, Elizabeth Simmer and Dale Ann Stieber (*Envisioning Dance* 2002). More recent is the creation of journal publications, such as the first edition of *The International Journal of Screendance* (2010) with contributions by academics and practitioners including Douglas Rosenburg, Ann Cooper Albright and Noel Carroll to name a few.¹⁷

Other critical discussion exists in catalogues created as part of the international festival circuit such as the biennial IMZ International Dance of Screen Festival programs. This Festival began in 1991 and publishes a catalogue biennially with the festival event. Traditionally the IMZ Festival invites a leading dance screen identity such as Bob Lockyer or academic and writer Claudia Rosiny, to contribute a catalogue essay on a particular topic and discussions on subjects such as video art are also included. Since the early 2000s activity has included the creation of websites and blogs dedicated to promoting dance screen discussions. Advocacy work by artists Katrina McPherson and Simon Fildes is also noted and they have implemented the dance screen community websites, www.leftluggage.co.uk and www.videodance.org.uk. These websites are ongoing hubs of online discussion blogs that provide access to resources, critical dialogue and activity happening in the international arena.¹⁸

¹⁷ *The International Journal of Screendance* grew out of a lengthy series of discussions that originated in 2004 at a dance for screen symposium that was organised by Douglas Rosenburg and hosted by Duke University in Durham North Carolina. The aim of the symposium was to address the lack of critical debate in a rapidly expanding field. The desire for scholarly critical debate in more recent times has seen the development of the *Screendance Network* (2009) that published the first edition of *The International Journal of Screendance*. In 2012 the network was reconfigured and under the title of *Centre for Screendance* – hosted by the University of Brighton- has since published a second edition of the *International Journal of Screendance*.

¹⁸ McPherson and Fildes also initiated a videodance symposia that ran two consecutive years 2006 and 2007. The symposia were aimed at creating a platform for rigorous debate and involved international participants partaking in an intense experience of living, cooking, eating and sleeping all the while generating debate and critical analysis of topics

As has been observed by McPherson, ‘it is tempting to think that the critical discourse around the art-form is also thriving ...however it seems the public debate is limited’ (McPherson in *ADF ScreenDance: State of the Art Proceedings 2006*: 81). Both Rosenberg and Dodds support McPherson’s concern,

We are still lacking a critical framework for the genre, as well as a lexicon of theory and language that differentiates it from other moving image work and other body-centered media based work’ (Rosenburg *ADF ScreenDance: State of the Art Proceedings 2006*: 116).

Dodds observes that, ‘Although a clutch of refereed journal articles and features in popular magazines are in print, there is a dearth of reference texts that deal with the areas of screen dance’ (Dodds 2004: xvii). Most of the writing about dance screen in dance journals such as *Ballet Tanz*, *Dance Australia* and *RealTime Magazine* is in the form of reviews and commentary written by non-practitioners. These authors may be expert in dance or in film but do not have experience in both of the disciplines and concerns arise as a result. If the author’s background is only in one of the disciplines, then potentially the writing has a bias towards that form. Dodds raises the point that for a number of dance critics their first concern when viewing dance screen work is with dance. ‘The focus of their writing is geared towards dance content and emergent themes, without any indication of the role that the televisual apparatus plays in the movements and thematic construction’ (Dodds 2004: 19). In turn, writing that addresses only the cinematic elements of the work does not identify in great detail the dance contribution. Nor does writing of either form contribute to articulating, as suggested by Rosenberg, ‘a framework for the genre...a lexicon of theory and language...’ (Rosenburg 2006: 86).

Moreover, despite the burgeoning interest in dance screen production there is minimal analysis of artists’ processes leading to final creation of dance screen works. This research seeks to provide such an analysis. My research is informed most specifically by my skill and experience as both a dancemaker and filmmaker. The premise of the research is to discover and articulate what elements of dance and film disciplines can or do meet, and how then through the investigation of those meeting points can new information be gained in relationship to dance and the screen as an art form. My

specific to dance screen culture. This resulted in the publication of two journals relaying the discussions and topics that evolved. One of the documents to evolve was the creation of a Dogma Dance – “*a manifesto*” (leftluggage.co.uk) aimed at creating a forum for, dance filmmakers to ‘*push the envelope*’ (leftluggage.co.uk).

exegesis presents a detailed account of processes developed in order to build *Under the Weather* as a screen based artwork. To begin, I align both dance and filmic disciplines so that a union is formed with the intention that they stay connected throughout all phases of the developing work.

CHAPTER THREE: PRE- PRODUCTION AND SCRIPT

BACKGROUND TO UNDER THE WEATHER

The creation of *Under the Weather* as a film is the third of its manifestations. From the outset I committed to the idea of my exploration being realised in three different ways — as an installation, as a work for live theatre and finally as a screen based piece. The information gained from each creation fed into the next phase of development.

Initially in 2001 *Under the Weather* was created as an installation work and presented live to an audience. In 2002 it was reformed as a theatre work for Gasworks Theatre in Melbourne and most recently as a dance screen work. The choreographic premise for *Under the Weather* grew out of an interest in exploring the construction and shape of the solo in dance performance. From this initial interest a number of other considerations evolved and are evident in all three iterations of the work. These considerations are: the approach to process throughout the creation, attention to the structural shape of a dance performance solo and engagement with the work from an audience perspective. Fundamental to the work is the incorporation of physical place as a structural component of the process of production. At the outset, I decided to investigate place to evoke movement language and generate meaning and I determined to build three female solos that were unique to the environments they were created in.

The original solos (2001) were created as an outcome of an intense working period that took place in an assortment of buildings that were part of the St Heliers Convent in Abbotsford, Melbourne. Built in the late 1890s, the convent was in varying stages of dilapidation. Three locations were selected to work in: the bishop's quarters with a floor of mosaic ceramic tiles and stained glass windows of complex design; a large room with an exposed wooden floor and walls of a mixture of blood red pressed tin, flaking paint and worn out wallpaper; and a vast open courtyard surrounded by grey stucco buildings. Each of the three performers worked independently and in isolation.¹⁹ Their task was to respond to the chosen location and each exploration involved a sensorial meeting with place. Building the solos included consideration of visual elements and also the textural impressions that come from touch, smell, light, colours and sound.

¹⁹ The performers in the development stage were Carlee Mellow, Shona Erskine and Michelle Heaven.

What emerged from the four-week development period at St Heliers was the creation of three individual solos. Embodied in the movement phrasing of each solo is an understanding of the place in which it was created. For example, Heaven's space was a large and long room with an exposed wooden floor and solid sash windows along one side. This open room had once been divided into three smaller spaces for what looked like communal sleeping quarters, but now, with the divider walls gone, one long wall ran the length of the room and displayed a visual composition made up of different periods of history. At one end, the wall is of elaborately designed blood red pressed tin. The tin starts at the ceiling and progresses down the wall until it is met half way by darkly stained wooden slats. As the pressed tin travels the length of the room it gradually disintegrates and makes way for layers of peeling paint that reveal a multitude of colours painted over colours. Heaven develops a daily ritual of washing the floor. This becomes the beginning point of her process and is the standpoint from which she drops into an imaginative and physical dialogue with the space, which in turn feeds the building of the characteristics of her solo movement.²⁰

What became of interest to me was how I could take these solos and explore how they could function in different environments, whilst keeping their connection to their sensory roots. As a consequence of this inquiry the role of the chosen locations became a major aspect in both the creation and presentation of all three realisations of the work—the installation, live theatre and the dance screen work. Each manifestation of the work informed the next.

The installation work saw the performance of each of the solos in the spaces in which they were created and the design of the work incorporated the 'patchwork' of the St Heliers Convent grounds and buildings. This first realisation of the work involved the audience walking along a pathway mapped out so that they travelled through a variety of places and locations. The aim of this choreographic strategy was to create a sense that the solos were being discovered along the way. In addition the audience was informed by the experience of the sounds, smells, sights and their own physical movement leading them to each performance. For example, to witness Mellow's solo in the bishop's quarters, the audience moved through an overgrown, unkempt rose garden then entered a forbidding grey 1890s' building. They then walked a long hallway, the pale blue, grey and white ceramic mosaic floor of which crackled and shifted with every step. At the end of the hallway were two large, heavy doors. Opening the doors

²⁰ See the *The Making of Under the Weather* (timecode: 00:29–1:14) for archive footage of dancers Heaven, Mellow and Erskine, in the various St Heliers Convent spaces in which the solos were created and also performed.

revealed a grand stairwell and perched at the very top was Mellow, dancing the first part of her solo in front of a large stained glass window. The importance of choreographing the movement/experience of the audience into the work is discussed in more detail later in the exegesis, (Chapter Four: Production and Filming), as is the way this process was used to further the making of the screen work.

In creating the second version of *Under the Weather* in 2003 as a live work at Gasworks theatre I continued to explore my interest in making work that was informed by location. Added to this was an engagement with the notion of travelling through and into space. The movement of the audience had been an important part of the installation work at St Heliers. At Gasworks, my choreographic challenge became how to move the audience without physically moving them around the theatre. I developed the theatre work in such a way that the design encouraged eye, head, neck and upper body movements from the audience. With this objective in mind my design involved the integration of both film and live elements, and in the final work I juxtaposed screen, video, light, sound and live dance performance. The aim was to create the work in such a way that the audience experienced their perception of the space shifting. This entailed manipulating the physical shape of the work in relationship to movement; the piece began as an intimate experience and built incrementally to the final image in which the audience was sitting in a large expansive environment. Through careful interaction and phasing of the different elements — design, live dance, lighting and projection, I discovered a different approach to choreographing the experience for the audience. The explorations and discoveries arising through my investigation of solo performance, the examination of potential relationships between dance and location and also, the consideration of the audience as a contributing factor in the making of these artworks, have been integral factors in the creation of the *Under the Weather* work thus far.

The development of *Under the Weather* as a dance screen project began in 2005. The investigation of space in relationship to the development of the solos, the movement language, the design and integration of all the elements have cumulatively impacted upon my approach to the creation of *Under the Weather* as a dance screen work.

The project began with a two-week workshop that included working with three performers, Carlee Mellow, Shona Erskine and Mia Hollingworth.²¹ Mark Lang, the

²¹ Integral to the building of the work has been the extensive contribution of the performers. Since 2001 I have worked intensely with performers, Shona Erskine, Mia Hollingworth and Carlee Mellow with significant contribution from Michelle Heaven and Meredith Blackburn. These relationships have been pivotal to the level of investigation that has been undertaken throughout the breadth of *Under the Weather* in its many manifestations. See *The Making of Under the*

project's sound designer and artist Karen Cromwell were also part of this period.²² The focus of the workshop period was to create a dialogue between the dance and screen elements and from this dialogue to build the foundations of a new screen based dance work. The information gained during this workshop period leads into the pre-production phase of *Under the Weather* and I started by writing a script.

WRITING THE SCRIPT

I have often wished for a kind of notation which would enable me to put on paper all the shades and tones of my vision, to record distinctly the inner structure of a film. For when I stand in the artistically devastating atmosphere of the studio, my hands and head full of all the trivial and irritating details that go with motion-picture production, it often takes a tremendous effort to remember how I originally saw and thought out this or that sequence, or what the relation was between the scene of four weeks ago and that of today. If I could express myself clearly, in explicit symbols, then the irrational factors in my work would be almost eliminated, and I could work with absolute confidence that whenever I liked I could prove the relationship between the part and the whole and put my finger on the rhythm, the continuity of the film.

Ingmar Bergman (in Jacobs 1979: 299)

Bergman's comment makes reference to the extensive amount of information that the director must engage with during the creation of a screen work, so much so that there is a continual negotiation going on between what the maker is imagining the work is, what is put into action to realise that idea and what is the reality during filming. In light of my own experiences in making work for screen my attention has been drawn to the importance of the preparation period that sets the foundation for production. In this chapter I address the role of pre-production and its contribution to choreographic thinking in the context of the creation of a dance screen work.

Weather in which Hollingworth, Mellow and Blackburn discuss the growth of each character from live to film realities from a performer's perspective.

²² Although in this exegesis I do discuss the contribution of sound to the creation of the screen work of *Under the Weather*. It is important to note that the contribution of sound development and final composition to the completed work is a vital and key element of the work. Composer and sound designer Mark Lang was an important creative colleague and has been involved in the growth of the dance screen work from the outset. He was present at many of the initial workshops listening and watching as the bones of the work were laid out in the rehearsal studio and also during the periods of restructuring the work for screen. At the end of the first workshop period Lang created a signature melody for the work. This eleven-minute piece of music I played over and over and over during the writing of the script.

Traditionally, the filmmaking process is divided into three main parts: pre-production, production, and post-production. The pre-production phase for the most part is considered to be where all the preparatory activity happens. Significant differences exist between dance and filmmaking in the preparation period leading into filming. Whereas dance making will involve significant time invested in working with dancers, the pre-production phase in filmmaking involves the creation of a large number of paper documents.²³ These documents are varied, they address both creative and administrative components inherent in the filmmaking process, and in their diversity are reflective of the volume and depth of detailing required for the realization of a screen work. However in the context of dance screen making, what is significantly absent from the paper documents is a substantive representation of the complexity of the dance language. This absence is also apparent in the discourse surrounding dance screen. Dance screen discussion for the most part centres upon the production (filming) and post-production (editing) periods, with minimal investigation of the role of the pre-production phase. In this chapter I will begin to explore what script development may offer to the choreographer/director of dance screen works.

ROLE OF SCRIPT IN DANCE SCREEN MAKING

One of the most significant documents to evolve from the pre-production phase is the script. The formulaic style and structure of the script presents a skeletal overview of the journey of the work from beginning to end. It also integrates highly detailed information of the filmmaking process including the mise-en-scene, the use of time, location, sound, camera movement and framing, light and set design. It is both creative and practical and as such is a vital document that is referred to during all parts of the film making process, from pre-production, through to production, filming and editing. The script is a document that presents an overview of the creative idea of the work in order to address the administrative and operational issues involved in its realisation. In essence it is where the creative idea is shaped into a work for screen.

Although significant discussions exist regarding script in conventional filmmaking, there is minimal information regarding the script's role for dance screen work. Whereas much literature including scripts and script analysis exist for conventional films by way of printed material and dedicated websites, this is not the case for dance screen work.

²³ Paper documents created in the pre-production and production period of *Under the Weather* provided hands on information to all involved in the film making process. Documents included: script, director's notes, storyboard, shot list, daily shooting schedule, theme-board and design maps. See Appendices

My research into script for dance screen work identifies a lack of variety or models. Access to dance screen scripts is extremely limited, thus the ability for a dance screen artist to examine varieties in approach is severely curtailed.

It is a commonly held view amongst dance filmmakers that the writing of the script is a hindrance as it is seen as being an activity that is separate from the art-making. This notion is reflected in the comments of long time collaborator of Merce Cunningham, dance video director Elliot Caplan in which he discusses the process of writing for dance screen.

I'm a little put off by the process. I wish it were easier, because it takes too much time and that is what I resent. But there isn't another way. It is incumbent on us as practitioners to have a language to describe what we do. (Caplan in McPherson 2006: 17)

Although Caplan's comments identify the written document (script) as a means to communicate with others, for him the written document is a 'description' of what it is he wants to do (Caplan in McPherson 2006: 17) and that the script development process is separate from the art-making. Nevertheless writing, as part of the process of creating a dance screen work is recognised as an important vehicle for communicating key dance/choreographic ideas to others as is reflected here by choreographer and performer Trevor Patrick's discussion on creating a communication document for his dance screen work *Nine Cauldrons* (1997). Patrick developed a process that involved using writing and drawings in a variety of ways with which to communicate with his director, the cinematographer, funding organisations and the rest of his creative team: 'I scripted what the movement was. I wrote it down. I broke the phrases up into smaller clumps of movement...I wrote briefly what I felt in doing them - what was involved for me physically in doing the movement. (Patrick 1997: 35). Patrick also 'graphed the movement' (Patrick 1997:35), meaning that he drew a graph that expressed the changes of energy that took place throughout the work in order to, 'have some way that we (the collaborators) could all see the energy levels' (Patrick 1997: 37). However Patrick felt that although the graph was interesting for his cinematographer, 'the descriptions were more helpful to him,' Patrick (1997:37).

On the issue of writing dance for communication, it is important to acknowledge that a number of notational systems for dance do exist, such as Benesh notation and Labanotation. As well, many artists incorporate the video camera to record, document and also generate dance. In this chapter I explore the writing of choreographic values

and ideas into script form in ways which are not technically specialised (specific to dance) but are accessible to other members of the film production team. Many dance screen makers have leaned towards a written document known as *Treatment* rather than the development of a full script. This preference for a treatment writing style is reflected in UK dance film director and academic Katrina McPherson's book, *Making Dance Video* (2006) in which she discusses the forming of one's idea into words and the benefits of writing a treatment:

A treatment is not a shot-by-shot outline, but rather it should provide a clear sense of the essence of the film; what it will look and sound like, its atmosphere, tone and quality (McPherson 2006: 17).

For dance screen makers the treatment style of writing presents an opportunity to write in a more poetic manner and it could be seen as being more aligned with the making of dance work.

With *Motion Control I* I wrote the treatment like a piece of poetry (Liz Aggiss in McPherson 2006: 19).

I'm a bit too poetic - I've always got three describing words for everything (Rosemary Lee in McPherson 2006: 18).

Although the language of the treatment may have the capacity to create a vivid image of the intended screen work, it is only an impression. I would argue that the creation of a dance work for screen needs a document that reflects the multiplicity of the elements that contribute to both the creative and practical parts of the work. This capacity is innate in the script form. Traditionally one page of a script will equal one minute of screen time; the script is written in courier font, it is centred to the page, it identifies time of day, whether the location is exterior or interior, who is speaking, what they are saying, description of environment or action of the character, including comments as to style and size of the shot being taken. The intended outcome of a traditional script is that at a glance, anyone involved with the filmmaking, including choreographer/director, dancer, cinematographer, designer, editor, composer, funding bodies etc. are able to understand who is in a scene, what time of day it is, what the mood and tone of the work is and more.

The need for a communication document as highly detailed as a script is most evident during the filming stage in which dance steps onto the film location, as was my

experience in the creation of the dance screen work *Sure* (Mitchell 1998). The creation of the script for *Sure* grew out of a need to find a way to communicate the work to the film crew and it evolved during filming on set. The impact of the reality that is the filming period is awesome. The location throngs with activity. It is a loud and busy community as all involved attend to their various areas of responsibility whether that involves painting the set, setting down electrical cables, building tracks for the camera, shifting lights, props and more. The focus during filming revolves around what is being seen through the lens of the camera and in turn what is needed by all involved in order for the camera to capture image. The dance collides into the activity of the film-driven environment and is a small voice in this noise of action. Although the camera may have entered into a dance rehearsal period, once the formal filming process begins the intention and detailing of the dance takes a back seat. The complexity of the dance language is compromised into a series of shapes that are moved and manipulated to accommodate the designated area of the filmed space.

What was highlighted for me during this period in the creation of *Sure* was that as a choreographer who is also director I was speaking across all languages that were being employed throughout the project and in that complex context the form of the script became paramount. The script identified the overall vision of the work and at any given point located where we were at in it.

Immediately prior to the *Under the Weather* project I had attempted writing dance into a script for my work *Whole Heart* (Mitchell 2005). The *Whole Heart* script was inspired by a short piece of rehearsal footage of performer Michelle Heaven running down a long hallway. I played the footage over and over and finally the question arrived, ‘Is she running *from* or running *to*?’ It was at that point I began to create a scenario. In order to find a way to integrate the dance and film languages I attempted to mix elements of narrative film writing with the abstract language of dance. I approached the writing of the dance by trying to create an image of the dance through writing a blow-by-blow account of each step and movement that was performed by the dancer. However the outcome as is shown below, at best painted a descriptive visual picture which sat somewhere between a poetic treatment for the screen work and an attempt to integrate the dance language into a narrative script format:

Scene 21 Interior Room Two – Dream – Day

Jumping and spinning through the space with a sense of direction.

The wind catches her hair and blows it across her face. (Mitchell 2005)

Although the script contributed more detailed information to the *Whole Heart* project than the script for *Sure* had been able to supply, it was still obvious during the creation of *Whole Heart* that the script only minimally succeeded in addressing the need to communicate the detailing of the dance language. One of the main obstacles to understanding was that the dance was represented only in the form of a description of action and movement, without a great sense of depth to the context for that action.

My objective for creating the script for *Under the Weather* was to establish the writing of the script as the *first* place in which the integration between dance and film begins for a dance screen project. As such the script is not only a communication document, but also feeds the emergence of the creative idea. However writing a script for a dance screen work for the most part takes its lead from narrative script writing. To explain this further, a narrative script story line involves description of places, people and action, the objective of which is to move the story forward in a linear fashion. Narrative script involves two different styles of writing: one is descriptive and the other is constituted by the dialogue of the characters within the story. The dance element within a narrative script is commonly written in the descriptive style. An example of this can be seen in the script for the Hollywood film *Burlesque*:

Scene 22

The girls hit the beats, turning upside-down on cabaret chairs, arched backs, legs reaching upward, bending over, asses to the audience, bodies writhing in air-tight choreography: thrusting hips, whipping heads, stomping feet.

Ali watches, exhilarated, as the music builds and SWELLS to a full on performance with the entire ensemble.

JACK

Get you a drink?

She turns. A bartender is watching her watch. JACK - 25, punky, dark hair, eyeliner, one arm half-sleeved with tats.

ALI

Only if you're buying.²⁴

²⁴ <http://www.imsdb.com/scripts/Burlesque.html>

Within the script, the dance writing element exists as a description of the movement; it is rarely written in detail and rather more likely features as a moment that is cued in by phrases such as, ‘they dance around the table’, ‘they begin to dance’, ‘she is dancing’. This is the case with Canadian director Laura Taler’s script for her dance screen work *Death and the Maiden* (Taler 2002).²⁵ Although Taler’s work is defined as a dance for screen, the script for *Death and the Maiden* is essentially a narrative story about three characters. However, in the body of the writing, descriptions of gestural movement replaces spoken words (characters’ dialogue). This approach is reflective of the Hollywood scriptwriter Francis Marion and scripts of the Silent Movie era in which the action of the individual characters unfolds through detailed description of their movements.²⁶ For example scene 24 in Taler’s script describes a series of actions:

The Maiden takes a step backward nearly touching Death. Slowly, she turns and looks in his eyes. She knows this man possesses the knowledge that will help her understand her Grandfather’s death. (Taler: 2002)

However, Taler treats the dance sections differently and they are described in very simplified ways such as:

Maiden dances towards the Grandfather. She turns to face Death and dances to him. Maiden dances out into the space. (Taler, scene 15: 2002)

The action part of this script describes movement in some detail, however when the word *dance* appears it seems to single out the idea of dance as something other than everyday movement or action. It would seem that the word *dance* is itself the conveyer of meaning and is understood as such. This simplification, under the banner of the word *dance*, fails to recognise or investigate the complexity and specificity of dance-based movement and the use of tone, intention, weight, interaction or other subtleties that are inherent in the making of the dance language. In a script such as Taler’s, there is no detail regarding how the weight of the body is held, what body part leads etc. A precise language or writing up of the dance does not appear, and at best the script offers a kind of signposting, signifying that ‘the dance bit happens here and now’.

²⁵ In 2002–2003, and as part of my Australia Council for the Arts Fellowship, Laura Taler was one of my international mentors. Over a period of 2 years I worked in Canada with Taler and was involved in a number of stages of the development and filming of her feature length film *Death and the Maiden*. Taler generously gave me access to all parts of the creation of her work, including the growth of her script.

²⁶ Celebrated Hollywood silent film scriptwriter Francis Marion wrote in a highly descriptive gestural manner, and also included the way people look to each other, the use of the face in response to others and subtle and intimate movements that are highlighted to inform the spectator. http://www.simplyscripts.com/oscar_winners.html

My objective with writing dance into the script for *Under the Weather* was to find a way to articulate the dance making through a style of writing that was more than a description of physical movements, such as I had attempted with the *Whole Heart* script. What is most interesting for me about script for dance is not that dance attempts to fit or conform into a word dominated document, but that the integration of the form of script into the choreographic process has the potential to open up new ways of creating and understanding dance for screen works. Although for the most part the dance is represented in the descriptive writing style of the script, I would suggest that if the approach and attention that is given to the characters' dialogue (of a conventional script) was given to the dance script then more detail about why, where and what the characters are doing would be revealed in terms of identifying with the dancers' journey, their relationship to the space, objects and each other.

Characters in a narrative script are the vessel through which the journey of the work is understood. The span of the work is realised as a series of action/reactions based in characters. Things happen to them and they make things happen. This means that characters express information on a series of levels ranging from visual, main plot and sub-text. With *Under the Weather* I sought to incorporate both descriptive and dialogical styles of writing in order to address the overall journey of the work, through the dancer/characters and also to find a way to keep the dance at the heart of the work. My intention was to discover ways of incorporating the form of the script into my dance making, so that new avenues could be created with which to build and extend an understanding of dance for screen work as choreography.

REFLEXIVE DIALOGUE BETWEEN DANCE AND FILM ELEMENTS

Achieving the integration of dance and screen within the script involved a series of steps. In the first instance I aligned the initial creative periods of dance and film. In conventional film making a script is evolved through a process in which a number of drafts are created over an extended period of time. The final draft is the document that is used in preparation of and for the filming period. Although dance is an integral element of a dance screen work, conventionally the dance language is crafted separately from that of the script. When it happens, as is often the case, that these two highly formed components meet for the first time at the filming stage, it is as if the project has missed a beat during the development period. To avoid this disjuncture in the writing of the *Under the Weather* script I established a reflexive dialogue between the dance and filmic elements. I attempted to write dancing into the idea by

amalgamating the creative time spent working with dancers in the studio with the writing of the script. Thus the writing and dancing grew in tandem, each language informing and encouraging the other. I did not try to replicate the studio dance development by using the script to create a description of the dance, rather I used the writing as a way to contribute to the choreographic process. Initially this involved a free-style writing.

FREESTYLE WRITING

The writing begins with a blank page and offers possibility for the unencumbered imagination to flow onto the page and over time grow into a formed idea. It is a unique moment in the creation of a dance screen work where the idea and its imaginings are free to move in their own way and find their own meaning and connections. When developing the script for *Under The Weather*, I was able to visualize the female characters anywhere and doing anything, such as creating their dwellings with no walls, TINA jumping off a building and falling through the sky or JANET watching the dark shadows come to life. In the first instance I didn't have to worry about how any of these things would be achieved. The aim with the freestyle writing section of the dance screen process was to take advantage of the freedom to wander through ideas that are offered at this point of the making in order to reveal the potential of different possibilities before the limiting compromises and negotiations that occur once others become involved in the project. The main objective of this period is to find what it is I aim to communicate through the work, what is its intent.

The first rambling of ideas, as seen below, evolved in the stage one workshop period. The workshop involved working with the female performers over a four-week period and took place in 2006 at the Napier Street studio in Melbourne. The movement and the search for its intent met the possibilities of what a screen reality could be for the first time and already at this early stage the language of the script was aiming to support the structuring of the work for screen:

Under the Weather (Napier Street 01/03/06)

Exterior

Dusk in the air

Images of apartment buildings

People coming home, lights going on as the occupants move from room to room.

Mapping their way into the habits of their living.

At first the viewer is outside looking in.

We go in for a closer look and see the detail of the everyday.

Leaking taps, fans rotate, blinds being shut, gas cookers going on. Showers being turned on

Wallpaper

The elements of the apartment become macroscopic and as they fill the screen it is as though a new world begins to emerge.

A sense of life where?

Scene Two

Night comes

A shadow of a movement shifts across the room. The first sense of life appears like the shuffle of a mouse through the space.

A dark shadow moving like some scratching as people try to settle themselves for the evening.

A winding down of energy as this inner world shifts to stillness

There is an unsettling feel in the air as they search for rest, to be restful

To sleep

Awake fights with Sleep as they search to be still.

At first it presents itself like a small tick, a fidget.

A changing of position. The changing of position becoming ridiculous. Maybe a metamorphosis into changing creatures.

The creature human searching to be still. Stretching, lolling. Head and body parts being manipulated into strange positions attempting to find a peace.

But rest will not come and finally one is pushed up into standing

Standing asleep and then into awake.

Awake in the middle of the night.

Initially the free writing period involved working with performers in order to find movement style and overall intent for the work, together with a consideration of

cinematic possibilities. From this point I began to look at how the ideas could be investigated more fully through the dance and film making process. The next stage in writing involved creating what I referred to as a skeleton for the work.

BUILDING A SKELETON

The first skeleton of the form is simply that, an attempt at an outline of the overall structure of the work. I am looking for form. Informed by the studio exploration of movement, combined with studio based discussion of cinematic possibilities, the orientation of the writing changes from being driven by the need to clarify conceptual intention to more operational or practical matters. My focus is to determine which element of dance or screen —whether this be performance, from the environment, from the camera, from lighting, etc. —will lead the idea at any given time in the development of the work. The aim with the writing at this stage is to weave together the ideas in such a way that the initiation of action is being passed between the varying elements.²⁷

What evolved was a form of text that attempts to incorporate the creation of a world for the work, the foundation and purpose of character action and an overall flow for the work. The example below is a sample section of the skeletal form of the script. This could be considered as a list of images, but it is also a series of questions looking for answers. The creation of a stream of consciousness lists and questions encouraged a deepening of my exploration.

Once upon a time - fairy tale. Creating a world of systems: images of city-
interior and exterior moving to a macro place. Buildings: Rockley mansions,
Hotham St, neon sign; George ballroom; San Remo ballroom. Outside world
asleep which heightens sense of fear, being alone, no one will know, fear of not
being heard.

Twilight- wet day

Routine; ritual (habits of daily existence)

Full moon leaking through bedroom window. Strange calmness in the air,
nature has settled down.

High volume in the silence

²⁷ As an example see Appendix 1, Script. (p. 4-6), Scene 16. Int. Large Room – Night in which TINA falls into a large room, struggles to find her balance and perspective in this unknown place, sees an image of herself in a coffin and recoils back in response.

Women not settling in their skin- sleepy agitation, busy minds.

A shoe falls from top of the screen.

What sets their head off into daydream land? Hearing footsteps, reading book, music playing on the radio.

What is she running from? What might her fate be if caught? The ground is falling beneath her, every time she falls she leaves an imprint of a ghost.

What happens to her...she flies

IZZY'S - traditional film narrative in structure

How big sin feels at different stages of your life.

Action is important not necessarily the person.

What happens in the ballroom? What kind of men are in the ballroom? worldly, cashed up, masculine, well cut, sense of respectability but still 'root rats', think of women as trophy. IZZY crosses this line of formality by touching one of the men.

Power shifts as she becomes something for them. They pass her around. The Shining; Nicholson talking to butler, camera looking down on butler to imply Nicholson in control. Reverse occurs in end of scene as butler's power is revealed through camera.

Spatial arrangement/camera angles to imply who obtains power in this ballroom scene. How does this shift?

JANET- total darkness...light starts to enter. Light caresses her. What is stopping her from going straight to light? Is there a right or wrong path? A really good night for a murder. Imagination will paralyse.

Defining what the light is. Perhaps it can be replaced by a human or sound?

Source of light. What is it? Is she turning on lights?

Reflections...mirrors...glass?

Is darkness trying to take over her thought? Power blackout- the weird residue; everything been reset, turned off, starting afresh

What is it in the dark that frightens you? Spirits, your imagination, sounds, shapes, monsters, being attacked. Using the same environment but warping elements of it; size, enhancing potential “monsters”. (Mitchell hand written diary notes 2008)

Both the freeform and skeleton periods of writing contribute to the evolving shape of the work, providing broad brushstrokes of character, identification of intention, tone of environments and sensations. The next phase of writing entailed a distillation of these ideas. Building the formal script involved exploring the movement of the work from three perspectives 1. The characters. 2. The transitions between moment to moment and 3. The overall flow of the work.

THE CHARACTERS

Drawing on the concept of the characters as the vessels for the work, each of the identities of the three main female characters was defined by individual and unique movement. Rather than an approach that would pre-empt an outcome, I worked with the performers in a process that engaged both their intellectual and dance performance skills and through this process an individual movement style or what I refer to as a ‘movement signature’ was realised for each character. My idea of developing movement signatures for each of the characters was based on the notion that if the movement was initiated from within the dancer, the movement characteristics would be unique to an individual place of impulse. From that impulse would emerge a distinctive physicalization, giving shape and personality to the movement. My concept stemmed from the consideration of two areas. Firstly was a consideration of modern dance theory that identifies the body as an expressive vehicle that contributes to choreographic meaning (Banes 1998, Mazo 2000, also Graham 1991, Humphrey 1978). I also recognised that each dancer made a contribution to the creation of a dance work not only because of their physical shape and capacity, but also as Humphrey states, because of, ‘a lived-in personality with entrenched ways of its own’ (Humphrey 1978: 20). This approach to movement is encapsulated in the process and work of choreographers such as Mary Wigman (1886-1973), Martha Graham (1894– 1991) and Pina Bausch (1940-2009). Each of these choreographers worked with dancers and the body to create meaning and expression, identifying a capacity to source the individuality of each dancer as an artist. Another key influence for me in developing individuality of movement style is the theory of Rudolf Laban that is aimed towards achieving movement that is authentic to the body it came from. Academic writers and

editors of *Schriftanz – a view of German Dance in the Weimar Republic*, Valerie Preston-Dunlop and Susanne Lahusen observe that Laban, through the development of his theory identified that, ‘The movement is shaping the character rather than calling on movement techniques to define it’ (Preston-Dunlop, Lahusen 1990: 8).

In the creation of *Under the Weather* I didn’t want the performers to be restricted by the physical languages of their various technical trainings such as Ballet, Graham or Cunningham. For *Under the Weather* the movement language was formed as result of the work we were creating. I also drew on a theory and a method developed by Litz Pisk by which actors use movement to develop characters²⁸. In his introduction to Litz Pisk’s book *The Actor and his Body*, which discusses the role of physical training for actors, English director Michael Elliott explains that ‘the step comes last, and only as the final and outward expression of an inner impulse’ (Elliott in Pisk 1975).

For me developing each of the dancers’ movement signature was key to the creation of the characters. Our working process involved lengthy discussions as together we sourced the why and wherefore of each movement. We sought to understand how each movement came to exist and also what its purpose was²⁹. A major part of this process involved finding the intent of the movement in order for the dancers to source the impulse to move from within their own body. The creation of each intent in turn informed how I approached writing the characters and their journeys into the script. Whereas actors draw on a script to find the journey and complexity of the characters, using the script to steer them, creating *Under the Weather* involved the dancers and I working together to create the detail of the script. As such, intention for movement impulse became a significant component of the process of developing the characters. This focus on movement intention also had a bearing on phrasing, and this aspect of the compositional process will be discussed later in the exegesis.

The character outlines were then built through the incorporation of the character trait list combined with individual movement styles.

TINA

²⁸ Litz Pisk, (1909–1997) was born in Vienna and her work in movement continues to be of major influence. She worked with Bertolt Brecht, Kurt Weill and Lotte Lenya. In 1933 on moving to England she was movement teacher at the Royal Academy of the Dramatic Arts (RADA). Litz was head of movement at the Old Vic Theatre School 1964–1970. *The Actor and his Body* is viewed as one of the seminal texts for actors regarding emotional and psychological impulse in the creation of character. It links meaning with movement.

²⁹ See *The Making of Under the Weather* DVD in which dancers discuss developing their characters (timecodes: Mellow 2:32-3:10 and 11:34-3:49; Hollingworth 3:1-4:32; Blackburn 4:32–5:15 and 15:50–17:20).

TINA struggles with her fear of being pinned down. As a woman who has moved around a lot, she is uneasy with staying in one place too long or being attached. It is her nature to shift quickly before things get too complicated. In her dream, images of shoes, running and floating balloons represent a gypsy lifestyle that she has lived to this point. The coffin and death is what she imagines will be her fate by staying put. Through the dance she battles with death until finally she is trapped in the weight of the thought.

IZZY

It is about her desire but also fear of intimacy. Informed by her need to be a good girl and seen to be always doing the right thing, IZZY's fantasy of being the centre of attention, in a room full of men, is highly seductive and desirable. However, as she moves into the room her innocence and naivety become clear. When she begins to dance with the men, her fears start to enter her thoughts. She is overwhelmed, and the population of men become the enemy that she must escape.

JANET

For JANET the overwhelming sense of loneliness that she cannot seem to overcome, is as a result of her fear to step into the unknown. Added to this is a feeling of inevitability that if she did, it would only bring more of the same. Her thoughts of disaster and invasion are fuelled with devastating effect-culminating in a violent dance. JANET fights to escape the darkness of her thoughts.

The details in the character outlines are used as maps by dancers and myself. They present an overview of each character's journey and prompt individual movement styles and qualities. The dancers use the text as scores that in turn contribute to the building of the movement language. As the characters' movement styles evolve so too does my approach to script development. I write the script in a way that is infected by movement. I am thinking through the dancers/characters' movement languages as I write.

THE TRANSITIONS FROM MOMENT TO MOMENT

Writing the scenes of the film involved creating the ideas so that they can be imagined visually. When writing the moments for *Under the Weather*, I also considered the significance of creating transitions between each of the moments. My belief was that considering the transitions would allow me to more precisely shape the movement into and out of each moment. To achieve this I drew on Maya Deren's idea of vertical cinema and interpreted it as a way to approach the building of the moments of the work to create a depth in meaning. As Deren states below,

The distinction of poetry is its construction and the poetic construct arises from the fact, if you will, that it is a 'vertical' investigation of a situation, in that it probes the ramifications of the moment and is concerned with its qualities and its depth, so that you have poetry concerned, in a sense, not with what is occurring but with what it feels like or what it means...Now it may also include action, but its attack is what I would call the 'vertical attack' and this may be a little clearer if you will contrast it to what I would call the 'horizontal' attack of drama. (Deren in Nichols 2001: 64-65)

Deren makes a distinction between linear (horizontal) filmmaking, which is governed by dramatic or narratively driven imperatives and what she terms vertical filmmaking. I interpret Deren's concept of vertical 'attack' as a way of drilling down into the impact that an image creates. Rather than approaching the writing of each scene according to narrative convention—in a way that describes this happens and then that happens—I searched for a way to write in terms of the composition of images such that the impact of the movement shifts one moment into the next.

For example scene 14 and scene 15 set up the beginning of TINA's dream sequence. The intention was to create a reality in which TINA is displaced emotionally and physically. In order to achieve this I created a series of moments that shifted the timing, direction and weight of the movement.

Scene 14. External. Sky – Dusk

A single shoe falls in slow motion through the sky, followed by another, and then another, until the sky is raining with TINA'S red shoes.

Scene 15. External. Roof Top – Dusk

TINA stands on the roof of a building, holding open a suitcase. She watches the last of the shoes fall out of the suitcase. As a curious afterthought she suddenly steps off the building and falls into space.

The single movement of the first falling shoe of Scene 14 was set up by the movement of TINA'S foot wriggle in Scene 13.³⁰ When writing the shoe scene (scene 14), I imagine it as a building of momentum that starts with a single shoe falling in slow motion downwards, from the top of the frame until it disappears. Gradually the volume of shoes increases until the shot is filled with a barrage of shoes falling through the frame. The momentum created through the activity of the falling shoes was designed to underpin the stillness required in the next shot and the following sequence. The shot is of TINA standing high on the top of a building and looking down to the ground below. The stillness of TINA standing in the shot is used to amplify the fact that she is in a moment of decision-making. This also sets up the following shot of her jumping off the building (Scene 16). The combination of the roar of the falling shoes, the stillness of TINA and the drop of the fall were choreographed with close attention to moments of transition: to be in response to the preceding scene and in turn to support the scene that followed.

Engaging with Deren's association of poetic construction with filmmaking, along with her idea of, 'vertical investigation of a situation and the concerns of the moment' (Deren in Nichols 2001: 64-65) influenced my approach to writing the script and underscored my detailed investigation into each of the shots and each of the moments as a unique composition in its own right. Each moment was geared towards creating a sensation or affect.³¹ Each shot and each sensation is connected to what comes before and after. This in turn is what creates the flow and rhythms that together become the shape and trajectory of the work.

THE OVERALL FLOW OF THE WORK

Creating an overview of the work entails a distillation of all of the development that has happened during the writing and movement workshop phases. The script for *Under the Weather* is divided into six sections, each defined by a single line statement.

³⁰ *Under the Weather*, timecode 7:14-7:45.

³¹ My approach to creating sensation is discussed in detail in Chapter Four: Post-production Editing.

Opening – Outside night is coming.

Apartments – Inside the routines coming to sleep.

Dream 1 TINA – Fear of commitment.

Dream 2 IZZY – Fear of intimacy.

Dream 3 JANET – Fear of the Unknown.

Final - Morning comes.

These single line statements become trigger points for me. Whilst writing the detailed movement moments that exist within the developing work, I am responding to the intention of each section or macro-moment of action and how it relates to its single line statement and to the emerging shape of the whole work. In this process I am asking both *why* something exists and *how* it exists.

For example JANET’S Dream is encapsulated in the statement *Fear of the Unknown*. The development of this section involves composing the dream on a number of levels – imaginatively, poetically and in practical terms. The *Unknown* became the dark shadows and *Fear* was developed through creating something to be fearful of – the SHADOWMAN. The character JANET imagines her fear in a violent, aggressive manner. In order to address the violence, how to build it and how it will become an experience that is shared by both audience and characters, I divided JANET’S Dream scene into three (Scene 21–Scene 23). Each scene was further divided into a series of units. The units are defined by a section break such as is shown here in an extract from Scene 21:³²

Interior. JANET’S Bedroom – Night

Unit one -A digital clock on the bedroom table clicks to 5 am.

Unit two -JANET sleeps whilst an old horror film is murmuring on the television beside her bed.

Unit three -Trees sway across her bedroom window, infrequently knocking against the glass. A small shadow rustles on her cheek. She feels something tickling her cheek and sleepily reaches to scratch it. Startled out of her sleep

³² See script scene 21-23 and also *Under the Weather* DVD, timecode 18:00-19:18.

she sits bolt upright. Looking down she finds black spiders crawling all over her pillow. She recoils in horror to the end of her bed. Spiders now crawl all over the bed. The sound of the rustling trees diverts her attention to the window.

Unit four - JANET sees the moonlight shining through the tree branches, reflecting onto her pillow. She stands in the dark listening to the noises. Her arms shadow play a dance that reflects the movement of the tree branches. She stops and listens.

Unit five -The noise of the television brings her attention back into the room. In a semi-sleeping state, she anxiously scans the room, spotting a chair with clothes thrown over it, a dresser with old pieces of her mother's crystal and an array of small porcelain animals and people assembled to interact with each other. She imagines that they are talking to each other and she is part of their interactions.

Unit six- On the wall hangs a mirror; on the dresser a series of standard and hand mirrors. Her face is multi-reflected through the mirrors.

Unit seven - JANET sits on the end of the bed as the night fills her room with dark shadows. Her eyes finally settle on the darkness near the bedroom door. Watching closely she sees the coat and hat hanging on the back of the door turn into an intruder, the SHADOWMAN.

Unit eight -Shadows from the television dance across her face. A scream startles her.

Unit nine - She panics as the SHADOWMAN grabs at her and a violent dance begins. He leaps onto her, trying to lift her off the bed as she clutches at the sheets, fighting to get away from him.

Each of the units is handled separately and then in relationship to each other. For example the use of exterior sounds and movement such as the television horror film and the rustling of the trees outside were juxtaposed with the stillness of JANET and the objects inside her apartment. The idea was to build eeriness around the character, a type of heightened listening and watching that both audience and JANET would be engaged in. The aim was to set up an environment of unnerving anticipation so that the impact of the first entrance of the SHADOWMAN would be frightening. Handling

each unit separately allows me to articulate each shifting of energy that makes up the character and their intent. Of interest is Unit Four line three – shadow dance. Although this image of shadow dance grew out of the first rehearsal period it was not further developed and as such did not become part of the final script or the filming. It was an idea under explored.

THE SCRIPT IS PART OF THE CHOREOGRAPHIC PROCESS

In building *Under the Weather* as a dance screen work my intention was to incorporate an understanding of the ways in which different elements and textures of both the dance and the film disciplines might collaborate. I imagined the weight, energy, flow, intention, motion, colour and spatial elements and how they could exist in the work. The script became much more than a simple description or score for a work. I sought to develop a script which was a weaving together of ideas that interrelated camera moves with dance, considerations of spatiality (including but not exclusive to architectural space), and the incorporation of light and sound design.

The weaving together of the multiple elements of the dance and film disciplines and consideration of Deren's insights concerning 'vertical structure of a moment' was most successfully revealed in the creation of the script for the apartment scene. This scene choreographically embraces the writing as part of the creation of a poetic montage of images, that begins at the end of the day, travels through to the coming of night and into the darkness. To achieve the rhythm of the scene involved a design that moved both the dancers and camera left to right across the frame. The gross movement of the scene was inter-layered with intricate choreographed detailing that incorporated different use of energy, spatial design and intention for each of the three women. In turn the visual and motivational objectives of the scene are underpinned through the incorporation of light, sound and design.

Once the script was created I continued to search for ways in which the words could move and be part of the choreographic language of the dance work. What grew organically out of the script writing process was a desire to engage visually with the work through the colour and shapes of things. I continued to explore ways to embrace the textures and tones of the work in a poetic manner. This resulted in the creation of what I called a theme-board which was a response to the imagery that was being created through the text of the script.

Creating the theme-board involved collecting piles of images ripped, cut and sourced from magazines, newspapers, books, photographs, the internet and more. They are sprawled across a large wooden table and my attention moves between them, a draft of the written script and blank white washed walls of the room that I am working in. By this stage the script has grown into six sections. I refer to each section as a stanza as in a poem. Selecting an image I stick it onto the first wall. Over a period of three days I build a montage of images that travel around the three walls. They are the textures of the stanzas; they are unique and separate from each other whilst at the same time having a sense of interconnection. They are the colours, movement and feeling of the work. After the initial construction I sit surrounded by a collage of images and colours, analysing the detailing and noting what questions arise from them. Finally the images/stanzas are removed from the walls in tacked and glued into a workbook. They are valuable documents that continue feed the script. I also produced a series of drawings that became referred to as design maps. The design maps integrated the set design with camera design in order to highlight areas for filming. The theme-board resulted during the later part of writing the script and as I began to create the *storyboard*.³³

CONCLUSION

With this chapter I set out to define and explore the role of the different elements that contribute to the pre-production phase of creating a dance screen work. In my investigation I discovered that minimal research had been undertaken with respect to this stage of making, beyond that of the identification of the pre-production stage as preparatory, which is discussed in the McPherson publication *Making Dance Video* (2006). Pre-production is commonly understood as being focused towards organising and collating all the components involved in supporting the filming period (production) of the work. However through my research what became apparent to me was that the script is a defining element of pre-production and is the first place where dance and the camera meet; it is the place where integration of the two disciplines begins.

³³ The themeboards, storyboard and design maps are included in the appendices of this exegesis.

With this in mind I approached the creation of writing a script for *Under the Weather* in a way that enabled the languages of dance and screen disciplines to be intertwined. I investigated how the rhythm and tone of the dance work might be found through the words of a script. I was seeking as Bergman expresses it ‘a kind of notation which would enable me to put on paper all the shades and tones of my vision’ (Bergman in Jacobs 1979: 299).

I discovered that the script can be a powerful tool for the development of a dance screen work. Its role in the preparation period of the making of a work and what it can offer the choreographer/director is very much underrepresented in current dance screen discourse, as previously noted.

A large amount of time and a diverse range of activities are involved in writing a dance screen script. In the early stage I work in isolation as my imagination is trying to find form; later I work with other creative contributors such as performers in the studio, the cinematographer with the camera and composer with sound. All these imaginings, meetings, discussions are investments, which can be discerned in the textures and layers of the script. The script is a time travelling device, which enables the dance screen-maker to navigate the many details of the sections and phrases within a complex project. In this way the script and the pre-production phase is not only about the progression of the work into the production phase, but also about sustaining connection to the poetic complexity and depth that has, within the scene or moment been created through the integration of dance and filmic elements. The development of a detailed script for *Under the Weather* led to a deeper understanding of the potential of the script and pre-production phase. As Bergman writes, the script assists the choreographer/director to develop and sustain awareness of,

...the relationship between the part and the whole and (to) put my finger on the rhythm, the continuity of the film (Ingmar Bergman in Jacobs 1979:299).

The script facilitated the integration of all dance and screen elements and contributed to the development of a complex and cohesive art work.

CHAPTER FOUR: PRODUCTION AND FILMING

INTRODUCTION

This chapter identifies production as the second phase in making a dance screen work. The production period is where filming happens and is recognised generally in the field as the moment to explore the potential of the dance and camera coming together. However, my experience is that the dance can be lost in the surge of the filming process. This section of my research involved creating a strategy for dance and film to contribute equally during the filming process. I structured the filming period of *Under the Weather* as an environment in which the dance and the camera are in an ongoing conversation. The conversation involves both practices in a reflexive dialogue.

A critical component of the production period is the establishment of site. In traditional filmmaking a site is created for filming and happens within a chosen location or in a filming studio. For example in the film *The Shining* (Kubrick 1980) the resort hotel is one of the film's locations. Within the resort location, the kitchen is one of the sites for filming; the dining room is another. In dance screen production the relationship between location and site has been augmented to include the camera frame as one of the primary sites for the choreography, that is to say, the camera frame defines a physical or choreographic space. This convention determines that choreography is created as a result of how the camera sees the subject moving through the shape of the frame and also as a result of various camera manipulations. The manipulation of the camera includes: shifting of camera angles; the size of an image in the camera frame; the type of lens attached to the camera; and also the actual movement of the camera.

In his essay *Video Space: A Site for Choreography* academic and dance video maker Douglas Rosenberg identifies video-dance as a 'site-specific practice'; the site is the video itself. Rosenberg supports the view that the camera provides the site for dance film:

In the articulation of this site, through experimentation with camera angles, shot composition, location and post-production techniques, the very nature of choreography and the action of dance has been questioned, deconstructed and re-presented as an entirely new construct. (Rosenberg 2000: 227)

Rosenberg describes the camera frame as an, 'architectural and/or geographical site' that the dance is placed into, resulting in what he identifies as 'choreography within the

frame of the camera' (Rosenburg 2000: 275). He observes that the site –specificity of the camera frame contextualises the work so that it is 'first and foremost a film or videotape, the subject of which is dance' (2000: 5). This interpretation of camera frame as site and dance as subject informs the choreographer's vision in the making of a dance screen work; the language of the cinema in turn informs how the dance is created. For example Rosenberg observes that the 'the camera has no permanently fixed point of view' (Rosenburg 2000: 5) and thus when making the dance, the choreographer has access to the possibility of many fronts (as opposed to traditional theatre in which a front is defined by where an audience will watch the work from). Because the work is perceived from the point of view of the camera, the choreographer has access to 360 degrees worth of angles from which to film the dance (subject). Rosenberg also observes that the camera can achieve 'a type of intimacy' (Rosenburg 2000: 8). By intimacy Rosenberg is referring to the camera's ability to manipulate the scale of the dance for the screen, meaning that a screen can be filled with a whole body or the movement of a finger. Rosenberg states: 'A gesture which on stage may seem small and insignificant may become, when viewed through the lens, grand and poetic...' (2000: 6). The identification of the camera frame as site of dance contextualizes the choreographer's vision in a way not possible in theatre and introduces access to new ways of thinking about composition and construction which are specific to working with the camera.

Dance film academic Sherril Dodds agrees with Rosenberg's view of the camera frame as a site for dance and states in her book, *Dance on Screen* (2004), that because of the nature of dance, it can be manipulated by the type of frame in which it is placed.

Dance is characterized by its use of space, time and energy in relation to movement and it is these three phenomena that can be most distorted through the television medium. (Dodds 2004: 30)

The identification by Rosenberg and Dodds of the camera frame as a site for dance is widely recognised as one of the defining elements of dance screen art. This way of thinking has informed and impacted on how choreography is created for the camera. Choreographer Merce Cunningham commented on his working relationship with artist and videographer Charles Atlas stating that 'the camera selects what you see, on stage you see everything' (in Lesschaeve 1985: 192). Katrina Macpherson, in her book *Making Video Dance*, quotes Elliot Caplan:

You have a rectangle, whether it's a screen or a canvas or a stage, and then what do you do with it? That's the starting point. There are infinite ways to fill that rectangle in interesting ways and that's what art is to me. (Caplan in McPherson 2006: 24)

Both Cunningham's and Caplan's comments demonstrate a commitment to working with the camera frame as a site of composition/choreography in dance screen creation, but their comments also reflect a bias towards the visual dimension, that making a dance work for camera is informed firstly by the action of looking. Academic and author Elizabeth Dempster in her essay *Revisioning The Body: Ideokinesis Feminism and the New Dance* (1993) observes that, 'our faith and belief in the power of vision as the most informative and trustworthy of the senses is practiced daily and woven tightly into the fabric of our lives' (Dempster 1993: 15). She notes that vision is the dominant sense in how the world is experienced, but certain dance practices have challenged such dominance. Similarly, in my research I am interested in how dance might challenge the dominance of vision, even in a visual medium such as film. To me Cunningham's and Caplan's interpretation of the camera frame as site of choreography is reminiscent of the role of the proscenium arch in traditional ballet – the ballet is placed into and framed by the space. The placement of the dance into a defined area also impacts on how it is created. Dempster describes the impact of visual dominance on the ballet discipline and how vision has informed the choreographic process in ballet. The ballet choreographer, using the visual language created through the technique of ballet, stands outside of the work: 'The choreographer is represented as the ideal spectator of his choreographic creation; he is the point around and towards which the choreographic spectacle is organized.' (Dempster 1993: 16). The choreographic process involves the manipulation of the body into shapes and spatial designs that sit within the framed area.

In the context of dance on screen identifying the camera frame as site promotes an identification of the maker as the ideal spectator, that is, as one who stands outside of the dance looking into and at the frame. I am suggesting that the screen's shape and this approach to it is reflective of the use of the proscenium arch insofar as the dance is placed into a defined space. Although Cunningham identifies differences between the proscenium arch and the screen, the screen remains fixed as a framed space and it is the framed space that informs the way in which the dance and the dance making is undertaken. Of concern to me is that by agreeing to the proposition that the frame is the site of choreography, we may be misrepresenting and reducing the contribution of the dancer and their body. Similar to the relationship between the ballet and the

proscenium arch, the dancer's body is primarily understood and valued for its ability to form clear shapes and create spatial design.

The concern of *Under the Weather* was to approach all aspects of the creation of the work from a dance sensibility. The work aimed to create a kinaesthetic experience. Rather than being determined by the visual dimension of the physical space, the work was informed in the first instance by engaging with the complexity of dancers' sensory knowledge, their use of weight and effort connected to movement and how that could contribute to the work. My action was more in line with what Dempster identifies as the process engaged in by modern dance choreographers:

For the early modern dance choreographers the act of choreographing was a process of discovering or inventing movement. They did not begin, as the ballet choreographer does, with an already established technique and style of moving, but shaped the dancer's body and movement to the specific expressive needs of each new dance they made. (Dempster 1993:16)

Creating *Under the Weather* also involved the discovery and invention of movement and filming was thus led by dance. Dance initiated a creative discussion into which the camera was invited.

DANCE AS SUBJECT OF THE CAMERA FRAME

The camera as a mechanical apparatus has the capacity to change the focus of the camera frame in such a way that an image can appear in a variety of sizes, from extreme close ups to wide shots.³⁴ The apparatus can create illusion through manipulation of speed and gravity and also transport dance to any location due to the mobility of the camera. All of these capacities have been utilised and integrated into dance screen choreography. For example, choreographer Jonathon Burrows incorporates the close up into his short dance film *Hands* (Burrows 1995). Burrows' choice of camera frame for *Hands* contributes to the creation of a micro-dance choreographed for hands and fingers and performed on the dancer's lap. In contrast to Burrows' use of the close up frame, the work *Boy* (1995), choreographed by Rosemary

³⁴ As filmmaking has developed as a form so too has the creation of a standard language that identifies the variety of shot sizes which are incorporated into the designing of camera framing. The language is most often used in its abbreviated form and includes ECU-Extreme close-up, MCU-Medium close-up, CU-Close Up, MC Medium shot, WS Wide shot, LS-Long shot. Highly detailed technical information regarding shot design can be found in text books such as *Film Directing Shot by Shot: visualizing from concept to screen*, by Steven.D.Katz (1991).

Lee and Peter Anderson, incorporates a wide frame that juxtaposes the human figure to the landscape. As the title suggests, the focus of the work is a young boy. The landscape is a wild coastal location. The audience watch on as the boy's imagination engages him in a play of abandon as he runs and jumps through the sand dunes and along the beachfront.

The camera frame has also offered the choreographer techniques with which to create illusions.³⁵ The dance can be set free of the restraints of gravity, or the movement speed varied, through the change of a dial on the camera. The physical quality of the environment can also be distorted, as is seen in the dance screen work *Human Sex* (Lock 1985). A short seven-minute black and white film set in a large ballroom, *Human Sex* was originally created as a live work by Canadian choreographer Edouard Lock and his Montreal based company *La La La Human Steps*. The main movement motif involves the female performer (Louise Lecavalier) throwing her body into the male dancer (Marc Beland). He catches her full weight and together they fall to the floor, rolling until they once again come to standing. The performers repeat the motif, falling, standing and throwing their weight into each other as the ballroom begins to fill with water. Slowly the water rises and its changing level informs the performers' execution and quality of the movement motif. Eventually, fully submerged under the water, the motif becomes just a trace of itself and the performers swim away.

The introduction of camera angles has also greatly impacted on choreography for the camera, as is the case with the work of film musical director and choreographer Busby Berkeley and his incorporation of the overhead shot. To create an overhead shot involves placing the camera above the activity. Berkeley's dance screen choreographies presented kaleidoscopic visions of highly choreographed movement formations, creating visually stunning geometric patterns.

The camera also introduced a mobility to dance that created new options for choreographic explorations of location. Belgium dance screen director and composer Thierry De Mey's defining works were made in collaboration with two choreographers, Michele Anne De Mey and Anne Teresa De Keersmaeker, who throughout the 1990s

³⁵ The idea of illusions can be traced back to the work of early 20th century filmmaker George Melies (1861–1938). Lewis Jacobs in his book, *Emergence of Film Art*, described Melies as "a Jack of all trades, including a professional magician" (Jacobs 1979; 10). It is said that whilst filming in the streets of Paris, Melies' camera became jammed. He resolved the problem and continued filming. However, when viewing his footage, Melies discovered that where he had been filming a bus, a hearse appeared on the screen. From that moment his filmmaking was informed by the possibility of creating magic and illusion through the manipulation of the camera. Melies, through his filmmaking, created dream-like magical worlds in over 200 films. This can be seen in his film *A Trip to the Moon* (1902).

explored placing dance in many locations. For example the film *Rosas danst Rosas* (1997) directed by De Mey and choreographed by De Keersmaeker, was originally a live work that was reformatted and filmed in the Technical School of Architecture building in Leuven, Belgium.³⁶ For *Love Sonnets* (1993),³⁷ Thierry De Mey's collaboration with his sister, the choreographer Michele Anne De Mey, involved the company and crew travelling by bus across country with eight dancers. They shot each of the seven sonnets in different locations such as a salt mine, hillsides, lakes and small cramped village alleyways throughout Belgium. The mobility of the camera invited opportunities to explore the textures of the locations. For example, one of the sonnets was performed on a hillside of slate. The dance became a cascade of bodies that shunted and dropped down the side of the hill, the movement enhanced by the sound of their shoes hitting and splintering the plates of slate into even smaller particles.

My own experience during the filming period of my work *Chicken* (Mitchell 1996), showed that although the introduction of the camera enabled a particular approach to composition and choreography through addressing location, speed and frame, the dance making process did not significantly change from that of making dance for live performance.

Chicken originated from a live solo work named *Roadpocket* (Mitchell 1994). Exploring the notion of a woman caught in the headlights of her life, the piece focused around an image of a female dancer attempting to cross a busy road. The screen work was choreographed for ten dancers. The filming location was chosen for its curved, sloping roadway that led into a second storey parking lot. The roadway was situated in a warehouse district and backed onto a railway line. In the development of this work for screen I was influenced by the cinematographer Ioannis Iannoui's background as a stills photographer. During filming I focused on how the camera frame informed the capturing of the dance for screen and I addressed the frame compositionally as a 'still life', in order to highlight the potential of the movement energy of the body.

The filming process was an organised series of stages that included simulation of still photographic framing. This involved locking off the camera and placing it on a variety

³⁶ This handsome building was designed by Henry Van de Velde, the former Head of Arts and Crafts at the Weimer School (which later became known as the Bauhaus).

³⁷ Like *Rosas danst Rosas*, *Love Sonnets* are works originally choreographed for live theatre.

of tripods throughout the video shoot.³⁸ The dance was divided into five sections and each section was assigned a specific angle of camera: overhead flat, angle down, angle up, under and pass. Each of the five sections interconnected and linked to the final image in which the group of ten dancers run towards and then pass the camera until only the empty space is left.

The prescribed camera angles for each of the sections informed how the movement could be explored and each camera angle endeavoured to highlight a specific intention for the movement. For example, the opening shot of section one was aimed at achieving a series of objectives including introducing the ten performers by bringing them into the screen space and also creating a group circle, which involved their bodies bumping and shuffling until finally they stand still in a group. At the centre of the shot design is an overhead camera angle. I intercut the overhead shot of the group entering and forming the circle with very tight close up shots of bodies knocking and manoeuvring around amongst one another. The intention was to frame the movement in a way that intensified the density of the bodies' relationship to one another, but also so that it was recognisable that they were forming a circle.

Not only did the composition of each section require addressing how the body was placed in the shot, but also how the body entered or exited a frame such as: *an arm falls into frame, a head drops, a body rolls off shot to the left*. This focus upon the body's position in a shot, as well as discussion around entrance and exits of shots, resulted in the development of a type of language with which I was able to communicate with the cinematographer as to how and why I wanted the shots created.

My decision to explore placement of body within the camera frame opened up new ways of building movement phrasing through the exploration of the composition of the body in space. For example, in sections three and four I approach composition by framing the body in two alternate ways. The first, in section four of *Chicken* involved focusing the camera frame for an extreme close up and then shooting the movement in slow motion.³⁹ The extreme close up captures a sea of heads and faces, moving in and out of frame. The stillness of the camera is juxtaposed with the subtle shifting of the heads. The screen image is an intimate composition made up of performers' shifting of

³⁸ *Locked off* camera is a film term meaning the camera is still and connected to a tripod. The opposite to this would be a *Hand Held* camera in which a camera is being held in the hands of the camera person.

³⁹ *Normal* camera speed is set at 24 to 25 frames per second. Meaning that 24 to 25 frames are moving through the camera. This term is indicative of film tradition and has transferred across to video and digital cameras. The slow motion for section four of *Chicken* was achieved by putting the camera speed at 60fps (frames per second).

eye focus, movement of hair, hands touching faces and the tilting and turning of heads, until finally all exit the frame.

The second example, in section three, incorporates the architectural elements inherent to the roadway location into a duet with two female performers, Viona Lowenthal and Susan Popov. This involved the performers dancing on a slanted roadway that was framed by curved concrete barriers on either side. The camera was locked off and the frame size was set to be medium wide. When composing the duet, I imagined the camera frame as a flat surface similar to a painter's canvas and as such divided the area/canvas into sections. This meant I could look at the framed space as two halves, thirds, quarters, eights and so on. It was as though within the camera frame there existed a number of smaller frames with which to construct the duet. To create the duet I looked through the camera eye and purposefully placed the bodies into various areas of the framed space. In doing this I was able to compose the relationship of the dancers to each other as well as the structural elements of the location. This, in turn, informed the visual perspective of the bodies' placement relative to one another. The closer the figure is to the camera the larger they appear, whereas the further away from camera the smaller they will seem in frame, but the viewer will be able to see more of them.

The duet begins with a silhouette of Popov appearing in the forefront, right of camera frame. Lowenthal enters left of camera frame in the background, until eventually they are dancing parallel to each other until their bodies fill two thirds of the frame. Popov falls forward down the roadway away from the camera and out of the shot. Lowenthal dances solo before she too falls forward, away from the camera and out of the shot.

I have discussed some of the impacts of the camera frame, its capacity to shift dance into multiple environments and to play with speed or the notion of montage. However these kinds of engagements and experiments, while expanding possibilities for representation of dance on screen, may not be challenging our understanding of dance's *particular* contribution to a camera based work. Although Rosenburg states that the notion of the frame as site of the choreography contributes unique properties to the dance, I would suggest that dance is still overly defined by the visual apparatus, that is, by the camera frame. The issue arising is that this way of looking at dance is dominating and limits how we understand the contribution of dance to a dance screen work. A related concern is reflected in the words of dance video director David Hinton, cited here by Dodds.

...to relocate dancing bodies into a geographical site that cannot be achieved on stage does not always disassociate the work from the stage context. Hinton argues that it is easy to fall back on the theatrical devices: “Lots of dance films take the actions off into the world. I mean they do it round a swimming pool or in a field, but actually the language, the movement itself tends to remain very theatrical”. (Hinton in Dodds 2004: 24)

Hinton’s statement highlights the fact that although dance may be placed in a non-theatrical environment it may remain theatrical in orientation and the dancscreen making that follows may primarily be informed by what is seen through the frame, whether that be a theatrical or camera frame.

As was my experience with *Chicken*, the qualities and textures that are unique to dance such as notions of effort, did not contribute with any degree of depth to the process of the filmmaking. The role of dance in that filmmaking process was confined to the visual impact of the images it created. It is important to note that this kind of experimentation and exploration of camera frame in film and video making is not unique to the making of dance screen works.⁴⁰ However, the volume of dance screen work created throughout the 1990s presented dance screen theory with an abundance of titles that accepted the camera frame as a physical element that contributed to the definition of the form. Although the literature, as previously cited, argues that the camera frame contributes something unique to the dance, I believe that an overemphasis on the frame can render the dance in the role of object. By this I mean that dance is rendered the topic or content of a work and it is placed into the frame where it then becomes the object of technical manipulation. The emphasis on framing dance simplifies the process of filming to that of recording prescribed movement. This in turn has raised questions for me about the validity of dance specific values in the process of filming.

⁴⁰The incorporation of the technical apparatus of the camera in the work of avant-garde painters and art makers of the early 20th century stems from an interest in introducing and exploring movement into their otherwise static work. This is true of the work of Swedish artist Viking Eggeling who explored how, ‘ abstract shapes could be juxtaposed on canvas to create visual harmonies and rhythms’(Wyver 1989: 111). An example is his work *Diagonal Symphony* (1924). The final effect of the 7 minute film resulted from single sketches of the images being overlapped so that it appeared as movement, what Wyver refers to as ‘visual movement’(1989: 111). Artist Hans Richter’s 3 minute work *Rhythmus* (1921) also demonstrates an exploration of moving still images -in this case a series of cube paintings - through the incorporation of the moving camera.

DANCE AND CAMERA RESEARCH FOR *UNDER THE WEATHER*

During the filming period of *Under the Weather* I investigated how the camera and dance could together contribute to building a work in a way that was not overly defined or encumbered by the notion of camera frame as site. Rather than the frame being considered the primary site of choreography — that is, the dance is composed within and for the frame— I explored how it might be possible to combine the camera and the dance in a way that the site was created as result of their interaction.

Traditionally, dance and film use different approaches to the role of physical space in the creation of work. As has been previously discussed, in my own dance making the space that the performers and I are situated in plays a significant role in informing the choreographic process. The space is an invited participant and contributor to the choreographic dialogue. The dance seems to emerge from space as the dancers move into, around and through it. They test the floor with their bare feet, collapse their body into it, roll around, lie, stretch, flex and jump as they explore and access all parts of the space with their bodies. In turn, as their bodies move into the space, part of their intention is to listen to it in order to draw inspiration from its characteristics. The dancing in the space becomes a collecting of sensory experiences as the dancer meets the textures of the floor and the feel and smell of the location they are in.

This exploratory dimension of dance and an interest in an immersive connection to space have been key elements in *Under the Weather* and are founded in the 2001 development period that took place at the St Heliers convent and also during the process of making a live version of the work for the Gasworks Theatre. As previously discussed, although I had made work for the Gasworks Theatre many times, I happened to experience the space in a new light when by chance I went to look at the space unannounced and was able to slip into the theatre by the side door. The theatre was completely dark except for a soft ray of light that bled through the partly opened door. The seating bank had been removed from the theatre for a children's holiday playgroup. This left the theatre unusually empty and bare. I sat there in the dark overwhelmed by the acoustics and sense of enormity of the space that seemed to go on forever. I imagined and began to design how *Under the Weather* could fall into and out of this darkness and silence. To do that would involve an investment in being in the space for an extended time and it was at that point I decided not only to present the work there, but also to build it in that location. The performers, lighting and sound designers and myself worked together in the Gasworks Theatre for four weeks leading

into the performance. I approached this time as an investment in the establishment of a distinctive culture in the space, which was informed by our presence within it and our exploration of it.

In the transformation of *Under the Weather* from a theatre work into a dance screen work, I wanted to continue to invest time in exploration of the immersive dimension of dance and its dialogue with particular physical spaces. However, film incorporates space in a very different way and the economies of film production tend to lead to more pragmatic engagement. Physical space or locations for filming are environments that are transformed in order to record action. The process involves choosing a location and then dividing the location into a series of sites for filming. The sites are selected places within the location that are highlighted, and boundaries are defined through the incorporation of lights and sets.

My experience of watching the creation of location for Laura Taler's feature length dance film *Death and the Maiden* (2002) in Toronto in 2001 added to my understanding of the powerful impact the location has on all other elements involved in filmmaking, as I describe below:

5.30am A fresh drop of snow covers a forest approximately 60 minutes outside of Toronto. What has been green rolling land with a creek rambling through it, is now a scene out of a fairy tale. Powder snow contours the landscape, old fallen trees and the forest of Pines. Trucks arrive filled with lights, camera equipment, set materials, costumes and cables, caravans for housing performers, catering; all contribute to build/define a village in the forest – huge electrical cables run through the snow and into an area that has been sectioned off as the set. In the middle of nowhere an instant film set is created. Laura Taler's million dollar dance film *Death and the Maiden* is about to be shot. (Mitchell handwritten diary notes: Forest one hour outside of Toronto, Canada, 2001).

In the film tradition the sites are environments created, in which each phrase, gesture and scene will be captured in a variety of shot sizes and camera movements. During the filming of *Death and the Maiden* the busy-ness of the activity involved in establishing and maintaining a location for filming seemed to outweigh and overwhelm the creative intention of the project. I believe this was due to a number of factors, but most significantly that the filming stage of a screen project is very expensive due to the

amount of equipment, staff and materials required to make it happen.⁴¹ The process of filming is determined by a notion of *time means money* and as such it is paramount to find the most efficient way to use the allocated time.

Although Taler invested substantial hours in rehearsal devising movement with the performers, in my view the amount of work invested during this workshop period did not transfer to the filming environment. The focus towards management efficiency of filming tends to determine how a site is constructed for filmmaking. Traditionally the creation of the site involves the film crew coming onto location and building the foundations and infrastructure for the work, as is described in the example above. Once the set is established, the director and cinematographer and other creative contributors visit the location in order to address logistics for filming. When all components for filming are in place, it is at that point that the performers are invited onto the set in order for the shooting to begin. That performers are last onto the set affects what and how they can contribute to the work. Their contribution is limited by their time with the site, but also the time (not) spent in the community conversation leading up to the filming process.

For example: Scene 5D of *Death and the Maiden* (Taler 2002) was set around a tree trunk by a creek. Prior to the performers coming onto the film set, the location was dressed with snow by the art department and tree branches were strategically placed. Camera moves had been discussed and lights and cables had been placed so that they would be out of shot. The setting up for the shot takes approximately 90 minutes to achieve. Once the scene is *dressed* (set up) and the cameras are ready, the performers enter the set for filming. The scene will be 20 seconds of on screen time, which takes 30 minutes to film. Within that 30 minute period the performers are asked to repeat the scene five times so it can be recorded from a variety of angles. I believe that the minimal time that the performers spend on the set, relative to the other departments, impacts upon what they are able to understand about their performance in relationship to the site they are in. This in turn impacts negatively on the capacity for the relationship between dance and camera to continue to develop during filming.

This was also the case in the creation of my short dance film *Whole Heart* (Mitchell 2005). One of the scenes in the work required filming the hands of performer Mia

⁴¹ Filming is where money will be spent. The expenses involved in the actual filming impacts both low budget as well as high budget works. This has been my experience in making works with no funds attached through to more substantial projects.

Hollingworth moving along a wall covered in layers of ancient wallpaper. The camera was framed and positioned to sit under Hollingworth's hands as she moved her fingers across the wall. The way in which this scene was shot was informed by the fact that it was being filmed at the end of a long working day. The day's filming had gone over time and only a small window was available to capture the shot. The result was that the scene was undershot due to limited depth of investigation. Although we had enough quantity of footage to cover the scene, the lack of physical exploration on site impacted upon the quality of the footage. It did not matter that the cinematographer, performer and I had a substantial and long working history prior to the *Whole Heart* project. What was missing from the process was time specifically earmarked for the performer to meet the space or for a creative communication on site, involving the three of us, without the pressure of filming.

DANCE BEFORE THE CAMERA

In the production period of *Under the Weather*, I addressed how the dance could contribute in a more meaningful way to the filming process. I began by acknowledging the working method that had been established for *Under the Weather* during the St Heliers and Gasworks periods. Also, from my experiences of making films, I understood the need for organised structures to exist within defined time lines, that are informed by the financial realities of the project. In consideration of this knowledge, I approached the idea of creating the filming location of *Under the Weather* through the integration of my different experiences and understanding of physical space that have developed through both choreographing dance and directing films.

In making *Under the Weather*, the process began with choice of location and building of the filming sites. *Under the Weather* was filmed on four locations, but the majority of the filming happened in a studio at Victoria University. For *Under the Weather* the studio location was transformed through art design into a series of realities over a six-week block. As with both the St Heliers Convent and the Gasworks period, the choice of location for *Under the Weather* involved much consideration and discussion.

Last week I went to E111 lecture theatre to see what changes had been made to the room. The room is being refurbished back into a large space and the floor back to a wooden floor. I went to the space twice, first, in the morning with Chris. When I look at it, it is about trying to move past first impressions in order to imagine what I can build from this space as a skeleton. During this first visit, there is a lot of static going on for me. Chris and I explore the site

but there are also workmen in the space and my head is filled with questions regarding possibilities. I am not sure; I find the static difficult to get through in order to make a decision. I spend the rest of the day on the phone and computer trying to make contact with the other spaces, Gasworks, Footscray Arts Centre, studio 28 at VCA and St Heliers Convent. In the late afternoon I return to E111, this time I can look at the space on my own. I sit in it. Firstly, in the dark, so I can concentrate on listening. I have only put on some tiny side lights. They feel more like they are coming out of the dark. Now I see and feel something in the space that gives me room to think about the puzzle of the set and what potential lies in it. Now I can see the space, I can see and feel the opportunity it offers. Now I think I could build the film work in this space (Mitchell handwritten diary notes 2008).

I identified that the E111 space held characteristics such as its size, depth and height, smell and audio tone, which *Under the Weather* could draw on. These specific elements would in turn contribute to the growth of the work during film preparation and filming.

Once the location is selected, the production becomes a trajectory of activity and in the case of *Under the Weather*, the momentum built over a four-week period, which led into two weeks of filming. All documents and experiences have been heading towards this point. Location is the first time that all departments physically come together and begin to materialize what, to that point, had existed only in the written script, conversations or in workshops. The materialising of the ideas into the physical world in turn leads to the filming of what would conventionally be understood as the capturing of the physicalisation of these ideas. Each department involved contributes its unique part to the whole. At any given time the numbers of people on location range from one to forty-five. This is made up of a core fifteen and a transient group that fluctuates between fifteen and twenty on any given day.

Location becomes a village, made up of two realities: what is framed through the camera lens in order to be filmed and that which is not seen through the camera, but is involved in addressing the mechanics of all the elements that are required to support filming. At the centre of the filming is an ongoing conversation between the cinematographer and the choreographer/director in which they discuss the framing and capturing of shots. During filming, monitors are set up for the director to look at the image of what the camera frame is looking at, but it is the cinematographer whose eye

is looking through the camera. The activity of filming during production claims a powerful position in the creation of dance screen work as it prescribes how the dance, through the lens —the camera's eye— will or can be perceived.

I used the creation of the filming location of *Under the Weather* to dismantle what I perceive to be the usual hierarchy on location. This includes addressing who enters the location, when, and also the placing of control of the filming of the project with the cinematographer and into the eye of the camera. To begin to address this hierarchy I determined an order for the procession of departments entering the location. For *Under the Weather* the performers are the first to enter the location and with this decision we start to build the foundations of the filming process in a manner which is different from a traditional understanding of a filming period. The aim is to give precedence to the dance and the performance. The performers enter the space first and the design and camera elements, including set, costume and light, follow.

In preparation for the performers, I mapped out a plan that would coordinate what scene will be built and when, how long it will take and in what order the scenes will be filmed. The studio is transformed five times. This includes: The apartments (night and day designs); TINA's Dream; IZZY's Dream, and JANET's Dream. Moving onto location began with the creation of the *Apartment Scene* (Night), shot over three days.

The apartments have been designed as three long, narrow corridors, running parallel to each other. Rather than the apartments being separated by walls they are divided by day-to-day objects ranging from fridges, bowls of fruit, a record player and also elements of architectural structure, such as windows, doors, and different floor coverings. Key to the design is that each woman will turn on eight lights. These lights represent a searching for light, trying to put light on an issue.

This scene aims to function on a number of levels both physical and metaphorical. It involves introducing the women as individual characters, but also identifying that they live in isolation.

PERFORMER BEFORE THE CAMERA

The performers and I stand in the empty space. Developing and rehearsing the layout for the *Apartment Scene* is the only time in which all performers work together. When the performers and myself discuss this scene we refer to it as the *Trio*. This scene requires creating an on screen timeline of five minutes Each dance sequence is an

individual phrase constructed with connections into the other women's phrases. In the beginning we work in a task based manner, breaking down the script in order to discuss and unpick the objectives for the scene. We have two aims. The first is to identify the geographical outline of the location and the second is to create a sensorial and textural relationship between performer/characters with the space, objects and each other. As we work the performers ask questions such as: Where is the door? Are our kitchens in the same place as each other's? In order to spatially mark out their apartments the performers pool together objects — shoes, scarfs, chairs and books from around the studio. Gradually the room becomes quieter and each performer enters into an immersed state of their characters and their world, hunting out, touching, exploring objects, weaving them with meaning — why to touch, to see, to use or to discard?

The immersion in site in the process of creating *Under the Weather* was driven by the use of the performers' collected resource materials to motivate characterisation and involved the physical environment they were in. Mellow pulls out her IZZY diary to which she has been contributing since the beginning of *Under the Weather*. She sits at the side of her apartment, reading over old notes, spreading out her pictures of IZZY'S world. Hollingworth has found a small blue book about learning how to dance. She weaves the book into TINA'S movement and this prompts a discussion between us regarding the section in the script where TINA dances herself to sleep. Blackburn stands at a makeshift table, considering the motivation behind the action of moving the box of JANET'S mother's crystal ornaments. This becomes an extended discussion about the significance of the crystals for JANET and together we interlace the idea of the fragility of the glass and its capacity to shatter into the quality of JANET'S movement.

Each performer's movement phrasing is a patterning that involves the interaction with the intent and imagery of the script, the reality of the live space they are now working in, the spatial arrangements of the apartments and the incorporation of their chosen material objects as part of their environments. The individual character's movement phrases are choreographed and have evolved in such a way that not only can they be performed individually, but also in relationship to the others.⁴²

⁴² This relationship is apparent in the filming of the apartment solos as a trio at timecode 1.10 *Under the Weather* 2010. Also Hollingworth and Mellow in *The Making of Under the Weather* in which they discuss design of movement phrasing and the development from live to film realities. Timecode 1.14 and 11.37.

The performer/characters become the keepers of the stories, the space, the landscape and textures of this world they are constructing. Their work lays the foundations for the other departments as they enter and work in the space. The performers are the establishers of the environment. This suggests to the community of departments that they be on location and consider the dance in a way that is different from the usual practice of the performers entering just moments before filming. Being the first on site, the dance creates a different milieu and in turn affects the way each department understands the dance.

Although dance came first, a slippage occurred between the performers and the building of larger material structures when our set designer, Jemila MacEwan entered the site. The location is about two realities: what will be filmed and also the environment that supports and maintains the construction of sites for the filming. Whilst the performers and I have been rehearsing and marking out the apartments in the space, MacEwan enters the location and begins to paint an oyster grey and ink blue sky that is filled with heavy storm clouds. MacEwan creates the sky by painting five large canvases that together reach the length and height of the studio and form the backdrop for the apartment and dream sequences. Over the days that it takes her to paint the canvas, the drama of the sky appears, informing our rehearsal and creating for us the subtext of the work.

It is at this point that cinematographer Ben Doudney comes onto the location and we start to physically incorporate the camera design into the work. As discussed earlier, the design of the *Apartment Scene* involved being able to see each of the apartments and characters actions simultaneously. The aim is to identify the fact that each woman through her habits, movement patterns, use of weight and intention is different from the others and yet related. The scene also needed to communicate that although the women live in close proximity, they are isolated from one another. Developing the design involved not only identifying these creative objectives, but also the volume of footage needed to be shot in the allotted period of time. Thus the set designs, movement of characters and camera were all discussed and planned in great detail before the camera came onto location. Although from the outset the camera's existence has been an integral part of the discussion and planning of the apartment scene, the physical reality of the bulk of the camera equipment in the space, as well as the camera staff, introduces new elements, which have strong bearing on the dance.

The physical mass of the camera and crew on to the location can be overwhelming. In order to not be distracted by their arrival, I attempted to incorporate this new energy and presence so that it became part of the creative idea of the work. Doudney and I discuss extensively what the role of the camera will be within the filming period, committing to the idea of the camera as another dancer in the room. Incorporating the camera as a dancer supports our desire to integrate the camera as a part of the choreography and allows us to continue to explore and question why the camera exists in any given scene and any given moment: where it is, why is it moving, is it acting or reacting, is it surveillance, documenting, spectator or protagonist? As a result of our discussion we resolved that the apartment scene and the three dream sequences will incorporate a distinctive use of camera angles, movement and framing that identifies the sequences as distinct from one another. To achieve this required articulating with great clarity what each scene was attempting to communicate. The discussions with Doudney regarding the camera in turn influenced how the performers' movement phrases formed, so that the choreography of the camera and the choreography of the performers were interlinked. An example of the collaboration of camera and performer's movement is IZZY'S dream which is divided into two main sections, the *Stairwell* and the *Ballroom*.

The aim of the *Stairwell* is to introduce IZZY in her dream reality. The scene required that the movement express two qualities as she moved down the stairs towards the ballroom, wafting and floating, and also a sense of anticipation. To achieve the desired quality involved constructing the choreography so that both camera and performer seem to drift and roll down the stairwell, while also introducing an atmosphere that felt unsteady. This incorporated building round soft movement energy and pathways for the performer. The softness was undercut by turning the dancer around, which meant she moved backwards down the steps. Each of her footsteps was positioned so that her weight was precariously balanced on the edge of the step. The camera frame, angle and movement were designed in order to match the two qualities by mounting the camera onto a steady cam.⁴³ The camera was positioned such that the frame was angled up towards her.⁴⁴

⁴³ *Steady cam* is a type of camera support apparatus. The camera is placed onto a tripod that is then strapped onto the camera person and has the appearance of a metal jacket. The construction of the steady cam apparatus enables a smooth flow to the movement of the image. In some ways it gives an effect that is similar to a hand held camera, but rather than the movement appearing as a jerky and abrasive, the steady cam is fluid in its movement.

⁴⁴ See *Under the Weather* DVD- timecode 12.34.

With the introduction of more and more elements onto the location, the project moved closer to the filming stage and the momentum in the activity increased. The multitude of languages being spoken on location including dance, design, camera, light and sound, are now all working at the same level of intensity. My role as choreographer/director involved responding to anywhere between one hundred to two hundred questions a day. The rhythm of working is disjointed and invasive. This period, just prior to filming, is where a project's creative objectives can lose their clarity. Staying focused on the choreographic flow and intention of the work depends upon the prior preparation and creation of the movement phrasing, such that it is able to be sustained and function with integrity in this highly dynamic environment. For me this involved the creation of a three-way conversation that included the performers, the cinematographer and myself. The performers must have the ability to stay in the intention of each moment of their movement, and in turn, the significance of each moment in relationship to the whole (of the character's journey). Also of importance was that Doudney, as cinematographer, was able to understand the articulation of the language of the movement and the notion of phrasing within the movement language. And finally, that as choreographer/director I was able to use the languages of both the performers and cinematographer in order to communicate with them regarding intention of movement and choreographic flow specific to the individual sections of the work.

MOVEMENT PHRASING AND CAMERA PHRASING – BRINGING THE TWO RHYTHMS TOGETHER

In order to address the issue of how to bring all the variety of understandings of movement together, I approach the building of the movement phrasing from two standpoints — from a dance performer's perspective and also as demanded by the needs of filming. First, the development of the dance movement language involved working with the performers during the initial studio period and from the outset creating the phrasing involved an intense dialogue, as we explored and clarified movement intention. For example, working with Hollingworth during the TINA dream scene in the studio, we began by exploring ideas that evolved from the initial questions through improvisation. In the film, the first section of her dream sees her arrival in a large open space (timecode 7:56). Try as she might, she is unable to stand. It is as if the floor is slipping underneath her. This was developed through Hollingworth exploring the idea of the floor slipping from under her and identifying where it is in the body that the movement initiates, as well as how the body rebounds out of the movement. The

initiation was found through Hollingworth asking the question *Did I hear something?* She responds by performing movement towards the direction from where she imagines the sound is originating. She goes towards the sound, choosing which body parts will lead the action. For example, Hollingworth/TINA hears something coming from the top left corner of the space. In order to hear more clearly she turns her right ear towards the left corner of the ceiling. In another sequence, she identifies sound in another point in the ceiling and selects a different body part to move towards it, etc. The phrasing of her movement is developed through a knitting together of question and response. It forms a complex movement patterning and subtly changes each time. Rather than the performer giving the movement pathways over to muscle memory and repeating a sequence, she is able to ask the question and respond anew each time. The question moves through the body to form a reaction, the aim being that the performer stays in the weight of a thought and that the thought/weight is authentic to a particular moment in time. By this I mean the movement is not being demonstrated, but is authentic to and arises from the moment that the performer is in.

This method of developing movement phrasing is greatly informed by the requirements of filming. For example, in the *Apartment Scene* there is an extreme close up shot of JANET'S hand dropping as she finally falls to sleep (timecode 6:57). This shot was filmed a number of times incorporating different frame sizes and lighting states and although the scene was planned to appear on screen as an isolated moment for the character, in the filming process, the performer is surrounded by cinematographer, camera assistants, the director, the set designer, lighting designer, first assistant director and director's assistant. The repetitions to create each shot involved touching up Blackburn's makeup, shifting her costume back into place, resetting lights and props, and moving the camera back into its beginning position. Although Blackburn was surrounded by distractions, the question/respond method of the movement phrase enabled her to be able to keep her focus upon the intent of the movement, in relationship to where the movement was happening in her character's journey.

As well as providing the performers with a clear focus, this way of working enables me, as director, to be able to revisit the question, response and motivation with the performer. What opens up is a capacity to play with subtle shifting of tone and nuances of movement within the phrasing, within the performers' movement and also through the camera, especially when the camera comes in to play with a similar intent.

INTRODUCING THE CAMERA

Introducing the camera into the phrasing involves incorporating the possibilities that the camera offers for movement motivation and intent. From my perspective this requires that the cinematographer understands the intention of the performers/characters' journey. While developing phrasing with the performers involves exploring where movement initiates from in the body, dialogue with the camera is initiated through a visual exploration. In the first instance this involved discussion surrounding the theme-board and the story-board. From this discussion Doudney and I began to determine how the camera movement could be designed to be part of the phrasing. What resulted was the creation of design maps: hand drawn documents of the different physical sites in which the dance will take place.

Whereas the theme-board deals specifically with developing moods and the mise-en-scene and the storyboard addresses the framing and angles of shot design, each design map is an overview of each of the locations that will be built. The hand drawn maps place the dance and its intention in the centre of the creative discussion, as well as incorporating light, sound and design elements. The discussions cover how, where and why the dance is performed in relationship to the physical location, and allocating areas of the location for specific intentions in the performance. Once these decisions were made, how the camera could be involved was negotiated. Together, using the maps, dance and camera, choreographer/director and cinematographer are able to discuss the intention and motivation of the dance in relationship to the sites created, without being bound by the constraints of site time. For example, the map for the *Apartment Scene* was designed so that the apartments sat parallel to each other.⁴⁵ This resulted in the decision to place the camera in the front of the three apartments. From this position, the camera was able to see through to all the action and at the same time capture all of the movement of the trio. Doudney and I were then able to create a camera design for the scene that integrated with the dance movement. We were able to have a shot selection that included close ups or mid shots of the women moving independently, but also wider shots that incorporated the interaction of the performers and camera movement.

The camera design for the *Apartment* scene involved a left to right camera movement. This was created in order to reflect the movement of the performers' three-part journey from left to right across the apartment set until they finally arrive at sleep. From this

⁴⁵ See *Apartment* scene design map in appendix.

point in the discussion Doudney and I continued to build on our conversation regarding the personality, moods and tones of each of the scenes and how the camera, choice of lens, framing and camera movement contributed to the phrasing.

The performers' phrases are broken down into visual sentences and to render these sentences cinematically, I identify particular qualities of each character that thread through the work, such as, in the apartment scene where JANET'S cape swings (timecode 3:00). JANET'S cape is a motif for this character that runs the length of her solo. The motif is a chosen part of her costume; it is mirrored by the movement of the SHADOWMAN'S cape in her nightmare, and the sweeping movement of the leaves as she is dragged out of her nightmare apartment. Another example is the visual building of imagery that contributes to our understanding of IZZY. In the apartment scene IZZY'S movement pattern shifts her backwards and forwards through the space. This movement style is also reflected in her action as she moves pieces on a jigsaw puzzle. Later this is reflected in her dream sequence in which IZZY and the men, move in a backward and forward motion, as they interact with each other. The creation of the visual sentences also involved finding movement cues for the camera. Supporting the flow of information throughout the work, the movement cues also enable Doudney and myself to communicate regarding camera movement.

SHOOTING MOMENTS TO MOMENTS

Shooting *Under the Weather* involved breaking down the work into a series of shots. The length of each shot and the time it takes to shoot had been pre-planned and recorded into the overall shot list document, then divided up into the daily running sheets. *Under the Weather* comprised of 124 shots. Below is an extract of the shot list, and the detailed planning of each shot.

Screen Dream/ Reality	Scene #	Shot #	Location	Int/Ext	N/D	Description	Shot size	Camera Description	Cast	Props	Time
R	10	2	JANET'S Apartment	Int	N	Moves towards and turns on lamp two	MS	Dolly on sticks	MB	Lamp	5 sec
R	10	3	JANET'S Apartment	Int	N	Moves towards and turns on lamp three	MS	Dolly on sticks	MB	Lamp	5 sec
R	10	4	JANET'S Apartment	Int	N	A tall lamp, lights stove, turns on tv	CU	Dolly on sticks	MB	Lamp, stove , kettle , tv	20 sec

R	11	1	Through TINA'S Apartment window	Int	N	Constellation of stars shine in the sky	Wide	Locked	MH	Lamps	20 sec
R	11	2	Stars	Ext	N	Constellation of stars shine in the sky	Wide	Locked		Stars	10 sec
R	11	3	Moon	Ext	N	Moon shines in the sky	CU	Locked	MB	Moon	10 sec
R	12	1	TINA'S bedroom	Int	N	TINA'S toes twitch	CU	Locked	MH	Bed	5 sec
R	12	2	TINA'S bedroom	Int	N	TINA with closed eyes	CU	Locked	MH	Bed	5 sec

In a ten-hour day we shoot ten to twelve shots. The ten to twelve shots are moments that are set up, prepared and then filmed in a variety of ways to incorporate camera movement and frame size. Prior to filming *Under the Weather*, my experience and understanding of filming was that its purpose is to capture each piece of prescribed action by pointing the camera at the action and pressing record. Leading into the filming was preparatory and the act of filming was a relatively perfunctory experience. This was highlighted when making *Whole Heart* (2005). In that process, I interpreted the planning and implementation of the shot list as a to-do list and as such each of the shots on the to-do list was ticked off once they were filmed.

However, in contrast, the aim of each filming day in *Under the Weather* was to concentrate on finding a fluid rhythm that involved journeying into and out of the prescribed and prepared moments. This manifests in an intensity of focus on location and a heightened type of listening and watching. At the point of arrival of this intensive state of collective concentration during the filming of *Under the Weather*, my understanding of the process of filming shifted. What I had thought of as an activity of recording, according to a to-do list, gave way to a free form, intuitive decision making process, one that was the culmination of all the preparation of both creative and operational elements of the project up until this point.

Filming becomes an opportunity to not only capture a given moment, but also to recognise that in that moment there is the capacity to open up to greater opportunity. By this I mean that the intensity of the filming/production phase encourages the revelation of the moment. Filming is not simply the capturing of a set moment in time, but rather it is the framing of a moment in order to create opportunity for what *could* be revealed. As such, the filming of a moment marks the originality of the particular moment that it is in. The aim of filming is thus not an attempt to reproduce verbatim what was created during the rehearsal and preparatory period. Instead the production

phase is designed in such a way that a discursive platform can be created that will continue to encourage dialogue between dance and the camera, so that growth of the dialogue between the two forms continues.

CONCLUSION

I have argued that the notion of camera frame as the primary site of choreography, as is discussed by Rosenberg (2008) and others, is an important but limiting idea. It confines and isolates the dance and the potential of its contribution to that of being an object, the purpose of which is to be available for manipulation through the application of the mechanical apparatus. This treatment of dance limits its contribution in the production of dance screen work. What is absent is the recognition of the complexity of the movement as its own unique language and furthermore the contribution of the kinaesthetic intelligence of the dance practitioners. However, the camera does present an opportunity to listen to and create dance in a way that is not achievable without it. During the production period of *Under the Weather* I committed to the task of enhancing the contribution of dance by engaging in close dialogue with the camera.

The objective during the production of *Under the Weather* was to address the notion of 'site', not as a pre-existing space or one created in the frame, but rather as a *situation* that is created through the interaction of the dance and the camera. This means that the site of choreography is flexible in nature and has the capacity for change. In *Under the Weather* the site of choreography existed in many parts of the process of the production phase, including the creation of the location, the physical building of sets in which we filmed and the activities of the filming period itself. My focus was to create strategies for the production period that would help to support the dialogue between dance and camera. Although traditionally the camera holds a powerful position on location during the filming period, I sought to take the emphasis away from the camera's role of looking at and capturing the dance. I turned the disciplines of dance and film towards each other, to face each other directly.

Dance led and was the first to arrive on location. The foundations of the physical space were thus established from a dance premise. I discovered that the building of the physical space was not only the establishment of a place in which to film, but also a focused and focusing activity, which gained in momentum and intensity as filming approached.

Rather than filming in a structured ‘to do list’ manner, the filming of the shots for *Under the Weather* involved the forming of a series of platforms, built and held together by the collaboration of each creative department. The production period of *Under the Weather* thus became an investigation into the notion of site as a situation, a meeting of practices, rather than simply a physical place. More than a process dominated by the capturing of image, filming recorded the arrival of a series of moments that appeared as a result of the dialogue between dance and camera and in turn encouraged the arrival of other, unprecedented and unimagined moments.

The creation of a site for dance and the camera is fluid and is not bound by the camera apparatus. This expanded notion of site appears as a result of the preparation that leads into the production phase and it in turn invites a highly concentrated type of listening and response. This is best surmised in notes from my working diary, which capture some of the potentials and possibilities when dance film is created in this way:

On film set, surrounded by the film and camera crew a dialogue takes place between myself and the performer Carlee Mellow. All of us are focused, watching, listening, speaking and understanding. I speak a direction to the performer and I watch her hear the words, catching what she understands and in turn claiming what she catches. She transports my direction, through her understanding, from being about listening with ears and sight to that of her physical intelligence. I watch the minute subtle shifting of a dialogue of movement that travels through her body in which muscle, spine and limbs listen, respond, listen, respond. The site is the moment we are in. We are all listening, waiting, for her response to arrive. The movement is a small shift of a muscle on the side of her face and a tone of thought that can be seen in her eyes. This series of small movements is amplified by the intensity of the concentration of the group. We capture its moment of arrival (Mitchell filming *Ballroom Scene* 2009).

CHAPTER FIVE: POST-PRODUCTION - EDITING

INTRODUCTION

This chapter discusses the significance of editing in the process of making a dance screen work. Traditionally, editing holds an elevated position in the creation of a dance screen work and this status is seemingly underscored by an understanding of editing as the driving force of the choreography. Macpherson observes: ‘for many artists the best part of making video dance is the editing’ (2005: 174). Karen Pearlman surmises that ‘editing is a form of choreography’ (Pearlman 2006: 54) insofar as it deals with both visual and/or physical movement. These comments suggest that the editing stage is actually where the work itself is made. However I believe that this representation of editing as choreography misunderstands the process involved in making a dance screen work. It also overlooks the need for the choreographer/director to shift their understanding of a work and apply a different approach once a project reaches the editing stage.

Up to this point, the making of *Under The Weather* had been the concern of individuals directly involved in its making – the dancers, cinematographer and set designer. The editing phase highlights that the work is being made to be shared. For the first time I begin to consider how to build the work as a series of experiences for the viewer.

Editing is primarily concerned with creating the flow of a work and it also defines its shape and length. The achievement of the desired flow in the work involves refining the collection of pieces (the shots), selecting and cutting the images and assembling them into a complete composition. My purpose in editing *Under the Weather* was to depart from using the practice as a vehicle with which to simply compose images of dance moving within the frame. Editing *Under the Weather* involved repositioning my thinking.

This dance screen work was informed in the first instance by how it feels to move as a dancer rather than what dance looks like. Having committed to the notion that choreography is a dynamic process, which could be discerned in each phase of

production, I approached editing *Under the Weather* as choreographing a dance rather than cutting a film. I proceeded with the view that there are no boundaries between the dance as it is embodied by the dancer and the dance that is created through the bodies' interaction with objects, light, space and sound.

Within the editing process there were two areas I found to be the most compelling. One was the role of technology – the impact of the actual editing suite and the process that creates the flow of the film. The other was my interest in capturing the 'liveness' of dance on the screen – in effect moving the three dimensional form of dance to the screen. My previous dance film experience informed how I navigated these two areas. I was aware that editing was informed by the communication between the editor and choreographer/director and also that their communication was greatly influenced by the language, capacities and constraints of the apparatus.

The work environment of an edit suite introduces a new set of communication demands upon the choreographer/director. In the first instance, the editing process involves sitting still for many hours in a small, quiet, dark room, and this constraint on movement removes the physical, bodily communication, which has been dominant in the studio and film locations. The editing session is driven by the language and protocols of the editing apparatus and involves looking at a small screen monitor, selecting images and deciding where and when to edit. The editor is responsible for applying conventions that create pace and rhythm to the overall work and when governed by narrative film conventions, their objective is to combine shots and create a sense of realism. The editor's objective is 'to remain invisible and knit the shots together' (Turner 1993: 62). Decisions concerning when, where or how to cut images are programmed into the chosen editing software, utilising a system with which the editor is highly fluent. The editor is thus closest to the image, they touch the keyboard and they are in direct physical communication with the manipulation of image. For the choreographer/director the editing apparatus can be like a barrier because of this degree of physical disconnection. The tendency for the editing apparatus to dominate the editing process has resulted in some dance screen choreographers such as Sue Healey and Dianne Reid choosing to edit their own works, rather than enlisting the services of an editor.

My engagement with the editing process is driven by a combination of two points of focus: the image of the recorded movement and the way in which the image sits

within the frame of the screen. Editing movement in this way involves deciding on the points in the image I wish to emphasize. Although I have developed these editing techniques in previous projects, one of the ongoing issues for me as dance maker remains how through editing I can realise the three dimensionality of the live dance in the two dimensional form of a screen work. When editing my work *Sure* (1998), my aim was to construct the images of dance in order to develop a kinaesthetic flow to the overall work. Editing in order to develop kinaesthetic flow is common practice in the conventional film world and not unique to dance film, but I found when editing *Sure* that the process tended to be dominated by the visual image of the movement. I had not yet found the three-dimensionality I craved. Working with an emphasis on image filtered out the visceral nature of the live dance language. Added to this was the difficulty in communicating to the editor the sense of 'liveness' I was trying to achieve. My resolve at that time was to think of dance as a two dimensional form and as such my editing practice and decisions were determined by the recorded images. This was highly frustrating. Entering the edit suite seemed to require me to leave behind all of the phases that had come before.

The process of making *Under the Weather* has been informed by a different objective, that of creating a dance screen work as a sensorial experience. Creating *Under the Weather* has involved the development of movement language and phrasing in which the dancer has focused upon being in the moment, within the sensation of the movement. That is, she feels the sensation of the movement as it happens. This has been a primary objective of mine as a choreographer. I strive to find this sense of sensory connection within my work as I feel that when this is present in the dancer the work functions on a level that is deeper than the mere physical shape of the movement. It requires a level of expertise from the dancer and is often discovered through dialogue between the dancer and choreographer. For example, in the development of the coffin sequence movement Hollingworth and I discussed the idea of intent — exploring her feelings of being confined in the coffin. Hollingworth shifted her intention for this sequence from a concern with the shape of the movement, to a more emotionally invested intention and a focus upon the initiation of movement. The different focus resulted in a marked change in the movement language that was created. In my choreographic process sensation and intention are closely linked.

Editing *Under the Weather* involved extending upon the initial objective of the dancers' visceral experience of the movement. The editing process focused upon creating the series of sensations that were specific to this dance screen project. Susan Leigh Foster in her book *Choreographing Empathy: Kinesthesia in Performance* (2010) explores kinaesthesia, empathy and the sensorial links made between dance performance and audiences. Foster claims that 'the dancing body in its kinaesthetic specificity formulates an appeal to viewers to be apprehended and felt' (Foster 2010: 218). This communication through sensation and feeling informs the audience's understanding and experience of the work. However the response of the viewer is not passive or unstructured. In the choreographic process movement is designed in a way 'that summons other bodies (the viewer) into a specific way of feeling towards it' (Foster 2010: 20). The sensation of movement that is experienced by the dancer is linked to the sensation and feeling that is experienced by the viewer. In other words the choreographer is crafting the movement and phrasing in order to draw from the viewer particular feelings and emotions. This is different from the dancers projecting an emotion through their performance of the dance.

When arriving at the editing period, the film footage is being cut together in order to shape the movement so that it evokes feelings and emotions from the viewer. The fight scene in JANET's dream, which involved JANET and THE SHADOWMAN, is an example. The aim in cutting this scene was for the audience to feel the fear that JANET feels. Crafting the scene involved building the sensations of tension, alertness and unsettledness. However the overarching emotion was fear. Creating these sensations involved my own physicality and kinaesthesia being engaged in the process — within the studio/work conversations had with each dancer regarding the intention of movement, and also within the objective of my overarching choreographic and directorial intention for each scene. These experiences are carried forward into the editing.

As previously stated it is important to recognise that the editing is not happening in isolation. For *Under the Weather*, close attention was paid to the detail of all aspects of the elements to date, including the captured footage, the movement textures, the colour, light and intent, with a view to developing a rich palette of options for the work to be completed in editing.

I choose to work with an editor in order to find the work anew. Editor Anne Carter and I engage in a working relationship that is informed by the scripts six sections and the nine hours of shot footage. We embark on a twelve week conversation that addresses the task of building *Under the Weather* as a series of linked experiences, constructed in order to engage the viewer in an immersive event. For me the most interesting creative opportunities lay in the fracturing of understanding between the editor and the choreographer /director and I will discuss some of these productive differences later in this chapter.

THE INFLUENCE OF TECHNOLOGY

The editing process is underpinned by intricate and precise machinery that allows the choreographer/director to enrich the dance screen work through the use of sophisticated hardware and software. Over the past two decades in which I have been making dance screen work, the technology of editing apparatus has grown at an extraordinary rate and this has impacted on how artists approach editing and also understand its contribution to their craft. My own experience with editing equipment involves in the first instance working on a Steenbeck.⁴⁶ Editing on this hand driven machine involved threading film through a light box and placing the two ends of the film around two spools at opposite ends. Editing involved splicing (cutting) film images and sticking them together with special tape. The invention of analog video recording tape named U-matic⁴⁷ tape involved understanding that the assembling of images could only move forward. This meant that making any changes to ideas would result in many hours of re-cutting and or rendering. As a result one needed to be very thoroughly prepared when going into the edit suite. Although Avid⁴⁸ was the first of the non-linear editing technologies, it was the development of Final Cut Pro that moved sophisticated editing software into the domestic market. Non-linear digital editing has resulted in artists being able to assemble images using both horizontal and/or vertical editing; they can manipulate colour, speed, opacity, size, multiplication of images and much more. When editing on non-linear equipment the artist is truly only limited by their imagination.

⁴⁶ Steenbeck is a brand name of editing equipment founded in 1931 created for editing 16mm and 35 mm film.

⁴⁷ U-matic was created by Sony and launched in 1971.

⁴⁸ Avid is industry shorthand for the non-linear editing system created by Avid Technology Inc. in 1987. It was the first digital non-linear system and marks the movement away from cutting film that took place in the mid 1990s.

Editing *Under the Weather* involved repositioning my understanding of editing in dance screen making. Previously my experiences in editing required examining each filmed image and making decisions about how and when to edit in order to create the flow of the work. With *Under the Weather* I came to understand a different editing experience, an experience that recognised that the technology itself could influence the choreographer/director's creativity. I came to understand the persuasiveness of the projected image on the editing monitor. The editing suite environment is set up to direct focus towards the monitor. During the editing, one will spend many hours and months watching and re-watching minute shifts of movement on the screen. The experience is an immersive one, as if one is being dropped into the image of the movement and for a choreographer the effect of this experience is hypnotic.

The capacity of purpose-designed mechanical apparatus and editing software are exciting and key drivers in the editing process, however, the 'magic' of these technological processes has the potential to overwhelm and distance the choreographer/director from important elements of their choreographic process, such as the closeness to the dancers and intimate knowledge of their movements.

Moving into the editing suite with all of the power of its technological capacity can exacerbate the sense of separation and leave the choreographer/director and the work itself vulnerable to negative influences. The memories of earlier difficulties encountered with live dance performance and the studio phase of the project or other factors may move to the forefront of the choreographer/director's mind. They need to be able to honestly confront such issues and have a method in place to alleviate any adverse affects of engaging with the recorded images of the dance.

When I began to edit *Under the Weather*, my engagement with the footage was strongly influenced by the experiences of being on set and the challenges involved in constructing shots. For example, preparation for a shot in JANET'S Dream involved capturing the shadows of leaves moving across her leg. Constructing this shot involved finding the exact piece of leaf that would deliver the required shadow, the right kind of movement of the leaf shadow, the speed and effort of movement required by JANET and the synchronisation of leaf and performer's movement combined with exact camera angle and framing. This involved repetitious and lengthy negotiations about fine detail, which left performers, crew and choreographer/director with a sense of emotional exhaustion. The build up of

tension related to perfecting the leaf sequence was made worse when the painted canvas backdrops for the sequence began to separate from the main set. It took almost the whole day to correct this problem and this meant that only one hour was left at the end of the day for filming. Energy and enthusiasm were low and the last thing anyone wanted to do at that time was film. Not to film would mean a wasted day in terms of footage; on the other hand to go ahead with filming meant that all concerned needed to find a way to release the pressure of the events of the day and focus in on the opportunity to capture significant footage.

The intensity of experiences involved in achieving each shot may have significant impact and it is difficult to simply remove those memories upon beginning the editing process. During the editing process I was aware that any imposition of my subjective response to the process of filming had the potential to cloud my decision-making. Rather than reproduce the actual experience of filming, my intention must be to be open to what the editing process will reveal.

ROOM IN THE EDITING SUITE FOR TWO DIFFERENT SETS OF SKILLS

The editing process itself is quite distinct from the other parts of making a dance for screen work, therefore, if the intent of the work is to remain whole it is vital that the dance screen choreographer/director has a sound knowledge of the language of editing and environment in which it takes place. This facilitates a creative conversation between editor and choreographer that takes account of editing technology, but allows me as the choreographer to meet the subject matter anew and explore new terrain while at the same time retaining the integrity of the whole work.

Largely because both editing and dance deal with the creation of movement, movement is commonly understood as the element that binds editing and dance. . As Karen Pearlman states in her book *Cutting Rhythms, Shaping the Film Edit*, 'both editor and choreographer shape movement's direction, shape, time, emphasis and so on into significant form' (Pearlman 2009: 54). However, an editor and a choreographer each understand the creation of movement through the prism of their own unique experiences, knowledge and skills base. In addition, both editing and choreography use a discourse or language that is specific to each discipline. Searching for the commonalities in the two forms may result in the productive differences between the two being cancelled out. From my perspective as choreographer, the movement for *Under the Weather* is a result of working with

the dance performers and the cinematographer in designing movement with and for the camera; from the perspective of an editor, movement is created by reading and selecting images. This difference was demonstrated during one of the *Under the Weather* editing sessions with the editor, Anne Carter.

I am sitting in the editing suite with editor, Anne Carter. It is early in our process and over the first week of editing we will look at 9 hours of rushes. Anne is looking at the monitor at a series of takes (of one sequence) that cinematographer, Ben Doudney, is working on. Although Ben is not in the room (editing suite), Anne speaks to his movement through the camera. The camera movement in the shot is trying to find the same rhythm of the movement that is in the dancer's body.

Anne says, 'no he's not happy, he hasn't found it yet, he is going to give it one more go.'

He, in fact, gives it another two goes. And then he catches it – the camera movement and the dancer's movement are in sync with each other, they find each other, they find the balance of the movement of that moment.

Anne chooses that shot, 'that is the one to use.' (Mitchell working diary December 2008)

The editor works with the recorded footage in three stages. The first stage involves a process called *log and capture*. Carter watches all the footage and then categorises and titles all of it. The second stage involves selecting a series of images with which to create an initial assembly of the shape of the work from beginning to end. The final stage is where the flow of the work is crafted and this stage usually involves the creation of three to four drafts.

The passage quoted above is from a particular day early in the process. Carter sits in front of the monitor, logging and capturing each shot. Watching Carter watch the footage reveals to me how she makes a connection with the image through her expert engagement with the apparatus. She watches the images with a critical eye that involves acknowledgement of framing, lighting, performances, placement of props, and set. She also watches for things that should not be in shots such as unintentional out of focus images, camera cords, personnel etc. Also apparent in the example is how Carter also watches out for the intention of the camera and its objective to *find the shot*.

Bringing an editor's perception of movement to the editing process gave the developing work greater scope. In order to explore how the relationship between the languages of dance and film could continue to grow through the process of editing, I focused not on the fact that they both deal with movement, but that they approached the creation of movement in very different ways. My aim with *Under the Weather* was to address the editing suite as an environment in which editor and choreographer/director think and contribute beyond what they already know.

One of the key strategies involved keeping our focus on the intention of the work rather than its aesthetics alone, by which I mean the purely visual appeal of the shot. One instance in the apartment scene involves TINA moving right to left across frame to pour a glass of wine (timecode 2:51-2:57). One of the takes is a close up shot that has caught the play of light, colour and camera movement resulting in the glass appearing like a luscious liquid. This close up shot is striking and difficult not to use, however what the shot needs to do is give us the information that TINA has moved across the shot right to left. The shot that gives that information is a wider shot and although beautifully lit, it doesn't present the textures of the glass as dynamically as the close up shot did. But it is the right one to use.

Our conversations also involve searching for the rhythm and flow of each section in relationship to the overall intent. Cutting each section requires going through considerable volume of footage during the process of selection. Although the three dreams sequence will be approximately five minutes long, three days of footage exist for each. It is easy to be overwhelmed by the sheer immensity of footage and as such lose sight of the objective. In order to keep focus on finding the intent of the rhythm of each section during the preparation period I create *cutting phrases*.

CUTTING PHRASES

A cutting phrase is a section of movement that is designed in consideration of editing. Each cutting phrase has a beginning and end and is able to link into another phrase. Each of the six sections of *Under the Weather* is divided into a multitude of cutting phrases. The objective with creating cutting phrases is that Carter and I are able to discuss in great detail small nuances of the work, but are at the same time able to refer back to the bigger picture. For example, JANET'S dream has been cut in such a way that the two different dynamics of the characters, JANET and SHADOWMAN are intertwined with each other (timecode 19:09-

19:12). Coupled with this is the consideration of the perspective and experience of the viewer. I imagine the viewer is hiding in the darkness inside that room experiencing the force of the duet.

The movement style of JANET'S dream is pedestrian and the aim in cutting was to render the violent scuffles as heavy, weighted and clumsy. Different textures of movement are inherent in each of the dream's cutting phrases. For example, the initial cutting phrase involves JANET'S first contact with SHADOWMAN as he leaps and pulls her into him. JANET is caught in the small space of his embrace. The movement texture is restrictive and continually snaps to a halt. The second last movement phrase starts with them both on the ground. JANET stands first and he follows to catch her. Together they run around the table leaving a rubble of scattered objects in their wake. SHADOWMAN catches JANET'S dressing gown and she is swung around the space. Her body in freefall slips out of the dressing gown until only her arm is still in it. He catches her up and into the embrace of his arms (timecode 20:27- 20:43).

Although I have outlined the convergences between Carter and myself in the editing suite, our approaches to the footage are different in some significant ways. Carter as editor approaches all the footage in a very organised way, creating categories and systems for learning, storing and securing the footage. My approach is to find a way to focus towards the more fluid and abstract qualities of the work. I draw on my experiences of working with other editors on projects and as such am purposeful in working this way. I no longer want to hold the organisational, structural components in my mind in order to keep the project moving forward, as I might have done in earlier projects. Rather my objective is to be attentive to sensory dimensions of the movement.

Whilst I am working with an editor I can focus on feeling the movement in my own body; I focus on the bodily feeling that I am trying to express through assembling the images. This is reflective of how I work with the dancers in the studio, where the construction of the movement language involves using physical movement and dialogue in order to find the dynamic and rhythm of phrasing. In editing, I continue to work with physical movement and kinaesthetic perception and this means being able to turn my attention inward whilst in the editing suite with Carter. To further explain: in the Ballroom scene, there is a section in which IZZY is dancing with all the men (timecode 15:00-15:40). The objective in editing

is to construct the movement phrasing so that it builds in momentum. To express this I use words to create images like ‘whirling up’, ‘building a whirlpool of movement’. Together we discuss how this could be made up of shots that have turning, whooshing or curving in them. Carter pools the images that she thinks will apply. At first I don’t trust that she does know all the nuances of the images we have, but time and time again through the process I am proved wrong. Her memory is infinite. Although my memory of what we have logged and captured is strong, her level of expertise matches mine so that I can let go of holding onto my memory of things. Freed of the task of remembering I can concentrate on feeling the texture of movement in my own body. In turn this is a platform from which to concentrate on how to craft the flow of the work, so that the liveness of the dance material that has been such an integral part of the work so far, can now contribute to the sculpting of the work in the editing phase.

EDITING THROUGH TECHNOLOGY TO MAXIMIZE ‘LIVENESS’

Leading up to the editing, *Under the Weather* still only exists as an idea that is comprised of fragmented components: discussions, movement phrases, sound samples and film footage. These components are known to the creative individuals who have been involved in the work to date. In contrast, the intended viewer stands outside of the experiential knowledge that has been gained through the film making process thus far. When the viewer sees the work it will be twenty-four minutes of assembled images projected onto a screen. I begin the editing process with consideration of how to create a work as a series of experiences that the viewer engages with.

Deren observes that if filmmakers were to consider and pay attention to how they cut a film whilst in the process of designing a film shoot, it would enhance a sense of continuity in the final edited product. Deren states, ‘one shoots to cut’ (Deren 2005: 149). From the outset, making *Under the Weather* has involved thinking about editing and although the reality of the editing process is not met until the post-production stage of the project, taking into account what styles of editing could be incorporated into the work greatly informed how each of the sections were made. The consideration of editing introduces a new range of choices that are specific to the capacity of the technology. Awareness of editing processes in turn contributed to discussions with the cinematographer and the style of filming we

engage in with the designer and what sets are created, as well as the composition of sound.

In order for me to achieve the purpose of building *Under the Weather* as a series of sensations, as previously mentioned, I acknowledge the importance of the prior phases, but also I start to consider the viewer as an integral component of the screen work. Integrating the notion of viewer as a part of the creation is reflected in Deren's comments,

The creative effort should be directed not at making a thing look like itself, but at using the capacity of the camera to make it look like what the audience should feel about it. (Deren 2005: 202)

Although Deren's point is focused towards the capacity of the camera, the overarching message is that making film is more than simply recording an event. The art making involves consideration of how the viewer might be engaged so that they feel something about the work. I take this a step further with *Under the Weather* and approach editing as a way for the audience to not only have a feeling *about* the work but to feel an experience *of* the work. Susan Kozel in her book *Closer* (2008), writes from an phenomenological viewpoint. In her own practice and writing she identifies the movement of the (dancing) body, 'as a lived experience, a listening to the senses' (Kozel 2008: xvii). My intention is not to dictate what a viewer will feel, but rather that engagement with the work might encourage a viewer to experience a shifting of sensations, to experience what Deleuze, speaking of the attributes of art identifies as, 'A being in sensation and nothing else' (Deleuze in Bogue 2003: 165).

In the latter part of the 20th century dance on screen has been predominately concerned with time as a linear component of the film making process. However Deleuze provokes consideration of other ways of seeing and receiving the cinematographic image. Deleuze's concept of cinema as a mode of thought is of particular interest in the context of dance on screen. In his major works on film, *Cinema I* (1983) and *Cinema II* (1985), he highlights the evolution of cinema in terms of its focus on movement and action (the movement-image), where characters are placed in positions to perceive, react and take action in a direct fashion. He goes on to explore the notion of what he calls the 'time-image', where the movement of the character was no longer the driving force of the cinema and the concepts of mise en scene, use of camera motion, montage and framed

moments potentially placed characters in situations where they are unable to act or react in a direct, naturalised way (Bogue 2003: 165-176).

These moments are pockets of opportunity, what Deleuze refers to as ‘any-space-whatevers’, moments where the film image cuts off from the expected sensory-motor links. Some simple examples of this effect might be (i) if we were to film a car about to crash into a wall and the film suddenly went into extreme slow motion; (ii) the film suddenly cuts away before the crash to a moment some ten minutes later; (iii) the film cuts away to a blank screen. These moments create what Deleuze identified as a pre optical and sound image, direct images of time (Totaro 1999). For Deleuze these moments demand of the viewer the acceptance of the film image as a series of affects, not something to be interpreted. Interestingly in 1953 Deren presented a paper that anticipates Deleuze’s theory. Deren’s theory and practice, as discussed earlier in Chapter Two, involved a concept of vertical film or poetic structure that ‘probes the ramifications of the moment and is concerned with its qualities and its depth, so that you have poetry concerned in a sense not with what is occurring, but with what it feels like’ (Deren in Sitney 1971: 183).

In *Deleuze and the Horror Film*, author Anna Powell observes that horror films are constructed to engage with the viewer’s emotions in a way that transports the viewer out of their own physicality and connects them with the work in an imaginative and sensorial way. The capacity of live dance to engage with the viewer in a sensorial manner also has the ability to evoke reaction and to present opportunities to trigger imagination. Writer and dance critic John Martin in his book *The Dance in Theory* poses the question ‘how does dance communicate?’ His theory is based on the notion that a kinaesthetic experience is what takes place between dancer and viewer in performance and highlights that there is an intrinsic connection between dancer and viewer within which movement is felt. ‘Movement, then, in and of itself is a medium for the transference of an aesthetic and emotional concept from the consciousness of one individual to that of another’ (Martin 1989: 13). In other words Martin privileges the sensual, the live moving body as opposed to a cerebral reaction. He argues that the viewer experiences their own physicality through the experience of watching.

The kinaesthetic connection between dancer and viewer has been revisited in the light of new scientific research. As Foster notes, twenty-first century neurophysiologists claim ‘an intrinsic connectivity between dancer and viewer

based on the discovery of mirror neurons-synaptic connections in the cortex that fire both when one sees an action and when one does an action' (Foster 2011:1). Other choreographers such as Susan Kozel have been investigating this concept of the communication that takes place between dance and viewer. In *Closer* (2008) Kozel details her process of making art work that incorporates live dance and technology. Her practice/research encourages potential visceral links between the dance and the viewer. She states that in the first instance it is the dancer's embodied connection with the movement that enables connection for the viewer: 'the extension of the lived experience happens not only by extending our human senses but also by exploring the depths of our relationships with others' (Kozel 2008: 16). The exploration of depths of relationships is an experience shared between dance and viewer and this notion directly informs the construction of choreography. It also informs the editing process.

In her work *An Anagram of Ideas on Art, Form and Film* Deren identifies,

a distinction between artists describing the experience of a reality to that of those who through their art making, identify the original, artificial reality created by the rigors and disciplines of the art instrument (Deren 2005: 45).

In the context of dance screen production the venture is not to reproduce or represent the live experience of the dance making, but instead for the choreographic thinking to continue to evolve through the editing period.

Russian film director Sergei Eisenstein developed and applied a technique of montage in his film making, which involved consideration of image placement and assembly in order to evoke feeling from audience.⁴⁹ Deren identifies in Eisenstein's film an ability to create emotional impact by the construction of the work which is poetic as opposed to naturalistic. She saw Eisenstein's approach as, 'an intensely creative extension of montage' (Deren 2005: 97). Fellow Russian filmmaker, Vsevolod Pudovkin observed in Eisenstein's work the, 'creation of a fourth dimension' (Pudovkin in Jacobs 1979: 129) and noted that Eisenstein's poetic approach to film making construction offered the viewer space to engage in their imagination. This style of montage is an approach that Deren later goes on to explore in her own filmmaking. Like Eisenstein, Deren recognised the potential of

⁴⁹ The films and film theories of Russian Film maker Sergei Eisenstein (1898–1948) are regarded as major contributions to the growth of film. His seminal work *The Battleship Potemkin* is critically acclaimed worldwide. Eisenstein has written extensively on the theory of montage.

cinema to engage with the imagination of the viewer. Her process involved not only consideration of the assembly of images one next to the other, but also the overall construction and composition of images. Assembly and construction together added a depth of information into how and what was being communicated.

INCORPORATING MONTAGE AND POETIC APPROACH INTO *UNDER THE WEATHER*

In editing *Under the Weather* I sought to explore montage and to create a poetic montage of images that expressed the work, not as a demonstration of movement and editing techniques, but as an experience in its own right. My intention was to build depth into the work so that the viewer might experience it directly. This also involved editing to create room between images — an approach which Eisenstein and Deren regarded as inviting the viewer in as an engaged participant.

The poetic style of editing for *Under the Weather* involves a layering of information and is undertaken with regard to a multitude of decisions including: how shots are prepared in order to be cut, what are the issues connected to the use of apparatus such as frame sizes, speed of shots and camera position, and also the impact of objects, light and movement in relationship to the moving body. Editing the *Apartment Scene* for example involved weaving the trio and solos into one another. Preparation incorporated shooting each image at a shot ratio of one to ten, (meaning each image was shot ten times - ten takes). The resulting amount of footage meant the scene could be cut in numerous ways. The assembly could have been edited so that the viewer experienced one dancer's solo from beginning to end, then followed by the next solo and so on. Instead my focus was to build the *Apartment Scene* through montage and in a way that layered the information. To extend on this point, the flow for the five-minute apartment scene sequence consists of a series of intentions: *Discarding of the outside; Coming inside; Preparing for sleep; and Sleep arrives*. Each intention communicates information regarding a feeling in the movement, but also gives information about each character. For example, *Discarding the Outside* involved each woman moving forward into the space and taking off her outside clothes. TINA discards her orange neck scarf and lets it fall to the ground as she continues to move to the right across the space. Whilst the scarf floats to the ground we can also see in the background IZZY swiftly crossing the space. The section ends with a mid close up shot of JANET taking off her cape with a swooshing movement that covers the frame.

Each phase of this research has involved developing different types of phrasing – each unique to a particular stage of the creative process. There is the stage of developing phrasing with performers, a stage focused upon phrasing for camera and also phrasing within editing. The development of the phrasing in each stage is unique because of the specific elements that are incorporated into each process. However, although unique these phrasings are in relationship to each other and in the editing process the aim becomes to build sensation through construction of image. Creating the rhythm and flow of the screen work requires looking at images in order to construct movement phrases that are then knitted together to create meaning. Different phrases are built in order to create sensations that are then joined together to become the total experience of the work, so that the audience will receive and understand the work as a series of sensations but also in turn will feel the work emotionally. Philosopher William James in his book *The Principles of Psychology* (James 1890) investigates how emotions come to exist in order to understand what an emotion is. He identifies a process in which bodily changes are felt the moment they occur -that the body responds to an event, then the emotion follows. ‘My theory... is that the bodily changes follow directly the perception of the exciting fact (the moment), and that our feeling of the same changes as they occur IS the emotion’ (James 2009).

James’s theory of emotions is of interest to me in that it identifies a process connected to feeling and emotion that is firstly triggered by a kinaesthetic response. In editing *Under the Weather*, I cut order to achieve a kinaesthetic response from the viewer. I also attempt to craft the editing in such a way that emotions are formed, so that they (the viewer) will affectively experience the work. I refer back to Powell’s description of the horror film genre, which identifies the viewers’ relationship with the horror film as a ride of affect. *Under the Weather* is created as a ride of affects that incorporate, tension, attention, violence, fear, sorrow, and loneliness. The total work is created as a ride to be had.

The six sections of *Under the Weather* each have their own set (bank) of sensations. To build each section required identifying what experiences will happen in each specific section and preceding that, figuring out how to build those sensations, as is the case with the character IZZY. Her Ballroom dream sequence is based around her fear of intimacy. The six-minute duration of the scene takes the character through a range of feelings and emotions and includes fear, vulnerability, sensuality and innocence. The scene shifts from the evocative to threatening. Its

spatial arrangement is a spiral floor pattern that begins with the nine male characters spread out and finishes with all the characters in a tight group at the heart of the spiral. In order to cut this scene, I divided the spiral pattern into four segments entitled *The Introduction*, *Formal Dancing*, *Dance with Abandon* and *Mood Shifts*. The cutting decisions are based on which part of the emotional journey IZZY is experiencing.

The objective of building sensations through editing was not restricted to only one style of cutting and techniques other than montage, were employed. The *Ballroom Dream* scene incorporated a traditional narrative style of cutting that is used in conventional cinema and television and is known as Action/ Reaction editing or *ABA*. *ABA* involves cutting backwards and forwards between the characters in a way that tells the viewer that the characters are engaged (usually in conversation) with each other. It in turn brings the viewer into the conversation. Predominately *ABA*, as used in conventional cinema, is dominated by ‘talking heads’ where the characters are still or barely moving. This style of cutting can also involve an object or a landscape so that the scene’s point of interest then emerges between the two characters and their relationship to the highlighted object or landscape. Key to this editing style is its intention to entice the viewer to invest in the journey of the work through the experiences of the main character(s).

I incorporate *ABA* editing into the dance screen work as a way to support the relationships between the dancers, the environment they exist in and also for its capacity to involve the viewer in the work. I believe this offers a new way of thinking about how to construct choreography for the camera. As an example: when cutting *The Introduction* of the Ballroom scene, I begin with a basic cutting of one character in relationship to another, that being IZZY and her attraction to SMILING MAN. This segment involves the assemblage of a series of close up and mid shots of each of the ten characters looking backwards and forwards to each other. The characters begin in stillness. The expressions on their faces shift from surprise, attraction, curiosity and flirtation till eventually *The Introduction* phrase finishes on a close up of IZZY as we see her make a decision to accept SMILING MAN’S invitation to dance (timecode 13:25-13:57). The scene is cut in a way that invites the viewer to ask questions about the relationship of the main character (IZZY) to the other nine characters in the scene. We are watching the decision of the main female character as she selects a partner from a group of men. As stated by film theorist Lev Kuleshov: ‘When two pieces of film imagery are presented

together, the audience will attempt to establish a meaningful relationship in conjunction' (in Fairservice 2001: 181). The scene has not been cut in a way that instructs the viewer how to understand the scene. Rather the scene has been constructed through editing so that there is room for interpretation on the part of the audience.

Following the establishment of the character's relationship in *The Introduction I* then start to extend the complexity of the relationships between the ten characters. Whereas in *The Introduction* the nine male characters for the most part remain still, the rest of the scene involves them moving to various points of the spiral. They are a moving landscape that IZZY is travelling through. Where they are located on the spiral and how they are positioned in relationship to each other informs the growing tension in the relationship between the men and IZZY. For the most part the viewer is experiencing the event unfolding through the main character. However, one of the main emotional shifts in the *Ballroom Dream* is when the men change from looking at IZZY to looking at each other and then to her (15:44-16:35). Through this change in editing the viewer is able to see what IZZY doesn't see—the men and their reactions to IZZY and as a result tension starts to build. ABA editing was an important technique in helping to create mood and also shift levels of complexity within the work.

BUILDING TENSION AS ATTENTION

The idea of building tension through editing is a concept that Deren investigated. Her exploration of building rhythm for the work required manipulation of movement, but also time and duration. She writes, 'In cutting, then, duration serves not only to show or identify something, but it is also a statement of value, of importance' (Deren 2005: 141). Through editing, Deren purposefully designs the timing of each shot and its duration in order to create what she refers to as tension.

For Deren, tension is a vehicle for capturing the attention of the viewer. Tension is created as result of the cutting decisions made, of when to move out of one shot into another. Deren claims this approach has the capacity to create anticipation in the viewer, such that they want to experience what is going to happen next. In her own work Deren incorporated this idea of building anticipation in a number of ways. For example in the work *A Study in Choreography for the Camera* (Deren 1945) the opening movement phrase appears as a single movement that the camera pans right to left. However Deren has cut the pan into a series of sections in which

the dancer, Talley Beatty, appears four separate times in a forest location. To the viewer's eye, the pan shot seems continuous. We see the movement of the dancer repeated four times, yet each time the dancer seems to have moved closer to the camera until in the final shot Beatty is in an extreme close up. Deren has created a play with time and space that makes the viewer feel like they are discovering the dancer in the forest. The dancer's movement phrase is happening on the spot. We, the viewer don't see the dancer actually move through the forest. The idea of movement through the forest space is created via the camera movement and the cutting decisions that combine each shot. Anticipation is built as result of the dancer appearing to be moving closer and closer to us.

The final movement phrase in the film is of Beatty leaping through the air. Here Deren uses editing to create a different kind of anticipation. This time the camera is still and it is the detail of the dancer's movement (a leap) and not the camera that pulls the focus of the viewer. Deren cuts into the leap seven times. The number of edits and choice of places of the cuts enable the audience to experience the arch of the movement, what it feels like to leap in the air in a *grande jeté*. This has been achieved through Deren's decisions of where in the movement to cut, the use of speed and of the film stock. Deren chooses the highest point of the *jeté* and lengthens out the amount of time the dancer is airborne. She thus creates a feeling of travelling through air and a sense of anticipation for the viewer as they pre-empt the landing of the dancer.

I acknowledge the significance and value of Deren's insights regarding phrasing and the creation of tension in editing through the use of speed, repetition and positioning of the shots. However in this research I have developed my own interpretation of and approach to the creation of tension. When cutting *Under the Weather* I focused upon the relationship that exists between the performer/object (filmed), the space that the performer/object exists in (filmed space) and the viewer. I imagine each of them as one of the three points of a triangle. The aim during cutting is to keep each of the points in equal relationship to each other so that they are held taut in order to create suspension, tension and attention. All points of the triangle are active.

CONCLUSION

The introduction of an editing environment, apparatus and language into a dance screen work holds many challenges for the choreographer/director, in particular how to advance from the interpretation of editing of dance as a simple process of cutting and assembling recorded images. In this chapter I have suggested that editing offers an opportunity for the choreographer/director to meet the crafting of a work in a way that is released from the boundaries of physical space as is identified in this chapter. At the end of the editing period for *Under the Weather*, I concluded that the preparation undertaken in the other phases greatly informed the editing period. In addition, careful focus on the creative conversation between editor and choreographer/director and the unique skills each brought to the process was found to be productive particularly in regard to keeping the focus on the intent of the work itself, rather than allowing the technology to dictate and drive its direction.

Once in the editing suite, the process was successful in creating a dialogue between the editor, choreographer and technical apparatus that continued to move the project forward. I was able to work intuitively and experience the editing period as a continuum and the idea of *Under the Weather* as a dance for screen work continued to evolve. The process of the work had begun in the imagination and play of forming the idea and it was as though the editing process had delivered the project back to that generative, imaginative place once again. I experienced a freedom in which I was able to work intuitively in the creative moment.

CHAPTER SIX: FINAL REFLECTION AND CLOSING

COMMENTS

Eventually, there will be a non-theatrical, cinematic style of dancing which will be accepted just as casually as we now accept a non-theatrical, cinematic style of acting. There will be a choreographic language designed for the film frame rather than the theatre space, and thought out according to the rhythms of editing. When this happens, making the dance and making the film will become one and the same thing; a single rhythm and a single structure. (Hinton 1999: 51)

The above quote by British filmmaker David Hinton, highlights the possibility for thinking about, and creating, dance screen work differently; it points to many of the issues this project has attempted to address. Hinton's reference to a single dance/film choreographic structure and process is also echoed in a comment by filmmaker/choreographer Amy Greenfield, who puts it this way: 'the collaboration between film and dance creates a third experience...' (Greenfield 2009: 87).

Hinton and Greenfield's statements represent the belief that dance screen work is more than the combination of the disciplines of dance or of film. They propose that a new and unique form is created when dance and film are brought together. In order to explore this proposition, I undertook a period of intense creative research that involved identification of key meeting points between the two forms and experimentation with the possibilities of those connections. The inquiry proceeded through a close documentation of the processes involved in the creation of a new dance screen work.

Initially I approached my research project with a focus upon the end product (the final artwork). This initial focus was informed by my prior professional experience as a filmmaker and the working assumption that the objective of all the processes entailed in filmmaking is to create an outcome, the film. The final result influences how the processes are undertaken. In order to closely and critically investigate the processes involved in creating a new dance screen work it was necessary to release the project from the pre-emption of the final result. Investigating where dance and film could meet involved committing to the creation of this work as a journey of discovery; the work evolved as a result of the focus on process. The true sense of this dance screen work began to unfold from within the processes involved in the three stages of development— pre-production, production and post-production. Rather than the

outcome (the film) determining how production processes are undertaken, here it was a critical engagement with process which shaped the final dance screen work. As a result of this inquiry I now have a new understanding of the significance of process in dance filmmaking.

The evolution of my process was informed by Deleuze's premise that art is a sensation or as is encapsulated by academic Clare Colebrook, 'art's achievement is to present the world we perceive and feel as the result of that which is there to be perceived, and to be felt' (Colebrook 2006). In building *Under the Weather* as a dance screen work I endeavoured to create the artwork as and through sensation, so that it communicated the feeling of the dance. This involved discovering ways to communicate the complexity of dance language through the inter-weaving of the dance and film disciplines. My investigation was informed by Foster's research into kinaesthesia and I identified three areas relevant to my own research – the feeling of movement in the body, the transference of that feeling to the viewer and also the construction of sensation in dance screen making. In order to consider these three areas, I determined that the dance needed to stay in the forefront of the project and that it was not overwhelmed by the structures or mechanical apparatus inherent in filmmaking. As such the process would evolve as a result of how the dance interpreted the form of film at all stages of creation.

For *Under the Weather* I developed structures that involved the dance and film maintaining a sustained connection to one another. I proceeded from the premise that the two disciplines were involved in a series of conversations that required attentive listening, watching and responding. The aim was to keep the dialogue active between the two forms and each of the three stages of the process involved its own unique explorative conversation, which in turn uncovered new ways of understanding the project's different phases and how they related to one another.

An important outcome of this research was that I discovered a renewed appreciation of the significance of the pre-production period for the dance screen maker. I recognized the potential of the script writing form as an important vehicle through which the dance screen artist can explore and develop their initial concept in relation to the screen. The artwork begins before the period of filming. And although the work that is being created as 'a dance so related to camera and cutting that it cannot be "performed" as a unit anywhere but in this particular film' (Deren 2005: 222), it is not only because of the camera that the work can be made. It is my impression that the script is the first

place of creative and practical integration between dance and film. Essential to this period is the verbal and physical dialogue between choreographer and performer as it is at this initial stage that ideas begin to manifest into a bodily language.

During the second phase, the filming process, I determined that dance should be the leader of the conversation. This decision tested my assumptions regarding the role of the camera and the activity of filming. Two key findings were made. First was the importance of defining 'site' in relationship to the filming period. I approached 'site' not as a pre-existing place – be that of the camera lens or the film location. Rather 'site' is a situation that is created through the interaction of the dance and the camera. This means that the site of choreography is flexible in nature and has the capacity for change. In turn this led to the second discovery; through the reinterpretation of 'site' the notion of what filming meant to the process was tested. During the filming of *Under the Weather* the emphasis shifted away from the camera and its role of recording movement. This shift made way for a different kind of focus such that the second phase centred on the performer and their intention and/or the context of their movement. As a result of this change of focus a culture appeared on set. Both dance and film individuals together became concerned with supporting the arrival of each of the performer's intention as it happened in real time. This was notably different to what I had experienced on other film sets. Rather than the filming simply being about recording something that was pre-planned (although immense planning had already happened in phase one), it became about supporting a point of focus in time. That focus was about investing in the potential of what a moment could reveal.

In the final phase, editing, the conversation focused on identifying what the two unique skill sets of editing and choreography/directing brought to the work. I discovered that by investing in a creative discussion with the editor, I was released from responsibilities pertaining to the mechanical apparatus used in editing. As director/choreographer I was released from the structural scaffolding of the work. The outcome of this freedom was an experience of travelling full circle in the work. I found a flow which returned me to the essence of the original idea; finding form for it within the editing process involved re-connecting to my intuition as a dancer and art maker.

Under the Weather was conceived as a large-scale work and thus the size of the projected image was a consideration throughout the process. However, it was not until the first screening that the impact of the scale was realised. Selecting the environment and technical equipment in relation to the final presentation impacts upon the

production process as well as on how the artwork is received by a viewer. Mindful of how I wanted the work to appear and sound, the first public screening was at the Australian Centre of the Moving Image (ACMI) in August 2010.⁵⁰

The projected image is larger than life and is a rare opportunity for me to encounter and experience the feeling of the work. It is like an out of body experience - the textures, tones and movement shifting out of my body and mind and materializing onto the screen. I am viewing the outcome of the process, but also looking for the choreographic form in the work. This involves an active watching. I am searching to experience what parts of the film draw me in, into the characters and their experiences. I am reminded of Powell's notion of the (horror) film as a ride to be had and I feel myself in the journey of this work.

Audience response to this first screening of the work was predominately expressed in terms of how the film made them feel. Individual audience members discuss the effect of the violence that the images evoked and of being shocked and disturbed by the sensations that the artwork stirred up in them. The work stays with them.

Of particular interest to me was one person's view that the sensations and feelings experienced through the artwork were those of the choreographer/director, and that somehow as the maker of the work, the choreographer/director *is* the work. Although this comment clearly needs much further investigation than is possible here, in light of the process that was undertaken for the creation of *Under the Weather*, I regard this observation and the feedback from other audience members as evidence that the work engaged the audience in a visceral, sensory way. Finally and of most interest to me is the thought that the audience was not watching a film as such, rather they were experiencing a dance choreography that incorporated filmic systems and apparatus into all stages of the process of its creation. This outcome is the result of the commitment to placing the dance elements in the forefront of the dance screen making process.

⁵⁰ *Under the Weather* was filmed in High Definition (HD) format because of HD's capacity for sensitive reading of light and movement. ACMI is one of the few cinemas in Australia with HD equipment. The cinema also has an excellent projector and surround sound equipment.

FILMOGRAPHY

16 Millimeter Earrings (1966) dir. Meredith Monk, USA.

42nd Street (1933) dir. Lloyd Bacon, USA.

Abracadabra (1999) dir. Philippe Decoufle', France.

Un Jour Pina a Demande (1983) dir. Chantal Ackerman, Germany.

An American in Paris (1951) dir. Vincent Minelli, USA.

Annabelle Serpentine Dance (1895) dir. William Heise, USA.

Le Bal (1980) dir. Ettore Scola, Italy.

Ballet Mécanique (1924) dir. Fernand Léger, France.

Birds (2000) dir. David Hinton, United Kingdom.

Boy (1995) dir. Peter Anderson, United Kingdom.

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Blood Wedding (1981) dir. Carlos Saura, Spain.

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Break (2005) dir. Shona McCullagh, New Zealand.

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Codex (1983) dir. Philippe Decoufle', France.

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Contrecoup (1997) dir. Pascal Magnin, Switzerland.

Cornered (1997) dir. Michael Downing, Canada.

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Entr'acte (1924) dir. Rene Clair, France.

Fame (1980) dir. Alan Parker, USA.

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Kristina Talking Pictures (1976) dir. Yvonne Rainer, USA.

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Le Lys de la Vie (1921) dir. Loie Fuller, France.

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Nussin (1998) dir. Clara Van Gool, Netherlands.

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APPENDICES

I. SCRIPT

II. STORYBOARD

III. THEMEBOARD

IV. CAMERA DESIGN MAPS

V. SHOT LIST

I. SCRIPT

1. EXT. STREET - DUSK

Autumn leaves toss and roll on the ground, moved by the wind along a roadway lined with trees.

The sounds of a busy city are heard in the background and in the far distance a choir of whispering voices chatter the business of thoughts unfinished.

Night is coming and the sky holds a sense of a storm approaching.

TINA a small, feisty 30-year-old woman walks briskly along the roadway, hurrying home before the storm catches her. The wind propels her through the leaves.

Cut to -

IZZY (24), a young woman with an open innocent face is hurrying along the same road, swept up by the wind.

Cut to -

JANET (55), walks with a forced pace down the road, her body and thoughts hang heavily as she pushes forward against the fierce wind.

2. EXT. APARTMENT BLOCK - DUSK

An old building, once a grand house, now converted into a block of apartments, stands under the weather.

The environment, the sounds and women are propelled forward towards the apartments.

TINA hurries up the stairs to the entrance of the building. She inserts a key into the front door and reveals a staircase leading up into the darkness. She is followed closely by IZZY, then JANET.

3. INT. APARTMENT BLOCK/STAIRCASE - DUSK

Independently TINA, IZZY and JANET are swept up the internal staircase and into the darkness above.

4. INT APARTMENT BLOCK/ APARTMENT DOOR

One-by-one TINA, IZZY and JANET open their apartment doors.

5. INT. TINA'S APARTMENT - DUSK

TINA closes out the voices, city and weather. She walks in and stands alone, her back to the door. The apartment is dark except for the fading light of dusk that streams through the lounge room window picking up silhouettes around the nearly bare apartment.

Throwing her keys onto a table, TINA takes off her coat and drapes it over the back of a chair. She drops her bag to the floor.

She walks past a pile of ten pairs of red shoes in different styles and sizes. She takes off her own shoes and throws them towards the pile. She flexes and relaxes her now bare feet into the floor.

6. INT. IZZY'S APARTMENT - DUSK

IZZY closes her apartment door. She has not long been out of the family home and having her own apartment is still a novelty. Dusk light shines through the window, silhouetting a mixture of old and new things collected for her first home. She stands alone in the middle of the room, her back to the door.

Throwing her keys onto a bench, she takes off her coat and puts it on a coathanger and hook.

7. INT. JANET'S APARTMENT - DUSK

A key turns in a lock; JANET swings open the door and enters her apartment, weary from her day at work. Her apartment is a neat clutter of things that predominantly belonged to her mother. She stands alone in the middle of the room, then moving to the door hangs her coat upon the peg on the back.

Placing her keys onto a side table Janet walks across the room and shuts the horizontal blinds hanging on the window.

INTERCUT BETWEEN SCENES 8. 9. 10. are a medley of images of the women moving around their houses turning on lamps of different shapes and sizes. From the darkness gradually the apartments become illuminated into a constellation of twinkling lights.

8. INT. TINA'S APARTMENT - DUSK

CU of TINA's hand turning on a desk lamp.

A hand carefully lights a display of fairy lights scattered artistically on the surface of a table.

TINA's head bends forward as she lights a cigarette.

Walking to a bar fridge she opens the fridge door and regards the contents inside.

9. INT. IZZY'S APARTMENT - DUSK

A table lamp is switched on with a click. Sitting under the light IZZY takes from her bag a small delicate glass sculpture and looks at it under the light, watching how the colours are illuminated.

Striking a match, one by one IZZY lights a selection of candles standing in a candelabrum.

10. INT. JANET'S APARTMENT - DUSK

A tall lamp is switched on.

Janet turns on a gas element on her stove and places a kettle on the top.

She reaches forward turning on the television and is illuminated by the picture on the screen.

11. INT. TINA'S APARTMENT - NIGHT

Looking out TINA'S apartment window, the night sky is illuminated by stars. A full moon shines outside.

12. INT. TINA'S BEDROOM - NIGHT

TINA lies asleep in her bed. Her body shifting and fidgeting, unsettled in her sleep. Her toes twitch as she falls into a deep dream state.

Outside her bedroom window red balloons start to fall.

CU of TINA'S face and the sound of feet running.

13. INT. LARGE ROOM - NIGHT

TINA runs around the edges of the large room.

14. EXT. SKY - DUSK

A single shoe falls in slow motion through the sky, followed by another, and then another, until the sky is raining with TINA'S red shoes.

15. EXT. ROOF TOP - DUSK

TINA stands on the roof of a building, holding open a suitcase. She watches the last of the shoes fall out of the suitcase. As a curious afterthought she suddenly steps off the building and falls into space.

16. INT. LARGE ROOM - NIGHT

TINA falls into a large empty dark room. Her body fights against gravity. As soon as her feet touch the ground she slips back up into the air.

TINA struggles to gain control of her body and settle it to the earth.

As the ground slips away her body buckles, legs and arms folding as she now tries to command herself to a standing position, valiantly trying to find balance between body and mind.

TINA looks up, catching an image of a glass coffin in the centre of the space.

Horrified she sees that it is actually herself lying dead inside the coffin. Reeling back in fright, her body fits and convulses in terror. But the coffin is like a magnet and she struggles desperately to push away.

The coffin draws her closer and closer until it is TINA herself is finally lying dead in the coffin.

All is still.

Red Balloons are now attached to the corpse of TINA.

Her body slowly floats up into the sky surrounded by shoes held aloft by red balloons.

Running can be heard as the screen fades to black.

17. INT. IZZY'S BEDROOM - NIGHT

IZZY lies sleeping in her bed. Behind closed eyelids her eyes move rapidly.

Dissolve to -

18. INT. STAIRCASE - NIGHT

Worried, IZZY's eyes nervously dart backwards and forwards following something we cannot see.

She stands at the top of a staircase, looking up at a huge leadlight window. The centrepiece is an image of the Virgin Mary holding baby Jesus.

Her eyes and hands trace the design of the leadlight window in the air, concentrating hard intent to memorise every detail.

Sounds of a party can be heard going on in another room at the bottom of the stairs.

Her attention stays focussed, bewitched by the image on the window, until her body is drawn backwards and she moves tentatively down the stairs.

Reaching the bottom of the staircase, the sound of the party is now just behind the double doors in front of her.

Curiously, she opens the door to see.

19. INT. BALLROOM/DREAM - NIGHT

IZZY stands in the doorwell and looks into a ballroom where there are a number of suited MEN of different ages, physiques and backgrounds. A variety of Chandeliers hang from the ceiling and the room sparkles with the light.

The room becomes silent as she enters. All eyes are upon her, waiting and watching. Tentatively IZZY looks around, coyly enjoying the attention.

With fake bravado she enters the ballroom.

With military precision, all the MEN line up in parade.

IZZY walks amongst the MEN. One MAN smiles at her.

Finally, she chooses him to dance with.

She takes the position of a formal dance and the SMILING MAN responds with a bow and a shift into his dance position.

Baroque music begins to play and like pieces in a chess game all the MEN move to set positions, to start dancing. Collectively they stand at designated positions that make up a figure eight pattern on the floor.

IZZY and her partner face each other. Their arms extended and held in a formal gesture with fingers just touching.

The gestures are simple, but the protocol of the dance is very strict with specific rules about personal space and appropriate touching.

IZZY enjoys the dance with the innocence of a child in a game. She knows the rules, and is excited by the opportunity to demonstrate her expertise. She moves confidently from partner to partner, executing a figure eight floor pattern until she has danced with all the MEN.

The music builds and the dance becomes more intricate. IZZY is now starting to enjoy the dance with abandon.

She once again comes to the SMILING MAN and moves close to his body, excited by the smell of his maleness.

She slips her hand around his neck and moves herself in closer. He responds by slipping an arm around her waist.

The intimacy of the action is like a roar in the room. All the MEN sense a shift of tone. They look to each other, adjusting collars, smoothing down hair. The rules of the game have shifted and they begin to play with the formality of the dance.

IZZY is taken from the man with the smile and swirled back into the dance. The MEN grab and pull at her as she is passed around the room from man to man, as they strive for her affection and their moment of connection.

The movement becomes more frantic and brash as though all the rules have been discarded.

IZZY becomes more and more uneasy and agitated by the loss of control and the sense of invasion. She is an object of their intent; dragged, pulled and lifted.

The MEN form a circle around her, that becomes smaller and smaller. She has less and less room. Looking for a way of escape, she starts to spiral down towards the floor but they keep lifting her back up.

IZZY panics, as she is squashed and pushed into the floor.

20. INT. BALLROOM/DREAM - NIGHT

The room is now empty except for IZZY dancing in her anxiety.

In a foetal position she tries to catch her breath.

Fade to black.

21. INT. JANET'S BEDROOM - NIGHT

A digital clock on a bedroom table clicks to 5 am.

JANET sleeps whilst an old horror film is murmuring on the television beside her bed.

Trees sway across her bedroom window, infrequently knocking against the glass. A small shadow rustles on her cheek. She feels something tickling her cheek and sleepily reaches to scratch it.

Startled out of her sleep she sits bolt upright. Looking down she finds black spiders crawling all over her pillow. She recoils in horror to the end of her bed. Spiders now crawl all over the bed. The sound of the rustling trees diverts her attention to the window.

JANET sees the moonlight shining through the tree branches, reflecting onto her pillow. She stands in the dark listening to the noises. Her arms shadow play a dance that reflects the movement of the tree branches. She stops and listens.

The noise of the television brings her attention back into the room. In a semi-sleeping state, she anxiously scans the room, spotting a chair with clothes thrown over it, a dresser with old pieces of her mother's crystal and an array of small porcelain animals and people assembled to interact with each other. She imagines that they are talking to each other and she is part of their interactions.

On the wall hangs a mirror, on the dresser a series of standard and hand mirrors. Her face is multi-reflected through the mirrors.

JANET sits on the end of the bed as the night fills her room with dark shadows. Her eyes finally settle on the darkness near the bedroom door. Watching closely she sees the coat and hat hanging on the back of the door turn into an intruder, the SHADOWMAN.

Shadows from the television dance across her face. A scream startles her.

She panics as the SHADOWMAN grabs at her and a violent dance begins. He leaps onto her, trying to lift her off the bed as she clutches at the sheets, fighting to get away from him.

He lifts her off the bed as her arms sweep out into the air. She pushes free and runs to the window desperate to get the window up, trying to scream out. SHADOWMAN grabs her by the back of the head, pulling her away from the window.

He pushes her to the floor and jumps on top of her, pinning her down and pushing her legs apart with his. He holds her still and slowly moves his face closer to kiss her on the mouth. She turns first her head and then body to the side, rolling away from him, then striking him with her elbow.

JANET jumps free and onto the bed. Her back is pressed against the wall.

SHADOWMAN stares at her.

She jumps to the side.

He grabs her by the legs, pulling her off the bed. Both are now standing. SHADOWMAN has the dressing-gown cord around her neck. He violently shakes her. She reaches out, grabbing and punching. Her arm reaches across the dresser, trying to catch hold of something to use as a weapon.

The figurines, crystals and mirrors are sent flying, cascading to the floor.

A similar aggressive struggle is mirrored on the television.

JANET is knocked down to the ground. She is dragged, kicking and screaming, out the bedroom door into the darkness.

The television shows an image of a woman trapped in a small wire animal cage.

Fade to black.

22. INT. JANET'S BEDROOM - DAWN

JANET's eyes open, she is sweating, disturbed by the dream, she sits up in bed and looks around her room. She turns on a light to find nothing has changed. The clock indicates it is 5.30am. She decides to get up.

23. INT IZZY'S BEDROOM - DAWN

IZZY wakes and gets out of bed.

24. INT. TINA'S BEDROOM - DAWN

TINA gets out of bed.

25. INT. TINA'S LOUNGEROOM - SUNRISE

TINA, dressed in her nightie moves wearily around her lounge room preparing for the day ahead.

26. INT. IZZY'S LOUNGEROOM - SUNRISE

IZZY walks to her window carrying a bowl of cereal. She is wearing a dressing gown. Heavy from the night's sleep she slumps onto a chair.

27. INT. JANET'S LOUNGEROOM - SUNRISE

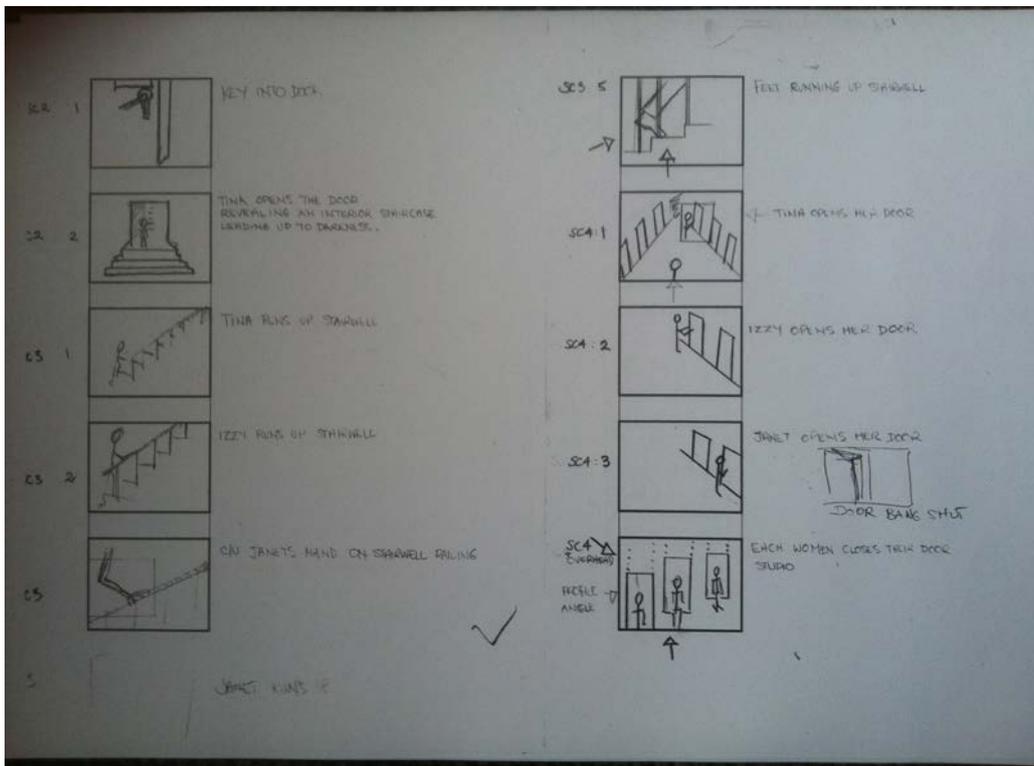
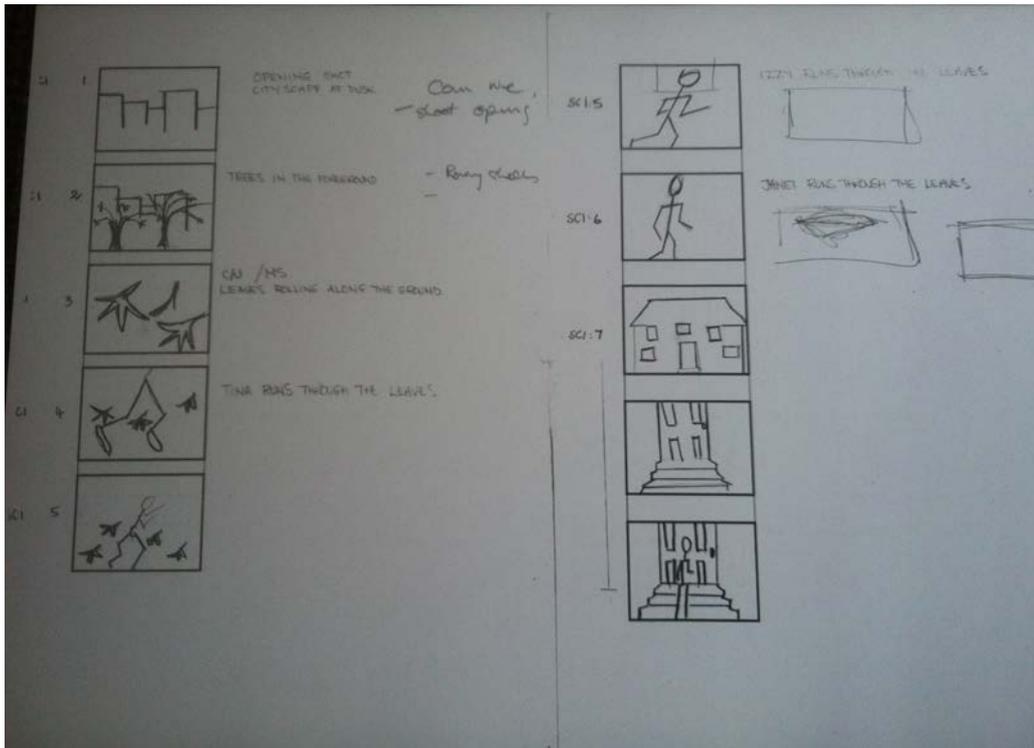
JANET opens the horizontal blinds of her window. The shadows reflect onto her face like prison bars.

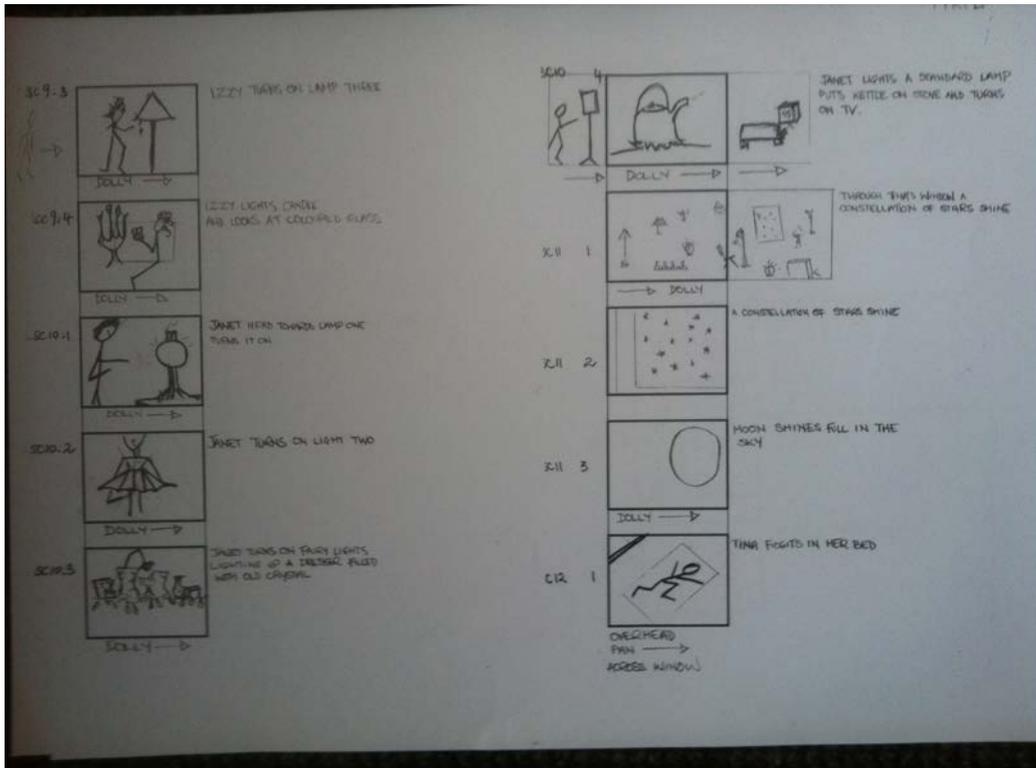
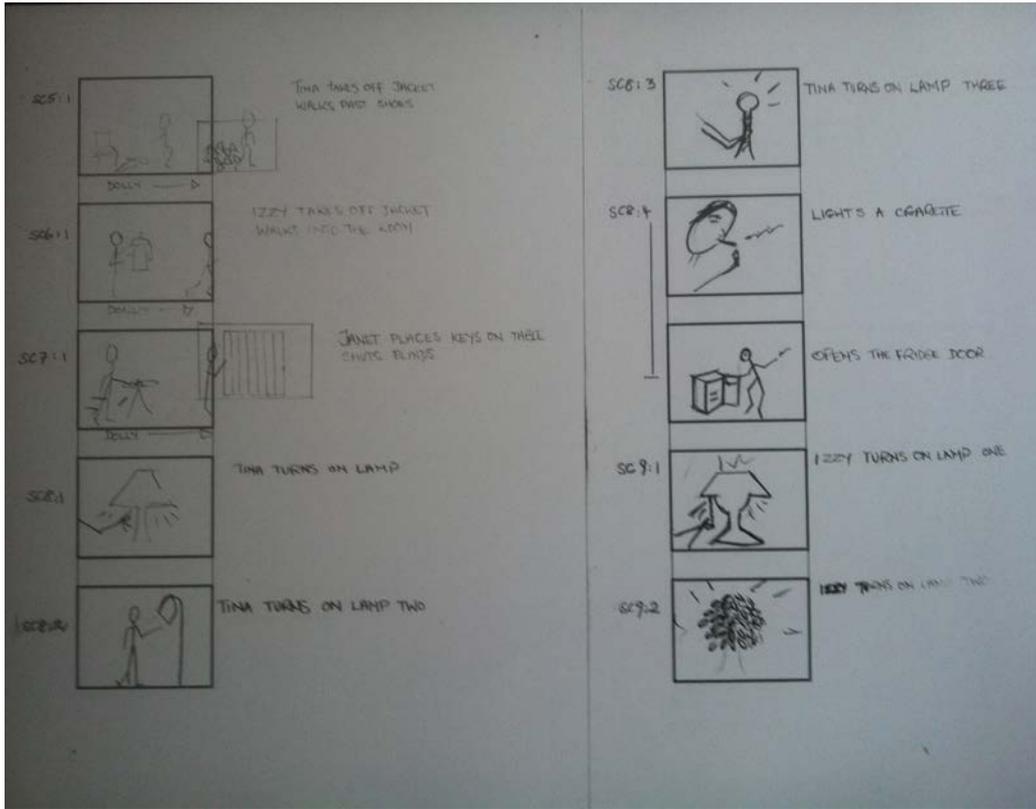
28. EXT. APARTMENT BLOCK - MORNING

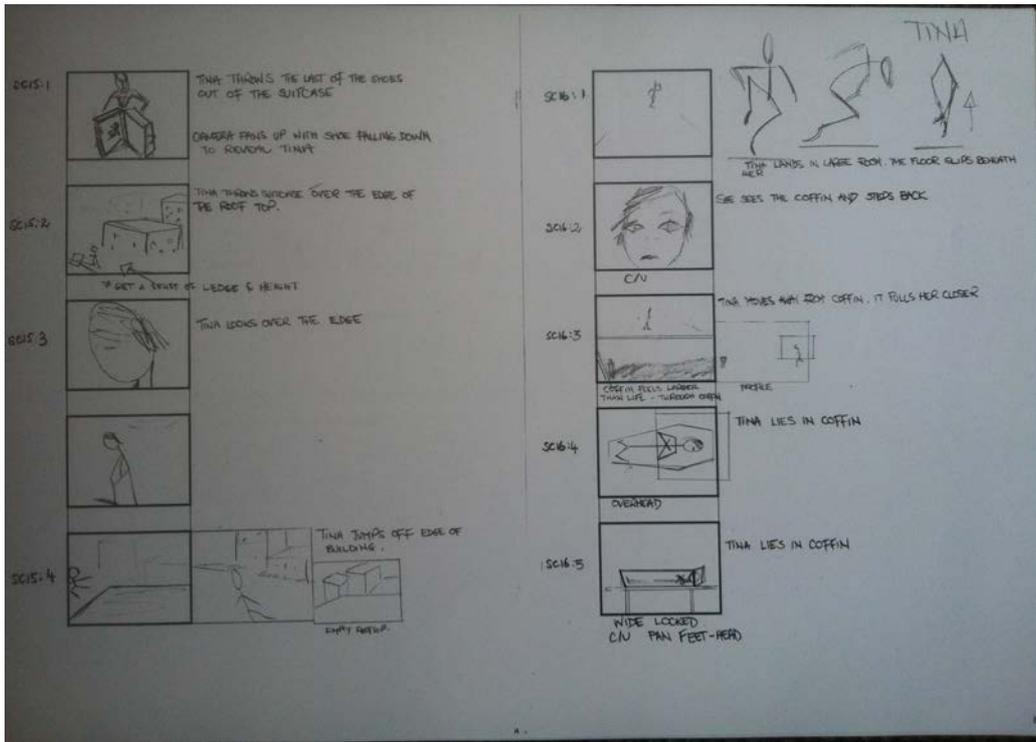
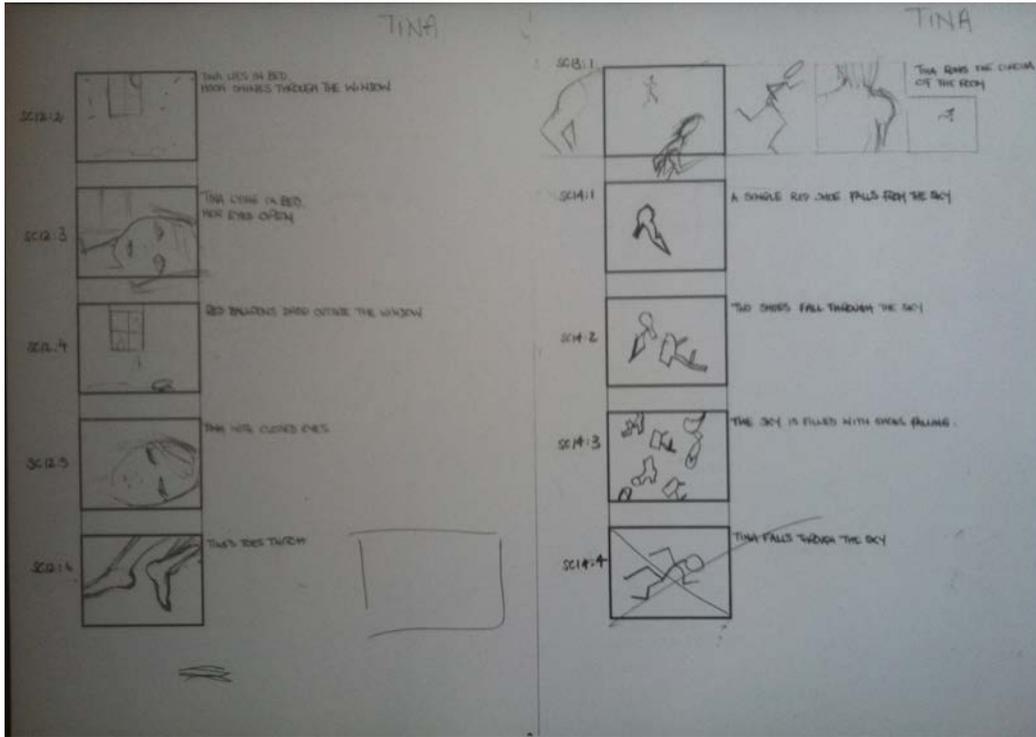
From the street we see JANET inside her apartment, looking out her window onto the world below. The sounds of the outside world waking start to filter through - a car door shuts, birds squawk, traffic begins, and jogging feet thud past.

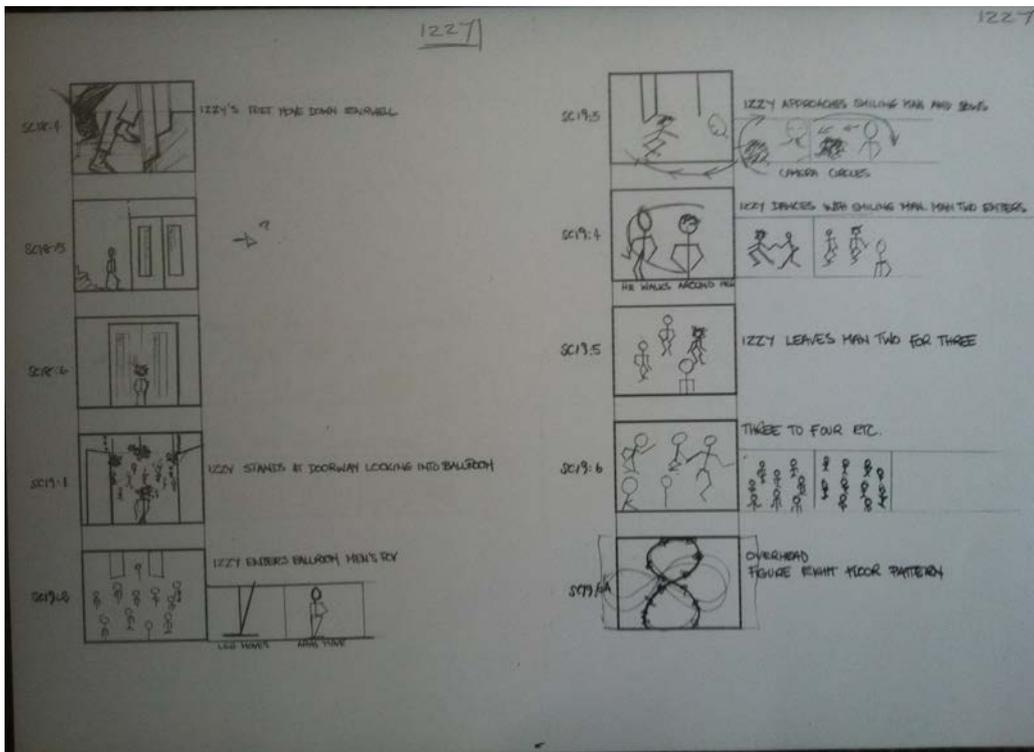
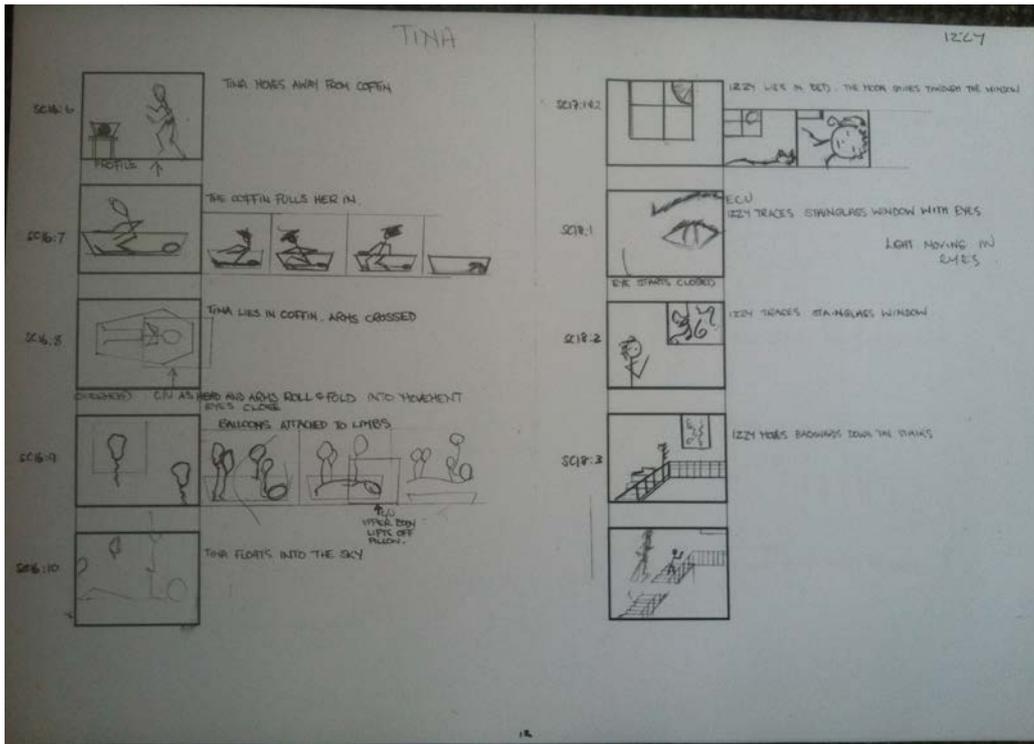
THE END

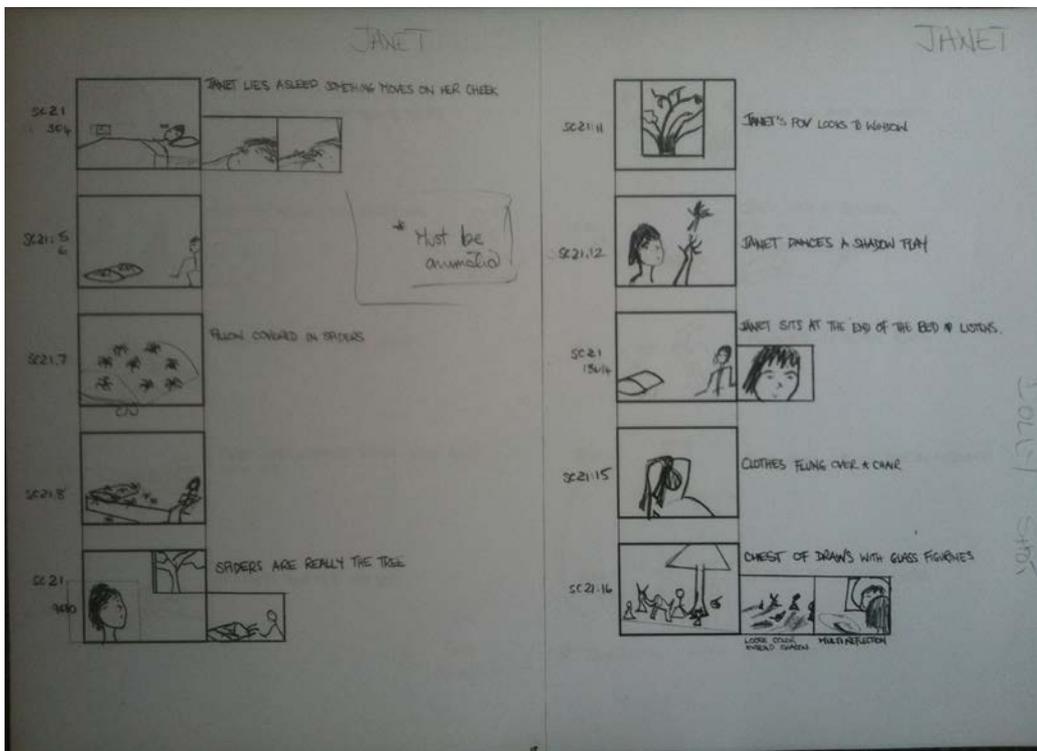
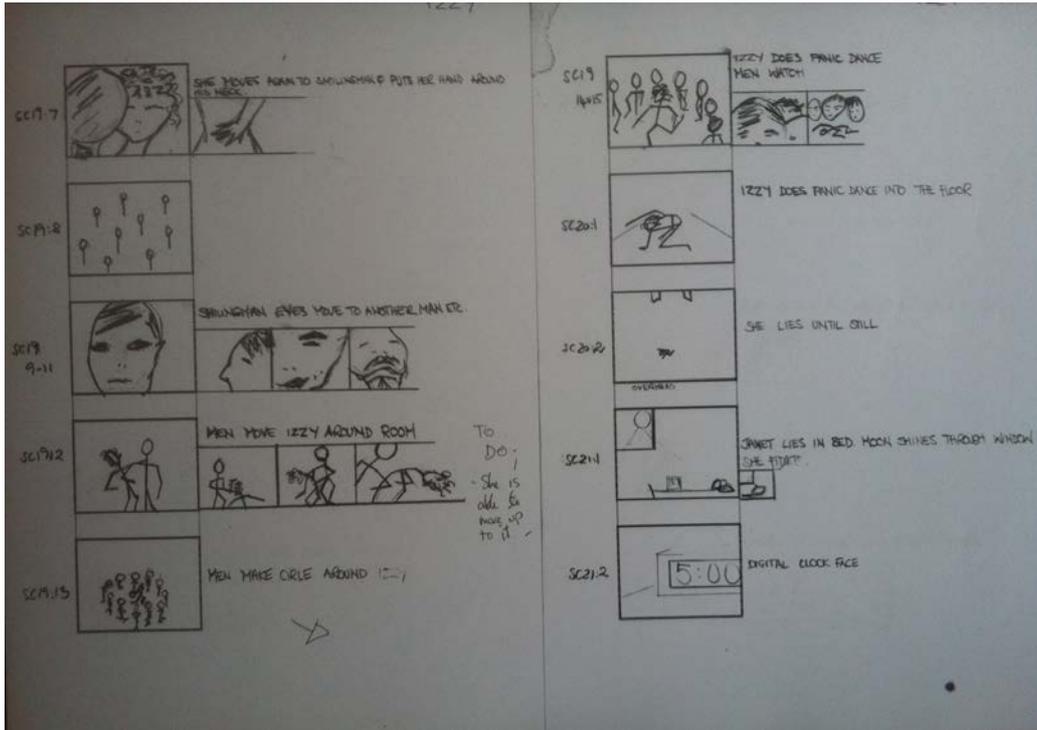
II. STORYBOARD

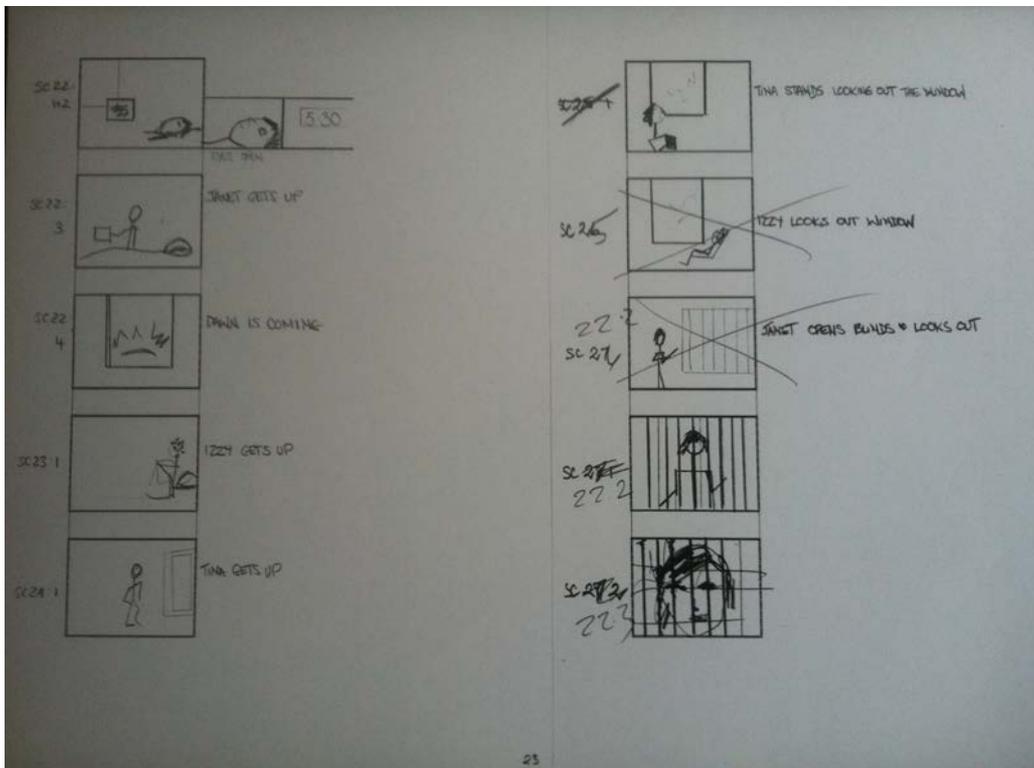
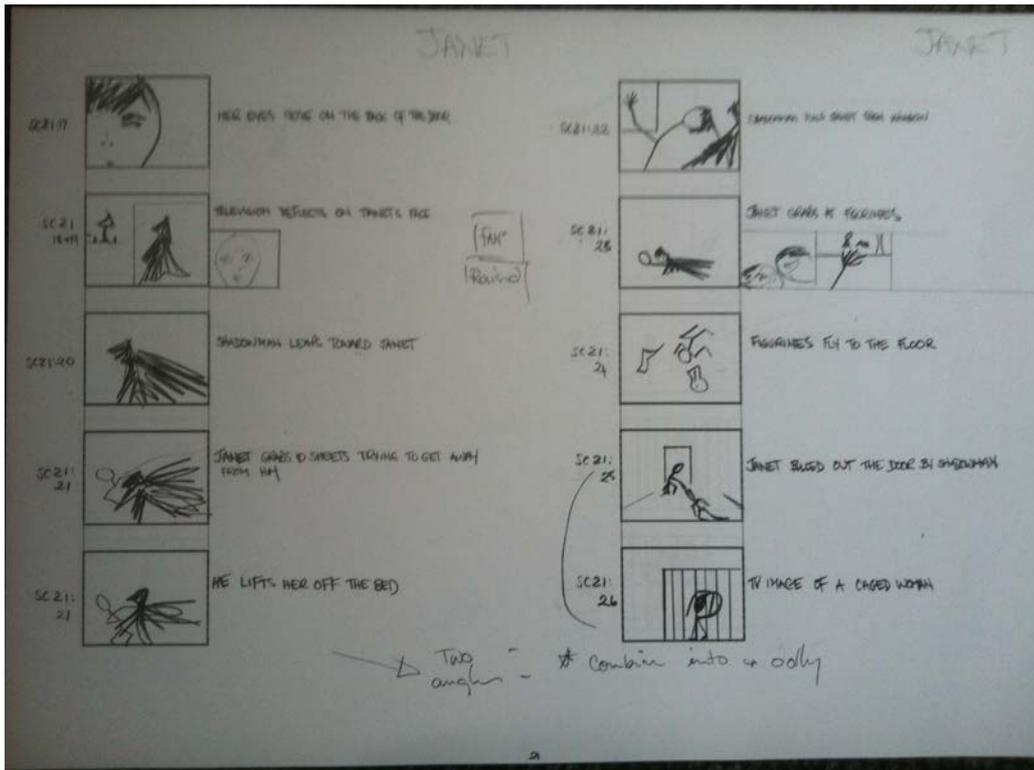






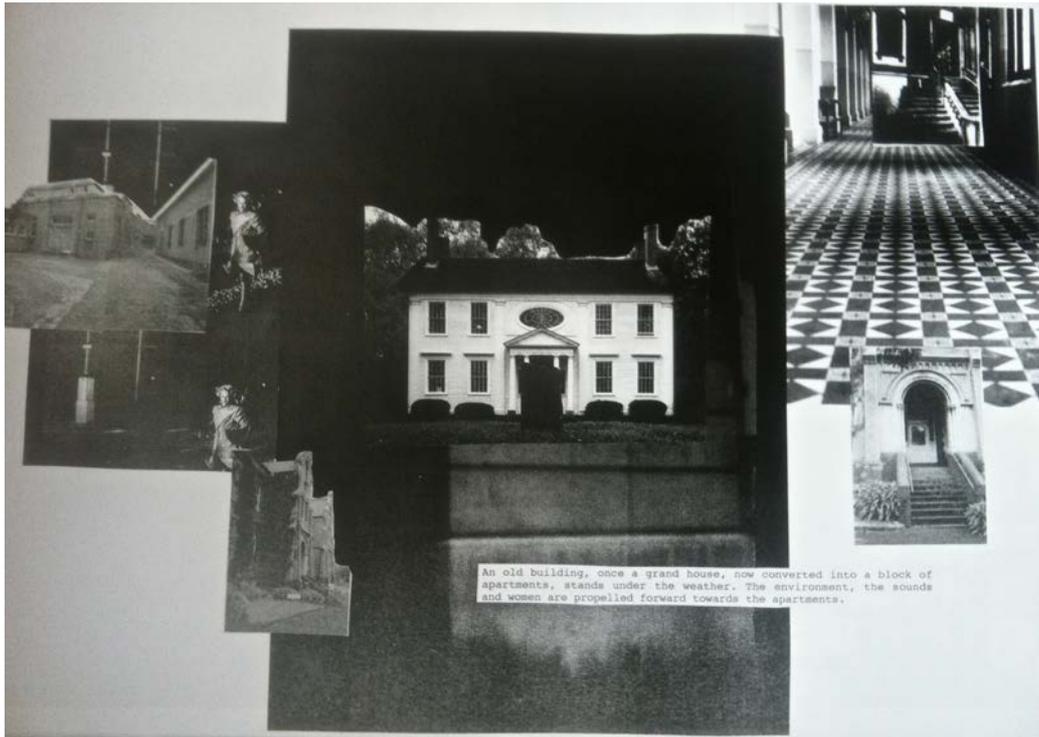


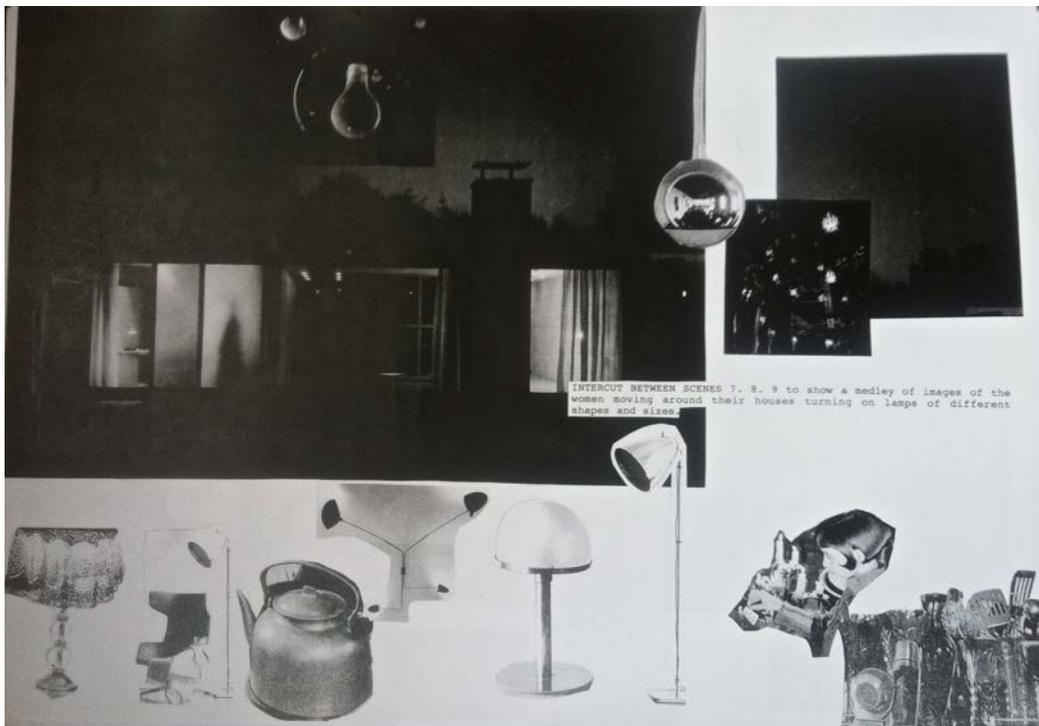




III. THEMEBOARD









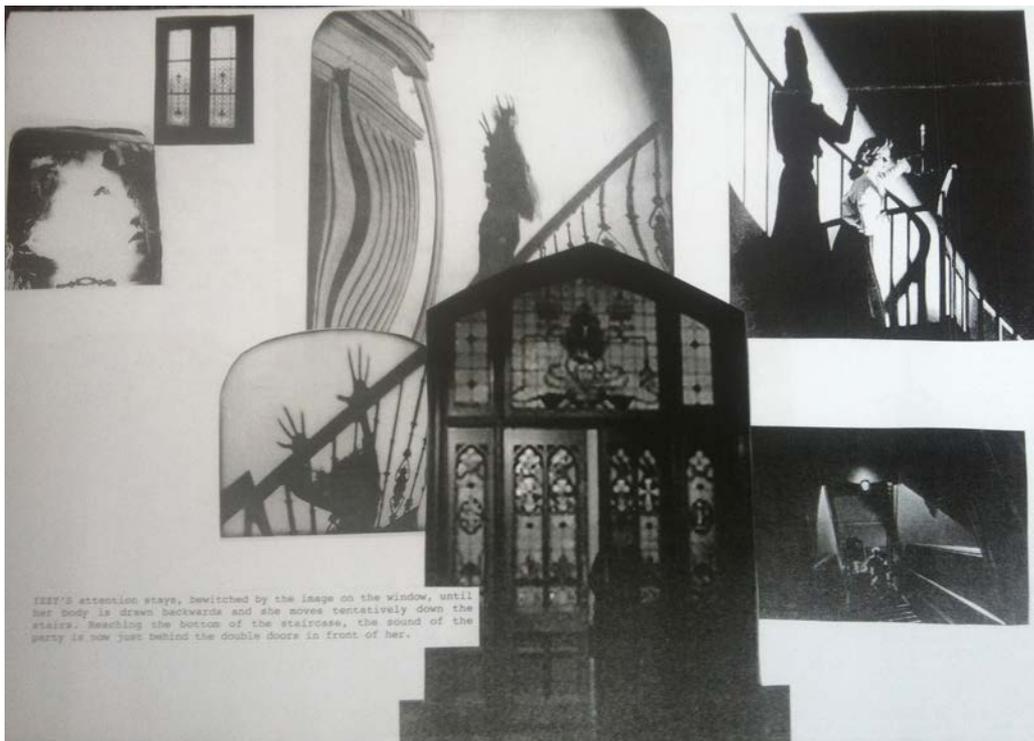
A single shoe falls in slow motion through the sky





TINA lies asleep in her bed. Her body shifting and fidgeting, unsettled in her sleep. Her toes twitch as she falls into a deep dream state.

Outside her bedroom window red balloons start to fall.







JANEY sees the moonlight shining through the tree branches, reflecting onto her pillow. She stands in the dark listening to the noises. Her arms shadow play a dance that reflects the movement of the tree branches. She stops and listens.



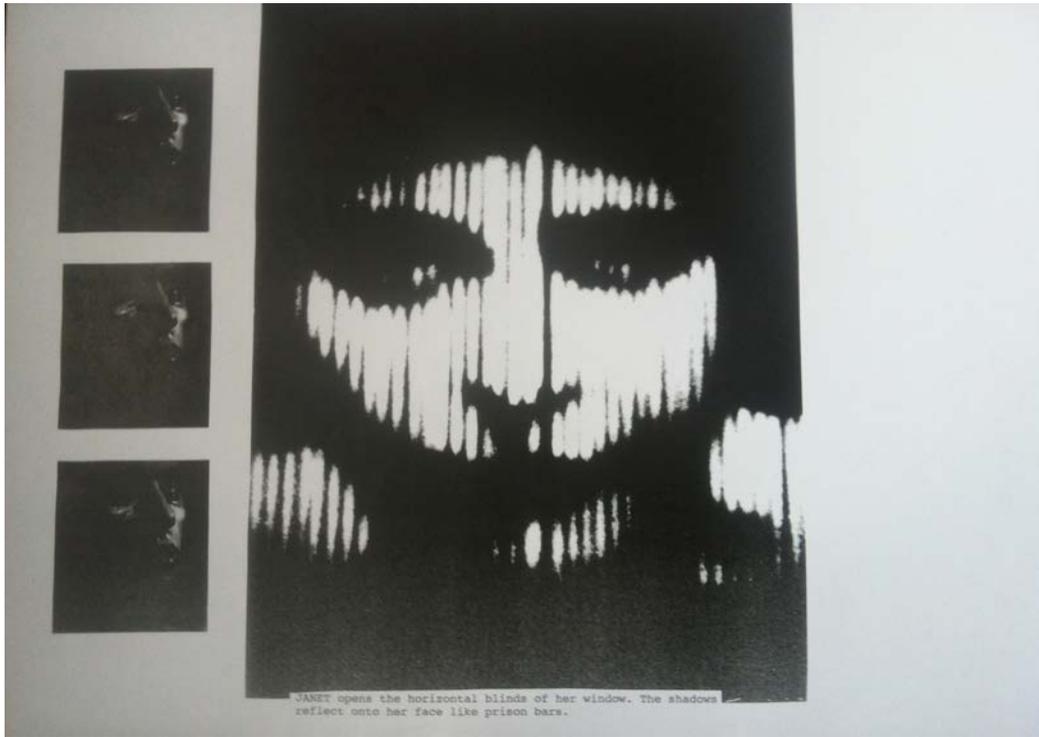
In a semi-sleeping state, she anxiously scans the room, spotting a chair with clothes thrown over it, a dresser with old pieces of her mother's crystal and an array of small porcelain animals and people assembled to interact with each other. She imagines that they are talking to each other and she is part of their interactions.



She watches closely as the coat and hat hanging on the
of the door turns into an intruder...

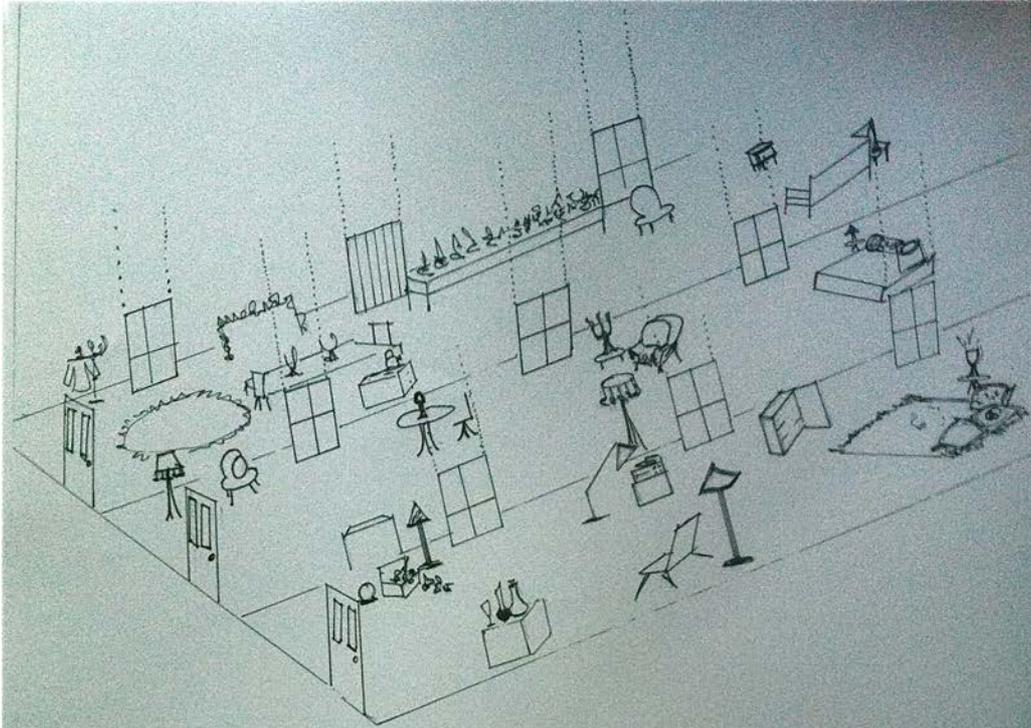


She panics as the SHADOWMAN grabs at her and a violent dance
begins.



JANET opens the horizontal blinds of her window. The shadows reflect onto her face like prison bars.

IV. CAMERA DESIGN MAPS



Day One and Two
Scenes 5- 10, 12, 17, 21 - 26,

Women's Apartments

Action includes
Entrance into Apartments
Evening Routines
Sleeping and Fidgeting
Janet's nightmare
Dawn comes and all wake.

1. Design has been changed to incorporate women's entrance, evening routines and sleeping to be shot simultaneously.

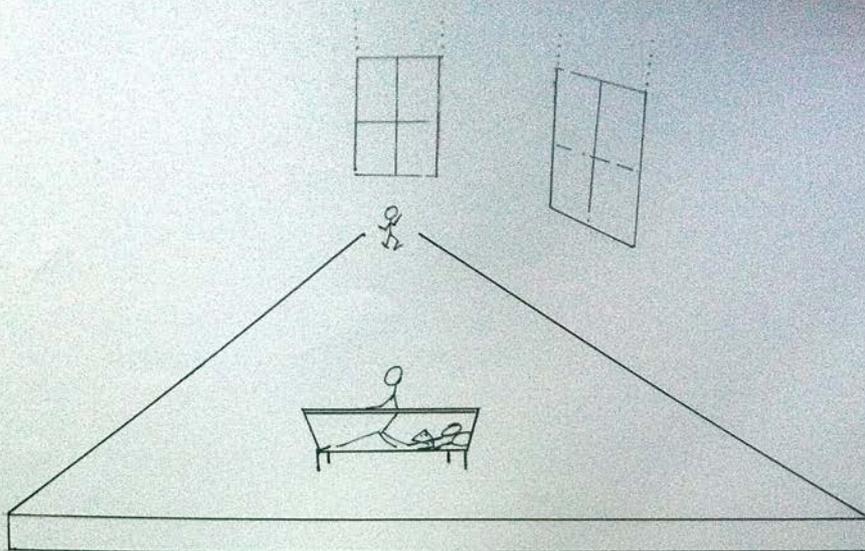
How

Each apartment is designed to run parallel to the others.
Choreography also designed to run in conjunction with other two perform.
Camera designed to address fluidity needed for the envisaged motion of these scenes. This involves predominately dolly moving left to right.

Benefits

Shooting time as well as bump outs and resets of set greatly reduced (see shotlist)
Shoot a master the women moving in conjunction to each other.
Also able to shoot women in apartments individually.

Set design will also incorporate use of subtraction of sets when they are no longer required. Until we are left with Janet's set ready for day three of shooting with minimal adjustments as set and lighting will already be set up.



Day Four
Scene 16

TINA Dream Solo

1. Lights and Set preset at the end of Day 4.

Benefit

Minimal time required for adjustments.

2. Removed Bungy jumping technique that was originally used for the entrance of Tina into the *large room*. Able to achieve desired quality in choreography.

Benefit

Time saved

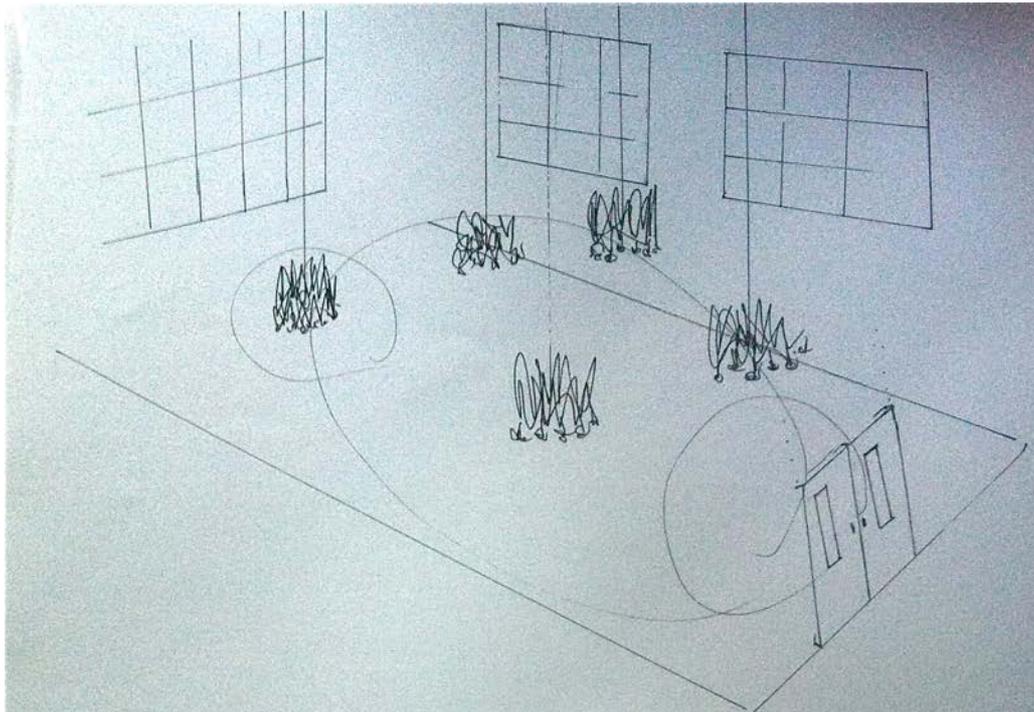
No need for specialized staffing to rig equipment.

3. TINA'S solo is divided up into three main choreographic areas (see map) have redesigned a much simpler shotlist to accommodate target areas.

4. Day three a shorter day in the studio will re locate 2nd unit in later part of day to shoot scenes 14 and 15.

Benefit

As result studio free for set up day 5 Scene 19 (IZZY'S Solo)



**Day Five
Scene 19**

IZZY'S Dream Solo

1. Choreographed to target three main spatial areas
Camera design has been change in order to:

Master shot from overhead

Master from POV of IZZY

Target Detailing of Character and Dance development.

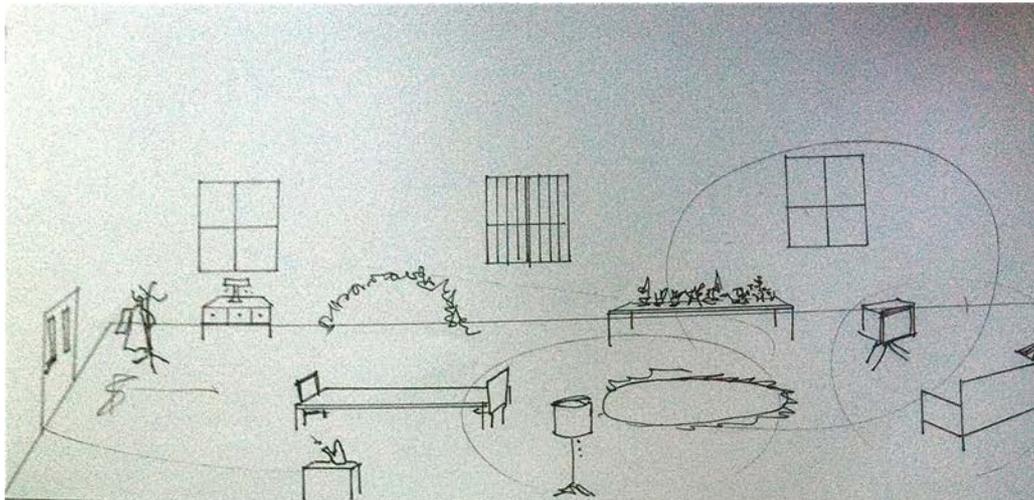
2. All overhead shots put together at beginning of day five shoot to save time

3. All floor cameras has been changed from steady cam to hand held.

Benefits

Substantial time saved

Cut down on staff required.



Day Three

Scene 21

JANET Dream Solo

Description

JANET and spiders
SHADOWMAN enters and attacks
Fight at the window
Fight on the floor
Porcelains pulled down

Changed shooting order in order to shoot Janet's solo on day three

Benefit

Lights and camera for Janet's apartment already set up from day two. Will need minimal time for detailing.

Shooting focuses on three major dance sequences of Janet's dream. Incorporate Dolly and angle set up from day 1 and 2 by shooting masters of each sequence and then moving on to detailing shots. (See shotlist)

Changes to Janet's set will leave enough time at the end of this shooting day to remove her set and dress studio for day four.

V. SHOTLIST

UNDER THE WEATHER SHOT LIST													16/12/13			
SCREEN DREAM / REALITY	SCENE #	SHOT #	LOCATION	INT / EXT	NIGHT / DAY	DESCRIPTION	SHOT SIZE	CAMERA DESCRIPTION	CAST	PROPS	TIMING	CAST BREAKDOWN				
												Izzy	Tina	Janet	MEN	
R	1	1	City/Street	Ext	Dusk	Cityscape with Tina in the foreground	W/A	Dolly			20 sec					
R	1	2	City/Street	Ext	Dusk	Chickadee	W/A	Dolly			15 sec					
R	1	3	Street	Ext	Dusk	Leaves rustling along the ground in foreground	W/A	Dolly		Leaves	10 sec					
R	1	4	Street	Ext	Dusk	TINA runs through the leaves L/R across scene	M/A low dolly	dolly low angle	TINA	Leaves	10 sec					
R	1	5	Street	Ext	Dusk	IZZY runs through the leaves	M/A low dolly	dolly	IZZY	Leaves	10 sec	X				
R	1	6	Street	Ext	Dusk	JANET runs through the leaves	M/A low dolly	dolly	JANET	Leaves	10 sec				X	
R	1	7	Street	Ext	Dusk	See the front of the house	Wide	Fixed locked off			5 sec					
R	2	1	Front of house	Ext	Dusk	Key into door	C/U	Fixed locked off	TINA	Key	10 sec				X	
R	2	2	Front of house	Ext	Dusk	Door opens / TINA stands in front	Mid	Fixed locked	TINA		10 sec				X	
R	2	3	Front of house	Ext	Dusk	TINA looking at interior stairwell	Mid	Fixed locked	TINA		10 sec				X	
R	2	4	Stairwell	Int	Dusk	TINA enters house and runs up stairwell	Wide	Fixed locked	TINA		15 sec	X	X	X	X	
R	2	5	Stairwell	Int	Dusk	Enters house up stairwell	Wide	Fixed locked	TINA		10 sec	X	X	X	X	
R	3	1	Stairwell	Int	Dusk	IZZY enters house runs up stairwell	Mid	Fixed locked	IZZY		7 sec	X				
R	3	2	Stairwell	Int	Dusk	JANET's hand on stairwell railing	C/U	Fixed locked	JANET		10 sec	X				
R	3	3	Stairwell	Int	Dusk	Feet running up stairwell back / through railing	C/U	Fixed locked	TINA		15 sec	X	X	X		
R	4	1	Downway	Int	Dusk	IZZY'S Apartment Door Opens and Shuts	Mid/Wide	High Fixed Locked	IZZY	DOOR	10 sec	X				
R	4	2	Downway	Int	Dusk	TINA Apartment Door Opens and Shuts	Mid/Wide	High Fixed Locked	TINA	DOOR	10 sec		X			
R	4	3	Downway	Int	Dusk	JANET Apartment Door Opens and Shuts	Mid/Wide	High Fixed Locked	JANET	DOOR	10 sec			X		
R	4	4	TINA'S Apartment	Int	Dusk	TINA takes off jacket and moves into room	Wide/Full	Dolly on sticks	TINA	Jacket, Keys, 10 pairs of esp shoes	15 sec			X		
R	4	5	TINA'S Apartment	Int	Dusk	Throws jacket onto the floor, keys on table	Wide	Dolly on sticks	IZZY	Jacket, Lamp, Bag	10 sec	X				
R	4	6	IZZY'S Apartment	Int	Dusk	Takes off jacket and moves into the room	C/U	Dolly on sticks	IZZY	Jacket, Lamp, Bag	10 sec	X				
R	4	7	JANET'S Apartment	Int	Dusk	JANET places keys on table, shuts blinds	Mid	Dolly on sticks	JANET	Jacket, keys	15 sec			X		
R	4	8	TINA'S Apartment	Int	Night	TINA turns on lamp	C/U	Dolly on sticks	TINA	Lamp	5 sec		X			
R	4	9	TINA'S Apartment	Int	Night	Moves towards and turns on lamp two	Mid/CU	Dolly on sticks	TINA	Lamp	5 sec		X			
R	4	10	TINA'S Apartment	Int	Night	Moves towards and turns on lamp three	Mid	Dolly on sticks	TINA	Lamp	5 sec		X			
R	4	11	TINA'S Apartment	Int	Night	Lights turn lights covering crystal on table, lights a cigarette, opens fridge	C/U	Dolly on sticks	JANET	Fairy lights, Cg, bar	20 sec			X		
R	4	12	IZZY'S Apartment	Int	Night	IZZY turns on lamp	C/U	Dolly on sticks	IZZY	Lamp	5 sec	X				
R	4	13	IZZY'S Apartment	Int	Night	Moves towards and turns on lamp two	Mid/CU	Dolly on sticks	IZZY	Lamp	5 sec	X				
R	4	14	IZZY'S Apartment	Int	Night	Moves towards and turns on lamp three	Mid	Dolly on sticks	IZZY	Lamp	5 sec	X				
R	4	15	IZZY'S Apartment	Int	Night	Lights a candle on a piece of coloured glass	Mid	Dolly on sticks	IZZY	Candle on candleabra	20 sec	X				
R	4	16	JANET'S Apartment	Int	Night	Heading toward the lamp and turning it on	C/U	Dolly on sticks	JANET	Lamp	5 sec			X		
R	4	17	JANET'S Apartment	Int	Night	Moves towards and turns on lamp two	M/A	Dolly on sticks	JANET	Lamp	5 sec			X		
R	4	18	JANET'S Apartment	Int	Night	Moves towards and turns on lamp three	Mid/CU	Dolly on sticks	JANET	Lamp	5 sec			X		
R	4	19	JANET'S Apartment	Int	Night	A tall stain, lights stove, turns on TV	C/U	Locked	TINA	Lamp, stove, coffee, tv	20 sec		X			
R	4	20	Through TINA'S apartment window	Int	Night	Constellation of stars shine in the sky	Wide	Locked	TINA	Lamp	20 sec	X				
R	4	21	Stars	Ext	Night	Constellation of stars shine in the sky	Wide	Locked		Stars	10 sec					
R	4	22	Moon	Ext	Night	Moon shines in the sky	C/U	Locked	JANET	Moon	10 sec			X		
R	4	23	TINA'S bedroom	Int	Night	TINA wakes in bed	Wide	Locked	TINA	Bed, window	10 sec		X			
R	4	24	TINA'S bedroom	Int	Night	TINA lies in bed. Moon shines through window	Wide	Locked	TINA	Bed, window, room	10 sec	X				
R	4	25	Tina's bedroom	Int	Night	TINA sits in bed, her eyes open	C/U	Locked	TINA	Bed, window	5 sec	X				
R	4	26	Window	Int	Night	A red balloon falls outside her window	C/U	Locked	TINA	Window, Red balloons	10 sec	X				
R	4	27	Tina's bedroom	Int	Night	TINA lies in bed	C/U	Locked	TINA	Bed	5 sec	X				
R	4	28	Tina's bedroom	Int	Night	TINA with eyes closed	C/U	Locked	TINA	Bed	5 sec	X				
R	4	29	Large room	Int	Night	TINA runs the stairs at the room	Wide	Locked	TINA	Shoe	10 sec	X				
R	4	30	Skv	Ext	Dusk	A single shoe falls through the sky	Mid	Locked off		Shoe	10 sec	X				
R	4	31	Skv	Ext	Dusk	Two shoes fall through the sky	Mid	Locked off		Shoes	10 sec	X				
R	4	32	Skv	Ext	Dusk	The sky is lit with shoes falling	Wide	Locked off		Shoes	10 sec	X				
R	4	33	Skv	Ext	Dusk	TINA falls through the sky	Wide/Mid	Locked	TINA		10 sec	X				

UNDER THE WEATHER SHOT LIST													16/12/13			
SCREEN DREAM / REALITY	SCENE #	SHOT #	LOCATION	INT / EXT	NIGHT / DAY	DESCRIPTION	SHOT SIZE	CAMERA DESCRIPTION	CAST	PROPS	TIMING	CAST BREAKDOWN				
												Izzy	Tina	Janet	MEN	
D	15	1	Roof Top	Ext	Dusk	TINA throws last of shoes out of the suitcase	Wide	locked off	TINA	Suitcase / Shoes	15 sec			X		
D	15	2	Roof Top	Ext	Dusk	TINA throws suitcase off the roof and watches it fall	Wide	locked off	TINA	Suitcase / Shoes	10 sec			X		
D	15	3	Roof Top	Ext	Dusk	TINA looks over the edge of building	Mid	Locked	TINA		5 sec		X			
D	15	4	Roof Top	Ext	Dusk	TINA jumps off the edge of building	Mid	Locked	TINA		5 sec		X			
D	16	1	Large room	Int	Night	TINA lands in a large room. She tries to stand up but it's as though the floor slips underneath her.	Wide/mid	Locked	TINA		30 sec			X		
D	16	2	Large room	Int	Night	She sees the coffin and slips back.	C/U	Locked	TINA	COFFIN	20 sec	X				
D	16	3	Large room	Int	Night	TINA moves away from the coffin it keeps pulling her closer	Wide/mid	Locked	TINA	COFFIN	10 sec	X				
D	16	4	Large room	Int	Night	TINA lies in the coffin	overhead	Wide	TINA	COFFIN	5 sec	X				
D	16	5	Large room	Int	Night	TINA sits in coffin	through coffin	low wide	TINA	COFFIN	15 sec	X				
D	16	6	Large room	Int	Night	TINA moves away from coffin	Mid/CU	Low wide through coffin	TINA	COFFIN	10 sec	X				
D	16	7	Large room	Int	Night	the coffin pulls her in	M/A	locked	TINA	COFFIN	10 sec	X				
D	16	8	Large room	Int	Night	TINA lies in coffin arms crossed	M/A	locked	TINA	COFFIN	5 sec	X				
D	16	9	Large room	Int	Night	TINA in coffin red balloons attached to limbs	Mid/CU	Locked	TINA	COFFIN/BALLOONS	10 sec	X				
D	16	10	Large room	Int	Night	TINA floats out of coffin into the sky	Wide/mid	Locked	TINA	COFFIN/BALLOONS	5 sec	X				
R	17	1	IZZY'S Apartment bedroom	Int	Night	Izzy lies in bed - Moon shines through window. Izzy asleep, body jolts in sleep.	Wide	Locked	IZZY	Bed	5 sec	X				
R	17	2	IZZY'S Apartment bedroom	Int	Night	IZZY lies asleep in bed	Mid+C/U	Locked	IZZY	Bed, window	10 sec	X				
D	18	1	Stairwell	Int	Night	IZZY traces stainless window with eyes	ECU	Steadycam	IZZY	STAINLESS WINDOW	15 sec	X				
D	18	2	Stairwell	Int	Night	IZZY traces stainless window	Mid	Steadycam	IZZY	STAINLESS WINDOW	10 sec	X				
D	18	3	Stairwell	Int	Night	IZZY moves backwards down the stairs	Wide/mid	Steadycam	IZZY		45 sec	X				
D	18	4	Stairwell	Int	Night	IZZY'S feet move down stairs	C/U	Steadycam	IZZY		15 sec	X				
D	18	5	Stairwell	Int	Night	Izzy at bottom of stairs looking at doors	Mid	Steadycam	IZZY		5 sec	X				
D	18	6	Doorway	Int	Night	Izzy stands at doorway looking into bathroom	Mid	Steadycam	IZZY		10 sec	X				
D	19	1	Bedroom	Int	Night	A bedroom filled with men C pov	Wide	Steadycam	SHLINGMAN + MEN		15 sec			X		
D	19	2	Bedroom	Int	Night	IZZY enters bedroom MENS pov	Wide	Steadycam	IZZY, SHLINGMAN + MEN		15 sec	X			X	
D	19	3	Bedroom	Int	Night	IZZY approaches SHLINGMAN and bows	Wide	Steadycam	IZZY, SHLINGMAN + MEN		10 sec	X			X	
D	19	4	Bedroom	Int	Night	IZZY dances with SHLINGMAN and goes to MAN two	Wide/mid	Steadycam	IZZY, SHLINGMAN + MEN		15 sec	X			X	
D	19	5	Bedroom	Int	Night	IZZY leaves man two and goes to three	Wide/mid	Steadycam	IZZY, SHLINGMAN + MEN		3 sec	X			X	
D	19	6	Bedroom	Int	Night	IZZY moves through to four and five	Wide/mid	Steadycam	IZZY, SHLINGMAN + MEN		5 sec	X			X	
D	19	7	Bedroom	Int	Night	she moves again to SHLINGMAN and puts her hand around his neck	C/U	Steadycam	IZZY, SHLINGMAN + MEN		15 sec	X			X	
D	19	8	Bedroom	Int	Night	the room stops still	Wide	Steadycam	IZZY, SHLINGMAN + MEN		5 sec	X			X	

UNDER THE WEATHER SHOT LIST 3 14/12/13

SCREEN DREAM / REALITY	SCENE #	SHOT #	LOCATION	INT / EXT	NIGHT / DAY	DESCRIPTION	SHOT SIZE	CAMERA DESCRIPTION	CAST	PROPS	TIMING	CAST BREAKDOWN			
												Izzy	Tina	Janet	MEN
	D	19	9 Ballroom	Int	Night	SHINGNANS eyes move to look at another man	C/u	Steadycam	IZZY / SHLING MAN		5 sec	X		X	
	D	19	10 Ballroom	Int	Night	MAN 2 to 3	C/u	Steadycam	IZZY, SHLING MAN + MEN		5 sec	X		X	
	D	19	11 Ballroom	Int	Night	MAN 3 to 4 etc.	C/u	Steadycam	IZZY / SHLING MAN		5 sec	X		X	
	D	19	12 Ballroom	Int	Night	MEN starts to pass Izzy around room	C/u	Steadycam	IZZY, SHLING MAN + MEN		1 minute	X		X	
	D	19	13 Ballroom	Int	Night	MEN make circle around Izzy	Wide	Overhead	IZZY, SHLING MAN + MEN	Chandeliers	45 sec	X		X	
	D	19	14 Ballroom	Int	Night	Izzy does panic dance	mid/wide/C/u	Steadycam	IZZY, SHLING MAN + MEN		30 sec	X		X	
	D	19	15 Ballroom	Int	Night	MEN watching	C/u	Steadycam	IZZY, SHLING MAN + MEN		10 sec	X		X	
	D	20	1 Ballroom	Int	Night	IZZY does panic dance into the floor	Wide	Steadycam	IZZY		15 sec	X			
	D	20	2 Ballroom	Int	Night	IZZY does panic dance into the floor until she has her	Wide	Overhead	IZZY		15 sec	X			
	R	21	1 JANET'S bedroom	Int	Night	JANET lies in bed. Moon shines through window.	Wide	Locked	JANET	Bed	5 sec			X	
	D	21	2 JANET'S Bedroom	Int	Night	JANET asleep floats in her bed	C/u	locked	JANET		5 sec			X	
	R	21	3 JANET'S Bedroom	Int	Night	Janet has asleep in her bed	C/u	locked	JANET		5 sec			X	
	D	21	4 JANET'S Bedroom	Int	Night	JANET lies asleep in her bed. Something is moving on her chest. Her hand reaches up to her chest.	C/u	locked	JANET	Animation of shadow on her chest.	5 sec			X	
	D	21	5 JANET'S Bedroom	Int	Night	JANET wakes spider shadow off chest and sits up in bed	mid	Locked	JANET		10 sec			X	
	D	21	6 JANET'S Bedroom	Int	Night	JANET looks down to pillow	C/u	locked	JANET		5 sec			X	
	D	21	7 JANET'S Bedroom	Int	Night	Pillow covered in spiders	C/u	locked	JANET	animation of spiders running all over pillow	5 sec			X	
	D	21	8 JANET'S Bedroom	Int	Night	JANET recalls to end of bed. Bed is covered in spiders crawling all over it.	Mid	locked	JANET	Animated spiders	10 sec			X	
	R	21	9 JANET'S Bedroom	Int	Night	JANET looks out window to see tree branches hanging against window pane	Mid	locked	JANET		10 sec			X	
	R	21	10 JANET'S Bedroom	Int	Night	JANET looks back at pillow realizing the spiders of shadows from tree	Wide	locked	JANET	animation of trees	10 sec			X	
	R	21	11 JANET'S Bedroom	Int	Night	Janet's jaw looks to window	Mid	Penning	JANET		5 sec			X	
	R	21	12 JANET'S Bedroom	Int	Night	JANET dances a shadow play reflecting the trees	Mid/wide	locked	JANET		15 sec			X	
	R	21	13 JANET'S Bedroom	Int	Night	JANET sits at the end of her bed	Wide	locked	JANET		5 sec			X	
	R	21	14 JANET'S Bedroom	Int	Night	JANET sits at the end of her bed	C/u	locked	JANET		10 sec			X	
	R	21	15 JANET'S Bedroom	Int	Night	clothes lie over chair	Locked	locked	JANET	CLOTHES/CHAIR	10 sec			X	
	R	21	16 JANET'S Bedroom	Int	Night	chest of drawers with glass figurines and crystal bats	C/u	locked	JANET	GLASS FIGURINES,CRYST ALS/ MIRRORS	15 sec			X	
	R	21	17 JANET'S Bedroom	Int	Night	Her eyes finally come to back of the door and the shadow of a coat and hat	Locked	locked	JANET	COAT/HAT	10 sec			X	
	R	21	18 JANET'S Bedroom	Int	Night	Television image reflected on Janet's face	Mid	Locked	JANET	TV	10 sec			X	
	D	21	19 JANET'S Bedroom	Int	Night	The coat and hat turn into a shadow man and leap towards the bed	mid	Locked	JANET	COAT/HAT	15 sec			X	

16/12/13

SCREEN DREAM / REALITY	SCENE #	SHOT #	LOCATION	INT / EXT	NIGHT / DAY	DESCRIPTION	SHOT SIZE	CAMERA DESCRIPTION	CAST	PROPS	TIMING	CAST BREAKDOWN			
												Izzy	Tina	Janet	MEN
	D	21	20 JANET'S Bedroom	Int	Night	Shadow Man lunges on top of Janet. JANET grabs at sheets to try and get away from him.	Wide/mid/	Locked	JANET AND SHADOW MAN		20 sec			X	
	D	21	21 JANET'S Bedroom	Int	Night	Shadowman lifts JANET off bed	Wide/mid/	Locked	JANET AND SHADOW MAN		30 sec			X	
	D	21	22 JANET'S Bedroom	Int	Night	Shadowman pulls JANET from window	mid/wide/c/u	Locked	JANET AND SHADOW MAN	WINDOW	30 sec			X	
	D	21	23 JANET'S Bedroom	Int	Night	JANET grabs at figurines	C/u	Locked	JANET	GLASS FIGURINES,CRYST ALS/ MIRRORS	15 sec			X	
	D	21	24 JANET'S Bedroom	Int	Night	Figurines and crystal smash to the floor	mid-C/u	Locked	JANET	GLASS FIGURINES,CRYST ALS/ MIRRORS	20 Sec			X	
	D	21	25 JANET'S Bedroom	Int	Night	JANET pulled out of room by Shadow Man	Wide/mid/	Locked	JANET AND SHADOW MAN		15 sec			X	
	R	21	26 JANET'S Bedroom	Int	Night	Television image of caged woman -	C/u	Locked	JANET	pre-record ed image TV	5 sec			X	
	R	22	1 JANET'S Bedroom	Int	Dawn	JANET asleep in bed with tv on	mid	Locked	JANET	TV	5 sec			X	
	R	22	2 JANET'S Bedroom	Int	Dawn	Janet's eyes open she looks at clock	C/u	Locked	JANET	CLOCK	10 sec			X	
	R	22	3 JANET'S Bedroom	Int	Dawn	JANET gets out of bed and turns television off	M/x	Locked	JANET		5 sec			X	
	R	22	4 JANET'S Bedroom	Int	Dawn	Dawn starting to come through the window	Mid	Locked	JANET	WINDOW	10 sec			X	
	R	23	1 IZZY'S Bedroom	Int	Dawn	IZZY gets up	Mid/C/u	Locked	IZZY		10 sec	X			
	R	24	1 TINA'S Bedroom	Int	Dawn	TINA gets up	mid-C/u	Locked	TINA		10 sec		X		
	R	25	1 TINA Apartment	Int	Dawn	TINA stands and looks out window	Wide	Locked	TINA		10 sec		X		
	R	26	1 IZZY'S Apartment	Int	Dawn	IZZY sees watching the sun come up	Wide	Locked	IZZY		10 sec		X		
	R	27	1 JANET'S Window	Int	Dawn	JANET opens blinds and looks out	Wide	Locked	JANET	Horizontal BLINDS	15 sec			X	
	R	28	1 Front of House	Ext	Dawn	JANET standing at window	mid	Locked	JANET	BLINDS	10 sec			X	
	R	28	2 Front of House	Ext	Dawn	JANET looks out her window	C/u	Locked	JANET	BLINDS	10 sec			X	