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The Scouting Difference: Development, Direction, and Evaluation of a Documentary Film

Kirk E. Strickland

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THE SCOUTING DIFFERENCE: DEVELOPMENT,
DIRECTION, AND EVALUATION OF A
DOCUMENTARY FILM

A Thesis
Presented to the
Department of Theatre and Cinematic Arts
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

By
Kirk "E" Strickland
December 1982

This thesis, by Kirk "E" Strickland, is accepted in its present form by the Department of Theatre and Cinematic Arts of Brigham Young University as satisfying the thesis requirements for the degree of Master of Arts.

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INTRODUCTION

Statement and Justification of Problem

There is a need for supplemental reference material of an in-depth, specific nature to suggest methods of general application to the novice film director. Because film production is such a highly collaborative art, craft, and business, with limited opportunities open to beginners, the novice director can benefit a great deal from the documented experiences of another. This study will provide insight into the practical role of the film director in motion picture production. In this way, this study can influence directorial practice in a positive manner by offering a forewarning of potential production challenges and help the novice to avoid similar pitfalls as well as to capitalize on any successes realized. This study will characterize some important attributes a director may find it helpful to develop in facilitating his work with artistic, technical, and administrative specialists. This study also suggests means by which a filmmaker can work with producers and clients in making a film for a specific persuasive purpose. In doing so, it will suggest possible methods of defining a film's intent, methods of realizing this intent through the various production phases of scripting, filming, and editing, and methods of evaluating the success in conveying the intent to the target audience.

This study will address several questions related to the practice of documentary film production. How does a novice filmmaker become qualified to direct his first large format film production? How can knowledge of filmmaking theory and criticism be of help or hindrance to the aspiring filmmaker? What procedures can be followed to help the director, in collaboration with producers and clients, to articulate the persuasive intent of a proposed or in-progress production? Of what value is the director's personal experience in developing such an intent? What are some recommended procedures a film director can follow in developing a script which fulfills the intended purpose of a production? What are some basic guidelines to follow to insure enough money has been allocated to successfully complete a given production? How can an inexperienced director responsibly handle budgetary concerns? What are some possible options open to producers in recouping expenses incurred in the production of a public service film, and how should these options influence the development and realization of a production's intent?

What methods can a director follow in preparing to film a scene for a documentary film? What are some of the advantages and disadvantages encountered in implementing some of the various shooting techniques available to the documentary filmmaker? How can a beginning director achieve a consistency of visual and narrative style through the segmented phases of a long-term documentary production?

How can the manipulative art of film editing be used to enhance a film's persuasive power as well as its entertainment value and emotional appeal? What attitude should a director take in

his collaborative work with other creative artists, craftsmen, and technicians?

This study will also address several questions related to the analytical evaluation of a given film production. What are some of the means available to filmmakers who desire quantitative evidence of a film's persuasive, emotional, and cognitive effects on a selected audience? What considerations should be made in designing an evaluative instrument? How can data obtained from such an instrument be interpreted? Can this interpretation assist a filmmaker in the creative decision-making process? How can the evaluative analysis of a production help producers and clients in distributing or marketing a finished film?

In addition to these questions, this study may suggest answers to questions related to selected theories of filmmaking. Who is a film's author? At what point is work on a film's script completed? Does the documentary film, as a genre, connote a restrictive use of filmmaking technique? What is the director's role in the highly specialized processes of film production? Is it necessary that a film production have a director?

Definitions

The term documentary film, as used in this study, refers to methods of recording on celluloid any aspect of reality interpreted whether by factual shooting or by sincere and justifiable reconstruction, so as to appeal either to reason or emotion, for the purpose of stimulating the desire for, and the widening of, human knowledge and understanding.¹

¹Paul Rotha, quoted in Harry M. Geduld and Ronald Gottesman, An Illustrated Glossary of Film Terms (New York: Holt, Rinehart and Winston, Inc., 1973), p. 75.

Its usage is not limited or otherwise restricted to distinguish productions which, as some theoreticians feel, must communicate social ideas and values in an attempt to bring about a change for the better in social and economic conditions; rather, it is used in reference to "a form of artistic journalism that may cover a broad range of factual subjects, social, scientific, educational, and instructional, as well as recreational."²

A film director is "the individual who interprets the script in terms of performances and cinematic technique, and who supervises all phases of the work involved in achieving a coherent, unified film presentation."³

Definitions of other selected technical terms relating to filmmaking as used in the text of this study are found in glossary A. Specialized terms relating to scouting, the subject of the film, are found in glossary B. Other terms of interest are listed in glossary C.

Delimitations

This study is not meant to supplant other production guides either technical or theoretical in design; rather, it is intended to provide supplemental reference material of a particular and specific nature to the aspiring filmmaker.

²Ephraim Katz, The Film Encyclopedia (New York: Thomas Y. Crowell, Publishers, 1979), p. 345.

³John Mercer, comp., Glossary of Film Terms (Houston: University Film Association, 1979), p. 27.

Since The Scouting Difference was a 16mm student production of Brigham Young University in which most of the production personnel received little or no monetary compensation, this study is primarily concerned with the production of a relatively low-budget film by amateurs. However, because there were some services provided by professionals, some principles are presented that are of general application and of potential interest to the professional as well.

Because film directing is concerned, by definition, with the creative supervision of technical and artistic specialists, this study does not attempt an in-depth investigation of any specific phase of production or evaluation. Emphasis is given to the overall developmental guidance of a film project through selected phases of production. While the film director tries to become as informed and knowledgeable as possible in all aspects of production, a broad, general background can often be more helpful than a specialized skill.

Review of Literature

The majority of production references and guides available to the novice filmmaker discuss the practice of filmmaking either in terms of broad, general aesthetics or in terms of precise, technical mechanics. Although I found a few handbooks extremely valuable in general application, no source consulted attempted to trace the step-by-step development of an idea into a finished film. Specific examples of challenges encountered in particular productions abound in many references consulted, but these examples, when mentioned, are often used largely for their anecdotal value and seldom followed through the various phases of production with any semblance of continuity.

Production manuals I found of particular practical value include: Kenneth H. Roberts's and Win Sharples's A Primer for Filmmaking, William B. Adams's Handbook of Motion Picture Production, and W. Hugh Baddeley's The Technique of Documentary Film Production. I found Roberts and Sharples to be most helpful in suggesting methods to insure filming in continuity and in describing some of the aesthetic considerations involved in film editing. Adams was invaluable in all stages of scripting. Baddeley proved indispensable in helping me to adapt my theatrical background to documentary film production.

Less comprehensive and more anecdotal in nature were Richard Bare's The Film Director and Terrence St. John Marner's Directing Motion Pictures.

I have found the American Film Institute's periodical American Film very helpful in offering insight into the director's role in production. Since I find great value in the documented experiences of others, the series "Dialogue on Film" regularly featured in American Film, along with the series' compilatory texts Directing the Film and Filmmaking: The Collaborative Art, have been most applicable.

Other periodicals and journals of practical interest include: Action, Millimeter, Technical Photography, American Cinematographer, and Film Comment.

Ralph Rosenblum's and Robert Karen's When the Shooting Stops provided fascinating insight into the practical attitudes a director can take in his working relationships with technical specialists.

It is important to point out that my experience seems to suggest that there is no single volume which could be considered the standard, comprehensive production reference. This is to be expected in a field as multifaceted as filmmaking. I have discovered that a given author, even when attempting to discuss general techniques, will often concentrate on certain aspects of production at the expense of others because these certain aspects may fall more within his or her expertise. Also, there seem to be as many ways to make a film as there are filmmakers; everyone seems to use techniques which have proven successful for them in the past and perhaps conform to their individual personalities and work habits. The beginning filmmaker needs to develop his own working style. For these reasons, I recommend that the novice filmmaker objectively consult several sources before embarking on a production experience: not in an effort to form practical conclusions--these will come only through hands-on application of theory--but simply to become aware of options. Continued study during production and evaluative documentation after a production experience are also advisable.

Methods and Procedures

I have traced the creative process followed in the production of a twenty-three minute 16mm color film entitled The Scouting Difference. This was accomplished by referring to the director's journal and personal recollections, as well as by analyzing various written outlines of the concept and documented drafts of the script, by referring to production report forms and written transcripts of

filmed and taped interviews, and by examining original filmed footage, production photographs, out-takes and trims as well as the final film in its completed form. I have made a comparative study of selected literature in support of practical and theoretical hypotheses suggested by my experiences. I have designed a survey questionnaire and administered it to sample audience members both before and after the film assumed its final shape. This has been statistically analyzed by computer in an effort to obtain quantitative evaluation. I also connected randomly selected members of the sample audience to a galvanic skin response recording instrument in an effort to measure collective involuntary physiological reactions to the film. I also used other means at hand to evaluate the completed project, including: letters of evaluation from involved persons, awards and commendations, a survey of the film's use, as well as my own subjective evaluation.

I. ACQUIRING THE PROJECT

I do not know what to tell young people because I do not know how they start. To me this is the most serious problem There are so many youngsters who know a great deal about film but there is absolutely no way to get started.¹

The opportunity to direct a film for the Utah National Parks Council of the Boy Scouts of America came to me as a result of several factors. I had had extensive experience in scouting as an avid youth participant and as a volunteer adult leader. I had also directed scout-age youth in educational theatre settings, and I had made a film.

I had been admitted into the Professional Directors' Workshop at Brigham Young University in January of 1980 largely on the strength of my undergraduate and career experience in directing and acting for the theatre. After receiving a Bachelor of Arts degree in 1977 from Weber State College with a composite teaching major in Theatre Arts and English, I had taught for two years at South Ogden Junior High School. While there I had taught students in speech, drama, and English. I had also directed three major stage productions featuring students from my classes. As a diversion we had also produced one fifteen-minute super-8 film. This digression into film directing was an important factor among many in encouraging me to pursue film directing on the graduate level at Brigham Young University. This short film also

¹Joseph Losey, as quoted in Directing Motion Pictures, ed. Terrence St. John Marner (New York: A. S. Barnes & Co., 1972), p. 12.

became my audition film for acceptance into the Directors' Professional Workshop.

In March 1980, near the end of my first semester in Workshop, and after I had successfully completed undergraduate courses in motion picture production management and editing, Professor Tad Z. Danielewski, Workshop Director, asked if any of us had had experience in scouting. There were a few responses. He then asked if any of us had attained the rank of Eagle Scout. I was the only one. When I disclosed that I had also served as a volunteer scoutmaster, I was assigned to the yet unnamed project and told to contact Professor Raymond E. Beckham of the Communications Department for further information.

In our first meeting, Beckham introduced himself as president of the local Council of the Boy Scouts of America. I quickly discovered that he had already consulted with Danielewski concerning my personal qualifications as project director. He commented favorably on my status as a graduate student and asked in what major field of study I had obtained my undergraduate degree. Continuing in a very relaxed and affable manner, he made further inquiries into my personal background. It was not long before he described his desire to make a "public relations" film on the Utah National Parks Council. He asked me to set up a luncheon meeting for a production team consisting of the two of us, two writers, Leo Paur and Cliff Henke, who had been assigned by Danielewski, and a scout executive from the Council. This request constituted my appointment as project director.

This appointment came as a gratifying surprise; for, although I was ambitious and very eager to learn, my practical experience in

filmmaking was very limited. I had, however, become such an ardent student of film analysis and theory that I was at the time teaching an introductory course in motion picture art at BYU. In addition, I was experienced in directing young people and structuring information, and I knew a little about photography. Still, I had made but one silent super-8 film. My greatest selling points seemed to be my undergraduate degree and my personal experience in scouting.

Outside academic circles, in the "real" world of professional filmmaking, an academic degree means very little. Investors and producers want to see films a director has completed. Paul Williams's advice is typical: "If you are talking about the reality of getting people to trust you with money to do films, than you have got to do films."² Eric Sherman agrees: "To put it most simply, to make a film, one must make a film."³ My experience proves little exception to this; although no scout executive nor Council representative had seen my film, Danielewski had, and Beckham, acting as producer-client, was proceeding on his recommendation.

I was gratified to have my academic degree recognized as a creditable advantage. However, the aspiring filmmaker must realize that although theoretical knowledge of film obtainable through formal education is essential, practical skill acquired through hands-on experience is also indispensable:

You will not learn film . . . by example, or by analyzing other people's work only. Not until the film is running through your fingers will you complete your education. The

²Eric Sherman, Directing the Film (Boston: Little, Brown and Co., 1976), p. 17.

³Ibid.

knowledge of others and personal experience are both essential to acquire film sense.⁴

Practical experience can be considered more important than theoretical knowledge only because it evidences familiarity with the basics. In this regard, it may be considered filmmaking's only tangible test of aptitude--a test which is self-administered and can be relatively inexpensive when carried out in a low-budget format.

My jump from a silent super-8 to a 16mm sound format constituted a substantial financial risk on the part of the producers, Danielewski and Beckham. That a project of this magnitude, involving the expenditure of so much time and money, was even considered possible as an academic experience is evidence of their personal commitment to students. Their willingness to risk their own reputations in order to provide students with a unique, hands-on learning opportunity was a continuing source of encouragement and incentive to every student involved in the project. Their confidence in me sustained me through many personal disappointments and frustrations.

My experience in scouting also provided incentive to surmount many obstacles. Scouting influenced me as a youth in many positive ways. Its importance in the development of young men was re-emphasized in my brief service⁵ as a volunteer adult leader. Because of this personal involvement, I was committed to support and promote the ideals

⁴Daniel Arijon, Grammar of the Film Language, (New York: Focal Press, 1976), p. 5.

⁵See pp. 17-19, below.

and objectives of scouting. I am not sure the film would have been completed without a high degree of commitment such as had resulted from my involvement in scouting.

Although effective in helping me overcome some production challenges, personal involvement in the subject of the film also masked some dangerous pitfalls. My extensive experience in scouting deceived me into believing I knew everything I needed to know in order to make a film about it. This created a casual attitude toward researching the subject. In this way a director's personal experience can hinder rather than facilitate his search for the truth about his subject.

Personal familiarity can also hinder objective treatment of a subject. Initially, it was difficult for me to see scouting through the eyes of one who had never had direct contact with it. This could have caused the film to ignore an important portion of the intended audience who may have had little or no exposure to scouting.

Aspiring filmmakers do not necessarily need first-hand knowledge of the subject to be filmed. They must however, demonstrate great desire and teachability. They do not need to demonstrate a high degree of practical knowledge of filmmaking skills, but must evidence aptitude for filmmaking. The best way to prove this aptitude is to make a film. Acquiring academic experience and credentials can also be helpful in proving competence and ability. While it is true a degree may be respected only in an academic setting, this may be one of the few places aspiring filmmakers can receive an opportunity to direct their first large format film.

II. DEFINING THE INTENT

In an excellent film, a singular vision may be extracted. That vision, which we sometimes find in all aspects of a film, is evidence that the film director has used the medium as artists in the traditional arts long have used them.¹

It is a credit to Professor Beckham, as producer, that he was flexible enough to allow his original intent to be broadened and refocused to allow for the production of the film as it appears in its final form. His primary reason for making a "public relations" film on the Utah National Parks Council was to report to the community on its past accomplishments, present standards, and future goals. He noted that a recent survey revealed a majority of the people served by the Council were supportive of scouting, but were largely uninformed of the type and scope of activities offered. Beckham's having the original intent to inform the public is important, because "the producer is first of all the man with the dream."² That this dream was allowed to be expanded and generalized is evidence of this man's open-minded attitude as well as his effective management and leadership skills. Beckham takes pride in delegating responsibility effectively. He worked tirelessly in approving treatments and scripts, in suggesting specific events to be filmed, in administering student travel and accommodations, and in negotiating with the

¹Sherman, p. xxx.

²David Brown, "Dialogue on Film," American Film, October 1975, p. 38.

production house--BYU Media Production Studio. However, despite his high degree of personal involvement, it is evident he agrees fully with Richard Zanuck and David Brown who say producers should "never tell a director how to direct. We would replace a director if we had to do that. We select a director for what we believe a director can do for a film."³

Initially my intent in making this film was the same as I perceived Beckham's to be. I was eager to please; and any misgivings I had about specialized public relations filmmaking were buried under a zealous yearning for a practical experience. I proceeded on blind faith that the final product would have significance for more than a localized handful of audience members. This method of operation, I was to learn later, is not unusual:

When we say that the director approaches a film with a sense of the whole in mind, we obviously do not mean that he has a complete foreknowledge of the totality in all its parts. In fact, a director learns, as the production of a film progresses, exactly what it was he had envisioned.⁴

Working in close collaboration, Beckham, Danielewski, the writers, and I never lost the original intent through the several rewrites of the script; but the overall purpose of the film was greatly expanded. Not only did it become our objective to acquaint the viewer with the nature of scouting in the Utah National Parks Council, but also to explore the benefits of scouting everywhere. Even though we never articulated this broadened intent at the outset of the project, undoubtedly more than one of us felt or sensed it deeply or it never

³Ibid.

⁴Sherman, p. xxvii.

would have become apparent in the final product. I will attempt to describe a few factors at work on me personally which may have helped to amplify the intent of this film.

Personal Experience as a Young Man in Scouting

I was fortunate to have been involved in scouting on several different levels. The scouting program had a profound effect on me as a young man; its influence was one I had taken largely for granted before becoming a scoutmaster. Outside of my family, scouting provided my first structured opportunities to work closely with others, to follow them, to learn from them, and then to teach them, to lead them. Scouting presented a need for self-motivated learning and then offered practical courses in self-reliance. These are qualities characteristic of scouting I wanted to highlight in the film; they are also, I was to discover, fundamental attributes of a film director.

The recognition of scouting's contributions to me and its potential influence in the lives of countless boys provided me with vital incentive. On a few trying and desperate occasions, my conviction of the importance of the film's message was all that remained to encourage persevering toward its completion.

I was very fortunate to be making my first 16mm film about a subject for which I cared so deeply. Whatever motivates an aspiring filmmaker, whether it is money, fame, ambition, thematic content, or art itself, the motivation must be strong or chances are the film will not be completed. There are endless frustrations that can stymie a film, especially a student film, in mid-production. If it is true an

"artist creates not because he wants to or desires to, but because he has to,"⁵ then I am lucky that I felt this film had to be made.

Personal Experience as a Volunteer Scoutmaster

As valuable as my personal experience and training as a youth in scouting was in the making of this film, perhaps of even greater importance was my brief service as a volunteer scoutmaster. Ours was a small troop of six boys in the aging community of West Ogden, Utah, Lake Bonneville Council. It had been some time since I was directly involved in scouting. Although I could remember how enjoyable scouting had been for me as a boy, it somehow seemed next to impossible to apply what I had learned to an adult leadership position. With the clarity of vision only hindsight affords, I find I was unaware of the internal workings of a successful scout troop. This is understandable since a young man in scouting participates in the results of adult planning and leadership and, although directly active in peer leadership opportunities, is not privy to administrative operations. He has no real need to deal directly with council and district leaders, with troop sponsors and committee members; this is the scoutmaster's responsibility.

So for the first six months of my service as a volunteer scoutmaster I was at a loss. I tried everything I could remember from my experience as a youth in scouting to get the boys of our troop involved and excited. After quite a bit of failure, a whole new world began to open up for me when I started to seek help by attending roundtables--monthly adult leadership meetings--and approaching

⁵Ibid., p. xxix.

successful leaders in our district for advice. I found I had tried to teach primitive survival skills the boys would probably never use unless practical opportunities were provided for them. I had also tried to get them committed to the program without fully committing myself. Not until I began making time for outdoor excursions did the boys really begin to feel a need to learn the skills scouting taught them. Not until I started wearing a uniform did the boys start to show interest in wearing one. It was only after these changes were made that our troop began faintly to resemble the troops I had been involved in as a boy.

As I began planning wilderness excursions and encouraging the boys to wear uniforms, I was confronted with another problem: all of this would cost money, and West Ogden was an economically depressed community. I had already encountered some difficulty in obtaining the yearly fees required for each individual boy to maintain proper registration as a scout; and this was a small sum. How difficult would it be to get ten times as much for each boy to attend summer camp? Even if some of the parents felt scouting was important to their boys, how could I expect them to invest the amount of money necessary to build a successful troop? West Ogden had not had a viable scouting program for over twenty years.

In some ways money problems were a small matter. Major progress toward individual advancement would not be realized until the boys' parents offered consistent support and encouragement. It was no secret to me my mother had probably worked as hard as I had toward my Eagle award.

Not only parents had to recognize the need for a viable scouting program, but other adults also needed to develop a supportive attitude. I learned from leadership training meetings that adult troop committees needed to be formed and that troop sponsors needed to assist in fund-raising activities. Seeking the participation of adults in these capacities would require expert salesmanship. I had only begun to consider the means by which I could successfully promote adult involvement in scouting when my wife and I had to move out of the area.

I did, however, come away with a better understanding and appreciation of the challenges faced by a scout leader. I also felt ashamed of the time I had wasted trying to put together a viable program without assistance. It had taken the entire length of my service to recall what scouting had done for me as a youth, to visualize what it could do for the boys in our troop, and to realize what really needed to be accomplished before an effective scout program could be instituted. If it had taken so long for me to realize the importance of a strong scouting program, what about new adult leaders entering service without previous scouting experience as youth? Certainly they would need to be persuaded of the importance of the program before they could set about selling it to others.

Rebounding off these experiences I was given the opportunity nine months later to direct this film. My recognition that such a film could have helped me to solve many of the promotional problems I had had as a new adult scout leader played an important role in broadening the purpose of the film--which finally became to persuade an adult audience intellectually and emotionally of the need for a viable scouting program.

Collaborative Development of Intent

This statement of intent, although seemingly simple and straightforward, was not easily arrived at. Indeed, it was only through much experimentation and some misunderstanding that it was finally articulated. For instance, it was not until I had directed three or four location shoots that I was told the film was not being made to recruit boys into the program. I am embarrassed this kind of miscommunication occurred more than once. Preparations had been made to avoid just this kind of misunderstanding, but it was not until the fall of 1980, after we had completed over five months of filming, that I became aware of a working agreement entitled "Statement of Work."⁶ This had been drafted in May of 1980 by Professor Wallace Barrus who was supervising production manager and advising cinematographer for the first two months of production on the project. He had compiled this list of important information while consulting with Beckham, and mediating budgetary considerations between the Council and BYU Media Production Services. This statement prefaced an itemized budget⁷ also drafted by Barrus.

Not only was this agreement drawn up without my participation, but it was also inadvertantly kept from my knowledge for several months. Although dealing primarily with technical aspects of the production, this statement also attempted to set down in writing the purpose of the film and its intended audience. This was an important document, despite the general nature of much of the language.

⁶See appendix A.

⁷See pp. 86-88, below.

Producers, directors, and writers should collaborate in defining specific objectives.

The following four considerations are essential in some way to . . . a motion picture . . . :

1. Idea: What do you want to say?
2. Purpose: Why do you want to say it?
3. Audience: Who do you want to say it to?
4. Script: How are you going to say it?⁸

The answers to the above should be agreed on and written down in specific language in order to avoid misunderstanding. A form such as the one detailed in appendix B includes most of the information listed in the "Statement of Work," but also forces clients and producers to delineate additional specifics of a proposed film.

⁸William B. Adams, Handbook of Motion Picture Production (New York: John Wiley & Sons, 1977), p. 94.

III. DEVELOPING THE SCRIPT

There are several sequential stages your material may go through as you develop it into a script. Since situations always differ, there are no absolute rules. But the predictable direction is from idea to complete script. . . . Some writers prepare an elaborately detailed plot outline before starting on dialogue and scene building. Others start off by writing the actual shooting script. . . . Each writer has a method that works best for him. Rules are valuable only if you can profitably adapt them . . . to your way of working.¹

Since our material passed through several sequential stages more than once, it is consoling to realize there are no absolute rules in developing a script. Our scripting procedure seemed so chaotic that it is only upon thoughtful review that a developmental pattern is discernible. This pattern was repeatedly rooted in the outlining phase of development.

Outlining

The documentary, like other material designed to persuade, must be organized in a logical, coherent . . . pattern that indicates the relationship among the various facts and ideas of the program. We call this pattern a structural or logical outline.²

Although personal experience convinced me that a promotional film about scouting had great potential for good, familiarity with scouting was not always helpful in the area of script development. In fact, in this crucial pre-production stage, my personal experience

¹Adams, p. 94.

²Edgar E. Willis and Camille D'Arienzo, Writing Scripts for Television, Radio, and Film (New York: Holt, Rinehart, and Winston, 1981), p. 69.

was sometimes more of an obstacle. My personal preconceptions lulled me into an artificial confidence which led me to believe I already knew all I needed to know about the subject. This confidence caused me and the two writers assigned to the project, Leo Paur and Cliff Henke, to rush through one very important pre-production step--the investigation of the subject through research.

The essence of documentary scripting is full and thorough research--which usually requires several weeks of concentrated involvement in the subject and the environment.

During this period, the film-maker not only gathers material for his script: he gets to know the people concerned. . . .

But the most important advantage of the research period is the film-maker's confrontation with the truth. Preconceptions must be measured against facts; statistics must be measured against people; love for the subject has [to have] time to grow--even if it grows into hate.³

Most of our research had been confined to a study of statistical information about the Utah National Parks Council; for the rest of our background, we relied on my personal knowledge and experience. This was condensed into the following outline:

Utah National Parks Council Film Outline A

- I. Introduction: Show purpose of scouting through subliminal contrast
 - A. Interview juvenile delinquent--heavy shadows, steel bars, flat colors, urban locations
 - B. Intercut scenes of scouts in action--bright colors, quick pace, natural settings
- II. History and goals of scouting--Utah National Parks Council as exemplary organization
 - A. Historical background
 - B. General information (present)
 1. Area served
 2. Boys served
 - a) Membership, participation
 - b) Achievement, advancements

³Marner, p. 46.

3. Facilities, special programs, activities
 4. professional staff
 5. Community involvement
 - a) Adult leadership, volunteers
 - b) Financial support
 - i) Budget
 - ii) Trust fund
- C. Goals (future)
- III. Scouting's development of youth, positive influence on family life--focus on four individual examples of scouting's developmental stages.
- A. Cub scout
1. Interview boy
 2. Show in action
 - a) Pack and den meetings
 - b) Special activities
 - c) With family
- B. Boy scout
1. Interview boy (and possibly family members)
 2. Show in action
 - a) Special activities
 - b) Advancement, achievement
 - c) Community service, citizenship
 - d) Effect on family life
- C. Varsity scout
1. Interview boy
 2. Show in action
 - a) Special activities--high adventure
 - b) Leadership opportunities
 - c) Service projects
 - d) Effect on family life
- D. Explorer scout
1. Interview boy
 2. Show in action
 - a) Special activities
 - b) Leadership service
 - c) Career investigation, inquiry; preparation for assimilation into society
 - d) Effect on family life, society
- E. Results: Youth participation in scouting develops physical, mental, social, and moral (spiritual) skills
1. Physical
 - a) Close work with hands--carving, handicraft, knots, writing, sewing, knife/axe sharpening, auto mechanics
 - b) Activities which develop other parts of the body--hiking, swimming, biking, boating, shooting, calisthenics, basketball, bridge/tower building
 2. Mental--memorization, budgeting, compass/map reading
 3. Social
 - a) Skills--planning, camping, cooking (in the wild and at home), first aid, communications (flags, Morse code, speaking, storytelling, skits), developing and sharing special talents, dancing, dating

- b) Attitudes--discipline, cooperation/teamwork, competition/sportsmanship, leadership/followership, responsibility, appreciation of nature and wildlife
- 4. Spiritual/moral development through introspection, communion with God and nature
 - a) Alone under the night sky
 - b) Paddling canoe on serene mountain lake
 - c) Cozy warm in tent during rainstorm
 - d) Sunday service in the wild
 - e) Solitary prayer in a grove of trees
- IV. Adult contributions
 - A. Trained leaders who have
 - 1. Awareness of overall scout program
 - 2. Ability to implement, use program for benefit of boys
 - B. Parental participation, encouragement
 - C. Financial support
- V. Conclusion drawn through visual contrast
 - A. Juvenile delinquent, idle youngster
 - B. Review four stages of scouting

Although some of the ideas contained in this outline are very good and were in fact included in the final film, its overall development now seems very broad and sprawling, its progression of ideas very predictable and pedantic. Perhaps the most serious indictment of the outline's superficiality is its presentation of the results of scouting without investigating how these results are obtained or questioning why they are so important.

It seems my personal challenge as an aspiring filmmaker was not unlike my problem as a new scoutmaster. If my perception of scouting as a young participant was different from my view of it as an adult leader, then seeing it as an objective filmmaker should have been yet a third and entirely different perspective. In reviewing the evolution of the script, it is now evident to me that I needed time to step back out of my personal experiences in scouting and view the program objectively from the perspective of the intended audience. The long and difficult process of rewriting led to such objectivity.

The initial outlining effort presented above contains subtle evidence of my personal struggle for objectivity. Of all the ideas presented in the outline most are but vague shadows of what was developed more fully in the final product. The exceptions were three major ideas, which, although progressively altered to some extent, were retained conceptually intact through each revision of the script: (1) the introduction (see item I. A. in the outline above), (2) the statistical description of the Utah National Parks Council (see item II.), and (3) the conclusion (item V. B.).

The germinal ideas for these concepts came not from my personal experience, but from external sources. The statistical description of the Council was an idea Professor Beckham had envisioned from the first. The character and importance of this particular concept, although never omitted from any stage of development, underwent the greatest amount of change. At some stages it assumed a secondary level of importance. At others it became the primary focus of the entire film. To me, it often seemed like some great monster, ever-present, ready at the least provocation to rear up and swallow the entire film, subordinating all other ideas. That this was not allowed to happen, I believe, is a credit to Beckham and his flexible attitude.

The ideas for the introduction and conclusion involving interviews with juvenile delinquents gradually evolved into the "lonely boy" scenes. The original concept grew out of a Workshop discussion initiated by Professor Danielewski. This discussion took place in March of 1980 and had as its purpose the discovery of some element of dramatic conflict. It was suggested that a high degree of conflict could be obtained through the presentation of contrasting images and

ideas. From this suggestion, we concluded the highest degree of conflict would be obtained through the presentation of two diametric extremes: the destructive nature of juvenile delinquency and the constructive nature of scouting. Beginning and ending the film this way would also give the film an element of dramatic unity.

We were to discover, however, that this concept would not fit in the film the Council wanted to make. After listening patiently to my presentation of this idea, Beckham expressed his concern the film in this form might adversely affect some viewers. He requested we not draw undue attention to negative aspects of life, but concentrate on the positive benefits of scouting. Recognizing the merits of the idea in terms of dramatic interest and movement, he suggested we not lose it altogether, but seek to tone it down.

Taking these concerns into consideration, the writers presented the following outline broken into timed sequences:

Utah National Parks Council Film
Outline B

1 min	{	CREDITS Indian boy walking down street looking into shop windows coming to scout headquarters
2 min	{	Dissolve from emblem to handbook with NARRATOR
2 min	{	INTRO. Montage Voice over explanation of stats, history, goals. Include interviews with prominent local leaders and celebrities.
		BODY
		Overt text structure: 4 levels of scouting
		Subtext: 1st layer--4 areas of personal growth (mental, spiritual, physical, social) 2nd layer--adult-youngster cooperation

4 min	{	A. Cub scout 1. Physical 2. Social
4 min	{	B. Boy scout 1. Mental 2. Moral
4 min	{	C. Varsity scout
4 min	{	D. Explorer scout
		(E. Leaders?)
1 1/2 min	{	CONCLUSION At end of explorer sequence, transition from demolition derby to pinewood derby montage--end with scouting insignia
1 1/2 min	{	CU of same insignia on uniform of Indian boy who now stands with NARRATOR
		Credits roll over picture of Lord Baden-Powell
		THE END

This outline was little more than a condensed version of the one I had presented weeks earlier. However, besides apportioning sequences into timed increments, the writers had toned down the introduction and conclusion with the inclusion of a character who was of exceptional interest.

The image of a solitary Indian boy wandering idly through an urban environment was very appealing to me for several reasons. Native Americans often seem out of place in urban settings. A viewer would naturally want to take a young Indian boy who is idle and bored in a city environment and place him in the kind of setting where scouting thrives--the great outdoors, home of his forefathers. This idea seemed to possess the toned-down subliminal qualities for which we were searching.

Beckham felt differently, however. Cast in the difficult role of client-producer, he was to expend a great amount of energy in tempering our aesthetic enthusiasm with wisdom. He felt an Indian boy provided visual connotations that were too strong and diversionary in nature from the intent of the film. He felt ethnic and social ramifications would supercede the more immediate problem of a boy who, for some reason or other, was apparently not involved in scouting.

Beckham's tactful rejection of this idea also contained an implicit acceptance. We would include in our scenario a young "everyman" of scouting age, lonely, aimless, idle; someone visually pathetic, yet nonexploitive.

This, however, was only the beginning of the process by which the opening and closing sequences of the film would be reshaped and molded into its present and final form. A gradual transformation of the lonely boy sequence continued not only through further scripting stages,⁴ but also in the subsequent stages of filming⁵ and editing.⁶ Although every sequence in the film went through a similar metamorphic process, none is as traceable as the evolution of the lonely boy sequence from outline to release print.

Although altered extensively later, the initial outlines cited above were extremely valuable in launching production phases of the project. They were very helpful to me as project director in composing

⁴See pp. 34-35, below.

⁵See pp. 117-120, below.

⁶See pp. 163-165, below.

shot lists and making selective decisions regarding the type of action to be filmed.

Screenwriting

The particular pattern of development that a script will have from the birth of the idea to the script from which the director . . . shoots will vary so much that each film will probably have its own variation of whatever general pattern one could describe.⁷

From the outset of our scripting efforts, the writers and I were aware of a very perplexing dilemma: "the conflict between planning and scripting in advance on the one hand and keeping an open mind and the maximum flexibility on the other."⁸ This conflict suggests two extremes of scriptwriting practices:

Some people claim that the documentary film needs no script. Robert Flaherty is cited as the historical precedent, but although he shot millions of feet for the few films that he made, not many of us have his charm of manner and would be unlikely in these more sophisticated days to find sponsors for such an enormous shooting ratio.⁹

The other extreme is illustrated in the following definition of the documentary scripting process:

The script is the blueprint from which a film is made. Ideally, it is a precisely worded document describing the visuals scene by scene, with details of the accompanying sound track. It contains all the instructions to enable the technical team and the actors to bring the script-writer's ideas, complete in almost every detail, to the screen.¹⁰

Baddeley, in qualifying his own definition stated above, goes on to suggest a more moderate theory of practice:

⁷Marner, p. 31.

⁸W. Hugh Baddeley, The Technique of Documentary Film Production (New York: Focal Press, 1975), p. 22.

⁹Marner, p. 46.

¹⁰Baddeley, p. 12.

. . . in the making of a documentary, dealing as it so often does with the real world around us, we cannot always be so precise. Sometimes the subject is under our control and then we can plan our sequences, shot by shot, with reasonable confidence that our plan can be carried out. More often, however, we cannot be sure in advance what we shall have to deal with at the shooting stage.¹¹

Because the writers had prior, although limited, experience on documentary film projects, they were reluctant to write a script which, in all probability, would be completely altered after location filming. I was myself less than anxious to be locked into a rigid documentary contract as represented by a script--especially if it was a poor one. For these reasons, we began filming with little more than a broad, sketchy concept and the general outlines cited earlier as our guides. This line of action was very risky and proved nearly fatal to the project. Warnings were explicit:

Although the journey from the page to completed film is long, and many strange things happen along the way, don't assume that a few hasty, underdeveloped notes will suffice for a shooting script. The best start toward a good picture is a complete script that represents exactly what you feel will be the perfect film. . . . So because you know your script will probably undergo some sort of metamorphosis, don't start it off with the handicap of having been sloppily thought out and casually put together.¹²

After filming an event that would not be staged again for another year, the explorers' demolition derby, the writers were urged to come up with a script. Since two writers were assigned to the project and conflicting schedules precluded intense collaboration, portions of the twenty-eight minute outline¹³ were assigned to each

¹¹Ibid.

¹²Adams, pp. 92, 94.

¹³See p. 26-27, above.

writer to work on separately. Leo Paur would write the cub scout, explorer, and concluding sequences. Cliff Henke would concentrate on the introduction, boy scout, and varsity scout sequences. Their drafts of these follow:

Boy Scout Documentary Script
Draft A

Leo Paur

Cub scout sequence

1. INTERIOR--KITCHEN--CUB SCOUT DEN MEETING

A den mother works with a cub scout showing him how to make a mask out of a paper sack. As the den mother finishes working with the child, he walks away. She is left alone to thoughtfully regard the child and the other boys.

NARRATOR

What is it in the scouting program that makes a young boy a young man? What is it that makes the scouting program such a positive experience during those important years when a child begins to take notice of his surroundings and begins to judge the world in which he is to take a part and have a place?

2. INT--GARAGE--DAY

A father helps his son build a pinewood derby car.

NARRATOR

Scouting does not begin with the young cub. It begins with the motivators behind the loving child--they who first smile upon a child as he learns to construct something out of a block of wood.

3. INT--DEN LEADER COACH MEETING

The same father and den mother receive instruction on upcoming events and learn to construct certain craft items which they in turn will teach their scouts to construct. The father and den mother could be man and wife.

NARRATOR

A mother and father take time to learn again what it was like to be a child. They build a program which will make their children better.

4. EXTERIOR--CUB DAY CAMP ORIENTATION

A montage shows fathers and mothers as den and pack leaders engaged in day camp orientation activities. Our primary attention is on the father and den mother from the previous scenes. The activities will include such games as tug of war and stilt walking. The parents and leaders are having fun.

NARRATOR

They learn to teach, and to love, and to teach how to love. Simple things which help them to care for their children. For over thirty years the Utah National Parks Council has helped build parent-child relationships and assisted families in developing the kind of habits and attitudes necessary for a strong nation.

5. INT--KITCHEN--CUB SCOUT DEN MEETING

As the den mother watches the boys, another child comes to her with a problem. She happily helps him.

NARRATOR

So it is that old and young together learn wisdom. Sharing in activities which are conducive to developing of a boy's mind, body, and character.

6. EXT--CUB DAY CAMP

A montage will show entire families picnicking, swimming, playing softball, fishing, and singing around a campfire. This montage will follow a similar pattern as the montage for Cub Day Camp Orientation. This time it will show the parents and den leaders teaching rather than being taught. The final scenes will be taken at various churches with the final shot of the original father, den mother, and son looking up at the Christus in the Temple Square Visitors' Center in Salt Lake City.

NARRATOR

Fun activities that also teach responsibility. Together we must learn that the good things in life are not gifts to an idle mind; they are earned by individuals who work. We must get along with each other, help each other, and together grow strong in mind and body. By doing this, we may become leaders both in character and spirit--together: young and old, mother and son, son and father.

(Boy scout sequence to be inserted here.)

Explorer sequence

7. EXT--DAY--EXPLORER OLYMPICS

An explorer in a track suit is in deep concentration before running a race. As he concentrates, we fade into the same explorer at a court of honor where he receives an award; upon taking this from his scoutmaster, he smiles. As he looks down at it, we fade back to the same boy at the track meet.

NARRATOR

The young boy is now a man. He prepares for life. The end of the scouting program is the beginning of a boy's mature life. Becoming an explorer is truly the beginning of an adventure into life.

(The explorer gets into a starting position. As the gun is fired, we cut to the same explorer making a move on a chess board.)

It's the start of his personal assault upon the world. He has learned to plan and has prepared to take the lead in life.

(We cut to the explorer running his race in slow motion. We then have a slow-motion montage of: a discus thrower spinning to throw, a javelin thrower in the process of throwing, a shot putter heaving, and then back to the chess game where an opponent takes one of the chess pieces.)

He will work, toil, and sweat--sometimes failing, but always persisting.

(We cut to a volleyball game, then back to the explorer breaking the tape at the end of his race. He is congratulated.)

A great coach of our time has said that success does not lie in one's I.Q., but in his F.Q., his "Failure Quotient" and his ability to overcome it. The explorer does this by learning that discipline is required for success.

8. EXT--DAY--SUBURBAN DRIVE-WAY

As father and son work on a demolition derby car, we see shots of actual derby action.

NARRATOR

Father and son--leader and potential leader. Together they begin constructing material things and end forming better families and countries.

9. MONTAGE

At a cub scout pinewood derby, a car bumps into the finish of a race. The original den mother and father who helped the scout construct the car hug one another. This motage also includes scenes of boy scouts camping, varsity scouts on a river run, and explorer scouts in the Explorer Olympics and Demolition Derby.

NARRATOR

From boy to man--from man to leader of men. The scouting program promises to teach these things: honor, trust, obedience, faith, and duty to God and country--not a bad deal in an age of dying ideals.

Concluding sequence

10. EXT--FOREST

The two boys, the cub scout and the explorer, stand together (or one sits) with uniforms on and a flag to either side of them. They both tell, in their own words, what scouting means to them. As the cub scout finishes, the NARRATOR comes in behind them and makes a few remarks. As he speaks he picks up a boy scout manual and looks up to the picture of Lord Baden-Powell.

11. PUSH IN TO PICTURE AND CREDITS

THE END

Boy Scout Documentary Script
Draft B

Cliff Henke

Introduction

1. EXT--DAY--STREET

As somber music softly plays, a young boy of cub scout age is idly walking down a street lined with shops. He looks into the shops through the windows along the way. A "closed" sign is visible through the window. The boy looks at a reflection in the glass. He sees several other boys playing mischievously in the street. As the boy continues walking down the street, he finally arrives at the front of boy scout headquarters. Again, the boy's face is seen through the glass reflection. This time the window has the scout

symbol printed on it. An "open" sign is in the window. He begins to go inside. The camera tilts down and zooms in on the scout symbol. Match dissolve to:

2. EXT--SUNDANCE--DAY

Camera pulls back from the scout symbol on a scout handbook to reveal the NARRATOR who picks up the handbook.

NARRATOR

For over sixty years the Boy Scouts of America in this region have established a tradition of service, leadership preparation, and fun for boys--as well as adults. Many people believe that all that boy scouts do is camp out. There is much more to scouting. The best way to tell you what scouting is is to show you.

(The NARRATOR, as he is speaking the last line, walks over to a picture of Lord Baden-Powell, or a Norman Rockwell painting of a scouting activity. The camera zooms in on the picture.)

3. EXT AND INT--MONTAGE

While the NARRATOR continues, several scouting activities are portrayed, showing cubs through explorers, outdoor as well as indoor activities, and panoramic scenery of as many geographic contrasts as possible.

NARRATOR

(VO)

In Utah's National Parks Council, for example, about thirty thousand young men participate in cub scouting, boy scouting, and varsity and explorer scouting activities.

(The montage continues without narration for a moment showing river rafting, athletic competition, general knowledge contests, small boat sailing, public speaking, as well as hiking and camping.)

NARRATOR

The Scout Motto is "Be Prepared." And preparation for adulthood is one of the great things about scouting. Let's hear what successful adults who have been involved with scouting have to say about their boyhood experiences.

4. INT--OFFICE--DAY A prominent Utah politician (perhaps Orrin Hatch, Jake Garn, Scott Matheson, or Federal Judge Monroe McKay) speaks in his own words about scouting. He is seated behind his desk.

POLITICIAN

It was scouting which first gave me opportunities to develop leadership skills.

5. EXT--PLAYING FIELD

A prominent Utah athlete (perhaps Billy Casper, Merlin Olsen, Gifford Nielson, Marc Wilson, or Danny Ainge) speaks about scouting while other athletes do their thing in the background.

ATHLETE

Scouting develops strong bodies and encourages personal hygiene.

6. INT--OFFICE

A church official talks about scouting.

OFFICIAL

Scouting builds moral values of a young man at a time when most aspects of peer pressure do not.

7. INT--STUDIO

A prominent Utah entertainer (such as Donny Osmond) comments on scouting.

CELEBRITY

Scouting aids in the development of social skills.

8. INSERT SHOT

A painting of Boy Scouts appears.

NARRATOR

(VO)

The beginning of a scout's development starts with the eight-year-old cub scout.

9. EXT--CUB SCOUT DAY CAMP--DAY

The boy who appeared in the first scene is now in a cub scout uniform. He and a pack leader are in the same position as the two in Rockwell's painting--as if the painting comes to life.

(Insert rest of cub scout sequence here.)

Boy scout sequence

10. INSERT SHOT OF SCOUT PAINTING

NARRATOR

(VO)

We've all heard the stories of boy scouts doing good turns and camping

(NARRATOR CONT'D)

out, but, as you shall see, that is only part of what a boy scout does . . .

11. EXT--SCOUT CAMP--DAY

The painting dissolves into a live-action shot of the same activity as depicted in the painting.

NARRATOR

(VO)

In boy scouting, there are six ranks, or classes to be achieved. These begin with Tenderfoot, then Second Class, First Class, Star, Life, and finally Eagle Scout. Boys twelve years of age achieve Tenderfoot class by learning the scout oath and motto, proving that they can tie all of those knots you have probably heard about, and generally showing that they can handle themselves in the woods on campouts and hikes.

12. EXT--SCOUT CAMP--DAY

A group of prospective Tenderfoot Scouts recite the scout oath for their scoutmaster, holding up three fingers in the scout sign.

SCOUT

On my honor I will do my best to do my duty to God and my country--

(These same scouts tie knots in order to demonstrate their skill. Perhaps they are in competition with one another in a relay-type format. There are excited shrieks and shouts as the boys urge their teammates on.)

13. EXT--SCOUT CAMP--DAY

Some scouts receive their Tenderfoot badges from a scoutmaster who shakes their hands congratulating them.

NARRATOR

The scout law says that a good scout is "trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean, and reverent." It is not difficult to imagine the kind of improvement in our society if our leaders or, for that matter, everyone lived up to these ideals, is it?

14. EXT--MOUNTAINSIDE--DAY

A troop of scouts hike up one of the mountain ranges of the region. They come to a cliff overlooking a scenic valley or gorge. The camera pans the gorge from the scout's point of view.

NARRATOR
(VO)

The next step in a scout's training is hiking and camping with his troop. Besides being able to hike in unknown terrain, he must learn to live comfortably--no matter what the climate--

(Several shots of different campsites follow--each in a different kind of weather.)

--or locale.

(Several more shots of campsites follow--each in a different location.)

15. EXT--CAMP MAPLE DELL, HIGH UINTAH, BEAVER HIGH ADVENTURE, THUNDER RIDGE, AND BLUE MOUNTAIN CAMP MONTAGE

NARRATOR
(VO)

Almost synonymous with scouting and the contact with the wilderness is attendance at scout camps. The Utah National Parks Council operates five camps in its region: Camp Maple Dell, Beaver High Adventure Base, High Uintah High Adventure Base, Camp Thunder Ridge, and Camp Blue Mountain. Camp programs include work toward skill awards and merit badges--activities where boys meet others from all over the area. As they get to know these boys better, as well as those in their own patrol and troop, they get to know themselves better.

(This narration is illustrated with a visual montage of these activities.)

16. EXT--MONTAGE

Several shots of merit badge classes are shown beginning with astronomy and ending with zoology.

NARRATOR
(VO)

Merit badges and skill awards are requirements for the more advanced Ranks of First Class, Star, Life, and Eagle. They develop the young man's athletic, mental, and social skills. Merit badges offer something for every

(NARRATOR CONT'D)

interest; ranging from astronomy to zoology.

17. EXT--WOODBADGE LEADERSHIP CAMP--DAY

The last shot of the merit badge montage cuts to a similar teaching situation, except adults receive the instruction.

NARRATOR

(VO)

Of course the adults who are leading the young men in these summer camps are receiving valuable leadership training as well. In addition to the thousands of hours that these adults voluntarily spend with their troops, they take time to become even better leaders by participating in programs such as this Woodbadge Leadership Camp held in late summer.

18. EXT--NIGHT--ORDER OF THE ARROW CEREMONY

An election, nighttime tap out, and ordeal are depicted.

NARRATOR

(VO)

One of the most important aspects of a young man's life which scouting emphasizes is the development of the soul. The best illustration of this is the Order of the Arrow distinction. Not everyone achieves the Order. One must be nominated by his troop and undergo a rigorous initiation which is spent in solitide.

19. EXT--CONSERVATION PROJECT--DAY

A prospective Eagle Scout walks through his nature trails project building signs and clearing trails while the NARRATOR speaks.

NARRATOR

(VO)

The culmination of the scouting experience is becoming an Eagle Scout, the highest of all scouting ranks. Not only must he earn twenty-one merit badges, including lifesaving, but the prospective Eagle must display his concern for others by completing a conservation and service project. _____, of Provo, is building and marking a trail in Rock Canyon near his home.

EAGLE PROSPECT #1

I thought of the idea to build these trails when I was hiking through here one day and I noticed how the fauna was beaten under--

20. EXT--SERVICE PROJECT--DAY

The second prospective Eagle Scout walks through a nursing home in which he is engaged in a service project to help the elderly.

NARRATOR

(VO)

_____, also of Provo, has chosen to work with the elderly in his hometown as his service project.

EAGLE PROSPECT #2

When I was visiting grandma one day, I realized how lonely she always seems, it dawned on me that it might be a good idea to help the aged by--

NARRATOR

(VO)

Indeed, scouting experiences can develop values that can benefit young men for a lifetime.

THE END

It was apparent on first reading that the styles of the two writers were not compatible. In retrospect, we were very naïve to think two writers with two entirely different backgrounds and perspectives, working separately, could produce one harmonious script. Since he consciously copied the style of the LDS film Man's Search for Happiness,¹⁴ Paur's sequences were poetic and introspective. Since we initially thought Robert Redford would provide on-camera narration, Henke focused on the narrator as a centerpiece. Neither concept fit

¹⁴Wetzel O. Whitaker, director, Orma Wallengren, screenwriter, Scott Whitaker, story editor, Man's Search for Happiness, Brigham Young University, 1964.

well with the other, but perhaps with a great deal of work and compromise one could be incorporated into the other.

The major problem was that I was not pleased with either approach. Both seemed very static. Paur's concept limped along ponderously with an amount of poetic narration that was enormous--especially in proportion to the small amount of accompanying visual material. Henke's moved along at a better pace, but there were still many facts and figures without much supporting visual material. Also, in Henke's version, transitions were made with still photographs of paintings and graphics--a slow, lifeless device. While filming the demolition derby, I had been reminded that scouting is movement, excitement, adventure. We were to learn that

Film as a medium has limitations. . . . Conflict and movement are close to its soul. But peace, hope and great truths are all of a static nature and can be but poorly served by the film medium. Thoughts and ideas, especially abstract ideas, cannot be expressed on film as clearly as by the written word; they must be shown as acting upon the behaviour of the characters, animals, or things recorded by the camera. Film portrays only the external result.¹⁵

It is apparent now that with these initial scripts the writers were attempting to convey abstract ideas without portraying external results. They tried to explore some great truths of scouting, but did so in a very static, literary fashion. As director, I feared I would be bored with what I imagined would be on the screen if we shot to these scripts. I knew there had to be a better way, but the most frustrating aspect of working with the writers, as evidenced by our disconnected procedure, was that I could not articulate what I wanted. All I could do was recognize what was unsatisfactory. I knew the film

¹⁵Arijon, p. 4.

had to be fast-paced with a great deal of action because that would better reflect the scouting program I had observed and experienced. There were some scenes in both scripts I did like; these we filmed almost exactly as the writers described them. Henke's "lonely boy" introduction¹⁶ and Paur's Explorer Olympics (see figure 1, below) sequences are examples--portions of these appear in the final film.¹⁷

In general, however, I was convinced that my original outline¹⁸ would serve as a better production guide than their shooting scripts. I also tried to remain flexible and open on location to any suggestions as to what activities should be filmed. I was easily attracted to activities involving physical action and spectacle. This would often cause conflicts with the writers who, either by viewing rushes or accompanying us on location, observed that I was not following the script. These conflicts were not resolved until we had used a great deal of film, developed a new concept, and began the long process of editing.

Revising the Outline

Your outline, whenever it is constructed, is not likely to remain intact throughout the research and production process. You should look on its listing of ideas and its pattern of logical relationships as tentative until all the facts are

¹⁶Compare pp. 35-36, above with figures 27-42 in appendix E.

¹⁷See appendix D, shot #7, and shots #376-380.

¹⁸See outline A, pp. 22-24, above.

in. . . . You should be fluid enough to revise and tighten it when such action will improve the over-all arrangement of your program's material.¹⁹

After we had exposed nearly seventy-five percent of our budgeted film stock, it was brought forcefully to my attention that we needed to rework our original outline. Up to this time we had filmed several action sequences all in outdoor settings. Some of these sequences were of events suggested by Beckham and Council executives. The other scenes included activities that we found of cinematic interest while on location observing the day-to-day routines of Council camps. The content of the majority of these sequences could be separated into two groups: scenes of boys engaged in activities requiring broad physical action and scenes of boys and leaders in instructional situations. Each of these scenes fit somewhere in the outlines developed earlier.

On August 19 1980, we were on location at the Varsity High Adventure Base near Beaver, Utah. While we were filming action sequences in the morning, Laird Roberts, our most reliable cameraman and also an accomplished writer, expressed his personal concern regarding the lack of a tight concept. He felt we were not exploring the heart of scouting. He described the outlines we were following as shallow and predictable. Although he agreed the footage we had shot provided the potential for some good scenes, he failed to see how they would all fit together in providing new insights into scouting. I assured him that the narration would explain the significance of what

¹⁹Willis and D'Arienzo, p. 69.

the audience would see and that we still had not filmed any interviews which could be used as transitional devices in fitting the scenes together.

Roberts was not consoled, and his skepticism had a very disconcerting effect on me. In the midst of directing the scenes scheduled for that morning, I began to question my adherence to the treatment of the subject as delineated in our outlines. Prior to this, on other location shoots, I had forged ahead with some amount of confidence. After listening to Roberts, I was shaken. By lunchtime, I felt exhausted, frustrated, and most uninspired. We had planned to spend the whole afternoon filming more outdoor activities; fortunately, heavy rainfall dissuaded us. We began packing equipment to leave when Roberts suggested that since we had time, film, and adequate lighting conditions, we should film some of the interviews of which I spoke. However reluctantly, I agreed. So under the protection of an outdoor dining fly, we began by interviewing the camp director, Daryl Alder. A portion of that interview proved to be most enlightening:

STRICKLAND: What does scouting give the boys in general?

ALDER: Scouting is an educational program, not recreational as most people believe; and I believe that scouting gives young men, and young women in the exploring program, the opportunity to learn while they are having a good time. Baden-Powell, who founded scouting says that scouting's a game for boys and I think that's what it is. It's a lure to bring young men and women into a program, a wholesome program, that's exciting and fun to them at the same time that it accomplishes some very important objectives. Those three objectives are character, citizenship, and fitness.²⁰

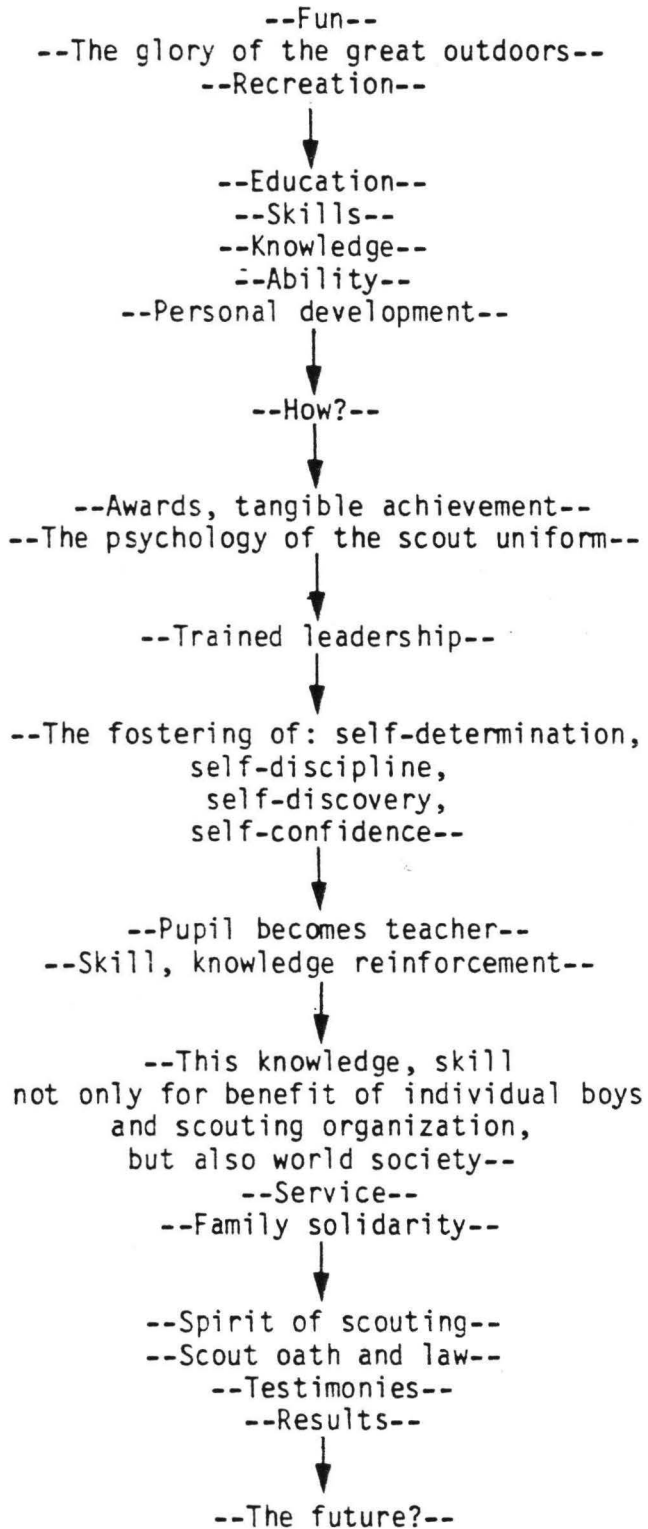
²⁰Daryl Alder, interview held at Beaver High Adventure Base near Puffer Lake, Utah, August 1980. This interview had to be reshot because Alder was wearing a beard and Council executives were not agreeable to the image of a bearded professional scouter. This interview was reshot in February of 1981, a portion of which is used as shot #78 (see appendix D, p. 246).

This simple, straightforward statement of the obvious was one that Mr. Alder said he had standardized when called on to defend the scouting program before adult skeptics. In my case, it gave structure to all of the segmented, free-floating scenes that had been haunting me all morning. Upon thoughtful review, I discovered that every scene we had filmed provided evidence of scouting as an educational program. Scouting is unique in that it is education unfettered by the artificial boundaries of the classroom. It is learning relocated in an environment that is at once exciting and practical. Each filmed sequence seemed to realign itself in my mind into a concise developmental structure. As we continued interviewing that afternoon, I asked questions relevant to this new idea. By the time we were again ready to go home, I had discussed a new conceptual progression with Roberts and the other members of the crew (including the script supervisor, Patrice M. Wall, and my wife, Laurel). A rough diagram of this concept is found in outline C.

Perhaps the most exciting aspect of this conceptual continuum is that it was based on most people's preconceptions of scouting as a fun and enjoyable program for boys. The progression of ideas then builds naturally on this valid preconception, gradually providing new insight and subtly taking viewers from what they know to what they should know about scouting. After attempting a rough cut²¹ of scenes

²¹See outline E, 162-163, below.

Scout Film Conceptual Breakdown
Outline C



already filmed and reviewing others in various stages of planning, I developed a more detailed breakdown:

Utah National Parks Council Film
Outline D

Superstructure

- I. Lonely boy
- II. Introduction to Council
- III. Scouting as fun and games, recreation
- IV. Scouting as education
- V. Educational incentives inherent in scouting
- VI. Results, ramifications of training boys receive in scouting
- VII. Lonely boy, future of scouting

Scene breakdown within superstructure

- I. Lonely boy
 - A. Credits
 - B. Idle, melancholy
 - C. Unpleasant, negative, even dangerous settings
- II. Introduction to Council
 - A. Boys active, having fun, learning
 - B. Images of Council
 - C. Council statistics regarding:
 - 1. Geography, physical facilities
 - 2. Professional, volunteer leadership
 - 3. Boys themselves
 - D. Purpose of all this
- III. Scouting as fun and games, recreation
 - A. Interviews with boys supporting this concept
 - B. Visual demonstration of this concept
 - 1. Cliff diving
 - 2. "Zip" line
 - 3. Cross-country skiing
 - a) Beautiful, fun, exciting scenes
 - b) Interview of skier-scout
 - c) Interview of skier-leader
- IV. Scouting as education: skill, knowledge, development--what boys learn in scouting
 - A. Interviews
 - B. Knot-tying montage

- C. Camp band
- D. Merit badge montage

- V. How all of this educational development comes about--what motivates boys to succeed
 - A. Merit badges themselves, and other awards
 - 1. Provide boys tangible rewards for achievement
 - 2. Psychology of the uniform
 - 3. Peer competition
 - 4. Public recognition
 - B. Trained leadership encourages, motivates boys
 - 1. Professional leaders
 - 2. Volunteer leaders
 - a) Men
 - b) Women (den mothers)
 - C. No one can force another to learn. Scouting teaches boys to love to learn--fosters self-discovery, self-discipline, self-determination, resulting in self-confidence
 - 1. Rappelling--sparring intercut
 - 2. Log rolling
 - D. When a scout achieves a certain degree of ability, he is not allowed to stagnate, but is encouraged to share his new-found knowledge and skill by teaching others
 - 1. Being challenged to teach reinforces knowledge and skills (must know it well enough to share)
 - 2. Others benefit from knowledge gained
 - 3. Teaching itself a difficult skill

VI. Results

- A. Scouts' knowledge and skill not only for personal benefit and that of other individuals within scouting organization, but also for good of community, world, society
 - 1. Conservation, environmental protection
 - 2. Community service to those less fortunate
 - 3. Personal service
- B. Scouting not only benefits larger society, but perhaps greatest influence is on society's lifeblood, its most basic unit--the family
 - 1. Demolition derby
 - 2. Pinewood derby
- C. Spirit of scouting
 - 1. Scout oath induction ceremony
 - 2. Testimonials to scouting
 - 3. Slow-motion close-ups of animated, happy scouts
 - 4. All of above intercut

VII. Lonely boy--freeze frame

THE END

Although we would still alter this outline in later phases of production, the overall conceptual flow persisted into the final product. Thus, after completing most of our principal photography, we had finally arrived at a satisfactory concept. We felt this concept reflected not only what we had observed, but also, to our good fortune, what the camera had already recorded.

This major breakthrough came as a great relief to me. Up to this time I had unconsciously been hiding a high degree of anxiety. After all, I was personally responsible for the expenditure of large amounts of money on a project that had no script and was based on an underdeveloped idea. I was directing a film that really had no direction. Not until we had fully developed a new and exciting concept did I discover that the confidence I assumed previously was false in contrast to the self-assurance I now enjoyed. I had not even realized how frustrating it was to have to make decisions on hundreds of details with little more than a vague sense of how those decisions might affect the final product. This frustration could have been avoided had we followed a few guidelines related to research:

There are three stages in the research process for a documentary program or film. One is a general phase in which you explore the subject to establish the dimensions of the finished program and to define the areas needing further investigation. The second is a phase in which you devise a production plan and seek answers to specific questions that arise during the period of general research. . . . The third stage is the research you carry out during the production phase while you are filming scenes or recording interviews.²²

²²Willis and D'Arienzo, p. 68.

Because we were negligent in the pre-production stages of the research process, we had to compensate by searching more closely in the production phase. It is fortunate we had followed our instincts in filming activities we thought would have cinematic potential rather than adhering strictly to what had been previously scripted. Otherwise, we may have been locked into a weaker developmental treatment of the subject because budgetary limitations would not have allowed us to reshoot vital scenes. It is important to remember that pre-scripting a documentary requires research and research costs vary depending on the medium used. Paper and audio recording tape are much cheaper than film. In our case a single interview provided the conceptual breakthrough we needed to structure what we perceived as the truth about our subject. This interview could have been easily and inexpensively obtained months before a foot of film was exposed.

Despite all of these important factors, my experience suggests that filmmakers should not feel they are shackled to a script. Budgetary considerations and practical expediency allowing, they should be open to any new idea which may improve the final product no matter at what developmental stage the idea may occur to them.

Revising the Screenplay

A good script is not the translation of a word idea into a visual idea. It is, rather, a visual idea in words that is translated back into visuals by the director and his camera so that it creates in its audience an attitude, feeling, or impression.²³

²³Adams, p. 92.

Because we had developed an interesting concept which was consistent with the film we had exposed, we were in an enviable position. No longer was it our challenge to find words to describe visual ideas so that we could translate those words back into visuals. We essentially had the visuals and they conformed to a tightly developed idea. Our challenge seemed simpler: we needed to find words which would help to organize and interpret our visuals. We had the opportunity to script about sixty-five percent of the film directly from visuals.

In the fall of 1980, I explained the new concept to Leo Paur and asked him to get very familiar with the uncut footage in preparing a new script. He was able to do this while student editors were in the process of assembling a rough cut version of the film. A copy of the script Paur prepared follows. Brackets enclose my notes for suggested revisions of narration.

The Boy Scout Film Revised Script
Draft C

Leo Paur

1. EXTERIOR--DAY--NEAR SPRINGVILLE, UTAH
Credits and title are presented over several shots of a lonely boy of scouting age. As the boy walks down a long set of tracks, the narration begins.

NARRATOR

Someone once said that the future
of our race marches forward on
the feet of little children.

[Replace "Someone once said, "
with: It has been said.]

2. EXT--DAY--CAMP MAPLE DELL
Scouts run through the woods and on through the gates of Camp Maple Dell.

NARRATOR

We at the Utah National Parks Council believe that boys are the only known substance from which men can be made.

3. EXT--NATIONAL PARKS MONTAGE

Several shots illustrate the territorial boundaries of the Utah National Parks Council.

NARRATOR

We believe this to the tune of some 28,000 young men who enjoy the facilities of five national parks [Council camps], facilitating approximately 428 Explorer posts, 510 Varsity Scout teams, 1,199 Boy Scout troops, and 1,369 Cub Scout packs. The Utah National Parks Council services over 70,000 [square] miles of territory which will, within the next ten years, provide the necessary development programs to make over 50,000 young boys [into] young men--

[Note: What is the ratio of boys in the program to boys who receive Eagle Awards?]

3.A. EXT--ZION'S NATIONAL PARK

Two Varsity Scouts look up at bald mountain.

NARRATOR

--and we've just begun to look ahead.

3.B. EXT--DEAD HORSE POINT--SUNSET

Two boys walk along mountain ridge. They stop to look out over the valley.

NARRATOR

Camps? Parks? Hiking?
Swimming? Cub packs? Scout packs? [troops?] Scouting? Why? Why the land, the facilities, the time, [the money,] the boys? What does scouting do for us? All of us: you, me, [the community,] the country, [the world]?

[Add: Does scouting make any difference?]

(Continue sequence with scouts jumping into the water.)

NARRATOR

A young man's life should be filled with fun. But is that all?

[Replace with: But is scouting only fun and games?]

(Scout slides down rope and falls into water.)

6. EXT--WINTER--DAY--BEAVER HIGH ADVENTURE BASE
Scout leader on cross-country ski trip speaks of scouting as fun combined with learning. Also, a young scout speaks along the same lines.

7. EXT--DAY--MAPLE DELL
The camp band plays. We see several short, quick montages intercut. These will be edited to the rhythm of the band playing. They will be composed of activities such as: knot tying, canoeing, lifesaving, first aid, gun care, etc. Each montage will be from three to five seconds in length and will illustrate activities for which merit badges can be awarded. At the end of each montage will be a shot of the merit badge represented. (There could possibly be a subtitle for each montage indicating the camp at which the merit badge sequence was filmed.)

NARRATOR

It's more than fun and games.

[Delete. Be more specific. What are the educational aspects of scouting? What makes Bob Stum say the Eagle rank is equivalent to a college degree?]

8. EXT--DAY--HIKING MONTAGE

NARRATOR

Every scout who has climbed a mountain knows the excitement that comes conquering one peak and contemplating what lies beyond the next. The leadership of the Utah National Parks Council is experiencing the same feeling--not only on the mountain, but on the job as well. Since the Council's creation in 1921, its leaders, with the help of the community and dedicated

volunteers, have scaled the peaks in establishing one of the most effective scouting organizations in the world. But, the fact is, the peaks that loom ahead offer even greater challenges and greater rewards.

[Delete: The leadership of the Utah National Parks Council is experiencing the same feeling--not only on the mountain, but on the job as well.]

9. EXT--DAY--OUTDOOR MONTAGE

Several scouts are shown along with badges, camps, Indian totem poles, etc.

NARRATOR

The Council presently maintains over \$3,000,000 in scouting properties with an annual budget of nearly \$600,000. They are proud that only seventeen dollars per boy are spent each year, the lowest figure for any council in the United States. Our properties include five scout camps, two high adventure bases, and one cub day camp. Camps in which our cubs, varsity scouts, and explorers participate in 4,100 activities annually.

10. EXT--DAY--BEAVER HIGH ADVENTURE

A scout sits in a sailboat on a lake.

NARRATOR

What greater reward is there than to watch the youth of one's community sail into a strong future?

11. EXT--DAY--WOODBADGE TRAINING COURSE

An older man in scout uniform leads younger scouters in a leadership oath.

NARRATOR

To train our youth for tomorrow, we must train ourselves today. We at the Council are proud of a reputable force of trained leaders at all levels of scouting.

12. EXT--DAY--MAPLE DELL RIFLE RANGE, HOBBLE CREEK BB GUN RANGE,
MAPLE DELL LIFESAVING COURSE, AND OTHER LEARNING EVENTS.

NARRATOR

Our aim has always been to teach one another to teach our youth. Then to let our youth teach themselves. We accomplish this with a professionally trained staff of men who give skilled help and direction to the Council's 10,500 volunteers who in return unselfishly contribute over 2,000,000 hours of service to our boys. Such service is tempered with over 1,500 training courses for adults who in turn spend over 200,000 annually in youth leadership training. These young men then spend countless hours helping one another help themselves.

(Cub scouts fire BB guns.)

13. EXT--DAY--CUB SCOUT DAY CAMP
Cub scouts run an obstacle course in fast motion.

NARRATOR

And our results are fantastic.

14. EXT--DAY--BEAVER HIGH ADVENTURE
An explorer scout climbs a vertical cliff while a varsity scout climbs a spar.

NARRATOR

It takes many things to make a good man. To reach the peak of manhood is hard work involving the constant upkeep of both mind and body, the two things all men are given at birth. One of the Council's goals is to combine these gifts of life with the beauties of nature. In such camps as Beaver High Adventure Base we have seen thousands of young men climb to the pinnacle of mental and physical ecstasy.

[Note: Good! (most of it).
Revisions: There are just somethings that cannot be taught.
Some skills are perfected only

through self-determination, self-discipline, and stamina. Young men must face some obstacles only they themselves can conquer. Through scouting, thousands of young men have been encouraged to climb to the pinnacle of mental and physical ecstasy.]

(The varsity scout reaches the top of the spar backlighted by the sun. Then both the varsity scout and explorer scout rappel down the pole and cliff respectively.)

They take back to their communities stronger bodies and healthier spirits.

15. EXT--DAY--BEAVER HIGH ADVENTURE PIONEER HOMESTEAD STATION
A leader teaches a group of varsity scouts how to make sourdough pancakes.

NARRATOR

All men who desire to be great men will seek and obtain a formal education. They will receive this in classrooms and from books. Some things, however, can only be gained through experience--by doing what our forefathers did.

[Add: Once a boy has mastered a certain skill, it becomes his responsibility (obligation) to share his knowledge and ability with others.]

16. EXT--DAY--BEAVER HIGH ADVENTURE PIONEER HOMESTEAD AND MOUNTAIN MAN RENDEZVOUS STATIONS.
Varsity scouts try logrolling in a dammed-up stream. Voiced over this are their reactions such as: "Oh, no!" "Oops!" "Watch out!" and other grunts, groans, and grumblings. This is inter-cut with the loading and firing of black powder rifles at the mountain man rendezvous. As the instructor speaks, we see reaction shots of the scouts and hear their thoughts volcalized such as: "Huh?" "Who?" "Oh!" "What'd he say?" and "I see."
The scene ends with a scout shooting a rifle and another scout falling of a log saying, "Ouch!" "That's all right!" etc. Sound effects and voiced-over dialogue will be added to provide humor to a long, drawn out scene.

[Delete all of scene 16. Replace with narration: The world of scouting influences not only active members within the organization, but also the community which encompasses the scout; or: This knowledge and ability, once mastered, is not only directed inward--]

17. EXT--DAY--SUNDANCE SKI RESORT
Some scouts are involved in a conservation project.

NARRATOR

Community support is the lifeblood of the Utah National Parks Council. Their insight, understanding, moral and financial support have made the Council what it is today. In turn, we make men out of their boys.

(A young scout explains the conservation project to the other boys.)

A complete man knows charity. He gives back to society twofold what he has taken.

[The young boy who learns the intrinsic rewards of service to others will become the man who unselfishly gives of himself to the betterment of the world society.]

18. INTERIOR--NIGHT--GEORGE BARRUS FAMILY HOME AND UTAH VALLEY HOSPITAL
Explorer scouts and girls of corresponding age repair and gift-wrap toys. They give these to children in beds at the hospital.

NARRATOR

An excellent scouting program is a reflection of an excellent community. One facilitates the other and, in the process, both learn the beauty of giving and receiving.

(A bed ridden child accepts a gift.)

19. EXT--DAY KAPLAR FAMILY DRIVEWAY AND SUNTANA RACEWAY PARK
INT--DAY--VELLINGA FAMILY GARAGE AND PROVO CHAPEL CULTURAL HALL
An explorer readies a car for a demolition derby while a cub scout constructs a car for a pinewood derby. They both receive assistance from family members. These scenes are intercut with scenes of actual derby action.

NARRATOR

Strong individuals make strong families. Strong families make strong communities. Father works with son, son with brother. One of America's great philosophers once said, "Let there be love at home. Let there be tenderness and teaching and caring, not a shifting of responsibilities onto others." God grant that we may never be too busy to do the things that matter most, for, "home makes the man."

[Note: Keep first two lines of narration above. Replace the rest with: Not only does scouting benefit the outward community, but the inward community as well--the family.]

20. EXT--DAY--CUB SCOUT ROCKET LAUNCH

NARRATOR

The Utah National Parks Council is nothing more or less than the donations given to us from our communities and families. From the fathers' wisdom to the mothers' love to the children's enthusiasm. We thank them for what they have done for themselves by working with us, for helping us help our country.

[Add: The truly valuable, lasting things scouting offers are things that cannot be measured. The true benefits of scouting are, in the end, intangible.]

21. EXT--DAY--NEAR SPRINGVILLE, UTAH

NARRATOR

It's been said that a good man dies when a boy goes wrong; our youth is our future.

(Credits appear over a freeze-frame of the LONELY BOY looking sadly over his shoulder.)

[Add: Scouting--it does make a difference.]

THE END

I was disappointed with many aspects of this version of the script; I felt the new concept we had developed was weakly delineated. The transitional flow from one major idea to the next was crude and choppy. It still did not seem as if each idea grew logically out of the preceding nor led smoothly into the next. I felt this was not the fault of a weak concept because I could see a logical progression of ideas in the new outline. Also, I had envisioned extremely economical use of narration. I saw it as a tool in providing clear conceptual bridges from idea to idea or from scene to scene only as the need arose. This version rambled too much. The narration was too often a redundant appendage--adding little to the visuals.

Probably my most serious concern with this version of the script was the self-congratulatory attitude prevalent throughout. When I discussed this with Paur he pointed out that he had drafted this version while in close consultation with Beckham and Fred Day, Chief Council Executive. He assured me that the complimentary nature of the text reflected their desires. Beckham and Day had explained similar hopes to me earlier. I sympathized with their concern that the film not lose its local flavor--they wanted to be certain that when people in the Council saw the film they would know that it was made by the Council, for the Council, and not by the National Scout Council for general consumption. I had told them, however, I had very strong feelings against the Council's taking on self-congratulatory airs. I explained that I felt this would be counterproductive, alienating an important part of the audience.

I could see how Paur was caught in the middle. He was trying to please the client and do justice to our concept at the same time. I later discovered the client was pleased; but the concept was buried under the Council's own laudits. I felt the Council, however inadvertantly, was showing a lack of trust in me as project director. I developed an aggressive plan by which to make my concerns known and hopefully salvage a concept I believed in. I scheduled a meeting with Danielewski, Beckham, Day, and Paur along with Jesse Stay and Robert Stum of BYU Media Production Services. In preparation for this meeting, I made copies of our conceptual outline²⁴ and rewrote the narration²⁵ to fit more closely to the outline.

The day before the meeting, I voiced my concerns privately to Danielewski. I told him what I hoped to accomplish at the meeting and gave him copies of the outline and rewritten narration. He was very sympathetic to my point of view, but suggested I not air my reservations. He pointed out that I risked losing the project since I had already voiced some of my concerns to Beckham and it was evident that he and Day did not agree with my objections to an overtly promotional approach. Otherwise they would not have passed over me to work directly with Paur in drafting the revised script. He advised me that it might be better to let the others voice their opinions of Paur's script and see what would happen. If the script as it was was satisfactory, then we would not have to rewrite it completely. In either case we would be able to make a major step

²⁴See outline D, pp. 47-49, above.

²⁵See pp. 64-66 below.

forward. He cautioned that even if we thought it wrong, the only right direction to take would be the one they approved.

This proved to be very wise counsel. After all, it was their money. They had contracted with us to do the film they wanted, and it was not really my place to tell them what they wanted. We were hired to serve them. All we could do was fill their needs to the best of our ability and make them aware of alternatives when they were open to them.

My greatest worry was that in pursuing their desires to promote the Council they would not be open to other, distinctly visual, alternatives. I was very familiar with every shot we had taken and I felt the Council's promotional needs were effectively realized through several strong visual images. These images showed Council boys in locations distinctively characteristic of the Council. The producers had not been able to see these scenes and, although I had described them, I felt inadequate in conveying their visual impact. I felt I understood how

Producers and sponsors who are unable to visualize are the enemies of good films. They insist that film narration be detailed, explicit, and complete in its treatment of any subject. It does no good to explain that the visuals will carry the communication. They want it all said.²⁶

I was of the opinion that the film did not need to describe the wonderful job the Council was doing. Hopefully, the audience would be able to see it while following a line of narration that explored the reasons for scouting in general. I also felt that if the film's primary purpose was to overtly promote the local Council,

²⁶Adams, p. 115.

we would miss an opportunity to forward the cause of scouting in other areas besides central and southern Utah. Despite these strong feelings, I resigned myself to a more compliant role with the intent of seeing the project through even if the final product did not represent my personal tastes.

Finally the day of the meeting arrived. When Paur presented his script, both Beckham and Day complimented him. They then asked Stay and Stum for their opinion. They, too, were complimentary at first, describing some things they liked about the script. Gradually, however, they began to express some doubts. They explained how presenting an image of the Council that is too idealized may make it more susceptible to adverse criticism. Not only was this a gratifying confirmation of my own feelings, but it was also much more effective in persuading the clients to reconsider the script than if I had repeated the same objection. Both Stay and Stum were respected professionals with objective points of view. They had not volunteered their opinions of themselves; rather, the clients had solicited their advice. They were in a very persuasive position.

In addition to providing needed support in this critical area, Stay and Stum pointed out a serious weakness in another area of vital concern. They felt the script had not reached the heart of scouting--its investigation was too superficial. They challenged us to find a means to portray the important benefits of a good scouting program, including moral development, character building, and citizenship training. I agreed the script as Paur presented it did not deal with these important aspects of the subject. I described a

sequence we had planned, which appeared in our outline,²⁷ where this information could be covered with testimonials voiced over a visual montage of animated scouts in slow motion close-up.²⁸ They were not sure the specifics of this idea were practical, but they were of the opinion that something needed to be done. Beckham and Day concurred and gave us the task of drafting another script. The copies of the outline and rewritten narration I had prepared remained in my notebook until the meeting was over. Then I gave a copy of each to Paur and told him I had taken what I liked of the narration in his script, adapted it, and added some of my own ideas. I told him I did not care what minor alterations he made, but I wanted the basic conceptual flow left intact. A copy of the narration I gave him follows:

Boy Scout Film Narration
Draft D

Adapted by Kirk Strickland

It has been said the future of our race marches forward on the feet of little children.

The Boy Scouts of America believe that boys are the only known substance from which men can be made. For this reason, the Utah National Parks Council was established over sixty years ago and continues to serve the people that reside within its vast boundaries in a way that is difficult to measure. Covering an area of over 70,000 square miles, stretching from North Central Utah to Northern Arizona, this Council encompasses all five National Parks in the state of Utah. In addition, the Council owns five private camps maintained for the exclusive use of approximately 28,000 boys. These boys are served by seventeen top professional adult leaders and 10,500 volunteer leaders. All work together in planning and executing some 4,100 scheduled activities annually and at a cost of

²⁷See item VI. C., outline D, p. 47.

²⁸We later abandoned the idea of filming these close-ups in slow motion when we could not find access to a high-speed camera.

only seventeen dollars per boy per year--the lowest figure for any council in the United States. In spite of this, one out of six boys are able to attain the rank of Eagle, an accomplishment many compare to a college degree. This ratio of achievement is second highest in the country. But these are only numbers. What is it scouting has to offer the boys of this Council? Better yet, what does scouting offer you? The community? The country? The world? Does scouting really make any difference?

What do boys learn in scouting? Everyone knows that scouts know how to tie knots, but what else?

Everyone knows that scouts earn badges--merit badges, but what for? What motivates these boys to succeed? The badges themselves to a degree. There is some special psychology behind a system that gives a boy tangible rewards for achievement. More than just a pat on the back, he gets something he can display with pride; something that seems to last longer than fleeting words of praise or report cards. But the badges and the uniform alone are inadequate in motivating boys.

That's where trained leadership comes in. Professional and volunteer adults act as examples and motivate boys in the pursuit of excellence. Leaders who believe that to teach, one must first learn. While putting in over 2,000,000 hours of service to youth, our leaders participate in over 1,500 courses such as this Cub Day Camp Orientation. And their results are fantastic.

In spite of strong adult guidance, both of leaders and parents, there are just some things that cannot be taught. Some skills are perfected only through self-determination, self-discipline, and stamina. To reach the peak of manhood is hard work. A young man must face some obstacles only he himself can conquer. Through scouting thousands of young men have been encouraged to climb to the pinnacle of mental and physical ecstasy and to take back to their communities stronger bodies and healthier spirits.

When a boy achieves a certain degree of ability, he may be asked to share his knowledge and, in the process, perfect an even more refined skill--that of teaching others. In doing this, he is not only looked up to and admired by his peers, but he is also reinforcing his own knowledge and skill. He discovers in teaching that any knowledge he gains or ability he develops is multiplied in value and importance by the number of people with which it is shared. And the equation is not finite. Maybe the one he is teaching will teach someone else. And who knows where it will end?

Many of the things that are taught and learned in scouting cannot be gained anywhere else. They're not readily available in textbooks. Hands-on history you might call it. It's difficult to be a part of scouting and not come away with a greater appreciation--even reverence for our heritage--the ones who have gone before.

In spite of its emphasis on personal achievements, scouting is not a self-centered institution. The things a scout learns are not for personal benefit alone, and not just for the benefit of other individuals within scouting, but also for the good of the community, the nation, and the world.

A scout learns of the intrinsic rewards found in service to his fellow man. And the young boy who learns this becomes the man who enjoys giving unselfishly of himself to a world desperately in need of help. A complete man knows charity. He gives back to society more than he has taken.

True, scouting fosters personal development and community consciousness. But perhaps its greatest influence is on society's most basic unit and the lifeblood of the individual--the family. The boy who is encouraged to improve himself personally, who learns the refined skill of teaching, becomes a man better equipped for the challenges of fatherhood. He teaches his son; his son will teach the following generation.

The truly valuable, lasting benefits scouting offers are joys that cannot be measured for they are intangible--even spiritual.

Scouting--it does make a difference.

THE END

In drafting this rewrite of the narration, I was astonished at how little text was needed to communicate the basic ideas contained in our outline. I took this as a very positive sign. I was aware, however, that this was still a rough draft. I knew that many lines were too long and that some words would not sound pleasing to the ear. I realized these problems were a result of my particular writing style. Since most of my writing experience had been scholastic in nature, I knew I had not developed an "ear" for dialogue or pleasant-sounding narration. The narration needed to be less literary in nature and more conversational. I had hoped Paur would have been of influence in this regard, but, perhaps through misunderstanding my direction to leave every idea intact, he retained almost every word from my draft in his next rewrite. He also reinserted several lines from his first revised script which I had deleted.

The Boy Scout Film Second Revised Script
Draft E

Adapted by Leo Paur

1. EXTERIOR--DAY--WEST OF SPRINGVILLE, UTAH
Credits and title are presented as several shots of a solitary boy are shown as he walks through grass, on a dirt road, by a stream, and towards railroad tracks. As he walks down the long set of tracks the narration opens.

NARRATOR

Time teaches us that the fate of
nations marches forth on the feet
of their young.

2. EXT--EARLY MORNING--CAMP MAPLE DELL--WIDE ANGLE
Scouts run through the woods and on through the gates of Camp Maple Dell.

NARRATOR

The Boy Scouts of America believe
that boys are the only known
substance from which men can be made.

3. EXT--DAY--NATIONAL PARKS, STATISTICS MONTAGE
Several shots are shown illustrating the territorial boundaries of the Utah National Parks Council.

NARRATOR

For this reason, the Utah National Parks Council was established over sixty years ago and continues to serve the people that reside within its vast boundaries in a way that is difficult to measure. Covering an area of over 70,000 square miles, stretching from North Central Utah to Northern Arizona, this Council encompasses all five National Parks in the state of Utah. In addition, the Council owns five private camps maintained for the exclusive use of more than 30,000 boys. These boys are served by seventeen top professional adult leaders and 12,000 volunteer leaders. All work together in planning and executing some 4,100 scheduled activities annually and at a cost of only \$18.59 per boy per year--the lowest figure for any council in the United States. In spite of this, one out of every six boys attains the rank of Eagle.

- 3.A. EXT--DAY--ZION'S NATIONAL PARK--FULL TWO-SHOT
Two varsity scouts with backpacks look up at the Great White Throne.

NARRATOR

This ratio of achievement is unmatched elsewhere in the country.

- 3.B. EXT--EARLY EVENING--DEAD HORSE POINT--FULL TWO-SHOT, ZOOM OUT TO EXTREME LONG SHOT
Two scouts in uniform walk along ridge overlooking Dead Horse Point. They stop to admire the setting sun.

NARRATOR

But these are only numbers, and "Eagle Scout" is only a title unless one understands what goes into the making of such an accomplishment. What is it scouting has to offer the boys of this Council? Better yet, what does scouting offer you? The Community? The Country? The world? Does scouting really make a difference?

4. EXT--DAY--"RECREATIONAL" INTERVIEW MONTAGE
Scouts talk about scouting as fun and games.

NARRATOR

And what young man doesn't like to have fun?

5. EXT--DAY--"FUN AND GAMES" MONTAGE

NARRATOR

A boy's life should be filled with fun. But what do boys learn in scouting? Everyone knows that scouts know how to tie knots...but what else?

6. EXT--DAY--MAPLE DELL
As a camp band plays we see several short, quick, scenes intercut. These will be edited to the rhythm of the band playing. They will include activities such as: knot tying, canoeing, lifesaving, first aid, gun care, etc. Each scene will be from three to five seconds in length and will illustrate activities for which merit badges can be awarded. At the end of each scene will be a shot of the merit badge represented.

NARRATOR

Everyone knows that Scouts earn badges, achievements, and awards, but what for? What motivates these boys

(NARRATOR CONT'D)

to succeed? The badges themselves to a degree. There is common sense behind a system that gives a boy tangible rewards for achievements. More than just a pat on the back, he gets something he can display with pride, something that seems to last longer than words of praise or report cards.

7. EXT--DAY--HIKING MONTAGE

NARRATOR

Badges are motivating, but there is another side of motivation which extends beyond an effective awards system. Character development, citizenship training, personal fitness and spirituality in the lives of boys are the real rewards.

8. EXT--DAY--MAPLE DELL WOODBADGE LEADERSHIP TRAINING
An old scout leader leads others in a leadership oath.

NARRATOR

To train our youth for tomorrow we must train ourselves today. This is where trained leadership comes in. Professional and volunteer adults who act as examples and who motivate boys in the pursuit of excellence. Leaders who believe that to teach, one must first learn. While putting in over 2,000,000 hours of service to our youth, our leaders participate in over 1,500 training courses.

(As this narration continues we see pictures showing all aspects of training techniques including leaders teaching leaders, leaders teaching youth, and youth teaching youth.)

8.A. EXT--DAY--HOBBLE CREEK-CUB DAY CAMP--FAST MOTION
A group of cub scouts compete on an obstacle course.

NARRATOR

Their results are fantastic.

9. EXT--DAY--BEAVER HIGH ADVENTURE
An explorer scout climbs a vertical cliff while a varsity scout climbs a wooden spar.

NARRATOR

In spite of strong adult guidance, both of leaders and parents, there are just some things that cannot be taught. Some skills are perfected only through self-determination, self-discipline, and stamina. To reach the peak of manhood is hard work, a young man must face some obstacles only he himself can conquer. Through scouting thousands of young men are encouraged to climb to the pinnacle of mental and physical excellence and take back to their communities stronger bodies and healthier spirits.

10. EXT--DAY--BEAVER HIGH ADVENTURE--PIONEER HOMESTEAD AND MOUNTAIN MAN RENDEZVOUS STATIONS

Explorer scout leaders teach varsity scouts how to make sour-dough pancakes, load and fire black powder rifles, and make a fire with a bow and spindle.

NARRATOR

When a boy achieves a certain degree of ability, he may be asked to share his knowledge and, in the process, perfect an even more refined skill--that of teaching others. In doing this, he is not only looked up to as a leader, but is also reinforcing his own knowledge and skill. He discovers in teaching that any knowledge he gains or ability he develops is multiplied in value and importance by the number of people with which it is shared. And the experience is not limited. Maybe the one he is teaching will teach someone else. Who knows where it will all end? Many of the things that are taught and learned in scouting cannot be gained anywhere else. They're not readily available in textbooks. Hands-on history you might call it. It's difficult to be a part of scouting and not come away with a greater appreciation--almost reverence for our heritage--the ones who have gone before.

11. EXT--DAY--KAPLAR FAMILY DRIVEWAY AND SUNTANA RACEWAY PARK
INT--DAY--VELLINGA FAMILY GARAGE AND WARD CULTURAL HALL

An explorer scout and a cub scout prepare for and compete in demolition and pinewood derbies respectively.

NARRATOR

True scouting fosters personal development and community consciousness. But perhaps its greatest influence is on society's most basic unit (and the lifeblood of the individual)--the family. The boy who is encouraged to improve himself personally, who learns the refined skill of teaching becomes a man better equipped for the challenges of fatherhood. He teaches his son; his son will teach the following generation.

12. EXT--DAY--HIGHWAY 89 BETWEEN PROVO AND SPRINGVILLE, UTAH--LS
The lonely boy walks uphill toward Tony's Silver Dollar Lounge.

NARRATOR

The scouting program sees to it that the world has its quota of good men.

13. EXT--MONTAGE--SLOW-MOTION CLOSE UPS
Several uniformed scouts display happy, animated faces. This montage sequence gradually leads to the face of the lonely boy at the troop induction ceremony.

NARRATOR

The truly valuable, lasting benefits scouting offers are the joys that cannot be measured, for they are intangible; but they are felt. Felt by the boys as they become men. Felt by the community as these men assume leadership. Felt by the country as these leaders direct the lives of their fellow men by living the simple oath and laws they learned as boys.

LONELY BOY

On my honor, I will do my best to do my duty to God and my country and to obey the Scout Law . . .

NARRATOR

Scouting--it does make a difference.

FADE OUT

THE END

I was dissatisfied with many aspects of this second revised script. I felt that many of the lines Paur reinserted into the narration from his first revised script were unnecessary. I realized, though, that he was not as familiar with the footage as I was and perhaps could not see how many of the ideas covered in these lines of narration could be better dealt with visually. I still felt that the narration had to be reworded and refined.

I gave a copy of this second revised script to Beckham. His overall reaction to it was favorable. He did, however, stir up a few lingering ghosts from the first revised script. He suggested we alter the narration so that every reference to the Council is replaced by the pronoun "we" or preceded by the possessive "our". For example, instead of, ". . . the Utah National Parks Council was established over sixty years ago . . ."29 the narration would read, ". . . our Utah National Parks Council was established over sixty years ago . . .". He also wanted to label each of the Council's facilities with a subtitle or appropriate narration at least the first time they were depicted. Initially, I had no objection to either of these changes, but, after thinking about it for over a week, I decided to try to talk him out of using either suggestion. I explained to him that I understood using the first personal plural form of address was an attempt to include the audience in an implied "you and I" collaboration. I agreed this effect would be achieved with audience members who were already supporting their local scout program; but what about those the film was made to activate?

²⁹See p. 67, above.

Certainly they would feel excluded from this special club of scout supporters. If this usage was combined with the labelling of each of the Council's facilities, an underlying message would be communicated: "See what we built? Aren't we doing a fine job?" This could very well cause some audience members to react negatively to what they may perceive as an over-inflated corporate image. They may indeed feel that since the Council has been doing so well without their help, perhaps their services are not presently needed. Beckham saw the point immediately and told me to forge ahead in refining the narration and storyline.

Subsequent refinements in story and narration were accomplished under the supervision of Danielewski in the Writers' and Directors' Professional Workshop. Because of the highly collaborative nature of Workshop script sessions, it is very difficult to credit individual contributions. Some of the major story changes, however, can be traced.

Danielewski was impressed with most of the footage he had seen of the lonely boy. The students in Workshop were also impressed with most of the lonely boy scenes, so much so that at one point we even considered returning to the lonely boy intermittently throughout the film. Our main problem was resolving the dramatic conflict centered around the lonely boy. There were so many questions: Why was he aimlessly wandering? Why wasn't he involved in scouting? Did he have friends? Family? We considered several dramatic possibilities. Perhaps there were no troops in his area. Perhaps his parents were keeping him out of scouting because they thought it too frivolous. We even considered casting an antagonistic mother who

would be won over by a persuasive scout leader. Maybe the lonely boy was formerly a scout, but because he was a new resident of the area he had not been reactivated. Perhaps in his wanderings the lonely boy could happen by a group of boys participating in a scouting activity and join in. We had already photographed a scene where the lonely boy happens by a sympathetic adult leader,³⁰ but this happy coincidence proved too implausible. Perhaps the film would end tragically and the lonely boy would never become involved in scouting. Many possibilities were considered before we decided on an idea suggested by Danielewski where the lonely boy stops by a highway and is picked up by a station wagon full of uniformed scouts. The visual connotations of this plot device were positive and upbeat; as the lonely boy is physically enveloped by the car and scouts, he would be metaphorically embraced by the ideals of scouting. The audience would be left to assume a happy ending where the boy is later accepted into the troop and instructed in the finer points of scouting.

We later expanded this ending to include the scout oath induction ceremony. The inspiration for this climactic scene came before we drafted the final outline. Its source was Fred Day. He had told me about a particular induction ceremony in which he was involved. I was impressed with the theatrical nature of the event as he described it, and I determined that such a scene should be included somewhere in our film. It provided a natural and dramatic means of presenting the scout oath. We had originally thought an induction ceremony should be included as a scene independent of the

³⁰See pp. 122-123, below; and appendix E, fig. 42.

lonely boy storyline until someone in Workshop suggested that the lonely boy himself should be inducted. As we considered this as a possibility, we determined that it would entail a radical change in time and space taking the lonely boy from a roadside, putting him in a scout uniform, and inducting him in a troop meeting place. It also seemed like an obvious, sentimental solution to his problem. We opted to explore how such a boy could feasibly become involved in scouting. Through discussion, we decided that a boy who, for some reason, was not involved in scouting would probably hear about it through other boys with whom he associated. These boys would encourage him to attend their troop meetings and to participate in other troop activities. We decided that the lonely boy would probably have one special friend who would provide incentive to get him into his first troop gathering. Perhaps this friend chose the occasion of his own induction to invite the lonely boy. This discussion gave birth to the character of Phillip (see fig. 1), the boy inducted in the final version of the film.³¹

As we continued discussing how an outsider would become involved in scouting, we recognized the influence of adults. Not only would the boy's parents need to be supportive, but also adult leaders within the troop would need to accept him as a member of the troop. We saw no plausible way to involve the lonely boy's parents, but the opportunity to involve leaders was all around in the induction ceremony setting. Perhaps an observant leader would notice the lonely boy, sense his need to belong, and accept him into the

³¹See appendix D, shots #422-433.



Fig. 1. This is a single frame enlargement from shot #431 of the final film. Shown is Phillip von Berg of troop 55.

troop. Our challenge became to find a means of outwardly showing how a leader could sense the boy's need to belong. This was not a simple task since "thoughts . . . cannot be expressed on film as clearly as by the written word; they must be shown as acting upon the behaviour of the characters. . . . Film portrays only the external results."³²

I had thought of the lonely boy awkwardly forming the three-fingered scout sign which, when noticed by the leader standing nearby, would be an external demonstration of the boy's inner longing, and provide evidence of the leader's sensitivity to the boy.³³ In addition, the leader would notice the lonely boy silently forming phrases of the scout oath as the audience repeated it as part of the induction ceremony. I was, however, at a loss when it came to

³²Arijon, p. 4.

³³See appendix D, shots #440-443; also figs. 23 and 24, pp. 183 and 184.

physicalizing the leader's acceptance of the boy into the troop. The best I could come up with was a scout handshake, but this seemed insufficient. I knew it could be accomplished however awkwardly through dialogue, but Danielewski had persuaded me to find a way to do it through some meaningful gesture short of an embrace, and yet possessing the same feeling of complete, unconditional acceptance. At his suggestion, I presented the problem to Workshop. It was decided that the leader should help the boy square off into the scout sign before repeating the last line of the scout oath with him.³⁴ I had planned to film this action until some weeks later Terry Petrie, a member of Workshop and a graduate student in directing, suggested what seemed to be a better solution. The leader would remove his neckerchief and place it around the lonely boy's neck. This was a very simple gesture that externalized the leader's acceptance within the symbology of scouting (see fig. 2).

This completed the storyline of the script. All other script alterations occurred during the long and exacting process of refining the narration.

Refining the Narration

Narration can reinforce the effect of a program in a number of ways. It can clarify the meaning of the . . . picture. . . . Unnecessary narration may clutter a documentary, but too little may leave a viewer unsure of what is going on.

Narration may also provide an interpretation which enriches the contribution of a . . . filmed excerpt. It can serve also to make a transition from one idea in the documentary to another. Viewers need to be told regularly

³⁴See appendix C, scene #34.

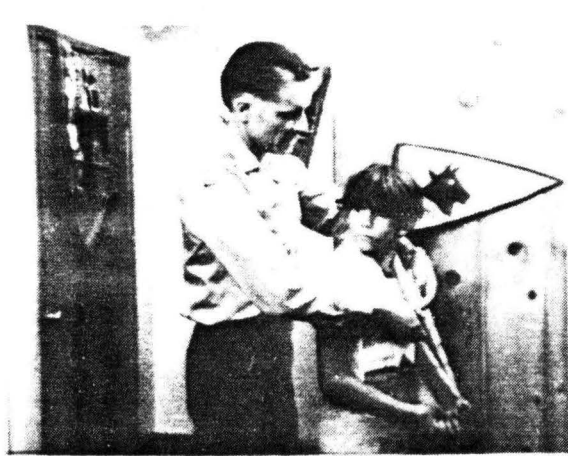


Fig. 2. The leader's simple gesture of placing his neckerchief around the neck of the lonely boy succeeded in externalizing his acceptance of the lonely boy into scouting within the symbology of scouting. Shown here are Kent Haws playing the adult leader and Patrick Rogers, the lonely boy.

where they have been, where they are now, and where they are going to be taken. Narration is also an effective tool for presenting the basic ideas of a script, for defining its attitudes, and for summarizing its conclusions. Finally, narration may enhance the emotional effect of a scene . . . with a vivid sentence or an appropriate quotation.³⁵

We were to learn a great deal about the nature of screenwriting through the numerous Workshop scripting sessions conducted for the sole purpose of smoothing out and refining the narration. We had to learn through practical experience that

Narration should not do all the work. Texts for newscasts, speeches, or brochures must be in complete, detailed sentences, since the written word here must convey the whole message by itself. In film, however, the narration can be no more than a word, a phrase, and occasionally a sentence to create, in conjunction with the picture, a unified and effective image.³⁶

³⁵D'Arienzo, p. 75-76.

³⁶Adams, p. 115.

The narration as it appeared in our second revision³⁷ was indeed trying to do all of the work. It was overwritten and very uneven. We would discover that "good films consist of few words and effective pictures. Thus the aim of written narration, as in any other form of writing, is to reduce the number of words to the barest minimum necessary."³⁸ We would learn to cheerfully delete excess verbage in the name of screen economy.

In reviewing the evolution of the narration, it is impossible to detail the innumerable contributions of many individuals. Suffice it to say that we solicited and received input from many sources, including: Danielewski, Beckham, Stum, Day, and all of the student writers and directors enrolled in the BYU Writers' and Directors' Professional Workshop during winter semester of 1981.

The following are a few notable examples of how the narration evolved through several revisions. In all but one case, the first version of each line is cited verbatim from the second revised script.³⁹ The final version is how the line was read by the narrator before it was edited into a fine cut.⁴⁰ Since narration should be "integrated with the visuals to yield a total effect,"⁴¹ a brief

³⁷See draft E, pp. 67-69, above.

³⁸Adams, p. 117.

³⁹See draft E, pp. 67-69, above.

⁴⁰The final master-scene script from which the narrator read is found in appendix C.

⁴¹Adams, p. 114.

description of what is seen while the narration is voiced over is provided.

1. EXTERIOR--DAY--WEST OF SPRINGVILLE, UTAH--FULL SHOT
ZOOM-OUT TO EXTREME LONG SHOT
The lonely boy walks down a long set of railroad tracks after his feet are shown walking on top of an old railroad bed.

NARRATOR
Time teaches us that the fate
of nations marches forth on the
feet of their young.

Of all the original narration, this, the opening line, was the most difficult to refine. We decided early on that the opening line needed to be what Danielewski described as a "mighty line." Our first attempt endured many subsequent mutations including:

NARRATOR
Time teaches us that the fate
of the world strides forward on
the feet of its youth.

and:

NARRATOR
Time teaches us that the future
greatness of a nation is laid
by the paths of its youth.

Through careful analysis, these lines became laughable. How does time teach us? How can greatness be laid by paths? An idea complimenting the visuals was there, but the logic was weak. At one point, we abandoned the whole idea for this opening line. We recovered it after we found the mighty line we needed in sequence #21 at the end of the first revised script.⁴² We borrowed this

⁴²See draft C, p. 59, above.

line along with its accompanying visual and inserted it into the opening sequence.

1. EXT--DAY--HIGHWAY 89 BETWEEN PROVO AND SPRINGVILLE,
UTAH--LONG SHOT
The lonely boy walks uphill toward Tony's Silver Dollar Lounge

NARRATOR

A good man is lost when a boy
goes wrong.

The line for sequence #21--or #33 as it appeared in the final master scene script--⁴³ was altered to:

33. EXT--DAY--HIGHWAY 89 BETWEEN PROVO AND SPRINGVILLE,
UTAH--MED. SHOT
The lonely boy climbs into a van full of uniformed scouts.

NARRATOR

A good man is saved when a boy
goes right.

Some alterations were more subtle, changing only one or two words within a line per each rewrite. Narration for sequence #2 illustrates:

2. EXT--EARLY MORNING--CAMP MAPLE DELL--WIDE ANGLE
Scouts run through the woods and on through the gates of Camp Maple Dell.

NARRATOR

The Boy Scouts of America
believe that boys are the only
known substance from which men
can be made.

⁴³See appendix C.

This became:

NARRATOR

The Boy Scouts of America
believe that boys are the only
known substance from which men
are made.

This was further revised to:

NARRATOR

The Boy Scouts of America
believe that boys are the sub-
stance from which men are made.

And finally:

NARRATOR

The Boy Scouts of America
believe that boys are the
substance from which good men
are made.

Some lines were altered slightly to better accommodate their
accompanying visuals:

- 3.A. EXT--DAY--ZION'S NATIONAL PARK--FULL TWO-SHOT
Two varsity scouts with backpacks look up at the Great
White Throne.

NARRATOR

This ratio of achievement is
unmatched elsewhere in the
country.

This line became:

3. EXT--NATIONAL PARKS SCENERY, COUNCIL STATISTICS
MONTAGE--ZOOM OUT
[Two uniformed scouts climb a hill with Monument Valley
buttes in bg. (see fig. 3)]

NARRATOR

This level of achievement is
the highest in the country.

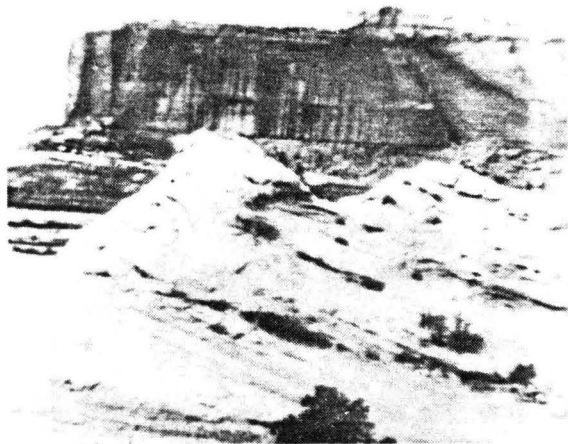


Fig. 3. This is a single frame enlargement from shot #23 over which was voiced the line of narration discussed above.

Often entire sequences were pared down to a bare minimum:

13. EXT--MONTAGE--SLOW MOTION CLOSE-UPS
 Several uniformed scouts display happy, animated faces. This montage sequence gradually leads to the face of the lonely boy at the troop induction ceremony.

NARRATOR

The truly valuable, lasting benefits scouting offers are the joys that cannot be measured, for they are intangible; but they are felt. Felt by the community as these men assume leadership. Felt by the country as these leaders direct the lives of their fellow men by living the simple oath and laws they learned as boys.

This long passage was shortened to:

NARRATOR

The truly valuable, lasting benefits of scouting are joys that cannot be measured for they are intangible. They are felt.

This was further revised to:

NARRATOR

The values of scouting cannot
be measured by mere numbers.
Those values radiate from the
faces of boys who have learned
to achieve, to share.

As the student editors were assembling a rough cut version of the film⁴⁴, it became apparent that there were some good sequences that did not fit into the script as written. We added narration to accommodate these sequences which we inserted between sequences #9 and #10 of the second revised script.

EXT--WINTER--DAY--CAMP MAPLE DELL, PAYSON, UTAH
Scouts compete in the Klondike Derby Sled Race.

NARRATOR

The fine edge of competition
motivates scouts to excell,
there are no losers. By
participating, everyone wins.

EXT--SUMMER--DAY CAMP MAPLE DELL, PAYSON, UTAH
Several scouts participate in a canoeing "in-and-out"
competition.

EXT--SPRING--DAY--JOAQUIN ELEMENTARY SCHOOL
Several cub scouts participate in a model rocket display and
launch before a large group of their peers.

NARRATOR

Public recognition encourages
skill development.

Although conceived as part of the revised outline, one particular concept had been lost in Paur's second revision of the script. This was what we called the "Community Service Sequence." Paur had probably overlooked this concept because the footage we had shot for scenes was not included in the rough cut he had studied--

⁴⁴See pp. 157-166, below.

they were among the last scenes we photographed. We regained this concept by returning to the narration I had written⁴⁵ and given to Paur after our high-level production meeting. This narration was very wordy, reading like an essay or lecture:

11. EXT--FALL--DAY--SUNDANCE SKI RESORT, SUNDANCE, UTAH
A group of scouts move rocks to conserve the natural resources of a wilderness site.

NARRATOR

In spite of its emphasis on personal achievements, scouting is not a self-centered institution. The things a scout learns are not for personal benefit alone and not just for the benefit of other individuals within scouting, but also for the good of the community, the nation, and the world.

12. INTERIOR--NIGHT--GEORGE BARRUS FAMILY HOME AND UTAH VALLEY HOSPITAL
A group of explorer boys and girls repair toys and give them to bed-ridden children.

NARRATOR

A scout learns of the intrinsic rewards found in service to his fellow man. And the young boy who learns this becomes the man who enjoys giving unselfishly of himself to a world desperately in need of help. A complete man knows charity. He gives back to society more than he has taken.

These two passages were combined and simplified to read:

NARRATOR

Scouting is not a self-centered program. The things a scout learns are not for personal benefit alone, but primarily

⁴⁵See draft D, pp. 64-66, above.

(NARRATOR CONT'D)
 for the good of the community,
 the nation, and the world. . . .
 A scout learns of the rewards
 found in service to others; and
 the boy who learns this becomes
 the man who enjoys giving
 unselfishly of himself.

This was further revised to:

NARRATOR
 Scouting is not a self-centered
 program. The skills acquired
 are not for personal benefit
 alone, but primarily for the
 good of the community and the
 nation. . . . A scout who
 earns the rewards found in
 service to others becomes the
 man who enjoys giving
 generously of himself.

There were an untold number of detailed revisions of
 virtually every line of narration. The examples cited above indicate
 four basic techniques we used in refining the narration: adding,
 rewording, rearranging, and deleting text. These techniques were
 used to obtain any one or a combination of several effects cited in
 the quotation beginning this section:

Narration can clarify the meaning of the . . . pictures. . . .
 Narration may also provide an interpretation which
 enriches the contribution of a . . . filmed excerpt. It can
 also serve to make a transition from one idea in the
 documentary to another. . . . Narration is also an effective
 tool for presenting the basic ideas of a script, for defining
 its attitudes, and for summarizing its conclusions. Finally,
 narration may enhance the emotional effect of a scene . . .
 with a vivid sentence or an appropriate quotation.⁴⁶

⁴⁶D'Arienzo, pp. 75, 76.

Summary

A film script is not the text of the film as a play script might be legitimately called for the play. It lacks too many constitutive elements. The visual aspects of a film cannot be verbalized. The written idea for a picture and the picture itself are entirely different constructs. The script may contain important elements, notational and discursive, used in the creation of the film but a performance of a film is a not performance of a script. The performance is nothing less than the projection of the strip of celluloid containing the sounds and images in the completed version of the film.⁴⁷

Our experience in developing the script for the film The Scouting Difference seems to support the notion that "a screenplay . . . is not a finished piece of art."⁴⁸ Indeed, analysis of the six drafts of the script referred to in this chapter discloses that, although similar elements are present, there are vast differences between each draft of the script and the final film. These changes occurred despite the fact that we were able to script sixty-five percent of the film from visuals already in-hand.⁴⁹

This would seem to suggest that documentary filmmakers need not feel restricted by the written word, that they should use the script merely as a means to an end and not as an end itself. My experience suggests that documentary filmmakers should allow their script to evolve through the various stages of researching, outlining, and scripting. They should also realize that shooting and editing are essentially continued stages of script development and

⁴⁷William Luhr and Peter Lehman, Authorship and Narrative in the Cinema (New York: G. P. Putnam's Sons, 1977), p. 32.

⁴⁸Francis Ford Coppola, "On the Director," in Movie People, edited by Fred Baker and Ross Firestone (New York: Douglas Book Corp., 1972), p. 57.

⁴⁹See p. 51, above.

refinement even though the results of these stages may never--indeed, can never--be adequately described by the written word. Filmmakers should not be afraid to make changes in the script if such changes will improve the film and fall within the limitations of the budget.

Flexibility in developing the script is not the same as filming without a script. On the contrary, in order to make changes there must be something to change. I recommend that beginning filmmakers shoot from a script they feel will form the basis of an excellent film.

Because the script is constantly evolving through the various stages of production, it is difficult, if not impossible, to fairly credit authorship. It is true in our case the inspiration for some scenes is traceable; however, most of the scripted material was developed through a complex collaborative process in which one individual's idea built on another's. The 1981 Directors' and Writer's Professional Workshops were most helpful in this area. We also solicited and received input from several other sources. I personally would not have had it any other way, for I feel the final script--representing an intense team effort--is much better than it could have possibly been had only one member of the production team been involved in the actual scripting process.

In recognizing the collaborative nature of this process, I must stress the importance of a director's open and receptive attitude. We were presented with many scripting alternatives and options during the course of making The Scouting Difference. I have detailed only a few of the options we chose to use, and even fewer of those we did not use. I consider myself very

fortunate to have been able to choose from a wide selection of alternatives. I feel it would be tragic for a director to cut himself off in any way from the ideas and input of his creative associates. At the same time, his associates should be made to understand that not all of their suggestions can be or will be incorporated into the creative endeavor. Although this may seem to be an easy attitude to assume, it is a most difficult practice to follow.

IV. BUDGETING

The ingredients of a film are many, and they all cost money. Many of them are invisible when the film is complete. To estimate in advance what a given film is likely to cost is, even to the experienced expert, no easy task.¹

Our budget was drawn up by an experienced cameraman, teacher, and friend, Professor Wallace Barrus. He completed the budget on May 5, 1980, allowing for a total outlay of \$19,282.51. He arrived at this sum on the basis of our pre-production outlines² as well as the clients' desires (see table 1).

Overall, this preliminary budget satisfied its purpose--to serve only as a basic plan and guide to be followed as the film moves through each step of production. The worth of the budget becomes apparent when the film-maker finds that the cost of one phase of production exceeds the amount allocated, and that he must determine where and how a later cost can be trimmed.³

We faced two major obstacles to the effective monitoring of budgetary allocations. The first was that I did not receive an itemized copy of the budget until the fall of 1980. By this time, we had completed most of the principal photography on the production. All I could recall anyone saying was that we were allotted twenty-five rolls of film for the project. I estimated we had exposed twenty rolls and we should have enough remaining to film fall and winter weather scenes.

¹Baddeley, p. 33.

²See outline A pp. 22-24, and outline B pp. 26-27, above.

³Kenneth H. Roberts and Win Sharples, Jr., A Primer for Film-making (Indianapolis: The Bobbs-Merrill Company, Inc., 1971), p. 2.

TABLE 1

BUDGET FOR BOY SCOUT FILM UTAH NATIONAL PARKS COUNCIL

Running time: 25 minutes

Laboratory Length: 1,050 ft. 16mm @ 24 frames per second

Original film to be exposed: 9,600 feet at the ratio of ten to one.

Raw Stock

25 - 400 ft. rolls ECN 7247 @ \$67.00 per roll \$ 1,675.00

Original Processing

9,600 ft. @ \$.104 per foot 998.40

Work Print

9,600 ft. @ \$.155 per foot 1,488.00

1/4" Sound Tape for Original Recording and Narration

25 rolls @ \$5.40 per roll 135.00

Sound Film Stock for Editing (fullcoat)

4 - 1,050 ft. Tracks @ \$.070 per foot (4,200 ft.) 294.00

Sound Film Stock for Narration (fullcoat)

1 - 1,050 ft. Track @ \$0.070 per foot 73.50

Coding (Edge Numbering)

12 hrs. @ \$20.00 per hr. 240.00

Black and White Leaders

1,050 ft. Black

1,050 ft. White

2,100 ft. @ \$0.070 per foot 147.00

Academy Leaders

4 Lengths @ \$4.50 per length 18.00

Sound Transferring

8 hrs. @ \$20.00 per hr. (Including operator) 160.00

Sound Mixing and Dubbing

8 hrs. @ \$50.00 per hr. (Including operator) 400.00

Graphic Arts Materials and Services

100.00

Editing Supplies

50.00

Grip and Gaffer Supplies

150.00

Equipment Rental and Service (where needed)

@ \$95.00 per day. Est. 10 days shooting 950.00

<u>Library Music Royalties</u>	\$ 200.00
<u>Answer Prints</u>	
First Answer 1,050 ft. @ \$0.23 per foot	241.50
Second Answer (for color correction)	241.50
<u>Optical Track</u>	
1,050 ft. @ \$0.1982 per foot	208.11
<u>Internegative</u>	
1,050 ft. @ \$0.845 per foot	887.25
<u>Answer Print from Internegative</u>	
1,050 ft. @ \$0.23 per foot	241.50
<u>1 Release Print</u>	
1,050 ft. @ \$0.175 per foot	183.75
<u>Contingency</u>	1,000.00
<u>Services of Vehicles and Equipment</u>	
which might be provided by Professional People (Gas, Oil, etc.)	2,000.00
<u>Film Editor Time and Services</u>	5,000.00
<u>Writers' Stipends</u>	1,000.00
<u>Directors' Stipend</u>	<u>2,000.00</u>
TOTAL	<u><u>\$19,282.51</u></u>

Curious as to the amount allocated in other areas, I asked Professor Beckham about a budget. He then told me Barrus had drawn up a budget on the project and I could obtain a copy from him.

After procuring a copy from Barrus, our second problem associated with the budget became apparent. We had not constructed a means by which to monitor day-to-day expenditures. The BYU Media Production Services had our production number on account, but expenditures there were totalled but once a month. I felt the need to know from day-to-day exactly where we stood financially, but,

because of inexperience, I could not develop a monitoring mechanism. I had learned, however, that film and processing were our greatest production costs. I also knew that most of the other costs were proportionately dependent on the amount of film exposed and processed. By closely following how many rolls of film we were exposing and sending off to be processed, we were able to keep abreast of mounting production costs. When it became apparent, because of additions to the storyline, that we would use more than our allotted amount of film, I took the matter to Beckham. After I showed him where Barrus had provided a sum for contingency expenses⁴ that would adequately cover the use of more film, he gave us his approval to shoot five additional rolls. Although somewhat fulfilling its purpose as a completion fund, this contingency budget--a type of low-cost insurance--proved to be inadequate in covering all production expenses. William B. Adams suggests,

there are so many uncontrollable and unpredictable variables in making motion pictures that you are always working in the shadow of disaster. Therefore you must be prepared for the unpredictable by use of contingency budgeting. This means increasing the total budgeted cost of a production by a fixed percentage of from twenty to forty percent. After the total cost of everything has been figured out, add twenty to forty percent of your total to the budget. The percentage you use will depend on the specific conditions, your experience, and your individual skill.⁵

Our contingency budget represented a sum just over five percent of our total budget. As it turned out, we exceeded our preliminary budget by an amount equivalent to just under forty

⁴See p. 87, above.

⁵Adams, p. 48.

percent of the total budget. An itemized accounting of actual costs in comparison to budgeted costs appears in table 2.

In reviewing this itemized comparison of costs, it quickly becomes apparent that actual costs exceeded budgeted costs in several areas. We were able to anticipate some of these excesses; others caught us by surprise. Besides obtaining approval for the expenditure of additional monies for supplemental film and processing, I consulted with Beckham concerning the film's musical score. We acknowledged the aesthetic advantages of original music composed specifically for the film would have over library music composed and recorded for generic scoring. We also recognized that if we allowed student musicians to create the musical track, we could obtain a quality product for a relatively low price. At the same time, we would provide students with valuable hands-on experience they might not otherwise receive. Investigating further, I was referred to Professor Gaylen A. Hatton of the BYU Music Department who recommended I contact two student composers, Sam Cardon and Kurt Bestor. I met with them, and Cardon later submitted a budget for the production of an original student score. Their budget included over \$800 worth of studio recording time which would be donated to the Boy Scouts of America by Guy L. Randle and Rosewood Recording Co. of Provo, Utah. On the basis of this budget, Cardon and Bestor were contracted to compose and conduct a score to be performed by experienced student musicians. This they successfully accomplished within the limitations of their preliminary budget, their actual expenditures equalling their pre-production assessments to the penny. These exact figures are cited in table 2 under the actual costs of music.

TABLE 2

BUDGETED AND ACUTAL COSTS FOR THE SCOUTING DIFFERENCE

Item	Units	Budgeted Cost	Actual Cost
Raw film stock	25 (400' rls.) @ \$67.00 30.45 (400' rls.) @ 63.63	\$ 1,675.00	\$ 1,937.55
Original processing	9,600 ft. @ \$0.104 12,100 ft. @ 0.1252	998.40	1,514.95
Workprinting	9,600 ft. @ \$0.155 12,100 ft. @ 0.1593	1,488.00	1,927.98
1/4" sound tape	25 rls. @ \$5.40 14 rls. @ 5.40	135.00	75.60
Fullcoat sound tape	5,250 ft. @ \$0.07 30,800 ft. @ 0.0251	367.50	773.38
Edgecoding	12 hrs. @ \$20.00 22 hrs. @ 18.00	240.00	396.00
Black leaders	2,100 ft. @ \$0.07 950 ft. @ 0.0388	147.00	32.11
Academy leaders	4 lengths @ \$4.50 4 lengths @ 5.94	18.00	23.76

TABLE 2 CONT'D

Item	Units	Budgeted Cost	Actual Cost
Sound transferring	8 hrs. @ \$20.00		
Equipment	30.6 hrs. @ 9.20 = \$281.25	\$ 160.00	
Labor	34 hrs. @ 15.70 = 533.75		\$ 815.00
<u>Transfer Total</u>			
Sound mixing, dubbing	8 hrs. @ \$50.00	400.00	
Equipment			
Screen interlock	3.5 hrs. @ 25.00 = \$ 87.50		
Theatre mag. tech. mix.	3.5 hrs. @ 25.00 = 87.50		
Labor	7.3 hrs. @ 18.00 = 131.40		306.40
<u>Mixing, Dubbing Total</u>			
Graphic arts		100.00	14.26
Grip, gaffer supplies		150.00	2.25
Equipment rental, service (Service)	25.5 hrs. @ \$18.00	950.00	454.50
Music	Library royalties	200.00	
Musicians' fees	86.5 hrs. @ \$ 10.00 = \$865.00		
Studio time	35 hrs. @ 5.75 = 200.00		
1 1/2" master tape	2 rolls @ 100.00 = 200.00		
<u>Music Total</u>			1,265.00

TABLE 2 CONT'D

Item	Units	Budgeted Cost	Actual Cost
A-B answer print	1,050 ft. @ \$0.46	\$ 483.00	\$ 960.59
Answer print	866 ft. @ 1.013 = \$874.90		
Magnetic striping	866 ft. @ 0.0534 = 46.24		
Shipping, handling	<u>39.45</u>		
<u>A-B Answer Print Total</u>			
Optical sound negative	1,050 ft. @ \$0.1982	208.11	202.94
	866 ft. @ 0.233		
Internegative	1,050 ft. @ \$0.845	887.25	862.29
	866 ft. @ 0.996		
Answer print from internegative	1,050 ft. @ \$ 0.23	241.50	
Answer print	866 ft. @ 0.227 = \$197.72		
Film stock	866 ft. @ 0.067 = 57.73		
Reel and can	1 each @ 3.75 = 7.50		
Shipping, handling	<u>32.11</u>		
Tax	<u>63.91</u>		
<u>Answer Print Total</u>			358.97
Release print	1,050 ft. @ \$0.175	183.75	
Release print	866 ft. @ 0.105 = \$90.93		
Reel and can	1 each @ 3.75 = 7.50		
Shipping	<u>8.00</u>		
<u>Release Print Total</u>			106.43
Editing, editing supplies		5,050.00	
Labor	327.5 hrs. @ \$18.00 = \$5,895.00		

TABLE 2 CONT'D

Item	Units	Budgeted Cost	Actual Cost
Lab co-ordination	3.5 hrs. @ \$18.00 = \$		63.00
Conforming	61.5 hrs. @		1,107.00
Flatbed editor	195 hrs. @		585.00
Coding machine	2 hrs. @		4.00
Conforming equipment	11 hrs. @		11.00
Miscellaneous			4.50
<u>Editing Total</u>			
Travel		\$ 1,200.00	\$ 7,669.50
Writers' stipends		1,000.00	1,000.00
Director's stipend		2,000.00	2,000.00
Contingency		1,000.00	
Producer	8.5 hrs. @ \$25.00		212.50
Production assistant	4.5 hrs. @ 16.67		75.00
Secretarial	0.3 hrs. @ 7.50		2.25
Miscellaneous supplies			33.37
Shipping			153.47
Printing			19.05
Duplicate workprint			108.00
Titles	866 ft. @ \$0.125		567.29
Optical raw stock			239.70
Recording original FX			88.00
Production sound equipment rental			4.45
Film to 1" video transfer			220.78

TABLE 2 CONT'D

Item	Units	Budgeted Cost	Actual Cost
Screen interlock projection	4.7 hrs. @ \$25.00	\$ -0-	\$ 117.50
Sound reels, boxes, etc.		\$ -0-	18.66
Administrative overhead	10% of net total charged by BYU		2,019.62
	Media Production Services		
TOTAL		<u>\$19,282.51</u>	<u>\$26,983.20</u>

We were also able to anticipate additional expenditures for some laboratory services which Barrus had neglected to include in our preliminary budget. These costs fell under special optical effects and included titles superimposed over introductory and concluding scenes. Since the only recognition many people involved with the project would receive was the inclusion of their name in a list of titles, Beckham regarded these costs as necessary. We were able to save in this area by contracting with BYU Instructional Graphics who prepared camera-ready pasteups of titles. Elsewhere the same work was priced from ninety to one hundred dollars over the fourteen dollars and twenty-six cents Instructional Graphics charged.

In some areas, we were not able to anticipate the expenditure of additional funds. One of these areas could be termed production support. This is where BYU Media Production Services personnel spent time facilitating various phases of production. Included in these hidden costs were the advisory services of Robert Stum whose participation in script development and cinematography evaluation were charged against "producer" costs. Acting as in-house budget manager and production coordinator, Dorothy Behling's services were charged against "production assistant" costs. We also did not plan for sundry secretarial services performed by Media Productions Services personnel. All these services were rendered at nominal fees; nonetheless, they should have been accounted for in our preliminary budget.

Several unexpected costs cropped up in the area of post-production. The editor, Peter G. Czerny, ordered a black-and-white duplicate copy of the fine-cut workprint, called a "dirty dupe." He

required this for the sound mix where continual back-and-forth running of the fine-cut workprint on the interlock projector would have risked breaking several splices. Because the Council wanted to broadcast the film on television, Czerny also ordered a broadcast-quality, one-inch video master of the second answer print. In addition, Czerny asked Mike McDonough, BYU Sound Services technician, to record some original sound effects to enhance the film's sound track. Other than this final item, which could have been performed by a student for university credit, these were valid post-production expenses which were not included in the preliminary budget.

Other expenses of this nature included the use of interlock projection facilities to allow producers and Workshop students to view the rough-cut version of the film with synchronized sound.⁶ Shipping costs, which included courier services and special air freight delivery of the A-B answer print, were not allowed for in the preliminary budget--neither were printing costs nor other miscellaneous supplies. All these expenses, with few exceptions, should have been covered in our preliminary budget, if only as part of contingency expenses.

Careful analysis of table 2 discloses additional explanations for some cost overruns. One reason is simple miscalculation. In the area of 16mm magnetic fullcoat sound tape, for example, a cumulative length of 5,250 feet was budgeted. This was based on five tracks each at 1,050 feet in length. Table 2 indicates a total amount of 30,800 feet, almost six times the budgeted amount, was actually used.

⁶See pp. 164-165, below.

This was because fullcoat transfers are made of all scenes filmed with synchronized sound--not just of the scenes included in the final fine cut of the film. Since we exposed over 12,000 feet of film, most of it on scenes with synchronized sound, we made close to 12,000 feet of transfers to 16mm fullcoat. This quantity, when combined with the fullcoat transfers made of wild sound, off-camera interviews, narration, duplicate narration, music, duplicate music, and original sound effects, begins to explain the 30,800 feet actually required. Then, after adding the amount of fullcoat used for fill stock on six separate tracks, plus the amount used for the final mix and protection copy, it becomes easy to see how so much fullcoat sound tape can be expended on a twenty-three minute film. In fact this grand total of 30,800 feet constitutes a ratio of one foot used to every six feet of fullcoat on which sound of some sort was recorded. This is a very modest recording ratio despite how excessive it seems when compared to budgeted figures representing an impossible recording ratio of one to one. This same explanation applies in some degree to the related costs of sound transferring equipment and labor.

The wide discrepancy between budgeted and actual costs of the A-B answer print may also be attributed to miscalculation. Although film and laboratory prices did fluctuate during the eighteen month interim from the time Barrus completed the preliminary budget until the film was completed, this does not account for the actual cost of the A-B answer print coming in well over twice the budgeted amount. One logical explanation for this deficiency error is that perhaps Barrus mistakenly calculated for an answer print to be made from

reversal instead of negative original film stock. The rate per foot for A-B answer printing from reversal stock remains generally around half that of printing from negative.

In all fairness to Barrus, his budget was amazingly accurate--especially when one considers two severe handicaps with which he was forced to contend. The first major handicap directly influencing budgetary allocations was related to the extended period of production. Because those of us working on the film were full-time students, most carrying additional part-time employment, it was difficult to find filming days suitable to everyone's schedule. We were forced to postpone several shoots because there were not enough of us available to form a minimum crew of four. We considered ourselves lucky to be able to schedule location shoots for weekends and holidays. For this and other reasons, our actual production period lasted twice as long as we had originally anticipated. Even if Barrus had been able to foretell that the production would require eighteen months to complete, he would never have been able to predict accurately how fluctuating production costs would affect our meager budget. The cost differences of some laboratory services--such as original processing, workprinting, and answer printing from the internegative--can be partially attributed to price fluctuations occurring within this extended production period.

A second reason why budgeted costs proved to be inadequate in some areas is that Barrus had to make monetary assessments without a script. He would have certainly adjusted some allocations had he been able to foresee, with the help of a sufficiently detailed script, how the final product was to be shaped.

One area drastically affected by technical and stylistic choices made in shaping the film was editing. Because we wanted to create a feeling of fast-paced excitement and adventure, the final film contains several montage sequences made up of a multitude of short, quick cuts. Editing such sequences requires more time than cutting typical continuity scenes, for two major reasons. Montage editing, by one definition, is a process "whereby the images derive their meaning from juxtaposition with other images."⁷ Since a single shot included in a montage sequence derives its meaning from its relationship to the images it follows and precedes, the editor's personal imagination and creativity are challenged to a greater degree than when he is performing conventional continuity cutting. Not only are the editor's creative faculties taxed to a great degree in the construction of a meaningful montage sequence, but also his simple mechanical capacities. The editor must locate the appropriate shot, remove the portion of the shot he needs, and splice it into its proper position. When this occurs at the rate of 100 cuts per minute of film footage, as it does in our merit badge montage sequence,⁸ the art of montage assembly can become a long and grueling process.

Another reason these costs exceed budgetary allocations relates to another aspect of montage editing. Most twenty to twenty-five minute films, according to conformer Robert Jensen, average a total of 200 cuts. Because there were 451 cuts in

⁷William Jinks, The Celluloid Literature (Beverly Hills: Glencoe Press, 1974), pp. 72, 73.

⁸See appendix D, shots #90-#195.

The Scouting Difference, the editor and conformer spent well over the budgeted amount of time in conforming the camera original footage to the fine-cut workprint. This is one example of how a creative decision made before or during production can have a snowball effect on the price of subsequent phases of production.

After all of these budgetary factors have been analyzed, it is important to note two important observations. First, in our case, a contingency budget representing under forty percent of the total budget would have adequately covered all necessary adjustments, not only including the ones we anticipated, but also those we were unable to foresee. Second, after all things are accounted for, a film the quality of The Scouting Difference, made for under \$27,000, is a rarity in this inflationary time of escalating production costs. The same film, as table 3 illustrates, could easily run over \$100,000.00 if it were produced professionally.

One very important aspect of the budget that should be mentioned deals with cost recoupment. The Council had hoped to obtain sponsorship of the film from a single private source. They were not successful for one primary reason. No local corporation or private individual within the Council could afford such a large lump sum, despite tax advantages. When some local funding sources were approached, they often showed great interest, but their only recourse was to approach their national-level parent organizations in an effort to obtain the full sum requested. When the film was shown to these organizations, complete funding was withheld because of the limited exposure the sponsors felt their corporation would receive in attaching their name to a film containing some scenes and

TABLE 3
 SAMPLE BUDGET FOR THE SCOUTING DIFFERENCE
 AT 1981 NONUNION PROFESSIONAL RATES⁸

Item	Units	Cost
Producer	50 hrs. @ \$22.00	\$ 1,100.00
Director	500 hrs. @ 22.00	11,000.00
Scriptwriter	200 hrs. @ 20.00	5,000.00
Production Manager	200 hrs. @ 20.00	4,000.00
Cameraman	200 hrs. @ 18.00	4,000.00
Assistant Cameraman	200 hrs. @ 20.00	3,600.00
Sound Recordist	200 hrs. @ 18.00	4,000.00
Boom Operator	200 hrs. @ 18.00	3,600.00
Script Supervisor	200 hrs. @ 20.00	4,000.00
Editor	350 hrs. @ 18.00	6,300.00
Conformer	61.5 hrs. @ 18.00	1,107.00
Composer	15 @ 5 hrs. @ 20.00	3,500.00
Musicians	18 hrs. @ 18.00	1,500.00
Sound Studio Engineer	40 hrs. @ 18.00	324.00
Secretarial	200 hrs. @ 18.00	720.00
16mm Arri. BL camera package	200 hrs. @ 18.00	1,600.00
0' Connor 50 tripod head	200 hrs. @ \$ 1.00	200.00
Foba tripod	200 hrs. @ 0.50	100.00
Seikonic light meter	20 days @ 2.50	50.00
Bollex 16mm camera	20 hrs. @ 1.00	20.00
Lowell light kit	20 hrs. @ 0.60	12.00

TABLE 3 CONT'D

Item	Units	Cost
Household cable set	2 days @ 1.00	\$ 2.00
Nagra recorder	20 days @ 44.00	880.00
Travel	2,000 miles @ .14 = \$280.00	
	200 hrs. @ 3.50 = 700.00	
	<u>Travel Total</u>	980.00
Travel perdiems - day only	7 @ 20 days @ 20.00 = \$2,800.00	
- overnight	7 @ 3 days @ 35.00 = 735.00	
	<u>Travel Perdiems Total</u>	3,535.00
Raw film stock	30.45 (400' rls.) @ \$63.63	1,937.55
Original processing	12,100 ft. @ \$0.1252	1,514.95
Workprinting	12,100 ft. @ 0.1593	1,927.98
1/4" sound tape	14 rls. @ \$5.40	75.60
Fullcoat sound tape	30,800 ft. @ \$0.0251	773.38
Edgecoding	22 hrs. @ \$18.00	396.00
Black leaders	950 ft. @ \$0.0388	32.11
Academy leaders	11 lengths @ \$5.94	23.76
Sound transferring		815.00
Sound mixing, dubbing		306.40
Graphic arts		95.00
Grip, gaffer supplies		75.00
Equipment service		454.50
A-B answer print		960.59
Optical negative		202.94
Internegative		862.29
Answer print		358.97
Release print		106.43

TABLE 3 CONT'D

Item	Units	Cost
Editing equipment		\$ 667.50
Miscellaneous supplies		50.00
Shipping		153.00
Printing		19.05
Duplicate workprint		108.00
Titles		567.29
Optical raw stock		239.70
Recording original FX		144.00
Film to 1" video transfer	8 hrs @ \$18.00	220.78
20% Contingency		14,843.55
20% overhead		17,812.26
GRAND TOTAL		<u>\$106,873.58</u>

⁸Based on a 20 day production schedule. Costs of some services and all materials equal those actually incurred as shown in table 2. Sources consulted for equipment rental rates and personnel salaries include The Brigham Young University Media Production Services Rate Guide and Osmond Entertainment Center Facilities and Specifications and Rate Manual.

narration with only a localized appeal.⁹ It was because of these difficulties that the Council contacted me in February of 1982 to discover how much it would cost to change some of the narration voiced over the statistical montage sequence. I estimated such changes could cost anywhere from two to three thousand dollars. I explained that such a change could require alterations in the picture besides rerecording the narration, remixing all of the sound tracks, and obtaining a new optical negative sound track from which to make release prints. Fortunately, funding was obtained from multiple local sources before any alterations in narration were begun. The Council, however, is still not entirely pleased with the narration for the statistical montage sequence.¹⁰

Because of these experiences, it would seem advisable for clients and producers to secure funding sources before commencing work on a production. Interested funding sources may then be able to offer input into the development and realization of the production's intent, thereby helping to insure their participation as sponsors.

⁹See letter from Mrs. Janelle Lysenko in appendix F.

¹⁰See letter from Fred Day in appendix F.

V. FILMING TECHNIQUES

. . . manipulation is necessary--facts have to be arranged to be shown at their best and an event is often repeated to be filmed several times. Repetition means staging.

We are manipulating the occurrence, selecting with a technique that cloaks our tampering with reality. The result borders on the realm of fiction.

Many of the best documentaries have profited from a dual approach that blends unadulterated reality with carefully recomposed fiction.¹

The Scouting Difference benefited from the use of both extremes of documentary filming technique--some scenes requiring candid camera and newsreel coverage, others demanding controlled coverage of strictly contrived action. Other sequences called for the use of a combination of these extremes. Still others necessitated adherence to neither extreme, but dictated the use of techniques which fell somewhere between the two.

Because we were following a relatively loose shooting schedule, with days or even weeks between shoots, I was fortunate to be able to monitor the results of the specific techniques employed. Thus, each shoot became a type of mini-course in the art of documentary filming, teaching me, oftentimes through trial and error, how technique might be adapted in an attempt to record action in the most effective manner.

Since it is not within the scope of this work to detail the specific filming techniques used in obtaining each scene, a few examples will have to suffice.

¹Arijon, pp. 13-14.

The first sequence we filmed employed both extremes of documentary filming technique, thereby helping me begin to formulate a personal style and to shape my approach to subsequent scenes. Because the Explorer Demolition Derby was a Council event held only once a year and had been scheduled months in advance, we were forced to film it before we thought we were suitably prepared. No script had been drafted, but I had developed a broad outline.² I had also had some time to study documentary filmmaking techniques. While reading one day, over a week before we were scheduled to film the demolition derby, I came across this passage: ". . . it is always vitally important to prepare as detailed a script as the subject-matter permits--and in many cases more can be planned and presented on paper than might be imagined."³ I had no script, detailed or otherwise. I realized I was a beginning filmmaker preparing to direct my first scene with no idea of what I was aiming to accomplish, let alone how to accomplish it.

I decided I had better do some kind of pre-production planning lest the results of this initial effort prove to be so disastrous that I would not be given a second chance. Indeed, I came to consider this scene as the only scene I would ever direct. Nor was I merely playing a self-motivational game, for the Council had yet to give full approval of the complete project. This first scene was a trial. I had the feeling that if the results of this first attempt did not meet certain specifications, the Council would withdraw the project. These feelings were not amiss, for Beckham later informed me--after the demolition

²See outline A, p. 22-24, above.

³Baddeley, p. 19.

shoot--that they were seriously considering the possibility of meeting their promotional objectives through a slide-sound presentation.

I was so determined to make a complete film that I approached this single scene as a self-contained entity, independent of any other scene. This way, even if the demolition derby was the only scene I was allowed to direct, I would still come away with a complete film, albeit a very short one. My theoretical background in drama also suggested that each scene should have its own beginning, middle, and end; that it should have its own dramatic structure independent of, yet consistent with and in fact an abridgment of, the dramatic structure of the whole work. I also knew that in order for a sequence to have dramatic movement there needed to be conflict of some sort. In addition, there needed to be a main character with whom the audience could identify and empathize. I set out to construct a scene that met these qualifications to some degree.

The first of these qualifications I dealt with was one for which I, as director, felt responsible--casting the main character. After obtaining a list of boys registered to participate in the derby, I set out to find a suitable protagonist. I had only to meet two of the boys listed in order to make what I felt was a wise casting choice. The first boy, although somewhat slight of stature, would have probably been all right for the part, but the second boy, David Kaplar of Provo, possessed a solid look of maturing masculinity. I felt he better represented the ideal image of an explorer scout (see fig. 4).

I was fortunate to visit both boys while they were in the midst of preparing their cars for the derby. This gave me the opportunity to observe the subject before filming it. I discovered that in neither



Fig. 4. This is a single frame enlargement from shot #356 in the final film. Featured is David Kaplar, an explorer scout from Provo, Utah. I feel his physical appearance reflected an ideal image of a scout nearing maturity.

case were the boys able to do all that was necessary by themselves. Both fathers, and, in David's case, an older brother were involved in helping the boys meet requirements to qualify their cars for safe demolition. As they removed all interior and exterior glass, rerouted gas lines to interior tanks, and hung steel curtains in front of open windows, I found myself feeling despondent that we had not prepared to film all of these activities as they occurred. I did, however, begin to formulate a scene based on my observations. Even though I had no idea how the demolition derby itself would be staged, I decided to put Baddeley's challenge to the test and see if "more can be planned and presented on paper than might be imagined."⁴ In doing so, I used a documentary shooting script format suggested by Baddeley in which the "sound track is described in a separate column alongside the visuals.

⁴Ibid.

It is usual to place the visuals on the left of the page and the sound on the right."⁵

Demolition Derby Scene
Shooting Script

- | | |
|---|--|
| 1. EXT, A SUBURBAN HOME, MORNING
LS A car prepared for demolition running is parked in a driveway. A pair of feet protrude from underneath the car. | MUSIC UP. |
| 2. MS of feet and car door. The feet move, then an explorer-age young man crawls out from underneath the car. He sits on the ground and leans back against the car door. He seems puzzled, discouraged. He rises, walks out frame left. | |
| 3. MLS of young man walking down driveway talking to his father and brother. Rear fender of car is in fg. | EXPLORER: I think I see what it is, but I need a couple extra hands. |
| 4. MS of three pair of feet protruding from beneath the car. | SFX: CLANKING, CLINKING, GRUNTS, GROANS. |
| 5. MS of three lower extremities leaning under hood of car. | All: (ad lib) |
| 6. MLS (DIFFERENT ANGLE) of explorer's father and brother wiping off their hands, smiling. Explorer climbs through passenger's window. Mother comes walking down driveway. | FATHER: I think we got it. Try it now. |
| 7. MS of explorer in driver's seat inserting key. When he turns the key the car starts right up. He shifts the car into a forward gear. | SFX: CAR MOTOR STARTING, GEARS SHIFTING. |
| 8. MLS (SAME AS 6) of car rolling forward. Bigger smiles from father, brother, and mother. | |

⁵Ibid., p. 16.

9. MCU of explorer smiling. SFX: CAR MOTOR REVING.
10. MLS of father closing hood in triumph.
11. CU of hood closing. Car moves backward. PULL BACK TO REVEAL EXT, SUNTANA RACEWAY PARK; AFTERNOON. Car joins group of other cars for practice run of raceway. SFX: CAR HOOD SLAMMING, SINGLE CAR MOTOR REVING BLENDS INTO SEVERAL CAR MOTORS REVING.
12. MED TWO-SHOT of father and brother as members of pit crew.
13. MS of mother and rest of family in stands cheering. SFX: CHEERING.
14. MONTAGE of wrecking cars as derby begins. SFX: WRECKING METAL, CHEERING CROWD.
15. CU of father wincing.
16. MS of mother in stands rising.
17. MCU of explorer driving.
18. POV of what explorer sees as he wrecks into another car.
19. MCU of explorer laughing. SFX: EXPLORER LAUGHS.
20. EXT, SUNTANA RACEWAY PARKING LOT, LATE AFTERNOON (SUNSET?). ELS, HIGH ANGLE Explorer and family walking and talking together after most of the crowd and cars have gone. MUSIC UP.

I found Baddeley's observation to be valid--more could be planned and presented on paper than I had imagined. And, even though I had never attended a demolition derby, I felt this plan could form the basis for an exciting scene.

There were several specific aspects of this scene as planned which appealed to me. It seemed to begin to meet my requirements for a dramatic structure. There was conflict between man and machine and

there was one character, the explorer, with whom the audience could identify. I felt elements of the scene also met two of the objectives I had delineated in my preliminary outline.⁶ It illustrated the positive effect exploring can have on the family, and it showed how exploring offers opportunities in the investigation of career possibilities. The aspect of the scene that most pleased me, however, was that it was based on the reality of the event. I had actually seen the boys preparing for the derby much the way I described it on paper. I felt the derby itself would be even closer to reality because I planned to film the action newsreel style, as it happened.

With this shooting script, I at least had a goal, a plan. The next challenge was in executing that plan. There were indeed many unforeseen obstructions which forced us to be flexible in translating this plan to the screen. Some of these obstacles were irremediable. The weather was poor--drizzling rain; time was at a premium--only three hours to shoot the family's preparation of the vehicle before it was to be demolished at the derby; the raceway facility was not utilized as I had envisioned when I scouted the location a week earlier--the father-and-brother "pit crew" were required to sit in the stands instead of utilizing the "pit;" finally, the action itself dealt its own shocks--David's car was pulled from competition after only two crashes, both of which the camera filmed from inside his car. Adjustments had to be made in our plan in order to accommodate all of these exigencies. Although these adjustments caused this first location shoot to be very chaotic, it is frightening to imagine what it

⁶See outline A, item III. D. 2. c. and d., p. 24, above.

would have been like had I not prepared a detailed plan. This, my initial experience at directing a location shoot, illustrates the virtues of pre-production planning and supports the idea that

Because you know exactly what you are going to do you can afford to be flexible. Something may happen on the set that may change your ideas and you must always be open. There must always be room for further growth. So you change your plan. The more detailed the plan the easier it will be to change. Any small detail you change will find its place in the overall detailed plan.⁷

The demands for flexibility did not stop in the shooting phase of producing this scene. After we received the workprint from the laboratory, we discovered other areas where unpredictability was a factor. Carelessness led to costly losses. Several scripted shots were fogged over because camera operators had not secured the camera cover tightly enough to prevent light leakage. Shots of the family in the stands were among the many that were lost. Because one member of the student crew had also ruined an entire 400 foot roll of film by accidentally opening a loaded camera magazine, we had used all of the three rolls budgeted for the scene leaving us without the luxury of shooting retakes. We were forced to compensate for these unforeseen factors in the editing phase of production. Fortunately, there was enough usable footage to construct a sensible sequence; there may not have been, however, had we not made a plan of the ideal scene and adapted it to meet the many demands for flexibility.

I learned many lessons shooting this first scene that I would apply in filming every scene that followed. I learned to observe activities or events as they happened before attempting to put them on

⁷Wolf Rilla, quoted in Marner, p. 39.

film. When we were unable to make a special trip to preview an activity as I did for the demolition derby preparation scene, we would either watch the participants perform the activity as a natural part of the event or ask them to demonstrate it especially for us immediately before we filmed it. Most of the activities were designed to be repeated several times, either because the participants presented them over and over again to several small groups--as in the teaching situations--or the nature of the activity required several participants to repeat the action many times. We, as crew, would observe the action with the camera nearby, sometimes looking through it to set up angles as the action was performed. This had two major effects: not only would we have the opportunity to visualize the type and number of shots a filmed sequence of the activity would require, but also the actors would work out a great deal of tension and become accustomed to the presence of the camera before it actually started rolling. By following this procedure, I also felt assured that we were responsibly recording real scouting activities as scouts would actually perform them and not fabricating events which might never occur in reality.

I also learned to write as detailed a shooting script as possible. Sometimes, because we had no way of knowing beforehand what the specifics of an activity might entail, this could be nothing more than a skeletal shooting outline or a mere list of activities. In such cases we would improvise the camera coverage on the spot, making quick notations--mentally if not on paper--of how we planned to cover the activity as the actors demonstrated it for us.

Probably foremost among the lessons I learned by shooting the demolition derby scenes was to strive to obtain as much control over

each shot as possible. In viewing the rushes, I found I was more satisfied with the shots we had been able to stage than those obtained newsreel style. I had been reluctant to interrupt the action of the event to get the shots I had envisioned. I discovered, however, that when I did timidly ask for control, I received a surprising amount of cooperation. The two striking shots of what the explorer sees when he backs his car into another were obtained after I asked the official to postpone the start of a heat in order for us to place cameraman and camera inside David's car (see fig. 5). After seeing the results of the staged shots contrasted to the lackluster newsreel shots, I resolved that ". . . manipulation is necessary--facts have to be arranged to be shown at their best and an event . . . [should be] repeated to be

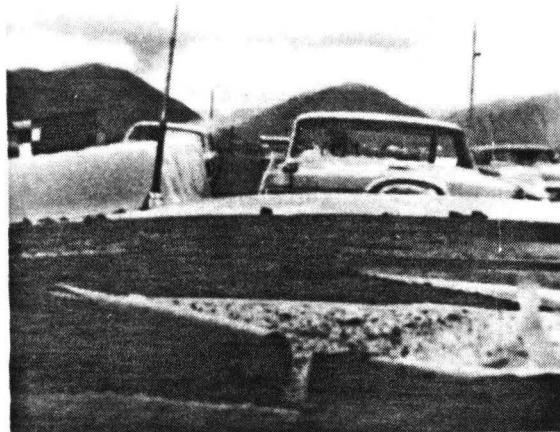


Fig. 5. This single frame enlargement is from shot #363 as it appears in the final film. Cameraman David West filmed this shot after we obtained permission to postpone the start of a heat and place him in the back seat of Kaplar's car. The engine's distributor was damaged irreparably when the car impacted into the white car pictured during the filming of this take. Kaplar's car was then removed from further competition.

filmed several times."⁸ I felt I had given both extremes of documentary filming technique a fair trial, and manipulation had won. With my theatre background, I had already developed stylistic leanings in this direction; the results of this first shoot seemed to strengthen my inclination toward directorial control. It would not be until several shoots later that I would learn the advantages of candid camera and newsreel filming techniques.⁹

Because of this experience filming the demolition derby, I set out to exercise full control over the next scene we were to shoot, which involved the "lonely boy." I knew this scene had to be constructed well because it would begin the film. I recognized that the first scene of a film is equalled only by the last in importance. I had read that

a good opening sequence is full of anticipation; it captures the interest at the outset and gives promise of interest to follow. The conclusion is equally important and should have an air of finality and completeness. Even if the bulk of a film is unpredictable and cannot be scripted in detail in advance, at least try very hard to script the beginning and the end. Beginnings and ends don't happen naturally; they have to be contrived.¹⁰

Even though I had little idea what the middle and end of the film would contain, I felt I had a clear concept of how the film should begin. This beginning was initially conceived by Henke in the early stages of scripting¹¹ and further refined¹² after Beckham suggested

⁸Arijon, p. 13.

⁹See pp. 145-147, below.

¹⁰Baddeley, p. 20.

¹¹See outline B, pp. 27-28, above.

¹²See draft B, pp. 35-36, above.

alterations.¹³ I was so pleased with many aspects of this scene that I began searching for appropriate locations immediately after we had evaluated the rushes of the demolition derby. I looked for locations that would not only allow easy access, but would also be visually communicative. It was my intent to illustrate the dangers a boy of scouting age faces when his energies are not properly directed. I found several settings that I felt expressed a subliminal threat to the boy's moral as well as physical health.

The arrangement of these settings followed a logical pattern which traced the boy's progression from a forbidding rural environment to an ominous urban one. I determined to use several evocative motifs--never placing the boy in outright danger, but always suggesting its immediate proximity. We would open the film on the boy near a dangerous water hazard. We would then follow the boy across an old railroad bed which would lead to the beginning of a single railroad track. This track would lead to multiple tracks. Not only would this setting create anxiety because of the potential threat of an oncoming train, but it would also suggest a vagabond in the making. As the boy continued along this road to potential ruin, he would approach a highway with its natural dangers. Ascending a hill en route to the highway, the boy would pass a sign reading "No Trespassing, No Hunting, Hazardous Area." On the opposite side of the highway, would be a roadside bar. It would seem as though this was the boy's final destination until he would turn to follow the highway into town.

¹³See p. 29, above.

Once in town, the boy would pass by a shop window displaying a "closed" sign. Reflected in the window would be a group of boys throwing rocks at cans as traffic roared by. Finally, the boy would happen by Boy Scout Headquarters. His curiosity would lead him to enter. All of this would appear under credits as somber music played.

Before shooting the lonely boy in these settings, I was able to take Gil Howe and Patrice M. Wall, both working as production managers on the project, to all of the locations. Afterwards, Howe drew up a series of detailed shooting diagrams which we followed to the letter.¹⁴

Because we had been so detailed in the planning stages of these shots, we could afford to be flexible. Not only did we get all of the shots we had planned, but also additional ones the cameramen suggested. We were so flexible, in fact, that we drastically altered the end of the scene. Henke's script called for the boy to arrive at Boy Scout Headquarters: ". . . the boy's face is seen through glass reflection. This time the window has the scout symbol printed on it. An 'open' sign is in this window in a lower corner. He begins to go inside."¹⁵

I had not been very pleased with the specifics of the scene when I read it; it was even worse when we began to physicalize it on location. There was absolutely no reason, no motivation for this idle youngster to go inside a strange building even if it was displaying the scout sign. I decided this boy would need external encouragement to become involved in scouting. We were fortunate to find a young,

¹⁴Copies of these diagrams, along with single frame enlargements from actual takes of action suggested by these diagrams, are included in appendix E.

¹⁵See draft C, pp. 35-36, above.

uniformed scout leader in the scout office. We were even more fortunate that he had enough spare time to play the part of a leader who befriends this melancholy boy. We quickly improvised and photographed a scene where the leader stops the boy and initiates a casual conversation.¹⁶

As it turned out, this scene was the first of the lonely boy scenes to be cut. Not only did we decide that it was implausible for a boy to be introduced to scouting in this manner, but Beckham also informed us that the image of a young scoutmaster is not in keeping with Council policy. Young scoutmasters are too temporary; they develop ties with the boys of their troop which are broken too soon when they leave the area to go to school, join the military, or marry. Even though this scene was finally deleted from the film, I felt it was better than what had been scripted. It also inspired the scenes that now end the film.¹⁷ I had learned that a director need not feel shackled to a script. This and other experiences seem to verify that

Any director worth his salt alters the script. If he makes no alterations then there is something wrong with him. Throughout the whole period of preparation circumstances will arise that will necessitate alterations in the script. After all the preparations are complete and the sets or locations ready with all the equipment in place, the writer will be asked to rewrite taking the new circumstances into account.¹⁸

If the writer is not available, then the director must fill that role himself or appoint someone else.

¹⁶See appendix E, fig. 45, below.

¹⁷See pp. 73-75, above.

¹⁸Wolf Rilla, quoted in Marner, pp. 39-40.

After we had filmed these introductory scenes of the lonely boy character, we went on to shoot most of the middle of the film. The vast majority of these scenes were not pre-scripted. We did, however, have limited opportunities to observe the action before improvising a shooting plan.

The scene of primitive fire-building instruction was one that was not pre-scripted. We had not specifically planned to shoot such a scene. It was only on the recommendation of some Camp Maple Dell staff members that we decided to do so while already near the location. The proposed scene seemed to meet a few of the objectives I had outlined earlier in that it was an activity which involved close work with the hands and required the use of communications skills.¹⁹ I was also attracted by the visual possibilities of such a scene--the two staff members who taught primitive fire-building methods had described the mountain man outfits they wore as part of their presentation.

After finding two uniformed scouts to receive instruction in the scene, we met the costumed staff members at the fire-building instruction station. We asked them to demonstrate the action for us. As they did, we watched closely, making mental note of our observations. First, I noted that there was too much information; a scene incorporating all of the material the staff instructors presented would have been much too long for our purposes. I asked them how their lecture could be shortened, explaining that the film was about scouting in general, not about the art of building a fire without matches. Together we decided they would briefly highlight the historical and

¹⁹See items III. E. 1. a) and III. E. 3. a), outline A, p. 24, above.

practical aspects of the activity. Since their presentation was already memorized, shortening it became a simple matter of their making a few mental adjustments. We asked them to rehearse this abridged version of their presentation as we again observed. This time cameramen Laird Roberts and Terrel Miller, script supervisor Patrice M. Wall, and I formulated a shooting plan. I was impressed with the intimacy of the teaching situation and decided to reflect that feeling by shooting the scene with only one group shot and a series of five close-ups.

We shot the action of the entire group first as a master scene (see fig. 6). For the next shot, we kept the camera in the same place, but lowered it slightly to film one of the staff members from the student-scouts' eye level. After we zoomed in to a close-up of the staff member he repeated his portion of the presentation (see fig. 7). Then we lowered the camera even more to film the spindle rotating in the block of wood (see fig. 8). We moved the camera left to film the other staff member reciting his part of the presentation (see fig. 9). Finally, we turned the camera around to film two silent reaction shots of the uniformed scouts. In each case, we made sure the subject's eye direction and action matched that of previous takes.²⁰

Most of the other scenes²¹ that make up the middle of the film were photographed following a similar pattern. The successful

²⁰Refer to appendix D, shots #301-308, to see how these shots were edited.

²¹See p. 145, below.



Fig. 6. This single frame enlargement is from shot #304 as it appeared in the final film.



Fig. 7. This is a single frame enlargement from shot #305 of the final film. It was filmed from approximately the same camera position as shot #304 depicted in fig. 6 except the camera was lowered on the tripod and its zoom lens adjusted to a longer focal length.

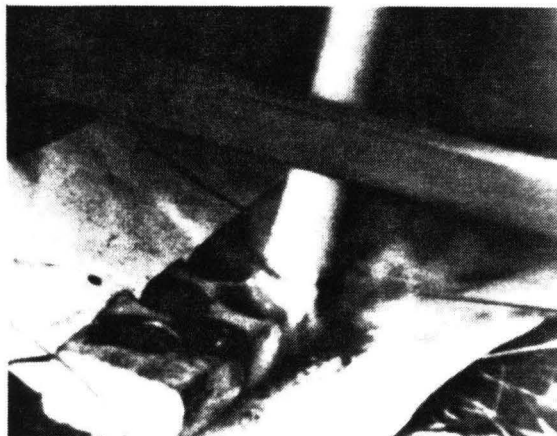


Fig. 8. This single frame enlargement is from shot #306 of the final film. It was obtained by placing the camera on a high hat in order to position it even lower than in shot #305 shown in fig. 7, above.



Fig. 9. This photograph was enlarged from a frame of shot #301 in the final film. Although it was one of the last shots of the sequence to be filmed, it is the first shot that appears in the final edited version of the sequence.

implementation of this type of improvisational filming technique demands close collaboration between cameraman and director. I was very fortunate to have developed close working relationships with Laird Roberts and Tim Parker, the two cameramen who shot the majority of the scenes in The Scouting Difference. In both cases, relationships based on mutual trust and respect greatly facilitated the filming process. Because the cameramen and director were able to work together in friendly alliance, the rest of the crew and cast were able to relax, making the whole process much more enjoyable than I believe it otherwise might have been.

Another key member of this collaborative team was Patrice M. Wall, script supervisor. Her keen observation combined with her easy, congenial nature made her a core member of the production staff. As already mentioned, she also functioned as production manager on most of our filming expeditions. While filling this role, her main responsibilities were organizational and logistical in nature. Her contributions in these key areas were only fully appreciated when, because of employment obligations, she was unable to continue on the project and I was forced to act as production manager.

Logistical planning and organization was a challenge for us from the beginning, the operational elements necessary for a successful film shoot are myriad and divergent. We quickly learned that "the difficulty of putting anything in the camera almost overwhelms you, much less putting anything of quality in the camera. It's difficult to shoot even a bad scene. You get swamped by logistics."²²

²²Paul Schrader, quoted in John Brady, The Craft of the Screenwriter (New York: Simon and Schuster, 1981), p. 252.

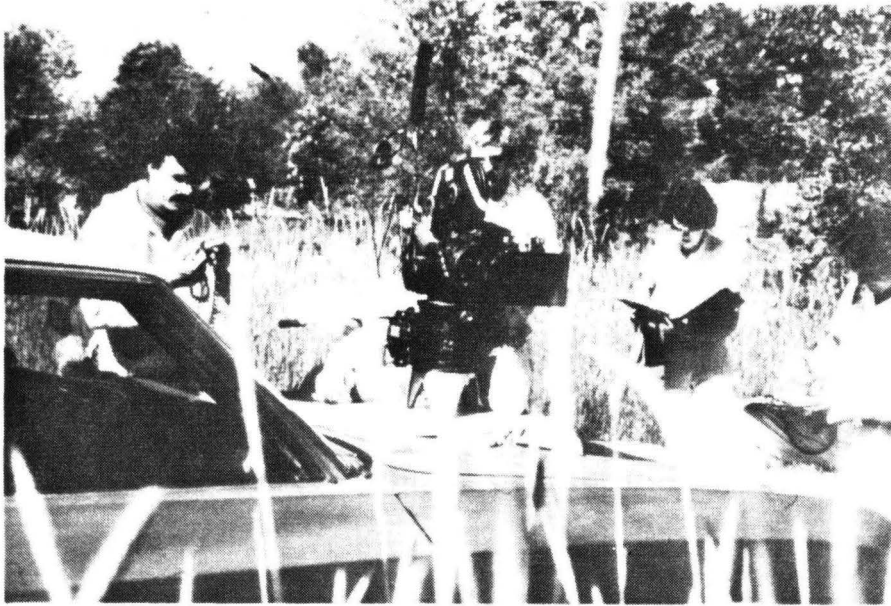


Fig. 10. Pictured is a typical student location crew setting up for a tracking shot that was later cut from the film (see p. 172, fig. 22). The crew consists of (from left to right): Sound Recordist Ken Kistner, Assistant Production Manager-Boom Operator Mike Cobia, Production Manager-Script Supervisor Patrice M. Wall, and Assistant Cameraman Mike Schaertal. Cameraman Laird Roberts peers through the Arriflex 16mm BL camera which is mounted on a high hat.

This idea is best illustrated by recounting the sequence of frustrating events leading to the completion of the concluding lonely boy scenes. These events occurred after Wall was no longer acting as production manager and I was personally responsible for organizational matters.

In casting Patrick Rogers originally as the lonely boy, we had employed a very risky casting method. At the suggestion of Paul Sabey, Council Public Relations Secretary, we had contacted a Springville, Utah den mother and asked her to bring the members of her den to our first location in Springville. We also gave her suggestions as to what the boys should wear and told her how long we expected to use them. We

took a chance that one of these boys would fit the role of the lonely boy. Fortunately, Rogers arrived dressed in the costume he wears in the film. At first notice, I was impressed with his melancholy countenance (see fig. 11). He later proved to be reliable and took direction very well. I feel all of these qualities are reflected in the footage featuring Rogers.

Late in March 1981, we again contacted Rogers. Because his hair was then much shorter than when we had originally filmed him, we decided to schedule a date early in June for filming the additional scenes. This would allow sufficient time for his hair to grow to a length comparable to the one he was filmed in almost a year earlier. A week before the filming date arrived, I called his neighbor--the Rogers did not have a phone. This neighbor informed me that the Rogers had moved leaving no forwarding address or phone number. I contacted



Fig. 11. This is an extreme close-up of Patrick Rogers as he appears in shot #2 of the finished film.

everyone I could think of that might know the whereabouts of the Rogers family. I even called the neighbor again and explained the situation. She was unable to offer any help.

I was at a loss. I asked our editor, Peter Czerny, for advice. He said it might be possible to cast a second boy with similar physical characteristics in order to keep the footage we had already made of Rogers. We tried to think of some boys we knew who might make a good double. We could not think of anyone, so we contacted Helen Beaman, Casting Director at Media Production Services. She showed us a few pictures of boys she had on file including her son, Alan. We found it difficult to judge a physical resemblance from a black-and-white photograph, so we asked if she could bring her son to the studio. She did the next day. We found Beaman to bear a remarkable resemblance to Rogers even though he was two years younger (see fig. 12). We decided to film the scenes with Beaman as the lonely boy.



Fig. 12. This close-up of Alan Beaman was enlarged from a workprint out-take in which Beaman was featured as the lonely boy character.

Meanwhile, I contacted the scout office and received the names of two scoutmasters whose troops might be willing to participate as actors in the making of the film. I specifically asked for scoutmasters who might be representative of the ideal volunteer leader. I received the name of John Hermann. Over the phone his voice was smooth and rich sounding, but he expressed doubts that he represented the typical Council scoutmaster since he sported a beard and always wore shorts as part of his scout uniform. I asked him if the Council executives were aware of this. He assured me that he was widely renowned for his appearance as a scoutmaster because it was so contrary to the norm. I told him I was somewhat puzzled that the Council executives had recommended him to play a part in the film because we already had to reshoot an interview in the film where the leader was wearing a beard.²³ However, if they were aware of his appearance, they must have made their recommendation for some purpose. We made preparations to film the scene with Hermann as the scoutmaster.

As additional preparation to shoot these scenes, I called the custodian of an LDS chapel in Orem. This chapel housed a troop meetingroom that possessed a wood-paneled warmth. I also arranged to have a few adults in the ward act as extras in the film.

In addition to these special preparations, we had to recreate the costume Rogers had worn in the earlier scenes. I purchased a light brown tee shirt on which my wife painted the scene of a horse

²³See p. 45, above.

silhouetted by a sunset as it had appeared on Rogers's original shirt. Beaman would bring his own shorts which we had determined were close in cut and color to the ones Rogers had worn.

After making these and other preparations, we spent an entire day filming the scenes. Later, when we viewed the rushes, a major problem was evident. Hermann, the volunteer leader, did not look good on film. His beard, which looked rather distinguished in person, appeared coarse and unkept on film (see fig. 13). I was not pleased with the portion of the scene Hermann appeared in and decided to reshoot it. Czerny agreed. We contacted Beaman and told him of our decision and set up another filming date. In the meantime, we would search for a representative scoutmaster.

One day Czerny was reviewing our footage in his editing bay at Media Production Services. When he had finished reviewing the



Fig. 13. Shown are John Hermann as the adult scout leader and Alan Beaman as the lonely boy in the oath induction ceremony scene (compare with fig. 2, p. 78).

induction ceremony scenes, he shouted out in exasperation, "I need a scoutmaster!" A moment later Kent Haws was standing in his doorway. "I'm a scoutmaster," he replied. "What do you need?" He had been in the hall during Czerny's eruption and was curious about the specific nature of its content. Czerny quickly explained and took his name and number. I met him the next day. Not only did Haws have pleasant physical features, but he was also an experienced film actor who was middle-aged and clean shaven. I offered him the part immediately which he gladly accepted (see fig. 14).

The day before we were scheduled to reshoot the scoutmaster scenes, I called everyone involved to verify their participation. When I began explaining the purpose of my call to Beaman's mother, she responded with shock and regret. She had completely forgotten about



Fig. 14. A single frame enlargement taken from shot #440 of the final film. Featured is Kent Haws as the scoutmaster in the oath induction ceremony scene.

the scheduled reshoot and had had her son's hair trimmed short in order for him to appear in a television commercial. She said it would be at least two months before it would grow back to its former length. Since Czerny was in the final stages of editing, we could not afford to wait two months.

After I called everyone involved to cancel the reshoot, I met with Czerny. I was despondent, without hope. We could not afford the additional film it would take to recast the part of the lonely boy and reshoot all of the scenes in which he was involved. We considered finding a wig for Beaman, but it seemed highly unlikely we would find one the proper length, color, and style to match his hair as it appeared in the other scenes. After we sulked in a state of bewildered despair for a period of time, Czerny asked for the phone number of Rogers's neighbor. I assured him that she could not help us; I had already questioned her twice. But he wanted to give her one last try so I found the number for him. After he dialed it and someone answered on the other end of the line, he explained who he was and why he was calling. He stressed the importance of the information he was seeking and asked the woman for any clues, no matter how insignificant they might seem, that might help him locate Rogers. After a while Czerny wrote something on a piece of notepaper, thanked whomever it was, and hung up. As he began looking through the telephone book, he told me that she had given him the name of a resthome in Springville where Rogers's mother worked as a switchboard operator. Hopefully someone there might know where they had relocated. To our pleasant surprise, Mrs. Rogers answered the phone. She told us they had moved to Provo

and would be delighted to have Patrick finish his part in the film. We wrote down their new address and phone number and scheduled the filming for a week from the following Wednesday.

This seemed to solve all of our problems. Principal photography would be completed on time and only part of the lonely boy scenes would require reshooting. Czerny and I were ecstatic.

The night before the shoot, however, my optimism reverted once again to gloom. When I called the Rogers to confirm the shooting time, they were not home. They had gone camping and would not return until Thursday. Once again I called everyone involved and cancelled the shoot. I was able to contact Mrs. Rogers at her work Thursday. She had completely forgotten about the filming and promised she would make sure Patrick was available for the next day we scheduled. We finally shot the remaining lonely boy scenes the following day which was Friday, June 26, 1981.

I had prepared to shoot these last scenes to be filmed much the same way I had the other lonely boy scenes which had been among the first to be filmed. Even though it was a full year later and I had gained a great deal of practical experience, this experience had confirmed that my original instincts were correct: I needed to exercise full control over staged action. In doing so I used the following shooting script which was broken down into a shot list²⁴ before shooting.

²⁴See pp. 141-143, below.

Shooting Script²⁵ for Additional Lonely Boy Scenes

Photographed Thursday, June 6, 1981
(and Friday, June 26, 1981)

(NOTE: The following three shots are to be inserted near the beginning of The Scouting Difference. Shot #1 will be cut in after the extreme long shot of the LONELY BOY walking up the hill toward Tony's Silver Dollar Lounge. The next two shots will follow consecutively.)

EXTERIOR (EXT.)--HIGHWAY 89--DAY

1. FS TO MS, LONELY BOY
walks uphill, sits on guardrail post, throws stones at ant hill.
2. ECU, LONELY BOY
throws stones at ant hill.
3. MS, PROFILE ANGLE TILT DOWN--ZOOM OUT
from LONELY BOY'S face to his shadow on the ground near the guardrail.

(NOTE: The body of the film will be inserted after this shot beginning with the shadow shot of the Maple Dell gate opening sequence. After the testimonial montage sequence, we will return to the LONELY BOY still sitting on the guardrail post.)

4. FS, LONELY BOY
sits on post throwing stones.
5. ECU, FRONTAL LONELY BOY
throws stones, looks up, sees something, follows it (frame right to left) with his eyes.
6. FS, LONELY BOY'S POV
of van or station wagon approaching, stopping at highway's edge.
7. ECU, FRONTAL LONELY BOY
begins to smile.
8. FS, VAN DOOR
opens, a boy scout in uniform (PHILLIP) hops out.

PHILLIP
Hey, Patrick! Come on!

²⁵The format for this shooting script is suggested by Adams, pp. 99-113.

9. ECU, PATRICK (LONELY BOY)
smiles big, exits frame left.
10. FS, PHILLIP AT VAN DOOR
PATRICK enters frame right, jumps into van with PHILLIP.
Van exits frame right.

CUT TO:

INT.--OREM 14TH AND 15TH WARD SCOUT ROOM

11. LS, AUDIENCE
at oath induction ceremony, buzzing with activity.
Boys enter door at rear.
12. CU, PATRICK
enters through door, PHILLIP follows.
13. MED. TWO-SHOT, PHILLIP AND PATRICK
- PHILLIP
Watch from here, okay?
14. CU, PATRICK
- PATRICK
Okay.
15. MED. TWO-SHOT, PHILLIP AND PATRICK
PHILLIP smiles and exits.
16. FS, SCOUTS
stand ceremoniously at front of room. PHILLIP, standing front
and center, turns to face audience.
- PHILLIP
Would the audience please rise?
17. FS, PATRICK
stands near the door. A LEADER sits behind him.
18. LS, AUDIENCE
rises.
19. TWO-SHOT, PATRICK AND SCOUTLEADER
SCOUTLEADER stands next to PATRICK.
20. FS, SCOUTS
- PHILLIP
Those in uniform make the scout sign.

21. TWO-SHOT, PATRICK AND LEADER
LEADER makes the scout sign.
22. CU, PHILLIP
- PHILLIP
Please repeat the scout oath
after me.
23. CU, PATRICK
impressed.
24. FS, SCOUTS or
CU, PHILLIP
- PHILLIP
On my honor,
25. LS, AUDIENCE
- AUDIENCE
On my honor,
26. TWO-SHOT, PHILLIP AND FG SCOUT, FOCUS ON PHILLIP
- PHILLIP
I will do my best--
(Shift focus to FG SCOUT)
- SCOUT AND AUDIENCE
I will do my best--
27. CU, PHILLIP
- PHILLIP
to do my duty--
28. TWO-SHOT, LEADER AND PATRICK
- LEADER AND AUDIENCE
to do my duty--
29. ECU, PHILLIP'S EYES AND MOUTH
- PHILLIP
to God--
30. CU, HAND FORMING SCOUT SIGN WITH AMERICAN FLAG IN BG
- PHILLIP
(VO)
and my country--

31. CU, PATRICK
looking up at scout sign then down at his own fingers.
- AUDIENCE
to God and my country--
32. ECU, PHILLIP'S EYES AND MOUTH
- PHILLIP
to obey the scout law--
33. CU, LEADER
looks down over PATRICK'S shoulder.
- LEADER AND AUDIENCE
to obey the scout law--
34. CU, LEADER'S POV OVER PATRICK'S SHOULDER
PATRICK'S hands try to form the scout sign.
- PHILLIP
to help others at all times--
35. CU, LEADER
looking down at PATRICK'S hands then up at his face.
- LEADER AND AUDIENCE
to help others at all times--
36. ECU, PHILLIP'S MOUTH
- PHILLIP
to keep myself physically fit--
37. ECU, PATRICK'S EYES AND MOUTH
His mouth moves to form words as AUDIENCE repeats them.
- AUDIENCE
(VO)
to keep myself physically fit--
38. CU, LEADER
looks down at PATRICK.
- PHILLIP
(VO)
mentally awake--
- LEADER
(looking away, then undoing his
neckerchief)
mentally awake--

39. ECU, PHILLIP'S MOUTH AND EYES

PHILLIP
and morally straight.

40. CU, LEADER
slips off his neckerchief.

LEADER AND AUDIENCE
and morally straight.

41. TWO-SHOT, LEADER AND PATRICK
LEADER places neckerchief around PATRICK'S neck. PATRICK looks
up astonished. LEADER gives PATRICK a scout handshake.

42. CU, HANDSHAKE

THE END

Shot List and Shooting Sequence
for Additional Lonely Boy Scenes

Shooting date: Thursday, June 6, 1981 (and Friday, June 26, 1981)

Locations: Highway 89 between Provo and Springville and
Orem Fourteenth Ward meetinghouse

<u>SCENE NUMBER</u>	<u>SHOOTING SCRIPT SHOT NUMBER(S)</u>	<u>DESCRIPTIVE NOTES</u>
1	1,4	LONELY BOY kicks can uphill frame left to right, ZOOM IN as he sits on guard- rail post; he throws stones, sees van drive up, smiles, runs out frame left.
1A	3	MED. PROFILE SHOT, LONELY BOY sits, throws stones, SLOWLY TILT DOWN to LONELY BOY'S shadow on ground.
2	10	LS OVER LONELY BOY'S SHOULDER of traffic on highway, van pulls over, door opens, SCOUT yells, LONELY BOY runs, hops in van, van exits frame right.
2A	6,8	LS, ZOOM IN TO MS, VAN pulls off road, SCOUT opens door, yells, LONELY BOY runs in frame left.

Shot List and Shooting Sequence
(continued)

<u>SCENE NUMBER</u>	<u>SHOOTING SCRIPT SHOT NUMBER(S)</u>	<u>DESCRIPTIVE NOTES</u>
2B	2,5,7,9	MCU, (FRONTAL) LONELY BOY throws stones, looks up, sees van, smiles, runs out frame left.
2C	2,5,7,9	ECU, LONELY BOY'S FACE (same action as 2B)
3	13,15,17,19,21 28,41	MS, LONELY BOY AND SCOUTS enter Troop room, PHILLIP exits frame right, LONELY BOY stands next to LEADER who sits, LEADER notices LONELY BOY, LEADER stands, repeats lines of scout oath, looks down at LONELY BOY, removes neckerchief, places it around LONELY BOY'S neck, shakes LONELY BOY'S hand.
3A	28,33,35,38,40, 41	MCU, LEADER (same action as 3, but start as LEADER stands).
3B	12,14,23,31,37	ECU, LONELY BOY enters with PHILLIP, watches ceremony, looks over right (at scout sign), looks down (at his own hands), mouths parts of scout oath, receives neckerchief, looks up (at LEADER), smiles.
3C	34	ECU, LONELY BOY'S HANDS form scout sign (LEADER'S POV).
3D	11,18,25	LS, AUDIENCE as SCOUTS enter. They stand, repeat scout oath after PHILLIP.
3E	16,20,24	FS, PHILLIP, OTHER SCOUTS AUDIENCE begins induction ceremony by rising, squaring off in scout sign, saying first two lines of scout oath.
3F	22,24,27	CU (HEAD AND SHOULDERS), PHILLIP recites scout oath.
3G	29,32,39	ECU, PHILLIP'S EYES AND MOUTH as he recites scout oath.

Shot List and Shooting Sequence
(continued)

<u>SCENE NUMBER</u>	<u>SHOOTING SCRIPT SHOT NUMBER(S)</u>	<u>DESCRIPTIVE NOTES</u>
3H	36	ECU, PHILLIP'S MOUTH as he recites oath.
3J	26	MS and CU, PHILLIP and FG SCOUT repeat scout oath (FLIP FOCUS).
3K	30	ECU, PHILLIP'S HAND forms the scout sign with American flag in bg.

There are many differences between the shooting script of these scenes and how they actually appeared in the final film. This is due not only to changes made in the editing, but also to changes I made in pre-production preparations as well as while actually shooting the scenes. The shooting script, for instance, calls for two close-up angles of Patrick at the oath/induction ceremony. A normal close-up angle, which I interpret to include head and shoulders, is listed for shots numbered 12, 14, 23, and 31. An extreme close-up angle, which I interpret to include the face only, is called for in the shot numbered 37. While designing the shot list, I decided that one angle of the action would suffice. I opted for the extreme close-up to allow the audience to relate very intimately with the lonely boy (see fig. 15) and planned for all five of these shots to be covered by scene number 3B of the shot list. An example of how the shot list was altered in actual production is evidenced in the scenes numbered 1A and 2B. While on location, I discovered that the action contained in these two scenes could be combined and covered from one angle, thus saving time and film. These are only two examples of many changes, some major and



Fig. 15. An extreme close-up of Rogers as the lonely boy. This is a still frame enlargement from shot #434 of the final film.

some very minor, which made the final version of these scenes noticeably different from the way it was planned in the shooting script. These documented changes illustrate how even the most intricately pre-scripted and pre-planned scenes can demand a certain amount of flexibility and compromise as script evolves to screen.

It is, of course, my hope that every scene in The Scouting Difference seems uncontrived and natural when it appears on screen. Hopefully, the action of each scene seems to be carried out with an air of unrehearsed spontaneity. Great pains were taken to create this illusion. We intentionally selected specific techniques with the hope they would adequately cloak "our tampering with reality."²⁶ These techniques spanned the spectrum from controlled coverage of fully staged action to newsreel coverage of unrehearsed

²⁶Arijon, p. 13.

action. Besides the lonely boy scenes, other scenes relied heavily on pre-scripting and directorial control: the cub scout rocket launch display, the pinewood derby race, the toy repairing activity, and the hospital gift giving scenes. The remaining scenes depended on improvised camera coverage of action that was: 1) fully under our control, 2) partially under our control, or 3) not under our control at all. The majority of the scenes are of action that was repeated several times primarily for the camera and therefore under our control. These include: primitive fire-building instruction, touring the Utah National Parks, riding the zipline into the lake, cliff diving, log rolling, cub scout singing, cross-country skiing, knot tying, camp band performing, lifesaving instruction, cliff and spar climbing, winter camp sled races, pancake frying instruction, natural resources conservation, pinewood derby building, and some of the activities included in the testimonial montage. Scenes of action only partially under our control include the canoe race, whitewater river running, and some extraneous hiking shots. Scenes of action that was not under our control include winter first aid instruction, BB gun instruction (see fig. 16), and most of the shots that make up the visual support for the testimonial montage. Both the first aid and BB gun scenes relied heavily on cinéma vérité filming techniques. In both cases, although the participants changed, the action itself was repeated several times. Most of the time the actors were unaware we were filming them. At times, such as while shooting parts of the winter first aid sequence, we employed the use of a second camera for action close-ups and cut



Fig. 16. This production photo shows cameramen David West (standing) and Laird Roberts (behind camera) setting up for a shot of the BB gun instruction scene (see shots #209-219 in appendix D). The zoom lens set on a telephoto focal length enabled us to obtain some fairly close shots of participants without their knowledge.

aways.²⁷ I operated this camera, oftentimes filming action covered simultaneously by the main camera operated by Tim Parker. At other times, Parker captured some fascinating candid close-ups, as evidenced by three shots appearing in the winter first aid scene²⁸ and several shots in the testimonial montage.²⁹ I feel these reveal particularly

²⁷See shots #200 and #201 in appendix D.

²⁸See shots #203, #204, and #205 in appendix D.

²⁹See shots #381-385, #387-392 in appendix D.

well some of the intangible values scouting offers its participants, such as moral and character development (see fig. 17).

Of the few sequences that were photographed but not included in the film, most were discarded or radically shortened because of severe technical problems: fogging, improper exposure, camera malfunctions. Two scenes, however, were left out because there was not enough camera coverage of the action. It is interesting to note that both of these scenes employed improvised coverage of uncontrolled action.

Summary

Careful examination of the filming procedures we followed in producing The Scouting Difference offers practical suggestions to the aspiring filmmaker.

Whether improvising camera setups on the spot or shooting with a complete, preconceived concept of the scene and every shot in it, I



Fig. 17. An enlargement from shot #392 which was filmed candid camera style by Cameraman Tim Parker.

followed a deliberate creative pattern. First, after I had either observed or researched the action of the particular event, I visualized what I considered the ideal edited sequence of the action. Sometimes I had the luxury of describing beforehand in writing what I visualized; most of the time I did not. Then I broke down that ideal scene into its separate shots while trying constantly to be aware of the continuity I had visualized. I realized that

The director cannot think in terms of one shot at a time, for he knows that the impact and meaning [of the scene] is dependent upon how these shots will join together. Each shot must augment and fulfill the shot that came before. The film is in a constant state of movement--the movement of the subjects within the frame, the movement of the camera which alters the picture continuously and constantly changes the point of view, and the sense of movement that comes from editing as the picture changes from one view to another. No shot can be conceived statically for its isolated content, but rather must be conceived for its part in a constantly changing flow of images, emotions, and rhythms.³⁰

In working to achieve this visual continuity I learned to employ four basic techniques: 1) to "think in threes," considering each shot "in relation to the one before it as well as the shot that will come after," 2) to "film a quantity of cut-away shots that will grant the editor . . . creative opportunity," 3) to "move the camera or change the angle, or both" after each shot is completed, and 4) to be certain that "all movements at the end of shots showing a continuous action will be overlapped in the beginning of the following shot."³¹ The practical implementation of these four basic guidelines is

³⁰Roberts, p. 127.

³¹Ibid., pp. 130, 131.

documented in the development of the demolition derby scene,³² the primitive fire-building scene,³³ and the two lonely boy scenes.³⁴

In analyzing and tracing the development of my personal approach to documentary filming, this chapter suggests a flexible shooting technique. I had the opportunity to experiment with both extremes of documentary technique from preconceived camera coverage of staged action to improvised coverage of unrehearsed and uncontrolled action. While experience taught me to strive for as much directorial control as possible, I also found value in the use of candid camera and newsreel shooting techniques. Because the majority of the scenes in The Scouting Difference were filmed using improvised coverage of repeatable action, it would appear that my experimentation has led me to settle for a middle-of-the-road approach to documentary filming. This is only partially true. I would recommend this approach only if the demands and limitations of the action being filmed were similar in nature to those of the subject with which I dealt. In other cases, it might be more appropriate to emphasize a controlled approach, while in still others, more of a cinéma vérité approach. When the action is dramatic in nature and must be enacted or recreated, a controlled approach is advisable. When the action is not repeatable nor controllable, newsreel coverage is often required. Of course, if a stylistic effect is desired, the director may impose cinéma vérité

³²See pp. 111-120, above.

³³See pp. 124-127, above.

³⁴See pp. 120-123, and pp. 136-143, above.

techniques on controlled action. If such a decision is made, hopefully it is made to accomplish a logical purpose. Generally, technique should be modified and adapted in an effort to appropriately reflect the nature of the action, not to impose an affected style on the action. The use of some camera techniques can draw unwanted attention to the presence of the cameraman and impede the audience's ability to willingly accept cinematic convention. As Marner suggests, "the shots must fit the action rather than the action being made to fit the shots."³⁵

One danger in this flexible filming approach is the possible loss of a consistency of style. I believe The Scouting Difference, despite its use of such a flexible approach, still manages to maintain a unity of style. The variation of styles actually used in the film is, I think, adequately masked largely by the contributions of an experienced and skillful film editor.³⁶

A second factor helping to preserve a consistency of style is related to pre-production planning. Careful examination of the script outlines contained in chapter 3 reveals that we had always intended to begin and end the film in a strictly stylized manner.³⁷ Besides the first and last sequences, the second sequence--the statistics montage--was also included in my initial outline. Later, the testimonial montage was conceived as the penultimate sequence. When

³⁵Marner, p. 31.

³⁶See pp. 189-190, below.

³⁷See outline A, p. 23-25, above and outline B, p. 27-28, above.

this sequence was added right before the stylized scene that would end the film, a mirror reflection of the structure that opened the film was formed. Thus, the film would not only begin and end in a stylized manner, but also the second and second-to-the-last sequences would be montages. My intent from the beginning was for this parallel structure to provide a strong sense of unity to the film. In later stages of development we decided the first and last scenes would be dramatized. Because of this, the statistics and testimonial montages were retained with the hope they would provide stylistic bridges into and out of the nonfictional format the middle scenes would follow.

Besides pre-production planning and post-production editing, there was a third factor I feel contributed to a unity of style in the film: the performances of the nonprofessional actors appearing in each of the scenes (see fig. 18). For the most part, I feel their actions



Fig. 18. This is the senior patrol leader as he appears in shot #80. I felt most of the actors featured in the scout film, whether in theatrical or nontheatrical scenes, seem relaxed and unaffected by the presence of the camera.

seem natural and unaffected. I personally was very sensitive to this because "the director must strive to achieve from the performers an intimacy and subtlety of performance."³⁸ I was challenged by the fact that

The tendency of many when they get in front of the camera is to "do" something; the problem is that they often over-do. Like people speaking to foreigners, they seem to feel that they must exaggerate to communicate to the audience. On film, when the purpose is to communicate a realistic interpretation of a situation, this exaggeration is unnecessary and distracting. When the subject exaggerates, his "stagy" performance signals the unreality of the scene, thus breaking the involvement of the audience.³⁹

I feel that the actors in The Scouting Difference are largely responsible for sustaining a willing suspension of disbelief in the audience. Their presence in front of the camera has the pleasant effect of amalgamating stylistic variations. Because they seem comfortable and unaffected, the audience accepts all stylistic conventions as reality.

In brief summation, I recommend a mixture of filming styles if: 1) the action to be covered is itself of varying nature, 2) smooth transitions between contrasting styles have been planned in pre-production, 3) acting is relaxed and natural, and 4) the editor is skillfully adept.

This chapter's documentation of filming methods provides additional evidence of the collaborative nature of the filmmaking process. "The major creative forces on any film, besides the director, are the cameraman, the script writer, and the editor."⁴⁰ Note the

³⁸Roberts, p. 117.

³⁹Ibid.

⁴⁰Ibid., p. 116.

inclusion of the cameraman whose major contribution is usually ignored by those not familiar with the production process. In addition to these major contributors, I would include the invaluable contributions of a good production manager. The Scouting Difference would have been much less than what it is without the creative involvement of Laird Roberts, Tim Parker, and Patrice M. Wall.

My shooting experience also provides more evidence for the evolutionary nature of the filmmaking process and supports Adams's contention that scripted scenes do not translate directly into filmed scenes:

Often the script is referred to as a blueprint of the film, but this is inaccurate and misleading. A blueprint is a plan that specifies the exact final form of a product. You can determine exactly what a house is going to look like by examining the blueprints. Not so with a film. . . . scenes simply do not always work out the way the script says they will. . . . you cannot always tell how a scene will work until it has been rehearsed on camera, and sometimes not until it has been shot and gets into the editing room.⁴¹

Finally, these documented experiences illustrate "the difficulty of putting anything in the camera."⁴² Although most of these difficulties are only alluded to, one example was detailed. My experience in managing the final lonely boy scene, although extreme, is an example of the way things can go wrong. It has been my experience that there is no such thing as a perfect shoot because the exigencies of filmmaking are so numerous. Where, as in the case of our experience with the lonely boy, most of our problems were related to cast

⁴¹Adams, p. 92.

⁴²Schrader, quoted in Brady, p. 251.

management and scheduling, on other occasions the difficulties involved equipment or crew; on others: weather, travel arrangements, meals, or accommodations.

All of this seems to support Richard Lester's observation that "making a film is like having a hysterical pregnancy,"⁴³ After several disappointments and apparent failures, I learned to expect that something was bound to go wrong. Then, when expectation was fulfilled, I learned to react in the optimistic manner suggested by Victor Fleming who said, "Don't get excited. Obstacles make a better picture."⁴⁴



Fig. 19. This production photo shows some of the physical labor involved in a location shoot. Recognizably pictured are Crew Member-Writer Cliff Henke (center) and Cameraman Laird Roberts (right).

⁴³Marner, p. i.

⁴⁴Leslie Hallwell comp., The Filmgoer's Book of Quotes (New Rochelle, N. Y.: Arlington House, 1974), p. 56.



Fig. 20. This production photo shows a light moment enjoyed by some members of a student crew on location at Dead Horse Point in southeastern Utah. Pictured are (from left to right): Scott Butikoffer, Laird Roberts, Patrice Wall, Ken Kistner, Dustin Strickland, Laurel Strickland, and Kirk Strickland.

VI. EDITING

The film editor's job is often highly creative. It involves the selection, sequence, and length of shots, music, dialogue, and sound effects. The editor makes use of the principles of significant selection, montage, context dynamics, drama, persuasion, and the emotional appeal of music. Editing is one of the most fascinating aspects of film making, and it is the phase of film making which "opens the eyes" of the beginning film maker and enables him to understand the dynamics of film.¹

Editing The Scouting Difference was a long and, in many ways, frightening experience for me. I constantly feared that I might not have given the editor adequate camera coverage of action to allow him enough latitude in cutting together meaningful sequences. I was afraid that the coverage we did have might not have been planned well enough to fit together properly. I was afraid that some of the editing ideas I had in mind while shooting some of the action might have been too experimental in nature to result in logical sequences. I was afraid that some of the action might not match from shot to shot. I worried about the possibility of misplacing camera original footage or workprint, or damaging either irreparably. It came as a great relief to me when, after over a year's work on various phases of the editing process, we finally received the first release print of the finished product.

¹John Mercer, An Introduction to Cinematography (Champaign, Illinois: Stipes Publishing Company, 1974), p. 155.

Completing a Student Rough Cut

Now, I think all good directors know what they want on the screen and it is the function of good editors to see they get it. I do not think they can, except on infrequent occasions improve on the director's conception. The poor cutter can, and frequently does diminish it.²

We had originally planned to turn the film over to a professional editor immediately after completing principal photography. Because we were cost-conscious, however, we began synchronizing the takes on student equipment after we completed each film expedition. When it came time to turn the film over to the editor, Professor Danielewski encouraged us to continue using student equipment to make a rough cut. I resisted the suggestion initially, contending that students did not have the equipment, time, or ability to attempt a first cut. Danielewski countered these objections by stating that one of the primary purposes of the project was to give students experience we might not otherwise gain. He explained that the reason no student had the ability to edit such a project was that none of us had ever been given the opportunity. Thereupon he asked the members of the fall 1980 Workshop how many of them would make time in order to be involved as editors on the project. Several hands went up. Their enthusiasm waned noticeably, however, when I explained they would have to make time during day time hours since the student editing facility closed every evening at 5 p.m. Because most of them were full-time students who attended classes or worked during the day, the free time they did have came in one to two hour increments, which was about enough time to get set up at an editing

²Edward Dmytryk, "The Director and the Editor," Action, March-April 1969, p. 23.

bench and then clean it up. As a result of these scheduling problems, Danielewski suggested we seek special after-hours access to the student equipment.

In doing so, we met with a surprising amount of cooperation. William D. Farnsworth, Director of BYU Media Services, made arrangements for us to obtain a key to the Fulrath House--the basement of which housed the student editing equipment. These arrangements proved to be only a temporary solution to our problem for many reasons: the equipment was in a sad state of disrepair, the space was accessible during the day to any film student who might disorder or damage our footage when it was left unattended, and our after-hours presence in the building, where some very expensive photography equipment was stored, presented a possible security risk. As a result of these problems, Farnsworth granted us access to a room in the Johnson House, which was situated on Media Production Services property. He had Robert Stum furnish the room with enough surplus equipment to outfit three editing benches.

Besides synchronizing most of our sound takes to their corresponding picture takes, we had been able to have most of our footage coded before moving from the Fulrath House. But even though the footage was prepared, I was still hesitant to allow students to attempt a rough cut. The professional editor originally assigned to the project, James W. Dearden, had convinced me that a rough cut completed by student editors would end up costing more time than it would save because he would have to fix the cuts with which he did not agree. In doing so, he would be required to search for trims of any cuts he wanted to extend beyond the point where students might

a splice. He also felt it would be to our advantage to allow him to work with the footage in its complete form before it was disfigured into a potentially unacceptable rough cut.

In spite of these and other valid arguments there was a second mitigating factor--besides providing students with an experience in film editing--that finally persuaded me to attempt a student rough cut. Dearden refused to do any cutting until narration was fully written and recorded. He explained that this would greatly facilitate his task of matching word to picture. I appreciated this point of view, but I felt it would not be feasible to complete narration so soon because we had just started to develop a new structural concept for the film. I wanted to experiment with the order of the scenes in an effort to discover which arrangement best developed the concept. This would preclude writing and recording the narration until we came up with a satisfactory rough cut. I also wanted to use as little narration as possible and I felt the places where narration would be necessary would not be apparent until the film had been assembled into a rough cut. I have since discovered that it is not unusual to cut a film before adding narration:

I like to write the narration after the picture is cut so I can see what scenes need a verbal explanation and what visuals are self-explanatory. At this point the picture is cut long providing enough picture "room" for the length of the narration. There is a time slot during which the narration is written, recorded and transferred to 16 mag stock [16mm magnetic fullcoat sound tape] before editing in the narration begins.

During this time, sound effects can be laid in so that when it comes time to laying the narration you can hear

whether the effects help to make the visuals clear enough so that narration can be eliminated.³

So a combination of Danielewski's persuasive encouragement, Farnsworth's administrative cooperation, and Dearden's pragmatic refusal propelled us into making a student rough cut of several scenes. This decision proved to have its advantages and disadvantages--most of which were anticipated, but unavoidable.

Each volunteer student was assigned to individual scenes. We scheduled the use of the three benches so there were not more than three editors present at one time. A few students would edit during free hours in the day, but most of us were free only in the evenings and on Saturdays.

Conflicting schedules sometimes made it impossible for me to explain cutting concepts I had in mind to each editor before they began work on their scenes. Even when I was able to explain, I found no one really had the ability to put their scene together as I had envisioned. It was, however, easy for me to be very sympathetic to individual shortcomings because I was myself unable to realize my own vision in cutting the one scene I had assigned myself. Some of us came close to assembling some exciting scenes, but it seems that each scene had some minor problem to which we had no solution. While we spent a great deal of time struggling with the mechanics of cutting, we found the elusive aesthetics of editing far from our grasp. We suffered the frustrations of collective inexperience.

³Jack Behrend, "Creative Film Editing," Technical Photography, July 1981, p. 47.

Our inexperience was further hampered by occasional lapses into irresponsibility. A few times I would explain the way I wanted a scene cut only to discover later that an editor had completely ignored my directions, and put a scene together in a way that seemed to please no one but himself. Some editors had difficulty keeping track of their trims and out-takes. Most were remiss in meeting their scheduled commitments. In fact, by the end of fall semester 1980, after initial enthusiasm for the project had declined considerably, there were but three student editors working on the project with regularity: Patrice M. Wall, Phil Ostler, and myself--the only ones to receive credit as student editors on the final film.

In spite of these problems, editing the film as students proved to be as exciting as it was frustrating. This phase of the production truly "opened our eyes" to the possibilities of this manipulative art. I was personally excited to see the multitude of individual shots, most of which carried little meaning on their own, begin to join meaningfully together as portions of a continuous whole. Even though our methods and results would be considered crude by professional standards, we were doing the best we could and we were learning.

Wall contributed the most to this phase of production. She was very dedicated and most reliable. Besides cutting several individual scenes and acting as editor-in-chief, she also accepted the responsibility of joining all of the individual scenes into the semblance of a whole film. In doing so, she followed a rough outline we had developed conjointly after recording the pivotal

interview of Daryl Alder,⁴ Beaver High Adventure Base Director:

Rough Cut Assembly Outline
Outline E

- I. Lonely boy introduction followed by national parks scenery and Council statistics
- II. Nature-, fun-loving activities
 - A. Cliff diving
 - B. "Zip" line
 - C. Sailing
- III. Skill development
 - A. Alder interview as transitional device from fun-loving activities
 - B. Camp band accompanies insignia montage
 - C. Manual skills
 - 1. Knot tying
 - 2. Handicraft
 - a) Hobble creek cub scouts
 - b) Maple Dell boy scouts
 - 3. Archery--adult leaders
 - 4. BB gun--adult leaders
 - 5. BB gun--boys
 - 6. .22-caliber rifle--boys
 - D. Manual/mental skills
 - 1. Map and compass
 - 2. Cooking
 - 3. Rocket Launch
 - E. Physical education, body coordination
 - 1. Cub scout calisthenics song
 - 2. Obstacle course--leaders
 - 3. Obstacle course--boys
 - 4. Log rolling
 - 5. Spar climbing
 - 6. Cliff rappelling and climbing
 - 7. Hiking, backpacking
 - 8. Explorer Olympics
 - 9. Canoe swamp race
 - 10. Lifesaving
 - F. Teaching skills
 - 1. Boy scouts teach cub scouts
 - a) Lashings
 - b) Calisthenics song
 - c) Archery
 - d) Bow and spindle fire-building

⁴See p. 45, above.

2. Explorer scouts teach varsity scouts
 - a) Alder explains varsity scouting program
 - b) Sourdough pancakes
 - (1) Teach cooking skill itself
 - (2) Incorporate family heritage
 - c) Black powder rifles
 - (1) Teach loading and firing skills
 - (2) Incorporate American and world history
- IV. Family unity--boy who learns teaching skills becomes parent who teaches own children effectively
 - A. Outdoor conservation project
 - B. Community service project
- V. Community service
 - A. Pinewood derby
 - B. Demolition derby
- VI. Remainder of interviews will be dispersed throughout film

THE END

Actually assembling the scenes to this outline made structural flaws glaringly apparent. It became obvious that we were trying to follow a literary development of the concept at the expense of a cinematic one. Attempting to repair these flaws, by rearranging various scenes, produced a more refined outline.⁵ In this manner, struggling through the assembly of a student rough cut was extremely valuable. It helped us to develop a tighter structure.

Also, as anticipated, the rough cut showed us where narration was needed. We found ourselves explaining the development of the concept each time we showed the rough cut to others. In this way, completing the rough cut not only helped us determine where verbal explanation was needed, but also helped suggest its content.

In retrospect, the decision to attempt a rough student assembly of the film was basically a sound one. Despite many

⁵See outline D, pp. 48-49, above.

disadvantages, attempting the rough cut brought many valuable advances, many of which could not have been achieved through other means. Besides providing student filmmakers with an invaluable learning experience, the rough cut helped us improve the conceptual structure of the script. It also suggested the position and content of the narration. All of these advantages helped us feel better prepared to turn the film over to a competent professional.

Before leaving this important stage of the film's development, another discomfiting aspect of our first cut should be mentioned. When it was finally completed, we made arrangements to show the rough cut to the fall 1980 group of Workshop students. This was an event we anticipated with some sense of pride. When our cut was placed on the interlock machine at Media Production Services and projected on a large screen complete with synchronized sound, pride turned to shame. All of our failings in sound and picture cutting, which seemed slight on the small "squawk box" speaker and hand-operated viewer we used for editing, were magnified several times over on the big screen. Without narration no one had the slightest idea why they were seeing what they were when they were. This version of the film was also devoid of sound enhancement and music. Worst of all, the hodgepodge of individual cutting styles and the uneven pacing of cuts, which characterized amateur editing, were disturbingly apparent. There were catcalls and derisive comments. And there was laughter. All this from our friends; how would this cut be received by our critics? It was very disheartening for everyone who had worked on the project. A few people made positive

comments, but these were overshadowed by our disappointment in ourselves for our apparent inability to please.

Danielewski was most sympathetic. He had warned us before we began assembling the rough cut that, with most of the shooting completed, "the honeymoon was over." He warned that where certain aspects of shooting had been fun and exciting, certain aspects of editing would be exacting and laborious. After screening our rough assembly, he carried the analogy further comparing editing to the painful labor of childbirth. If this is true, then the occasion of screening the first cut can be compared to the excruciating period of transition in childbirth:

For most directors this is a difficult moment because what they see on the screen . . . almost never lives up to their dreams. . . . In addition to revealing the inherent shortcomings of the picture, the first rough cut lacks the refinements--the sound editing, the opticals, the finishing touches--that do so much to make a movie come alive. And if just one line doesn't work, if just one transition is weak, it weighs the picture down, deadening everything for the next four or five minutes. But for the beginning director, watching this first assembly is even more painful, because he can't allow for the enormous difference that the refinements will make--he's never had the experience of transforming a dragging first cut into a dazzling finished film.⁶

So devastating was our experience in screening our first cut that it marked the end of most student attempts at editing the project. I was left with the footage during Christmas vacation to try to improve scene transitions and to make other refinements as suggested by Danielewski, Workshop students, and our editing instructor, Professor Robert Hatch. Hatch was most helpful at this stage. He invited Phil Ostler and me to his home where we spent an

⁶Ralph Rosenblum and Robert Karen, When the Shooting Stops (New York: The Viking Press, 1979), p. 202.

entire day scrutinizing the assembly cut by cut on his flatbed editor. After Christmas vacation, however, no one returned to continue editing even though there were a few scenes yet uncut. I could not blame them. It was very frustrating to know that something was wrong with an edited sequence and not have the experience or skill to know how to fix it. It seemed fruitless to spend so many agonizing hours with displeasing results. As a result, we spent most of our spare time winter semester of 1981 shooting winter weather sequences and refining the script in preparation to turn the editing over to a professional.

Working with a Professional Film Editor

I've never seen bad photography ruin a really good picture; . . . I have seen bad cutting ruin a really good picture, and good cutting restore it--not once, but a number of times.⁷

By April of 1981, we had finally filmed the winter scenes and completed refining the script. After obtaining approval on the refined narration from Professor Beckham and Fred Day, we sought, with the help of a professional editor, to get it recorded and to begin re-editing the film. Dearden had since become involved in other priority projects and was no longer available to edit The Scouting Difference. Peter G. Czerny was assigned to take his place.

One of the first things I learned from Czerny related to the importance of a collaborative attitude. Before we began cutting any of the film, we had the opportunity to drive from Provo to Salt Lake City together. Our original purpose for making this trip was to

⁷Dmytryk, p. 23.

supervise radio personality Danny Kramer's reading of the narration. Even though Kramer was unable to keep our appointment, the drive was not wasted; we used the two hours together to become better acquainted. In the process, Czerny described a personal concern. He told me that through his many years of experience in film editing he had noticed that the success of a film relied heavily on the cooperative attitudes of its primary creative contributors. He said he had been involved in many promising projects that had been ruined in egotistical battles over trivialities. He then described the manner in which some of these disagreements were handled or, in his opinion, mishandled, and the effect the management of these problems had on the final project. He had observed that when personalities clashed the heart of the film was adversely affected and its overall influence on the audience did not meet prior expectations. His implied hope was that we would be able to carefully work out a collaborative relationship.

I felt Czerny had little to fear from me in this area. Because of my experience with student editors, I was eager to turn the project over to a professional. I knew the film needed to be worked over by someone with an objective point of view and I felt I would welcome any and all input. Watching a professional fix our mistakes would be a great educational opportunity.

We were able to schedule a return appointment with Kramer. Unfortunately, when that day arrived, I was in bed ill. We decided we had better not risk breaking this appointment, so Czerny took the written narration to Salt Lake City and directed Kramer in its reading. This was an opportunity I was sorry to have missed. Not

only would it have been a good experience for me to work with professional vocal talent, but I also felt I knew how the material should best be interpreted to better accommodate the flow of the picture. As I had feared, Czerny would later be challenged to find creative means to smooth over interpretive mismatches between narration and picture.⁸

When we finally began to cut the film using the master scene script⁹ as a guide, I found myself playing many roles. Although I was the director in name, I was also acting as assistant editor--I had told Czerny I would try to facilitate his task by searching for any footage, picture or sound, he might need that was not immediately available in our rough cut. This was a natural position for me to fill. Even though I did not know exactly where student editors might have stored trims, I was most familiar with the original takes and could give Czerny a fairly good idea of what we might find in the trims and out-takes.

Besides functioning nominally as director and assistant editor, I had the opportunity to be a highly involved student observer. Frustrations from working on the film with the other student editors had had the effect of raising my level of interest in the craft and art of editing beyond passing curiosity to a burning desire to know more. I had been made acutely aware of editing problems in every scene of our rough cut and I was extremely interested to see how Czerny would deal with them.

⁸See p. 189, below.

⁹See appendix C.

Despite this seemingly pliant attitude, and in realization of Czerny's prophetic concerns, I was surprised to find my objectivity inhibited by deep-seated possessiveness. When we had made our rough cut as students, we had cut the film very loosely to allow for narration and to give the professional editor plenty of room to make changes. We had also included cuts of shots from almost every angle we had taken in order to give the professional editor a look at them. When, on the opening sequence, Czerny began altering the order of the shots we had meticulously assembled, when he whittled some down to almost nothing and left others out entirely, all without consulting me, the director, I felt slighted. As I began to challenge and question almost every move he made, he countered with some very logical, well-conceived explanations. These explanations, consisting of objective evaluations of shot content and nuance, were blunt and to-the-point; I sometimes felt they were less than tactful and were intended in some way to be critical of my own personal taste and judgement.

For example, he had removed all of the footage we had taken of the lonely boy in urban settings, including one shot I was particularly fond of in which the lonely boy stops in front of a store window displaying "closed" sign.¹⁰ In analyzing my attachment to this shot, I find that it was essentially emotional in nature. It was a shot which had been scripted by the writers in the very early stages of story development.¹¹ Indeed, it was a shot from one of the

¹⁰See appendix E, fig. 31.

¹¹See p. 35, above.

few distinctively visual scenes they had written. I wanted to keep it in the film to reward them and to prove that I was ready and willing to shoot directly from a script if I felt it was good. But Czerny told me that the shot was very much out of place. It was illogical for the lonely boy to be wandering through a series of rural settings, then through this urban environment, and then back to a rural one to catch a ride back into the city again. He also pointed out that the shot had little significance. It was obvious that the store was selling chain saws. Was the audience supposed to feel sorry for the lonely boy because he was locked out of a chain saw store?

Czerny also left out some shots we had designed specifically for superimposed credits. I felt some of these were beautifully photographed (see fig. 21). Czerny agreed, but flatly stated that that was why he was not including any of them--they were too pretty. I was mortified. He simply explained that the audience would not pity the lonely boy if the environment through which he was wandering was lush and pleasant looking. So instead of these artistic shots, he cut in an extreme long shot we had taken but left out of our rough cut in which the lonely boy walks on top of an old railroad bed. He told me that the majority of the opening credits would be superimposed over this shot.¹² When I asked him if perhaps he thought this shot, which was almost completely devoid of movement, might be too static to hold the audience's interest, he agreed and explained that the nature of the shot would allow them to read the credits with minimum distraction.

¹²See appendix D, shot #5.



Fig. 21. A single frame enlargement from a workprinted out-take. Film editor Peter Czerny chose to leave this shot, intended to be used under superimposed credits, out of the final film.

I was very depressed. I felt Czerny had no idea how difficult it was for us to get those "pretty" shots he had so offhandedly rejected. We had spent a great deal of time and effort to get the look we wanted. One of the shots, a difficult tracking shot we had obtained by mounting the camera on the hood of a car (see fig. 22), had taken us almost an entire morning to shoot. How would the cameramen feel after they had worked so hard to set up, rehearse, and finally film the shot successfully after several takes, only to have it left out of the final film because it looked too good? But even worse than these concerns, why wasn't Czerny realizing my personal vision? After all, I was the director.

When these feelings would come over me, I found myself wondering if perhaps I had made a mistake in turning the project over



Fig. 22. An enlargement from the workprinted tracking shot which Czerny choose to leave out of the final film (see also fig. 10, p. 129).

to a professional. I felt the final product would not reflect my personal desires because I was not in control, and some nagging echo from my academic background kept saying that a director must always be in control; for, if a director is not in control, if his personal vision is not realized, the artistic merits of the finished work will be diminished or nonexistent.

When I began to consider the alternatives I had to allowing a professional to edit the project, I realized there was only one--attempting a fine cut on my own with student editors. As I began seriously considering this possibility, it became easy to recall the myriad frustrations we had experienced while trying to complete the rough cut as students. When analyzing the experience further, I realized that I had actually had less control over editing results with students because, we had not even mastered the simple

mechanics of editing. I also remembered screening the first cut and the attendant laughter and catcalls from our friends. I realized that fantasizing about having complete control of editing was something quite different from actually experiencing it.

These thoughts helped me recognize that I was "largely in the cutter's hands"¹³ and, moreover, that I was desperately in need of Czerny's talents. Therefore, I consciously resisted becoming verbally offensive. I am left to wonder how different my treatment of Czerny might have been had I not suffered through the student editing experience before turning the project over to a professional.

I have since understood that it was not Czerny's intent to be malicious with his apparent lack of tact rather, it was an important part of his job to evaluate footage objectively. After all, if weaknesses that were seemingly minor to me were allowed to slip through the important purgative phase of fine cut editing, the quality of the whole film would be diminished. Czerny's candor had the positive effect of helping me bluntly to face the inherent weaknesses in some of our footage and to learn to make logically concise editorial decisions. His honest evaluation also helped me to increase my ability to be more open to objective criticism and to weigh its possible merits rather than to dismiss it simply out of egotistical pride. I was to learn that Czerny really had my best

¹³Dmytryk, p. 23.

interest in mind, and I would come to trust his point of view more than my own.

It was painfully difficult for me to learn that "the worst mistake a director can make is to become so in love with his work that he won't cut it."¹⁴ I can easily appreciate how "problems arise when a director has a strong emotional attachment to a shot that was difficult to get, and which he therefore insists on keeping in a film."¹⁵ In spite of this natural inclination, it is important for a director to allow the editor to use his own experience and creativity:

I hire an editor for the same reason I hire a good actor or cinematographer--to use his talents. If I don't give him enough scope to use those skills, then I might as well not have hired him in the first place. If my editor has something up his sleeve, I want to encourage him to express it.¹⁶

After Czerny had been allowed to complete his fine cut of the opening sequence, I found that I liked it as well as anything I had previously envisioned. I then realized it was unfair to judge his interpretation one cut at a time. Not until he had finished the entire scene was I able to appreciate what he had in mind. As our relationship began to develop into a collaborative alliance, I learned to allow Czerny to view all of a scene's footage, to air any questions that might arise, and then to cut it without interference.

¹⁴Barry Brown, quoted in David Keller, "Cutting Remarks: How Film Editors Feel About Directors," Action, Sept.-Oct. 1978, p. 45.

¹⁵Keller, p. 44.

¹⁶Paul Schrader, quoted in Keller, p. 40.

I discovered that he probably worked better when he was unaware of my presence. In this way, he is probably like Marjorie Fowler, another professional editor, who states: "It's very difficult to have somebody examine my work before I've quite solved a problem. It inhibits my creative abilities."¹⁷

I also learned to concentrate on playing the roles of assistant editor and observing student instead of whatever I had previously perceived the director's role to be in his work with the editor. In this way, my questions arose out of a genuine desire to learn rather than a defensive reaction to inferred criticism. In so doing, I believe I stumbled into an attitude more indicative of the one demonstrated by many professional directors. Don Siegel, a former editor turned director, characterizes this open-minded, teachable attitude:

I don't like to take a stubborn, conceited viewpoint as though what I've shot is sacred and mustn't be disturbed. If Doug Stewart cuts differently from anything I've imagined, I'm glad. Even if I don't accept the cuts in their entirety, it starts me off on another angle. I may come up with an interesting new concept of how to go on with the film from that point.¹⁸

Indeed, it was while watching Czerny assemble the opening lonely boy sequence that I got the idea for the shadow transition shot which acts as a bridge from the lonely boy scene into the statistics-scenery montage.¹⁹ This was an important transition out

¹⁷Marjorie Fowler, quoted in Keller, p. 42.

¹⁸Don Siegel, quoted in Keller, p. 45.

¹⁹See appendix D, shots #9 and #10.

of a dramatic mode of communication into a directly informational one. After we shot it, Czerny liked it so well that he ended up using the device again to work back into the lonely boy story at the end of the film.²⁰

In advocating the acceptance of creative input from the editor, I do not mean to imply that a director should surrender his footage to the editor and leave him to cut it with complete autonomy. On the contrary, I believe a director should assist in the editing process in any way he can. He should be present to answer any questions the editor may pose, to suggest interpretations, and to approve cuts. Director Stanley Kramer agrees, emphasizing that a film is really made on the editing bench:

So much of it depends upon how it goes together and where the emphasis goes and how the coverage is used and what the impacts are. It seems to me that any director who doesn't stay with it frame by frame--because really a lot of direction is in the cutting room--isn't worth his salt.²¹

Although in most cases I found that Czerny had the ability to recognize and even improve my original intentions simply by viewing the footage, there were a few occasions where I feel I was able to provide interpretative assistance. My first opportunity to do so came after Czerny had made fine-cut versions of the opening lonely boy and statistics montage sequences. Although these were put together differently from what I had imagined, I was very pleased

²⁰See appendix D, shot # 419.

²¹Stanley Kramer, quoted in Sherman, p. 248.

with the two scenes and somewhat in awe of Czerny's deft manipulation. I had been able to locate all of the trims he needed and things were moving quite smoothly until we came to the point where the script called for the "zip" line scene.

This is the scene in which several boys swing over a lake and drop into the water. This sequence had been edited once by a student and then re-edited by another student in a vain attempt to improve it. When Czerny looked at the trims and out-takes, he was disappointed to find them in such a state of disorder that it was impossible to determine the content length of the original takes.²² As I helped him reconstruct a few takes I found there were several pieces of shots missing. Evidently, one or both of the student editors who had worked on the scene had lost them. Despite this handicap, Czerny began attempting an assembly. After a period of time, it became evident that whatever he had in mind was not working. It looked as though he was trying to build a scene which would follow the complete action of individual boys starting at their jump from shore, to their "zipping" across the rope suspended above the lake, and ending with their eventual drop into the lake. He was trying to show several boys completing the entire action in an interesting manner by cutting to various angles. His problem was not that there were too few angles--there were several. His problem was that the

²²It was about this time that Czerny described the film coding and logging procedures he follows in order to help him find any trim or out-take needed at any time during the editing process. These procedures are detailed in appendix G.

action did not match. The boys were different in almost every take. If he was trying to find a blonde boy with white trunks, he might be able to find a blonde boy but he would be wearing brown shorts. The boys would also drop in the lake at obviously different places. To make matters worse, they would often assume radically different poses in their swings above the water before dropping in.

Nearing total exasperation, he finally asked what I possibly had in mind to do with such a mismatching mess. I admitted that what I hoped to do would probably be considered experimental in nature. I told him I was not concerned with showing individual boys initiate and carry out the complete action to its conclusion; rather, I wanted to show several boys jumping from shore, several others "zipping" across the lake, and still others dropping into the water, all from varying angles. He felt it was necessary to establish the activity by depicting at least one view of the action in its entirety. This, at least, he had been able to accomplish while struggling with his own concept of the action.

He then put together the rest of the scene much the way I had explained it, but a good deal shorter than I had envisioned. We had found it extremely difficult to piece together all of the jumbled trims and to work around the pieces that were missing. As a result, it had taken us a great deal of time to cut together the scene even as brief as it was. Upon completing the cut, which has remained virtually unchanged to the final print,²³ Czerny remarked, "That's

²³See appendix D, shots #27-34.

too bad. I could've made the audience feel like they were going into the lake with them." I felt we had done well to make anything out of the rough cut, but it still seemed too short. Budgetary considerations, however, would not allow us to spend more time on the sequence nor obtain a new workprint of the missing shots. I sincerely hoped we would not encounter similar difficulties in many other scenes, otherwise the finished product would not nearly be long enough to fill a twenty-eight minute television broadcast slot.

The next scene to be edited into Czerny's fine cut was the cliff diving sequence. He sullenly looked at our rough cut and at all of our out-takes, and then spent a small amount of time slapping together four shots of four different boys performing the complete action from four different angles. Then he turned to me and asked, "What's next?"

I was aghast. The cliff diving scene was one sequence for which I had the highest of hopes. I had worked closely with Wall in assembling the student version of the scene in which several boys jumped off the cliff and seemed to fall forever before any of them made it into the water. And when they finally hit the water, it was with a multiplicity of splashes. I knew the cutting in the scene was choppy and uneven, but surely the concept was worth saving.

It was impossible to conceal my disappointment from Czerny. When he asked me if I had a problem with the scene as it stood, I could not resist explaining my concept of the scene to him. I described the vision of the scene I had had ever since I was in the midst of shooting it. I told him about the multitude of boys I

imagined leaping from the edge of this fifty foot cliff, then endlessly falling and falling, and finally splashing with machine-gun-like precision into the water. I compared it to the diving sequence from Leni Riefenstahl's Olympia.²⁴ This seemed to strike a responsive chord since, as a native German, Czerny was quite familiar with Riefenstahl's work. Promising to search for and find any scrap of film he might need, I begged him to try another more exciting cut. Although somewhat reluctantly, he gave in and proceeded to put together what he modestly agrees is probably the most dazzling sequence of the film.²⁵

Watching him perform major surgery on the cliff diving scene provided me with a great deal of insight into the theory and practice of editing. With a total disregard for the synchronized sound track, he began cutting the picture alone. His shot selection and arrangement were calculated to establish the environment first and then the action. Once the complete action was established, he gradually worked out of a traditional style of continuity cutting into a more experimental style incorporating jump cuts. As the pacing of these shots steadily increased, he achieved the effect of compressing, expanding, and suspending actual time while using very little screen time. This was a fascinating process to witness.

After he reached a point where he was relatively satisfied with the assembled picture, he returned to concentrate on the sound

²⁴Leni Reifenstahl, director, Paul Laven and Rolf Wernicke, narration writers, Olympia, Olympic Film GmbH, 1938.

²⁵See appendix D, shots #35-56.

track. He played back several takes and carefully removed the best screams, splashes, and exclamations. All of these he laid in over appropriate picture cuts. The final result, I feel, is very impressive. Not only had Czerny improved the rough cut of the scene Wall and I had made, but he also used the same footage and concept to show us what we had meant to do.

Czerny was to repeat this abrupt, jump cutting style in editing later sequences including: the log rolling scene, the sled race scene, and the rocket launch display scene. I had almost convinced myself that I had helped him acquire a new technique when, just a few days later, I was able to see another film Czerny had edited entitled Legacy of the Mountain Men²⁶ in which he had used the same technique repeatedly and effectively.

Making a successful fine cut of the cliff diving scene marked a turning point in our relationship. No longer was it "my" film; Czerny made me feel that he had a personal stake in the project, too. From then on, it became "our" film and I was relieved to share the responsibility. Czerny later confided in me that, at the outset of his involvement in the project, he had determined his name would not appear on the final film. I am flattered that he not only attached his name to it,²⁷ but also recorded and cut in a few of his own vocal

²⁶Brian Capner, director, David White, writer, Legacy of the Mountain Man, Brigham Young University, 1981.

²⁷See appendix D, shot #5.

performances,²⁸ a practice which is a trademark of a Czerny-edited film.

Except for the time he was to spend tightening the finished fine cut, there were only two occasions during which I left Czerny to edit unassisted. One was when I had to meet other commitments; the other was at his request.

Because I was involved in a location shoot for another film, I had to leave Czerny alone to cut the concluding lonely boy scene--the penultimate scene to be edited. Before I left, however, we had a chance to view the rushes together. even though I had drafted a shooting script of this scene, I knew that Czerny would probably rather not refer to it. I agreed. I had already learned that the written word did not always translate well to the screen, and I knew that Czerny needed to allow the footage to lead him. If he was given a shooting script, he would probably ignore it or view it only as a list of suggestions, and rightly so. As Francis Ford Coppola explains,

After you've shot the picture, you must be willing to admit that the film you have in your hand is neither the footage you thought you shot nor the script you thought you wrote. It is what it is, and you have to put it together in its own terms. The important thing is to go with the film and let it be what it is--under your guidance, of course, and according to your own intentions.²⁹

I made Czerny aware of but two basic intentions while we viewed the rushes of the concluding scene for him to cut the scene as it appears

²⁸See appendix D, shots #264 and #265 (LOUD SPEAKER); shots #334 and #335 (CROWD VOICES); and shot #369.

²⁹Francis Ford Coppola, "On the Director," in Movie People, edited by Fred Baker and Ross Firestone (New York: Douglas Book Corp., 1972), p. 57.

in the final film. He did not understand how the shot of the scout sign in front of the flag was to be used (see fig. 23). After I explained that the shot was the lonely boy's point of view and that it was to demonstrate his motivation for trying to form the scout sign himself,³⁰ he had no further questions. I also added that the close-up of the boy's hands trying to form the three-fingered sign was intended to be used not only as the lonely boy's point of view, but also as the scoutmaster's point of view (see fig. 24).³¹ As for the multitude of cutaway and insert shots we had planned³² and taken, I realized, upon seeing the rushes, that the main action may unfold



Fig. 23. A still frame enlargement from shot #435 of the final film. This was intended to show what the lonely boy sees as he watches his friend lead the audience in the scout oath.

³⁰See appendix D, shot #435.

³¹See also appendix D, shots #434-442.

³²See pp. 141-143, above.

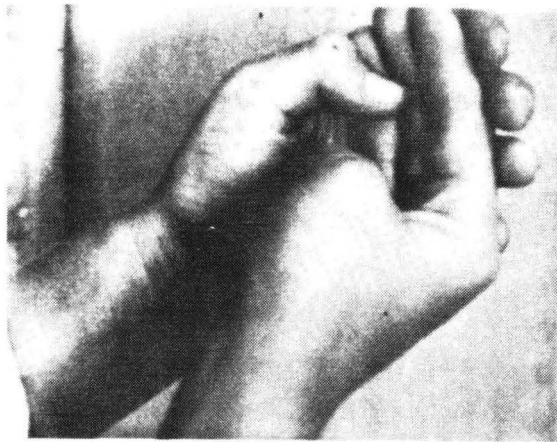


Fig. 24. A frame from shot #437 (also the same angle used for shot #441). This shot was used as the scoutmaster's subjective point of view as well as the lonely boy's indirect subjective point of view. As a sidenote of interest: the hands used in this shot are those of Alan Beaman and not Patrick Rogers. We had filmed Beaman's hands performing the action the first time we filmed the scene (see p. 133) and saw no reason to repeat it with Rogers's hands.

too quickly to allow for their inclusion. I suggested to Czerny that if that were the case, he should by no means feel obligated to try to work them in. Czerny put the scene together by the time I returned the next day. I was very pleased with the results and the scene stands now just as he had originally cut it with virtually no alterations.³³

The other scene cut without my direct assistance was the testimonial montage which we had, out of necessity, saved for the last. The reason it was last was because by the time we had finished cutting the other scenes, I was still in the process of recording the interviews for the scene's voice-over sound track, and Czerny had to

³³See appendix D, shots #420-448.

leave the area to act as supervising editor on a location shoot for Media Production Services. So while he was gone I would have the chance to finish interviewing various community leaders associated with scouting. These interviews were recorded off camera mostly with the assistance of my wife, Laurel.

After we had interviewed ten prominent personalities associated with scouting including Professor LeRay L. McAllister, Eric Samuelsen, Professor George Barrus, Fred Day, Linda von Berg, Professor Rulon Skinner, Professor Ray Beckham, Justice Dalin Oaks, Professor Genevieve Wise, and Pat Romney; we made written transcripts of their recorded remarks. Then underlined the portions of the transcripts I felt would best serve our purposes for the scene and assisted sound technician Don Fisk in transferring just these portions to 16mm fullcoat magnetic tape. These portions alone filled almost 1,800 feet--forty-five minutes--of fullcoat. I handed all of it over to Czerny soon after his return. I also provided him with all of the footage we had shot intentionally as montage material as well as several feet of scenes that, for one reason or another, we had not included elsewhere in the film.

Although I was eager to assist and observe him, Czerny requested that I allow him to assemble this montage in solitude. He explained this would allow him maximum concentration on the intricate task of assembling a cohesive and meaningful montage. He further explained that he even planned to work on it at the studio after regular working hours when he would not risk being interrupted by

co-workers, phone calls, or other distractions. I appreciated the high degree of dedication this represented and gladly left him to edit unattended.

I had, however, discussed the scene with him. I told him that I felt this montage should review the scenes that preceded it and yet add new insight into the nature of scouting. It could begin with the basic recognition of scouting's recreational benefits and then move into its educational advantages showing examples of what scouts learn. The depiction of the educational content of scouting could progress from the ridiculous to the sublime, from the development of basic skills to the acquisition of more intangible qualities such as citizenship, leadership, and moral character.

After three nights of what must have been lonely labor, Czerny invited me to see the finished product. I felt he had realized the concept in a cinematically smooth, lyrical manner. He felt he had transitional difficulties at the beginning of the sequence and near the end, but was confident these could be overcome by inserting a few contrived lines--he had already written four interesting possibilities. When we recorded these lines in Studio U at Media Production Services, Czerny himself read one of them, I read the next one, Photographer Mark Cannon read the next, and sound recordist Don Fisk read the last. His own reading and Fisk's were the only two Czerny used in the final film.³⁴

³⁴See voice over text for shots #369 and #416-418, appendix D.

Besides these transitions, the only portion of the montage I had problems with was the section dealing with the importance of the uniform. Czerny had used extreme close-ups of badges as visual support of this concept. I told him I thought it would be preferable to see the faces of uniformed scouts. When he said he could not remember any such shots in the footage he had previewed, I realized they were mixed in with out-takes of interviews I had not made available to him. We quickly found two acceptable cuts and inserted them in place of the badge close-ups.³⁵

It was a very exhilarating experience for me to work with Czerny on these and other scenes. Our working relationship turned out to be a very positive and productive one. I am deeply indebted to him for his patience and friendship. Working with him has given me a sampling of the satisfaction that can be gained through close creative collaboration. I feel I can begin to understand what director Arthur Penn means when he states:

The relationship between director and editor is one of those phenomena where you really are just craftsmen, and then sometimes a little spark of magic happens, and it turns out to be art. It's probably independent of both persons. Something in the collaboration creates a point of view that is maybe a little larger than both individually.³⁶

While acknowledging the merits of our collaborative relationship, I would be most presumptuous to suggest that my editorial influence was more than it really was. I have already attempted to describe my personal shortcomings as a novice editor; I

³⁵See appendix D, shots #404-105.

³⁶Arthur Penn, quoted in Sherman, p. 248.

knew the film desperately needed the talents and skills of a competent editor. Therefore, I must emphasize the fact that Czerny's individual contributions in shaping The Scouting Difference are most profound and largely independent of my own knowledge or skill. I have learned why many have called editing "directing the film for the second time" and that

in documentary work, editing is often directing the film for the first and only time. Until he gets into the cutting room the documentary filmmaker is mainly involved in information gathering. His reliance on cutting as the chief tool for molding his work has made him an important contributor to the development of editing technique.³⁷

There were editorial problems in virtually every scene of The Scouting Difference. Czerny overcame them as a matter of skillful routine. My experience in observing him at work has provided me with additional evidence that the contributions of a good film editor are largely taken for granted by the general audience. It seems only those who have been fortunate enough to be involved in the intricate process of making a film can begin to appreciate the editor's importance. As Cecil B. De Mille has said: "the film editor has pulled the director out of more scrapes, and has helped him out of more weaknesses than any other person in the industry."³⁸

In reflecting on Czerny's specific contributions to The Scouting Difference, a few outstanding qualities should be

³⁷Rosenblum, p. 92.

³⁸Cecil B. De Mille, quoted in Rene L. Ash, The Motion Picture Film Editor (Metuchen, N.J.: The Scarecrow Press, Inc., 1974), p. vi.

highlighted. It is important to note that Czerny's formal education was in musical composition, since "ninety percent of film editing is rhythm, and rhythm is musical."³⁹ Czerny's sense for pictorial pacing and rhythm seemed instinctive, his feel for aural tempo intuitive. He used his knowledge of music composition to suggest scoring possibilities to the student composers. Then, after their selections had been recorded, he was able to repeat and delete musical phrases at will to match the rhythmical relationships of music to picture. He laid in original sound effects and dialogue to help improve the cohesive flow and pace of the film. When the narrator's inflection did not fall with an air of finality at the end of a scene, Czerny closely butted in synchronized dialogue from the incoming scene to continue the forward movement of the film.⁴⁰ The manipulative use of all of these techniques was calculated to keep the action moving rapidly and to use every second of screen time as economically as possible.

Czerny used great discernment in evaluating our footage and selecting only the very best of scenes, shots, and portions of shots. He helped mask stylistic differences from one scene to the next through careful repositioning--ofttimes contrary to what had been

³⁹David Bretherton, quoted in Donald Chase, Filmmaking--the Collaborative Art (Boston: Little, Brown and Company, 1975), p. 259.

⁴⁰For an example of this technique, see narration and dialogue for shots #308-309 in appendix D.

suggested in the script.⁴¹ He supervised the final mix and used his expertise in working with the color lab, arranging previews, and preparing a broadcast-quality video copy of the film. But, over and above all of these technical contributions, he took a personal interest in me and in our film. He displayed great patience and dedication, and he became a friend to whom I could turn for answers when we were trying to cast and shoot the final lonely boy sequences which was for me the most frustrating period of production.⁴²

Summary

The Director-Editor Relationship

There are two extremes of practice and much middle ground in a director's collaborative relationship with the film editor. One extreme is for the director to allow the editor to cut a film with complete autonomy. The other extreme is for the director to dictate every cut, disallowing any creative input from the editor. Neither extreme is preferred by film editors. Even in advising more of an autonomous approach, film editor Aram Avakian qualifies:

Any director in his right mind will leave his editor alone until the first cut is finished. The notion that the director works continuously with the editor in cutting the film is a myth. It only happens that way when the director

⁴¹Czerny shrewdly placed the winter first aid scene, which was shot using obvious *cinéma vérité* techniques including a hand-held camera, before the BB gun instruction sequence, which was filmed using less obvious newsreel and candid camera techniques. He followed these two with the staged lifesaving instruction scene, thus easing the audience out of one cinematic style and into another.

He also completely repositioned the sled race, canoe race, and rocket launch display scenes. In addition, he placed the log rolling scene in the "water fun" montage. We had planned to order all of these scenes differently (compare appendix C to appendix D).

⁴²See pp. 128-136, above.

is also a cutter. Usually, the director is there to screen the material after it has been cut in some form and when he's needed, that is when something is not going right. Some directors will come into the screening room for three or four days to make sure the editor shares a basic understanding and then leaves the editor alone to make the picture. When the director feels his intention in a specific sequence is not being served, or [served] well enough, he will come into the cutting room and go over the footage with the editor cut by cut. But there are large portions of a film where the director will say, "Go."⁴³

Even giving editors total freedom to cut the film as they see fit can lead to resentment. Although Ralph Rosenblum describes his major problem with directors as occurring when they did not demonstrate "a desire or willingness to make the best of their collaborator's talents,"⁴⁴ he also describes an experience he had with director Ivan Passer:

. . . I was waiting for him to give me some idea of where he wanted to go with the film [Born to Win]; but he said nothing. . . .

After a couple of weeks of this, the frustration overwhelmed me, and I began to cut the picture myself and to put a scratch score to it. Passer sat by in the same nonchalant manner, occasionally looking rather pensive, but never making an effort to get involved. . . . Part of him must have craved to take over the picture and yet he was too frightened to do so. I can only guess at the helplessness he felt over not being able to express an opinion, to give the smallest suggestion, to participate in the work in the slightest way. And I resented him for it. Not because he was destructive, but because there was something fundamentally false going on: I was carrying him, and he was behaving as if it were business-as-usual. If this picture were to succeed, this man, who impressed me mainly for his helplessness during the time we worked together, would be hailed as a new discovery. The truth of my contribution would never be acknowledged, not even between us.⁴⁵

⁴³Aram Avakian, "On the Editor," in Baker and Firestone, p. 137.

⁴⁴Rosenblum and Karen, p. 233.

⁴⁵Ibid., pp. 236-237.

I am sure Czerny could have easily cut The Scouting Difference without my nearly constant presence. I don't believe, however, that we would have been as mutually pleased with the final result. I was fortunate that he needed me to be there if for no other reason than to search for footage. It was a tremendous learning experience for me to be able to observe his combination of technical craftsmanship and sensitive artistry. I appreciate his patience with me and I am happy he was able to encourage and accept my input without feeling either obligated or threatened, thus setting an excellent example for me to follow in future collaborations.

General Observations on Filmmaking and the Role of the Director

Because editing is the final phase of the creative process of filmmaking, I feel it is appropriate as part of this summary to highlight a few observations regarding general aspects of the process as a whole.

The documentation of my experience directing the Brigham Young University student production of The Scouting Difference illustrates the highly collaborative nature of filmmaking as an art form. It is so collaborative in fact that some very knowledgeable film practitioners have questioned filmmaking's position among other art forms:

Because of his background and tradition, [Jean] Renoir felt that film, though a great art was not a true art in the sense that writing, painting, or music is, because too many people are directly involved in its making. The filmmaker can write, direct, and produce his own film, Renoir used to say, but he can't act all the parts; he can be the cameraman (Renoir loved to paint with light), but he can't develop the film. He sends it to a special laboratory for that, and sometimes it doesn't come back the way he wants it.

"One person can't do everything," Renoir used to say. "True art is in the doing of it."

Renoir was right. Film is a collaborative medium. The filmmaker depends on others to bring his vision to the screen. The technical skills required to make a movie are extremely specialized. And the state of the art is constantly improving.⁴⁶

A film is made up of the collaborative efforts of many experts, all striving to use their specialized knowledge and skill to improve upon and refine the contributions of other artists and craftsmen. Because of this, the various production phases of filmmaking should be viewed as a succession of means to an end, rather than each as an end in and of itself. Only the editing phase becomes the final means to the desired end, but the editor's success is directly dependent on results of preceding creative phases. Paul Weiss, noted film theoretician and philosopher, describes the evolutionary nature of the filmmaking process:

The film that a director initially envisages plays only a slight role to begin with. Attention is focused on the incidents, with the idea of the film serving both as a possible area in which the incidents are to be placed, and as an agency for making connection with other incidents to be subsequently produced. During the course of a production, a director comes to a point where the initial envisaged film no longer functions solely as a possible area and connection, but becomes more and more the actual place where incidents are located. The incidents then fill out the film, and the film encloses the incidents. As the production progresses, the director comes to still another point where the initial envisaged film is replaced by the actual film so far produced. As a consequence, the unity of the final film turns out to be both a function and determinant of its parts.⁴⁷

⁴⁶Syd Field, Screenplay: The Foundations of Screenwriting, Expanded Edition (New York: Dell Publishing Co., Inc., 1979), pp. 214-215.

⁴⁷Paul Weiss, Cinematics (Carbondale and Edwardsville, Ill.: Southern Illinois University Press, 1975), pp. 96-97.

Speaking in perhaps more specific and simple terms in relation to the intricately preplanned process of fictional filmmaking, Francis Ford Coppola further illustrates this concept:

A screenplay, of course, is not a finished piece of art; it's only the blueprint for a film. This becomes clear when you direct from a script you've also written. After spending two months visualizing the female lead as short and fat, you must be willing to dump her when you suddenly find a tall, skinny actress who is better for the part. The footage you shoot is not a finished piece of art, either; it's only the basis for the actual picture you end up with. After you've shot the picture, you must be willing to admit that the film you have in your hand is neither the footage you thought you shot nor the script you thought you wrote. It is what it is, and you have to put it together in its own terms. The important thing is to go with the film and let it be what it is--under your guidance, of course, and according to your own intentions.⁴⁸

One of the primary purposes of this thesis is to trace the creative process involved in making The Scouting Difference from the director's initially envisaged film,⁴⁹ through the various mutating and refining phases of production, to the final film. I feel my documented experiences support the idea of the evolutionary nature of the filmmaking process.

Because filmmaking is so evolutionary in nature and because it incorporates the talents of so many creative experts, there is an explicit need for some kind of overseer or supervisor of the contributors who participate in the distinctly separate yet often overlapping and largely interdependent phases of film production. There is a need for a creative coordinator, a guide, a director who:

⁴⁸Francis Ford Coppola in Baker and Firestone, p. 57.

⁴⁹See outline A, pp. 23-25, above.

. . . is not oblivious of the alteration a film undergoes in the course of a film making. But . . . [who can] determine and control the changes even while he yields to them. His idea of the whole is restraining and insistent;

A director interprets the script, coaches the performers, suggests to the cineman [cameraman], works together with the montagist [editor], and interrelates them all, incident after incident, thereby articulating what was initially considered. He begins with a vague idea of the entire film and uses this to help him determine what is to be done. Usually he expresses that idea in the form of a narrative line; marks a beginning, ending, and vital turning points; imagines an aesthetic whole with its major contrasts; and makes use of a space, time, and dynamism which encompass and are embodied in all the incidents. These factors are distinguished in being specialized; and they are specialized in the course of a film making.⁵⁰

Because he is aware of the collaborative and evolutionary nature of the filmmaking process, the conscientious film director should take another important consideration into account. This consideration is most applicable to those beginning directors who have been, in some degree, misled or influenced by the auteur theory of film criticism and analysis. I feel this is an important topic of discussion because of an instance where I could have risked losing the valuable contributions of at least one skillful specialist--all because I misunderstood the practical applications of this critical theory.⁵¹ While this theory has merit in its recognition of the director's contribution to the art of filmmaking, taken to an extreme it can greatly distort a practicing director's self-image and negatively affect his relationships with co-creators. The argument against a fanatical adherence to this theory reverts back to Renoir's

⁵⁰Weiss, p. 96.

⁵¹See pp. 171-172, above.

comment that one person cannot do everything. Director Sydney Lumet agrees:

Film for me is a performing, communal art form, and not the work of a single individual. And I think this is still the case even if you've written it yourself, you're shooting it yourself, directing it yourself, and acting the leading part. It's in the nature of the medium. That's why I think that the whole current critical pursuit of the so-called "personal movie" doesn't make sense. I don't know why critics keep wanting to push a film in that direction. A movie is not a novel. It is not a painting. It is not you working with complete control over your own working circumstances. In fact, film is one of the media over which you have the least control. You're at the mercy of the sun. You wait for the light. You're at the mercy of the labs. You're at the mercy of a negative cutter; I've had shots ruined by a negative cutter, torn so badly that they couldn't be repaired. You wait for an actor to have breakfast. You take a lunch break. . . . A writer doesn't take a lunch break if he doesn't want to, and neither does a painter. Film is not one person's thing.

I think a lot of the critical insistence on the director as auteur comes from the lack of technical knowledge of how a movie is actually put together. . . . The point is, I don't see the value in trying to pretend that movie making is a one-man operation. What's to be gained? To the contrary, I think the magic is in the community of it.⁵²

Because beginning directors may share some critics' "lack of technical knowledge of how a movie is actually put together," they become susceptible to their own overinflated sense of worth, and, as Robert Altman points out, "your own ego is the only trap that I think you can fall into."⁵³ Robert Rosenblum, a renowned editor of both documentary and feature films, describes the source of many

⁵²Sydney Lumet, "On the Director," Baker and Firestone, pp. 48-50.

⁵³Sherman, p. 6.

directors' egotistical problems and then attempts to put it in perspective:

Because filmmaking has become the foremost popular art form, its practitioners have become the cultural heroes of the twentieth century. First we had the age of the producer, then the age of the actor, and now, thanks to the achievements of a few extraordinary people and the critics who championed them, the age of the director.

Great filmmakers, like Renoir, Fellini, Hitchcock, and Bergman--the men who made the word "director" stand out in the list of movie credits--frequently write their own material, envision it almost cut for cut, and carry out their vision with a technique acquired through years of immersion. Because of their almost total control, they go beyond the position of a theatre director, who is recognized mainly for his ability to interpret an author's work, and are seen as authors in their own right. . . . None can get by without the help of talented associates. . . . But in an art form that is otherwise essentially collaborative, a handful of directors approach the independent stature of a great writer or painter, which is a remarkable achievement.

Most movies have nothing in common with the masterpieces for which the title director has won its awesome respect. In the sixties some six thousand feature-length films were released in this country, most of them bearing titles and credits of well-deserved obscurity. Of those that made a brief or lasting impression on the public consciousness, only a handful owe their strength to consummate direction.⁵⁴

Emphasizing his experiences with novice directors, Rosenblum then goes on to characterize the primary source of pressure which adversely affects some directors' work:

. . . the pressure to live up to the image [of the consummate director] discourages many unsteady beginners from making the most of their co-workers' skills, with the result that my solution of working with newcomers often amounted to little more than an exploration of the varieties of insecure behavior.⁵⁵

⁵⁴Rosenblum and Karen, p. 230.

⁵⁵Ibid., pp. 234.

He also delineates some of the cancerous effects that can result from this egoism:

A director's prideful resistance to any idea that is not his own--or not shrewdly planted in a way that allows him to believe it's his own--is symbolic of the handicaps under which films have been made for the last twenty years. Another aspect of the problem, one that is rarely discussed, is the inclination of innumerable directors, infatuated with the excessive attention they receive, to conclude that their immense gifts acquit them of the courtesy and decency that would be required of almost any other human being. The subservience and kowtowing they demand and get from the artists and skilled technicians with whom they work is a disgrace to the whole profession. . . .

. . . I understood, of course, that directors had to command the creative input on their films, and I never objected to taking orders. But when directors put their images and insecurities ahead of the quality of the work, I found it necessary to subordinate not only my feelings to the director's ego but my productivity as well. . . . Under the growing class of imperial directors, this work [specifically editing, but applicable to other aspects of filmmaking] without acknowledgment, this critical work that often figures significantly in the critical assessment of the director himself--a dependency that many directors keenly resent and therefore try all the more to deny--had begun to feel like slavery.⁵⁶

After having discussed attitudes and behavior a director--especially a beginning one--should avoid, I feel it is vital to suggest a few attributes for which a director might strive.

Rosenblum suggests that "a director is fundamentally a leader."⁵⁷ Director Abraham Polansky elaborates:

⁵⁶Ibid., pp. 231, 233.

⁵⁷Ibid., p. 231.

Directors are like generals, political dictators, aggressive people. You don't have to be aggressive in a malevolent way, in a hostile, disagreeable way. Actually, you have to be the opposite way. You have to be a real leader. That's to say that you have to let those who are doing their work do their work. You are a guide, and you're a "tell-it-to," and you're a prophet, and you're a boss, and you're a slave, and, in the end, it's your fault. And everyone in the film is always grateful if you can tell them what to do.⁵⁸

Director Jacques Demy elaborates further:

I don't think it is good to tell everyone, "You must do this. You must do that." Many times what you think may be wrong. You don't want to force something when it is completely wrong. Usually the crew and the actors want to please the director. They are usually very nice, and it is not right to make them do something that is completely wrong for them and for the film. It is best to combine your views and see what is best. But, if you feel that it is wrong, you must tell them how you feel.⁵⁹

Weiss summarizes:

It is possible for a director to be in control, and still allow for other men to make contributions to a film. It is conceivable that some director may himself be a cineman [cameraman], a performer, and a scriptist as well as a montagist [editor], all in one. Such a man would have to carry out the different roles at least as well as those others can. It would be strange, though, if there were no cineman who was as gifted in his own area as a director is in his. It would be very strange if there were some director who was so extraordinarily gifted that he was superior to any cineman whatsoever.

There need be no destruction of the unity of a film when others are allowed to add their own creative elements to the creative work of a director. Unity is not necessarily lost by giving some freedom to others. Full control need not be exercised in the beginning, nor even throughout. It is sufficient that the director take hold and see that what would otherwise appear to be discrepant, or what does not help produce maximum excellence, be altered. If a director insists on having a point of view in advance, which he keeps to regardless of the contributions that others are making, he

⁵⁸Sherman, p. 5.

⁵⁹Ibid., p. 6.

will end with something which bears the unmistakable mark of his peculiar kind of ability, but it will be less of a work than could have been made. He gains most when others are given their freedom to show what they know.⁶⁰

My experience in directing The Scouting Difference supports the concept that, ideally, filmmaking is a synergistic process where the best results are obtainable through the collective contributions of many individuals. And perhaps the director's foremost responsibility lies in the creation and sustenance of an atmosphere in which his creative colleagues can flourish.

⁶⁰Weiss, pp. 99-100.

VII. EVALUATIVE ANALYSIS

In the old days, what might have been called "market research" at a studio like Columbia was merely the singular reaction of a powerful executive. When Harry Cohn was boss, he would sit alone in a projection room and administer the decisive test of a picture's audience appeal: "If my fanny squirms, it's bad. If my fanny doesn't squirm, it's good. It's as simple as that."¹

In an attempt to obtain objective evaluation of a quantitative nature regarding selected aspects of The Scouting Difference, I designed, with the help of Professor R. Irwin Goodman, a survey questionnaire which was administered to sample audiences. Responses to this questionnaire were obtained both before and after the film assumed its final shape.

Because we were still in a position to make changes in the film--if audience reaction to it so indicated--and because this study deals primarily with factors influencing production, it is perhaps of most interest to focus on audience response to the fine-cut workprint of the film. Although this version of the film did not include special optical and sound effects, nor music, it represented what Peter Czerny and I felt was a fine cut of the picture and narration. We had already discussed some aspects of this unenhanced fine cut and decided in which specific scenes sound effects and music would positively influence the picture's impact.²

¹Thomas Simonet, "Market Research: Beyond the Fanny of Cohn," Film Comment, Jan.-Feb., 1980, p. 66.

²See pp. 212-214, 219, below.

Designing the Questionnaire

In designing the questionnaire, I tried to take into consideration as many of the clients' concerns regarding the film as I could recall. For instance, Professor Beckham and Mr. Day did not want to make the false impression that one of scouting's purposes is to prepare boys for military service, so I designed an item to measure if this sort of misinformation might have been unintentionally communicated in the film (see part 1, item 6 and part 2 item 7, of the Survey Questionnaire, found in appendix H).

The questionnaire consisted of four basic types of questions: 1) the demographic, designed to identify the respondent in terms of gender, age, and past involvement in scouting (see appendix H, items 1-4); 2) two matched pairs of attitude scales, designed to show any shifts in behavioral intent or attitude occurring as a result of having seen the film (see appendix H, part 1, items 5 and 6, and part 2, items 6 and 7); 3) forced-judgement, designed to elicit an evaluative judgement of the interest value of specific scenes (see appendix H, part 2, item 4); and 4) open-ended, designed to offer the respondent the freedom of spontaneous reply (see appendix H, part 2, items 1-3 and item 5).

Collecting Data

Probably the most difficult aspect of implementing this evaluative instrument was collecting data. We had to devise a convenient way by which the audience could view the fine-cut version of the film. Because this version, consisting of tape-spliced workprint and fullcoat, was so fragile, we decided to transfer it

from double system film to single system video. Making a video copy of the workprint solved some logistical problems in presenting an unenhanced fine-cut version of the film to sample audiences. Also, the student composers found this video copy of the workprint, complete with a time code displayed in the picture, to be very helpful as they composed and arranged the musical sound track.

The method of presentation was not the only obstacle we had to overcome in facilitating the collection of data. We also had to find members of the target audience--between the ages of twenty-five and sixty--who were willing to participate as respondents. This was not a simple task. The scout office was able to help us get one group together which consisted mostly of adult scout leaders. Because I was somewhat wary of adult scout leaders evaluating a film on their own program, I later set out to find a more objective sample audience. In doing so, I contacted several civic service organizations and met with very little cooperation. Finally, I was referred to a local chapter of the Golden K Kiwanis organization. They were most enthusiastic about responding to the film. I feel we obtained some representative responses from the Golden K although these responses may be colored somewhat by the fact that all of the members of this Kiwanis group were men over sixty years of age.

Audience Response to the Fine-cut
Workprint Version of the Film

Responses to Open-ended Questions

In looking first at the responses of these two groups to the open-ended questions, we must be mindful that "free response questions are often easy to ask, difficult to answer, and still more

difficult to analyze."⁴ Since the limited scope of this study will not permit the inclusion of all of the responses to open-ended questions, citation of a few representative responses will have to suffice. In doing so, I will reserve the bulk of my reactionary comments until all of the responses of note have been cited.

Audience perception of the film's intent

In response to part 2, question 1, "How would you sum up the main idea this film was trying to get across?" a sixty-two year old man wrote: "Scouting builds character, citizenship, and personal fitness;"⁵ a sixty-nine year old man who was a former scout, a volunteer leader, and the parent of a scout, but not presently involved in scouting observed: "Good citizenship, good companionship, good boys, good fathers. The primary responsibility of parents is to teach their children to be good parents;"⁶ a thirty-eight year old volunteer leader and parent of a scout pointed out that: "Scouting is very important in the growth and development of young boys. Good leaders are an essential and necessary part of the scout program;"⁷ and a female of twenty-eight years who was not presently involved in scouting stated: "Scouting is a good program. Boys need scouting. Scouting helps occupy a boy's time."⁸ The majority of the

⁴A. N. Oppenheim, Questionnaire Design and Attitude Measurement (New York: Basic Books, Inc., Publishers, 1966), p. 41.

⁵Respondent #40.

⁶Respondent #60.

⁷Respondent #14.

⁸Respondent #9.

responses were similar to respondent #32, "Scouting, it does make a difference." This may possibly be attributed to the mention of the title of the film immediately before the question (see appendix H, part 2, item 1). None of the responses to this question displayed any kind of negative reaction to the film.

In response to question 2 of part 2, "What are some of the other main points in the film?" respondent #14 wrote: "Good character is being achieved in a fun and pleasant way. It is a program that has something to offer all personalities and types of boys." A forty-three year old parent of a scout responded: "1) Utah [National] Parks Council offers special advantages to boys that are not available anywhere else, 2) Scouting reaches to boys on the outside."⁹ A twenty-nine year old volunteer leader listed three "other main points" including: "1) Scouting can be fun for all boys. 2) Scouting concentrates on many areas of development for the boys. 3) It gives an understanding of nature and the great out of doors. [sic]."¹⁰ None of the responses to this item were of a negative nature.

Added insights the audience
gained from the film

Comments listed under part 2, item 3, offered some curious feedback. Quite a few members of the audience chose not to respond at all to the question, "What new information or added insights, if any, did the film give you?" Many of those who responded mentioned

⁹Respondent #22.

¹⁰Respondent #35.

that they were not aware of some of the statistics cited although no one listed a specific example. Others were impressed by "the range of activities available to boys."¹¹ A thirty-nine year old volunteer leader was not aware "what types of activities are available for older (explorer) scouts."¹² Another thirty-eight year old volunteer leader wrote, "The real aim should be the development of the boy leader. Adult leaders need to let the boys do more in the program. The boys should be more responsible for what goes on."¹³ A fifty-three year old volunteer leader stated, "Scouting may effectively replace the father figure if necessary."¹⁴

There were several members of the audience who answered this question with a simple, yet vague "none." Does this mean they already knew everything the film presented? Does it mean they were bored and uninterested? Or was it a poor question and repetitive of items 1 and 2?

Another response was also puzzling. A sixty-five year old gentleman who had never been involved in scouts said, "I was surprised that guns were featured."¹⁵ Is the fact that guns were featured good or bad in his opinion?

Only one audience reaction to this item could be termed critical in nature. A sixty-nine year old gentlemen who was a former

¹¹Respondent #33.

¹²Respondent #28.

¹³Respondent #13.

¹⁴Respondent #6.

¹⁵Respondent #38.

scout and a former volunteer leader cautioned, "I have already gone through most of the program. The objective of course should be to get the other 30% to participate in the program. It is out of the 30% that most of the deviants [sic] come."¹⁶

Audience members' advice to producers

For some reason, perhaps because the item follows the forced judgement form which also provides a scene-by-scene review of the film, responses to part 2, item 5 were much more critical in nature than they were to prior open-ended questions. This item was worded in a straightforward fashion asking audience members what they felt the producers of the film might like to know. Because several responses offer some interesting insights, I have chosen to categorize a few and quote them verbatim below.

Advice received from volunteer adult leaders

Probably the most incisive of comments came, somewhat surprisingly, from both male and female volunteer adult leaders between the ages of thirty and fifty years. Regarding general directorial aspects of the unenhanced fine cut:

Respondent #18: Might want to play down on Council statistics and how great it is. Sounded a bit much to me.

Respondent #26: Starts out kind of high pressure--almost seems like a sales pitch for Utah Travel.

Respondent #27: The intro. is a bit vague--perhaps the "lost boy" comment could come sooner to tie the point in earlier--

Transition between Council stats & rest of film (scouting develops character) is rough & if needed should be placed at the end or at least tied in better--

¹⁶Respondent #39.

Respondent #13: In the two interviews with the same boy,¹⁷ I wondered why we didn't see a different scout or even the same boy in another setting. If we're coming back for additional comments perhaps we need more with more individuals--the one seemed to stand out.

I would like to have seen more family involvement in the movie. If we're talking about gains the family gets, I'd like to see evidence.

As a scouter, I would have preferred having this presentation at a roundtable meeting or such, rather than having an extra hour + tacked onto a recharting meeting. We already are away from our families a great deal for scouting as it is.

Respondent #201: The film did not show enough relative to Citizenship.

(Though personally I feel the Program has gone overboard on Citizenship.)

Some of these comments seem to disclose as much, or more, about the character of the respondent than that of the film. Other comments from volunteer leaders of the same age group include:

Respondent #26 (cont'd from above): I also think you showed ideal situations which is generally not the case--why not show a few that are not so notable [sic] perfect--especially scouts in Clean-pressed uniforms--on camp outs--HA!

Respondent #28: The scenes in this film were extremely idealistic situations. Scouting is never as successful as depicted throughout the film.

Scout leaders and scouts that may view the film might feel frustrated because they do not have the experiences that were highlighted in the film.

Respondent #17: All boys do not want to be scouts.

Three other volunteer leaders, the first a male, the other two females, of this same age group made an interesting observation:

Respondent #19: I liked the film and felt it would be good advertisement for the scouting program.

You pictured scouting as fun and de-emphasized the hard work & unpleasant parts (hiking on sore feet and in hot weather are not always fun); the latter are also important aspects of good training. Earning merit badges can be hard work.

¹⁷See appendix D, shots #8 and #309.

Respondent #15: Not enough emphasis on Merit Badge Work--need to possible [sic] show a boy studying & learning & meeting with a Merit Badge Counselor. There is good hard work that goes into being a good scout. All scouting work is not in the great outdoors & that is a misconception!

Respondent #14: It seems boy scouts need to be made more aware of the efforts that are required to obtain merit badges. It isn't quite as easy as the film indicates. "Work along with fun."

The point that these members of the audience are suggesting, that scouting is hard work, is well taken; it is also a point we had hoped to have made during the cliff and spar climbing scene.¹⁸ That these comments were made at all suggests that the scene may fall short of realizing its intended purpose. This leads me to speculate that perhaps the scene is too brief or perhaps the visual imagery of the scene is so strong that it overwhelms the voiced-over narration.

Also responding to part 2, item 5 of the questionnaire, an older adult leader of fifty-three observed: "I do not think that Varsity Scouting & Exploring have been mentioned enough."¹⁹

Another volunteer adult leader, although younger than the rest of the leaders quoted above at twenty-six years, commented:

Respondent #10: The scene showing boys not in uniform (esp. toys & hospital) bothers me. The last part with the testimonies will be really good, especially with music added.

The best part with the lonely boy seems corny to me, especially when the scoutmaster puts the neckerchief on him.

The "ceremony" at the beginning of the cliff diving is strange, could be cut.

¹⁸See appendix D, shots #226-232.

¹⁹Respondent #40.

Advice to the producers received
from parents of scouts and others

A twenty-eight year old used the space under this item to explain why he made some of the choices he did on the forced-judgement portion of the questionnaire: "Cliff diving is good but a little long. I like the editing on the merit badge scene, but could be shorter."²⁰ A forty-five year old father of a scout had a similar purpose: "Introduction of lonely boy w/o sound too long--One wonders--(When will sound be turned up.) [sic]."21

A forty-three year old mother of a scout asked a question and made other observations touching directly on marketing concerns:

Respondent #22: How is this film going to be used? If it will be used exclusively in the Nat'l Parks Council, then the emphasis on the unique contributions of our council is very good. If, however, the film is to be used nationally more emphasis should be placed on the national scouting program and less emphasis should be placed on promoting the Utah Parks Council.

Advice offered by the Golden K
Kiwanis men

Of the older men above sixty, a few, I feel, made some particularly insightful observations:

Respondent #54: Cliff diving could turn off timid boy as well as overcautious mother.

Respondent #62: I feel too much was included, without enough depth in some cases.

The scout oath & objectives are good, but not always fulfilled--which is to be expected in such a large organization. Therefore, in speaking of results, there should be some recognition of this by refraining from speaking in universal terms.

²⁰Respondent #3.

²¹Respondent #33.

Respondent #53: Introduction of lonely boy too long.

Respondent #41: Some scenes and concepts seem too brief.

Respondent #42: More specific pictures of great nature scenes in area.

Respondent #38: I know this deals with boy scouts. Still much could apply to girl scouts as well.

Another of the older men voiced a personal concern:

Respondent #44: Please pay attention to this--I am hard of hearing as are many people. Background noises almost always more than compete with conversations etc.

This film as is has no music or background noises, I was able to hear everything.

Please be careful when adding noises so they won't kill the narration.

TV hasn't yet learned this!

Positive feedback received in lieu of advice

Besides the many critical observations cited above, there were several comments praising the film. For example, a twenty-eight year old girl who was not presently involved in scouting stated:

Respondent #9: The coments [sic] given near the end and the lonely boy ending were excellent.

Merit Badge sequence was good.

The film was emphasizing that scouting was not only activity (I thought) but showed mainly activity.

One thirty-eight year old volunteer leader went so far as to say, "I thought the film was great. Why change a good thing?"²²

Personal reaction to and effects of responses to open-ended questions

Evaluation of the responses to these open-ended questions had several effects on me as director. I was somewhat surprised by the reactions of many of the adult leaders which seemed defensive in nature. Perhaps they were, as the one leader observed, envious of

²²Respondent #34.

the image of the boys presented in the film and frustrated or threatened because the boys in their troop did not seem to live up to that image.²³ I was also a little taken aback by comments condemning the idealistic nature of some of the scenes. I knew we had filmed real scouts in actual situations, but perhaps the boys' behavior had been altered by the presence of the camera or even by that of the crew. I also felt we had allowed too many dirty faces and hands to appear in the film, not to mention partial as well as disheveled uniforms, to be accused of manipulating the image presented. But these, my initial reactions to responses I had solicited, were defensive in nature and inattentive of the rich lessons to be gained from this kind of feedback.

After thoughtfully considering the character of the responses we had received, I discovered I had learned a great deal about myself, the film, and its audience. I found my respect for the audience and their perceptive powers had greatly increased. And, in connection with this, I was finally able to admit to myself that it would not be possible to please everyone all of the time. I had to content myself with pleasing those members of the audience who agreed with the producers and clients, the editor, and myself.

The reactions to the free response questions also confirmed several hypotheses Czerny and I had developed in relation to specific aspects of the fine-cut workprint. We had determined that without music or sound and optical effects the lonely boy introduction sequence would seem to drag. We had also felt that without music

²³See Respondent #28, p. 208, above.

several action sequences including the cliff diving scene, the sled competition, and the canoe race might seem too long. We had thought the merit badge sequence would be of greater interest to those outside of scouting than those already familiar with the wide variety of merit badges offered. We had also assumed that the statistics voiced over the scenery montage would largely be overwhelmed by the visual imagery. In addition we had speculated that the members of the audience who would be most interested in the statistics would be Council executives and leaders. For the most part, analysis of audience responses to the open-ended questions substantiated these hypotheses.

Responses to the Forced-judgement Portion of the Questionnaire

Analysis of the responses to the forced-judgement form also provided quantitative evidence in support of our hypotheses. In addition, responses to this item helped to distinguish the film's strong scenes from its weak ones. The data for these three questions, appearing as item 4 in part 2, was tabulated and analyzed by a Statistical Analysis System (SAS) computer.

Audience evaluation of the lonely boy introduction

Data obtained from the audience in regards to the lonely boy introduction and plotted by the computer reveals some information of interest (see table 4). Examination of this table discloses that only one member of the audience suggested omitting the scene entirely--and even he qualified this by suggesting it could just be shortened. Over 56% of the audience chose this scene as one of their

TABLE 4
LONELY BOY INTRODUCTION--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	14	14	30.4	30.4
Shorten . . .	17	31	37.0	67.4
Keep-Shorten	12	43	26.1	93.5
Omit or Trim	1	44	2.2	95.7
No Response .	2	46	4.3	100.0

five favorites of the film, but, of those 56%, 26% thought it should be shortened--this means twelve of the respondents made marks both under Question #1 and under Question #3 across from the "Lonely boy introduction".²² Almost 37% of the rest of the audience marked under the "shorten" column alone. This means a majority of over 64% believed the lonely boy introduction was too long. Czerny and I believed that the addition of music and sound as well as optical effects--superimposed titles and credits--would help the scene immensely. But, despite these feelings, we removed one thirty second shot which we decided was too slow-paced.²³ Audience response to the final version of this scene, which we obtained later, proved that this one alteration and the addition of music, titles, and sound as well as optical effects made the scene more effective.²⁴

²²See appendix H, part 2, item 4.

²³See fig. 34, appendix E.

²⁴Compare table 4, above, to table 25, p. 233, below.

The Council statistics and scenery montage

Also of interest was the reaction to the Council statistics and scenery montage (see table 5). Analysis of this response shows, surprisingly, that over one-third of the audience chose this scene as one of their five favorites. However almost another full third thought the scene could be omitted or trimmed without hurting the overall picture. Curious as to who was saying what about the Council statistics and scenery scene, Professor R. Irwin Goodman and I ran a more discriminating program through the computer. We discovered that volunteer leaders and/or parents of scouts were fairly equally divided between keeping the scene and shortening it or omitting it entirely from the film (see tables 6 and 7). We discovered that some support for keeping the scene was coming from those members of the audience who were not presently involved in scouting or who had never been involved in scouting (see tables 8 and 9). The explanation for this support is not clear. Perhaps these people, unfamiliar with the local scouting program, were genuinely impressed with how the Council measured up nationally. Or perhaps they simply enjoyed the scenic photography featured in the scene's strong visuals. Responses to the open-ended questions lend support to both possibilities, but response to the same item received from the audience which viewed the final version of the film seems to invalidate these two hypotheses.²⁵

²⁵See table 26, p. 234, below.

TABLE 5
COUNCIL STATS AND SCENERY--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	16	16	34.8	34.8
Omit	5	21	10.9	45.7
Shorten . . .	8	29	17.4	63.1
Omit or Trim	2	31	4.3	67.4
No Response .	15	46	32.6	100.0

TABLE 6
VOLUNTEER LEADERS' RESPONSE TO COUNCIL STATISTICS AND SCENERY SCENE

Leaders	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	12	12	26.1	26.1
Omit	4	16	8.7	34.8
Shorten . . .	8	24	17.4	52.2
Omit or Trim	0	24	0.0	52.2
No Response .	9	33	19.6	71.7

TABLE 7
PARENTS' OF SCOUTS RESPONSE TO COUNCIL STATISTICS AND SCENERY SCENE

Parents	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	6	6	13.0	13.0
Omit	4	10	8.7	21.7
Shorten . . .	7	17	15.2	36.9
Omit or Trim	0	17	0.0	36.9
No Response .	8	25	17.4	54.4

TABLE 8

THE RESPONSE OF THOSE NOT PRESENTLY INVOLVED IN SCOUTING TO THE COUNCIL STATISTICS AND SCENERY SCENE

Non-involved	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	4	4	8.7	8.7
Omit	0	4	0.0	8.7
Shorten . . .	1	5	2.2	10.9
Omit or Trim	2	7	4.4	15.3
No Response .	5	12	10.7	26.1

TABLE 9

THE RESPONSE OF THOSE WHO HAVE NEVER BEEN INVOLVED IN SCOUTING TO THE COUNCIL STATISTICS AND SCENERY SCENE

Never Involved	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	2	2	4.4	4.4
Omit	0	2	0.0	4.4
Shorten . . .	0	2	0.0	4.4
Omit or Trim	0	2	0.0	4.4
No Response .	2	4	4.4	8.8

Evaluation of selected action sequences

Analysis of some of the action scenes as they appeared in the fine-cut workprint seemed to fulfill expectation. We had hypothesized that, without music, some of these scenes would seem too long. Analysis of the responses seemed to verify that something was wrong with some of the scenes (see tables 10, 11, and 12). Probably of most significance in this group, because of its comparatively high rate of response, is the cliff diving sequence (see table 13). Note that over 56% of all of the respondents felt the scene should be shortened or omitted entirely from the film.

TABLE 10
LOG ROLLING SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	7	7	15.2	15.2
Omit	12	19	26.1	41.3
Shorten	6	25	13.0	54.3
Keep-Shorten	1	26	2.2	56.5
No Response .	20	46	43.5	100.0

TABLE 11
PATROL SLEIGH RACE SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	3	3	6.5	6.5
Omit	7	10	15.2	21.7
Shorten	11	21	23.9	45.6
No Response .	25	46	54.3	100.0

TABLE 12
CANOE RACE SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	6	6	13.0	13.0
Omit	6	12	13.0	26.0
Shorten	6	18	13.0	39.0
No Response .	28	46	60.9	100.0

TABLE 13
CLIFF DIVING SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	10	10	21.7	21.7
Omit	5	15	10.9	32.6
Shorten . . .	20	35	43.5	76.1
Keep-Shorten	1	36	2.2	78.3
No Response .	10	46	21.7	100.0

Audience evaluation of the merit
badge montage

Another scene of interest is the merit badge montage (see table 14). It is interesting to note that no one felt this scene should be cut entirely from the film. A discriminating analysis of the responses revealed a demographic pattern in audience reaction to this scene. The volunteer leaders, as a group, were mildly in favor of keeping the scene unaltered (see table 15). The reaction from parents of scouts was more equally divided (see table 16). The response of those not presently involved in scouting and those who had never been involved in scouting, although smaller, was more strongly in favor of the scene (see tables 17 and 18). Since the members of the audience that belonged to these important groups were so few in number, the response, as indicated in these tables, is hardly statistically significant. It does, however, begin to add credence to our feeling that the merit badge montage is of more interest to those members of the audience not familiar with scouting.

TABLE 14
MERIT BADGE MONTAGE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	22	22	47.8	47.8
Shorten . . .	13	35	28.3	76.1
No Response .	11	46	23.9	100.0

TABLE 15
THE RESPONSE OF VOLUNTEER LEADERS TO THE MERIT BADGE MONTAGE

Leaders	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	17	17	37.0	37.0
Shorten . . .	10	27	21.7	58.7
No Response .	6	33	13.0	71.7

TABLE 16
THE RESPONSE OF PARENTS OF SCOUTS TO THE MERIT BADGE MONTAGE

Parents	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	10	10	21.7	21.7
Shorten . . .	9	19	19.6	41.3
No Response .	6	25	13.0	54.4

TABLE 17

THE RESPONSE OF THOSE NOT PRESENTLY INVOLVED IN SCOUTING
TO THE MERIT BADGE MONTAGE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	4	4	8.7	8.7
Shorten . . .	2	6	4.4	13.1
No Response .	6	12	13.0	26.1

TABLE 18

THE RESPONSE OF THOSE WHO HAD NEVER BEEN INVOLVED IN SCOUTING
TO THE MERIT BADGE MONTAGE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	3	3	6.5	6.5
Shorten . . .	0	3	0.0	6.5
No Response .	1	4	2.2	9.7

The effectiveness of the testimonial
montage and the lonely boy conclusion

Results obtained from the forced judgement form also provided confirmation of the effectiveness of two important scenes: the testimonial montage and the lonely boy conclusion (see tables 19 and 20, respectively). Some 48% of the sample audience chose the testimonial scene as one of the five scenes they felt should not be omitted from the film under any circumstances. Even more significant is the fact that a full 71% of the audience selected the lonely boy conclusion as one of their five favorite scenes.

TABLE 19
TESTIMONIAL MONTAGE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	21	21	45.7	45.7
Omit	2	23	4.3	50.0
Shorten . . .	6	29	13.0	63.0
Keep	1	30	2.2	65.2
No Response .	16	46	34.8	100.0

TABLE 20
LONELY BOY CONCLUSION--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	33	33	71.7	71.7
Omit	2	35	4.3	76.0
Shorten . . .	2	37	4.3	80.3
No Response .	9	46	19.6	100.0

The audience indetifies some
problem scenes

The forced judgement form also helped to pinpoint some scenes that, for some reason, were not effective in the opinion of the audience members sampled. The toy repairing scene fared quite poorly (see table 21) perhaps because, as some of the response received in the open-ended portion of the questionnaire indicates,²⁶ the boys were not in uniform. Perhaps some members of the audience were also

²⁶See remarks of respondent #10, p. 209, above.

TABLE 21
TOY REPAIRING SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	5	5	10.9	10.9
Omit	13	18	28.3	39.2
Shorten . . .	3	21	6.5	45.7
No Response .	25	46	54.3	100.0

momentarily disoriented by the explorer girls' appearance in the scene.²⁷ The black powder rifle loading and firing scene also did not appeal to many of the audience members with over a third of them --almost 64% of all those responding to the scene--suggesting it be removed entirely from the film (see table 22). This could be due to a possible revulsion to firearms as implied in one response to an open-ended question.²⁸

Two other scenes that fared poorly were the demolition derby scenes (see tables 23 and 24). A large percentage of the audience felt either scene could be eliminated without hurting the picture's overall affect. This can perhaps be attributed to the scene's destructive imagery. Sounds and pictures of explorer scouts involved in wrecking cars may have been contrary to preconceived notions of explorer activity.

²⁷See appendix D, shots #289-298.

²⁸See remarks of respondent #38, p. 206, above.

TABLE 22

BLACK POWDER RIFLE SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	8	8	17.4	17.4
Omit	16	24	34.8	52.2
Shorten . . .	1	25	2.2	54.3
No Response .	21	46	45.7	100.0

TABLE 23

DEMOLITION DERBY PREPARATION SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	3	3	6.5	6.5
Omit	13	16	28.3	34.8
Shorten . . .	4	20	8.7	43.5
No Response .	26	46	56.5	100.0

TABLE 24

DEMOLITION DERBY COMPETITION SCENE--CUMULATIVE RESPONSE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	2	2	4.3	4.3
Omit	17	19	37.0	41.3
Shorten . . .	4	23	8.7	50.0
No Response .	23	46	50.0	100.0

Discussing problem scenes with
members of the Workshop

Before determining what, if anything, should be done to these scenes, I screened the fine-cut workprint for the fall semester 1981 group of Writers' and Directors' Professional Workshop students. Many of them felt the image presented in the demolition derby scenes was too negative. Upon further discussion, however, several students recognized that the scenes did show an activity that they had little notion explorers were involved in. This observation, coupled with the fact that many scouts leave the program before becoming explorers--perhaps because they think there is nothing new it could offer them--helped convince us to keep the scenes in the film despite the potentially negative imagery.

The Workshop students were sharply divided in their reaction to the merit badge montage. Whereas many thought it was too long and somewhat tedious, others thought it was fascinating and informative. When I inquired into their background in scouting, I discovered that those who found the scene long and tedious were very familiar with the program, while those who found it effective had little, if any, knowledge of the program.

A majority of the students felt the lonely boy introduction was too long. A few also felt some of the action sequences were too long. Later, after we screened a release print, complete with sound effects and music, these students were initially pleased that their advice to shorten the scenes had been followed and then astonished when they were informed that the editor had not shortened or removed a single cut from the unenhanced fine cut they had seen--all he had done was to add music.

Affect Scales

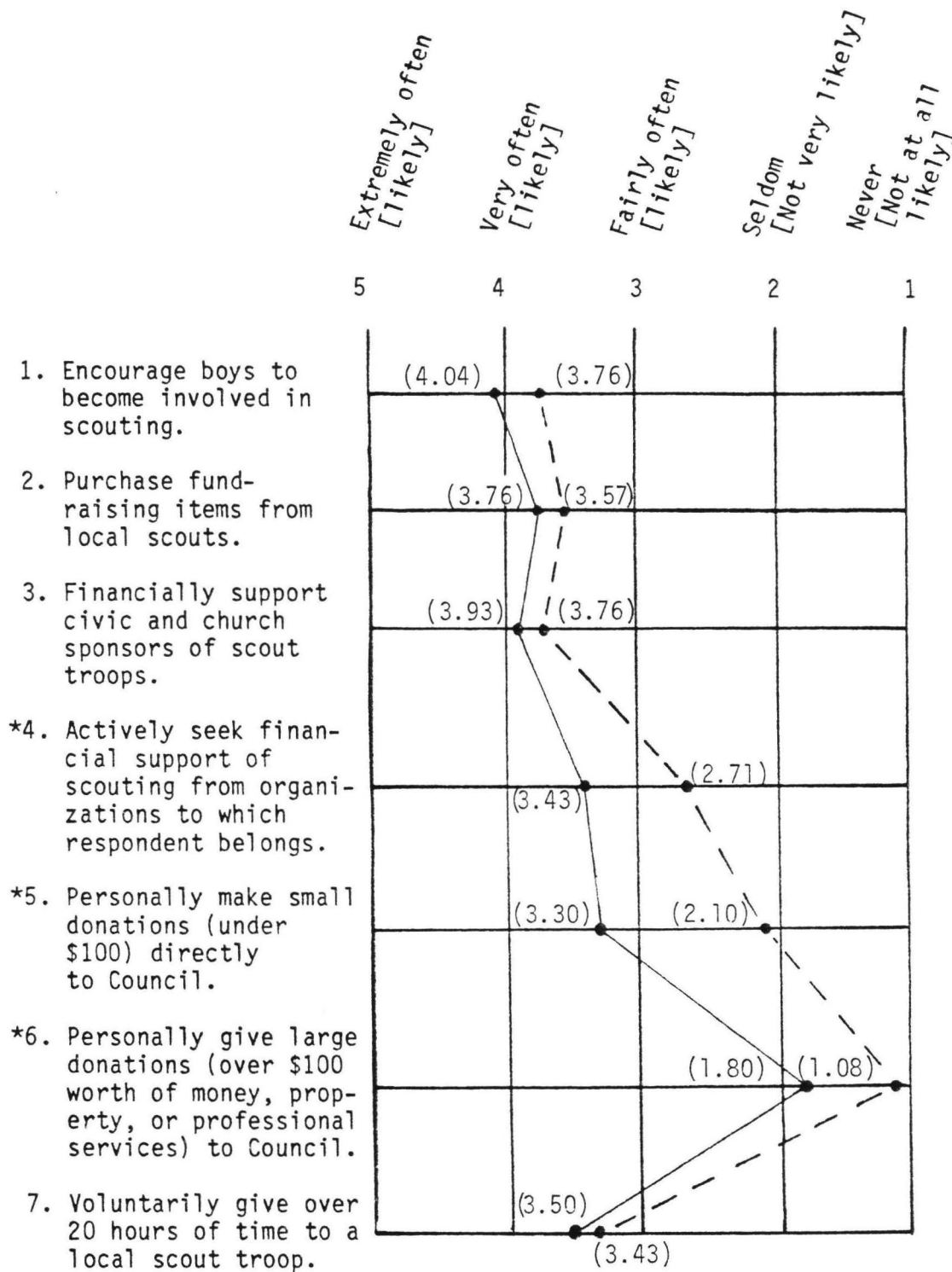
Analysis of the responses to the two matched pairs of affect scales produced some significant data. For the most part, the margin of error was too great to validate the responses. There were, however, four out of the total of eighteen items where the margin for possible error was low enough--below .05--to be of significance.

Responses to items 4, 5, and 6 of the first pair of matched affect scales changed significantly after the sample audience viewed the film (see fig. 25). According to these results, the sample audience members were more prone to make personal donations and to actively seek financial support of scouting from organizations to which they belonged after seeing the film than they were before.

Even though results from only three of the items in the first pair of affect scales are statistically significant, a definite pattern is discernible in audience responses to the other items (see fig. 25). This pattern indicates a favorable shift of audience commitment to the scouting program after having viewed the unenhanced fine cut of the film.

Only one item appearing in the second pair of matched affect scales was of great enough difference to be termed significant. This was item 1. In this case, the sample audience tended to agree less strongly that "scouting provides boys an opportunity to enjoy the great outdoors"²⁹ after seeing the film. A comparison of pre- and post-screening responses to the cognitive

²⁹See Survey Questionnaire appendix H, part 1, item 6(1), and part 2, item 7(1).



*Statistically significant differences ($p < .05$).

Pre-screening mean response = - - - - -
 Post-screening mean response = _____

Fig. 25. Plot of mean responses showing a definite shift of audience commitment in favor of the scouting program after having viewed an unenhanced fine cut of The Scouting Difference.

variables of the second pair of matched affect scales shows relatively little attitudinal change (see fig. 26).

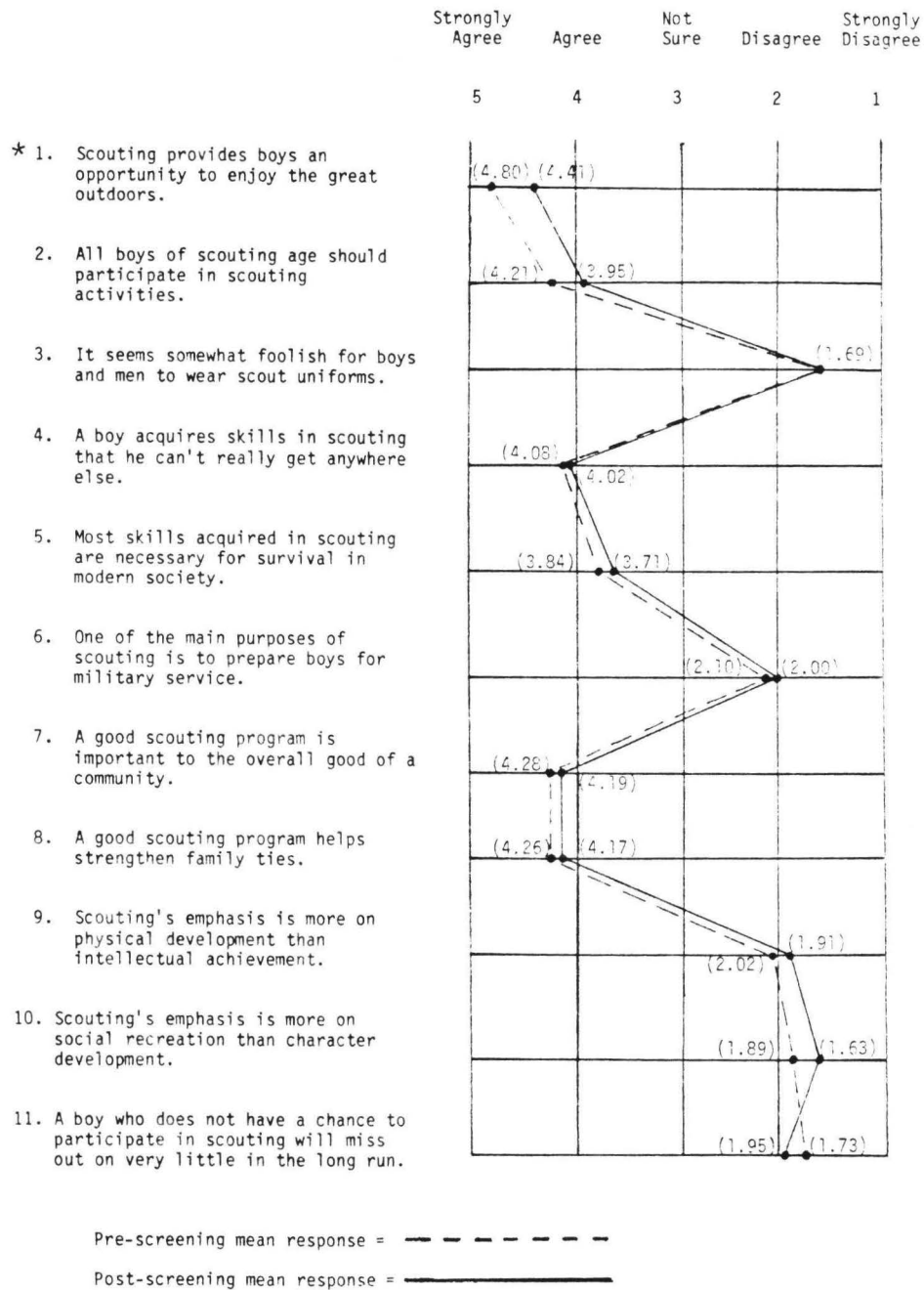
A Summary of Helpful Gains Received through Mid-production Testing

Evaluative analysis of the fine-cut workprint of The Scouting Difference was useful in that it essentially provided quantitative confirmation of intuitive inclinations. In some instances it alerted us to possible problem areas and, although it did not provide us with answers, it forced us to examine alternatives in order to make conscious, rational decisions.

I feel that evaluation in any form can be of potential good in finalizing a film. The novice filmmaker should be forewarned, however, that when people are asked to evaluate a production, they are prone to be very accommodating by being extremely critical, often to a degree exceeding expectation. For this reason, I advise beginning filmmakers to develop "thick skins" and to learn to accept criticism without taking offense. In my case, seeking feedback on the film mid-production helped me to learn more about the film, its audience, and myself at a stage when it was still feasible to make limited changes.

Audience Response to the Final Version of the Film

In the summer of 1982, after The Scouting Difference had been cast into its final form, we again screened it for several sample audiences. This time we were more successful in obtaining responses from members of the target audience which included adults, age twenty-five to sixty, who were not directly involved in scouting



*Statistically significant difference (p < .05).

Fig. 26. Plot of mean responses comparing audience attitudes toward selected aspects of the scouting program before and after screening an unenhanced fine cut of The Scouting Difference.

leadership. We did so with the assistance of Jay Monsen, a scout leader in an Orem, Utah troop, and Cathy Salatino, an officer in the Orem chapter of the Jay C'ettes. With Monsen's help, we screened the film for a group of parents immediately following a troop court of honor. Salatino was instrumental in arranging a screening for several Jay C'ettes and their husbands. In addition to allowing these audience members the opportunity to respond to the same survey questionnaire as previous audience members, we also connected several of them to a galvanic skin response recording instrument. This we did in an effort to measure involuntary physiological reactions to the film.

In many ways, I feel the response of this audience group is a more accurate reflection of the film's effectiveness. Not only were all of the respondents members of the audience for which the film was primarily intended, but they also viewed the film in the medium it was intended to be seen.

Response to the Questionnaire

The open-ended questions

Generally speaking, the response of this audience to the open-ended portions of the questionnaire provided little new information. Some of the additional insights gained were in relation to aspects of the film which were missing from the fine-cut workprint including music and sound effects. Individual members of the audience expressed differing points of view in regards to the enhanced sound track. For instance, respondent #A2, a forty-one year old father of a scout observed: "Sound track was amateurish in many places--mainly lacking smooth transition from scene to scene."

Respondent #A1, a thirty-seven year old mother of a scout, seemed to agree: "Music was too loud, and in some cases distracting--should be softened and be only background, not dominant."

On the other hand, some members of the audience agreed more with respondent #A18, a twenty-six year old woman not presently involved in scouting, who stated simply, "Good choice of music."

In addition to these comments concerning the sound track, I also found a few other observations to be very insightful. One in particular was helpful in pointing out what the film does and does not accomplish:

Respondent #A1: I think it [the film] did a good job of showing the outdoor & physical activities--could have shown also the more intellectual & quiet activities which appeal to some boys--computers, reading, citizenship, service, etc. A non-hiking boy might be turned away from scouting, thinking it's all hiking, swimming, pole climbing, etc.

There were also several very positive reactions to the film. Two mothers of scouts were emphatic in their response to the implication on the questionnaire that some scenes may need to be deleted from the film:

Respondent #A9: I really enjoyed it.
It was most informative & inspiring in motivating us to be better parents & to be better scouts.

I wouldn't shorten any of it!!
I felt it moved along at a good clip & was very well done.

The scenery was gorgeous.

Respondent #A11: I really wouldn't change any part of the film. It moved me very much. It made me want my boys to continue scouting until they received the Eagle and even past that. My boys enjoy scouting and I like the merit badge program. I feel that any money donated to scouting is spent in a very worthwhile manner.

Two women not presently involved in scouting also evidenced a positive reaction to the film in answering an open-ended question:

Respondent #A22: Done very well. I'm glad to see a film like this. I think scouting interest is slipping. People don't have time (or think they don't) to participate the way it should be. The film may help spark more participation.

Respondent #A19: I really enjoyed the film. I felt very good about scouts; even pictured my sons being involved. The film was informative, yet very touching. It tugged at my heart strings, made me want to encourage my sons to be scouts. You made scouting a prerequisite to becoming a Jaycee. I saw a lot of the same principles. VERY GOOD FILM!

Overall, responses to the open-ended questions received from this second sample audience were valuable in confirming prior responses and increasing our knowledge of the film's effect.

Responses to the forced-judgment portion of the questionnaire

Because this second sample audience was a better representation of the Council's target audience and also because the film was presented in its final form, it is interesting to note a few important differences in audience response to the forced-judgment portion of the questionnaire.

The lonely boy introduction scene, for instance, was received much better by the second audience than it was by the first (see table 25, compare this table to table 4, p. 214). I believe this shift of response is due to the addition of: music--the lonely boy theme song; sound effects--birds chirping, water splashing, traffic passing; and optical effects--a fade in from black, dissolves, superimposed credits and titles. I also believe the elimination of one thirty second shot helped increase the scene's pace.³⁰ It was

³⁰See p. 214, above, and appendix E, fig. 34, below.

TABLE 25

THE LONELY BOY INTRODUCTION SCENE--CUMULATIVE
RESPONSE OF SECOND SAMPLE AUDIENCE TO THE FINAL
VERSION OF THE SCOUTING DIFFERENCE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	16	16	55.2	55.2
Shorten . . .	5	21	17.2	72.4
Keep-Shorten.	3	24	10.3	82.7
Omit or Trim.	1	25	3.4	86.1
No Response .	4	29	13.8	100.0

gratifying to see empirical evidence of which seemed to support what Czerny and I had hypothesized.³¹

The response of the second audience to the Council statistics and scenery montage also produced data which differed radically from that received from the first sample audience (see table 26, compare this table to table 5, p. 216, above). This data supports our original supposition that the Council statistics would be of interest primarily to the Council executives and scout leaders.³²

To my personal surprise, response to the merit badge montage was less positive the second time than the first (see table 27, compare this table to table 14, p. 220, above). We had supposed the merit badge sequence would be of greater interest to members of the target audience who would largely be unacquainted with the breadth of

³¹See p. 214, above.

³²See p. 213, above.

TABLE 26

COUNCIL STATS AND SCENERY MONTAGE--CUMULATIVE
RESPONSE OF SECOND SAMPLE AUDIENCE TO THE
FINAL VERSION OF THE SCOUTING DIFFERENCE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	2	2	6.9	6.9
Omit	6	8	20.7	27.6
Shorten	6	14	20.7	48.3
Keep-Shorten.	1	15	3.4	51.7
No Response .	14	29	48.2	100.0

TABLE 27

MERIT BADGE MONTAGE--CUMULATIVE RESPONSE
OF SECOND SAMPLE AUDIENCE TO THE FINAL
VERSION OF THE SCOUTING DIFFERENCE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Keep	7	7	24.1	24.1
Shorten	11	18	38.0	62.1
Keep-Shorten.	3	21	10.3	72.4
No Response .	8	29	27.6	100.0

the merit badge program than it would be to those already familiar with the wide variety of badges offered.³³

Perhaps the disappointing reaction to this scene can be explained in terms of execution rather than content. In the fine-cut workprint version of the film, there was no musical sound track under any other scene except the merit badge montage. There was music

³³See p. 213, above.

under this scene because Czerny had edited the picture to the live performance of the camp band as we had recorded it on location. This could have made the scene stand out better in the minds of the members of the original sample audience.

In addition, there was music accompanying several scenes of the final version of the film. Not only was this music composed and performed by talented student musicians, but it was also recorded under a controlled studio situation. The music under the merit badge montage, which was recorded outdoors and performed by novices, pales in comparison. I feel this is a good explanation of the data because the amount and quality of sound constitutes the essential difference between the fine-cut workprint and final version of the film.

Response of the second audience group to the two demolition derby sequences fulfilled some of our expectations (see tables 28 and 29). Although we had hypothesized that the destructive imagery of these scenes may cause a negative reaction, we decided to keep the scenes in the film because they presented an exciting activity in which older scouts could participate.³⁴ The data proves we were correct in our first assumption that many members of the target audience may not like the two scenes as shown in tables 28 and 29; however, additional tests would have to be performed in the film to determine the reaction of secondary audience groups, including scout leaders and scouts themselves, in order to see if our second assumption is valid.

³⁴See p. 225, above.

TABLE 28

DEMOLITION DERBY PREPARATION SCENE--
 CUMULATIVE RESPONSE OF SECOND SAMPLE AUDIENCE
 TO THE FINAL VERSION OF THE SCOUTING DIFFERENCE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Omit	10	10	34.5	34.5
Omit or Trim.	1	11	3.4	37.9
No Response .	18	29	62.1	100.0

TABLE 29

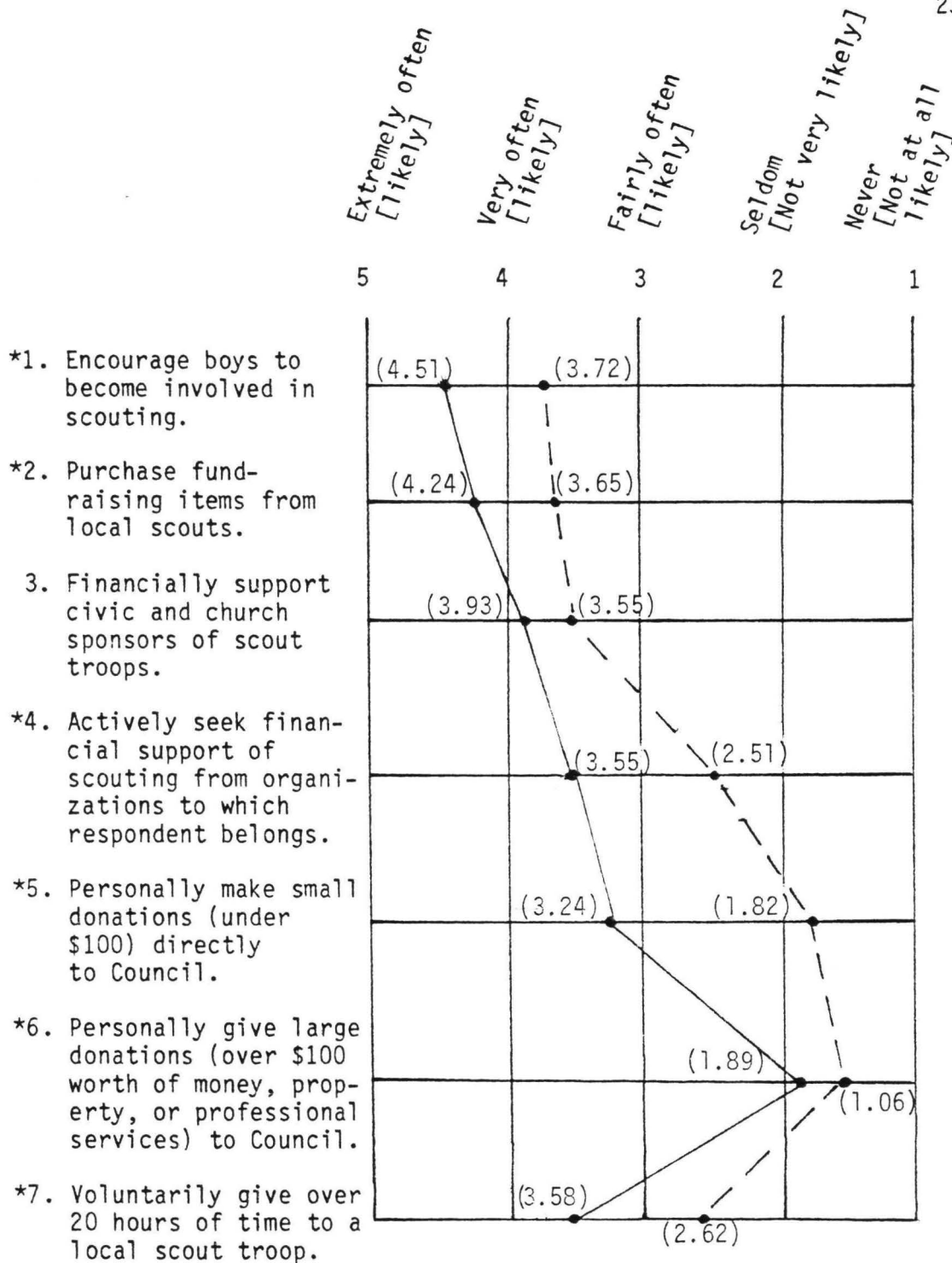
DEMOLITION DERBY COMPETITION SCENE--
 CUMULATIVE RESPONSE OF SECOND SAMPLE AUDIENCE
 TO THE FINAL VERSION OF THE SCOUTING DIFFERENCE

Response	Frequency	Cum. Freq	Percent	Cum. Percent
Omit	9	9	31.0	31.0
Shorten . . .	1	10	3.5	34.5
Omit or Trim.	1	11	3.5	38.0
No Response .	18	29	62.0	100.0

In detailing the responses to the forced-judgement items listed above, I have cited only those which seemed of most interest. Responses to the remainder of the items on the forced-judgement form seemed less significant than the ones cited and do not prompt further examination within the scope of this study.

Responses to the matched pairs
 of affect scales

Response of the second sample audience to the two matched pairs of affect scales was much more definitive than that of the first audience. Figure 27--below--shows that audience commitment to



*Statistically significant differences ($p < .05$).

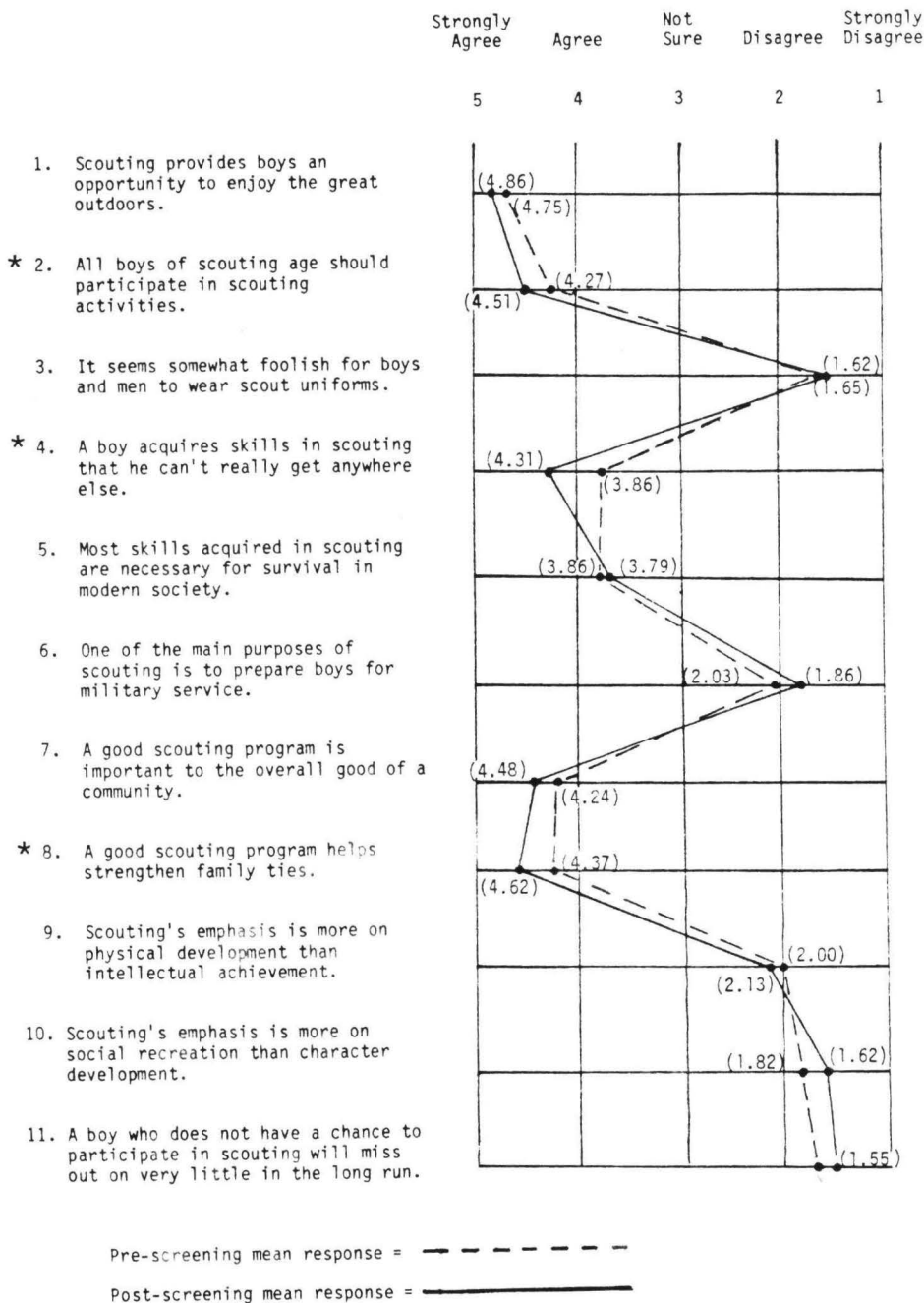
Pre-screening mean response = - - - - -
 Post-screening mean response = _____

Fig. 27. This graph of mean responses illustrates a definite shift of audience intent in favor of the scouting program after having viewed the final version of The Scouting Difference. Compare this graph to the less definitive plot of mean responses in fig. 25.

scouting changed significantly for the better after having viewed the final version of The Scouting Difference. The change of attitude is so drastic that only the pre- and post-screening responses to a single item--item #3--are close enough to be within a five percent margin of error.

A graph of this audience's mean response to the second pair of affect scales shows a positive shift of audience attitudes toward selected aspects of scouting after having viewed The Scouting Difference (see fig. 28). While the response to only three items on these affect scales can be considered statistically significant, the response to all of the items but one--item #5--follow a favorable pattern. Response to this item may be skewed because of the awkward manner in which the question is worded. After close consideration, I find I am not sure myself whether many of the skills acquired in scouting are necessary for survival in modern society, but this indecision is less an indictment of scouting than a credit to the conveniences of modern society.

Overall, the affect scales seem to confirm that The Scouting Difference is effective to some degree as a promotional tool. Since the mean responses for a great percentage of the post-screening items were more positive after the sample audience viewed the film, it is fair to assume the audience was positively influenced by the film. It should be mentioned, however, that the post-screening response represents behavioral intent rather than actual behavior. It is not within the scope of this study to determine if the members of the audience will ever realize their professed intentions. Hopefully, though, the target audience's response to the matched pairs of affect



*Statistically significant difference ($p < .05$).

Fig. 28. Plot of mean responses measuring audience attitudes toward selected aspects of scouting. This graph compares results obtained from the sample audience before they had viewed the final version of The Scouting Difference to results obtained afterwards. Note the positive attitudinal shift for each item except #5. Compare this figure to fig. 26, p. 229, above.

scales evidences that the Utah National Parks Council's promotional objectives have been realized.

Involuntary Response to the Final Version of the Film

By connecting a few randomly selected members of the second audience to a galvanic skin response recording device, we were able to measure involuntary responses to the final film. This device recorded combined physiological reactions of small audience groups to the audio-visual stimuli of the film presentation.

There are several factors to keep in mind when evaluating data produced by such a mechanism. It is important to remember that a trace produced by the galvanic skin response recording machine simply indicates a level of coordinated attention to or disinterest in the stimuli. It does not indicate whether or not the audience members being monitored are reacting positively or negatively to the stimuli--just that they are reacting. Conclusions as to the specific nature of the attention measured can only be drawn after other methods of data collected have been examined and compared. Since the data we received from the various portions of the questionnaire indicate a positive overall reaction to most of the film's scenes, it may be assumed that the physiological response recorded during these scenes is positive to varying degrees. When there is a great deal of movement, the reaction is more favorable than when there is very little or no movement. When the trace rises and dips with very high and low amplitudes, the reaction is more favorable than when the wave lengths do not reach very high or low extremes. Also, it is important to remember that the intensity of vasilation measured in a

trace should be expected to be less when there are fewer members of the audience being monitored.

The three traces we obtained on the final version of The Scouting Difference were very active, fluctuating quite consistently throughout the presentation of the film (see fig. 29). It is very seldom that the trace levels off into a static response indicative of audience inattention to the film stimuli.

Overall, the response obtained from the galvanic skin response recording device provides additional evidence of the audience's favorable reaction to the film. Had there been scenes where the response was extremely and consistently questionable, we may have wanted to run more tests and analyze the results more carefully. As it is, the galvanic traces did not provide us with any extraordinary or puzzling data making additional scrutiny superfluous.

Personal Evaluation of the Film

Personally, I am acutely aware of many weaknesses in The Scouting Difference. Many of these weaknesses are technical in nature. I cringe inside each time I screen the BB gun instruction scene with an audience; some of it was shot with a low camera battery causing the film to run slower through the camera distorting the synchronized sound track and causing some shots to project in fast motion. I feel there are some scenes lacking visual variety in terms of cutaway and reaction shots--the canoe race and the demolition derby competition scenes are examples. There are also problems with the sound track: I feel some of the narration is too heavy-handed

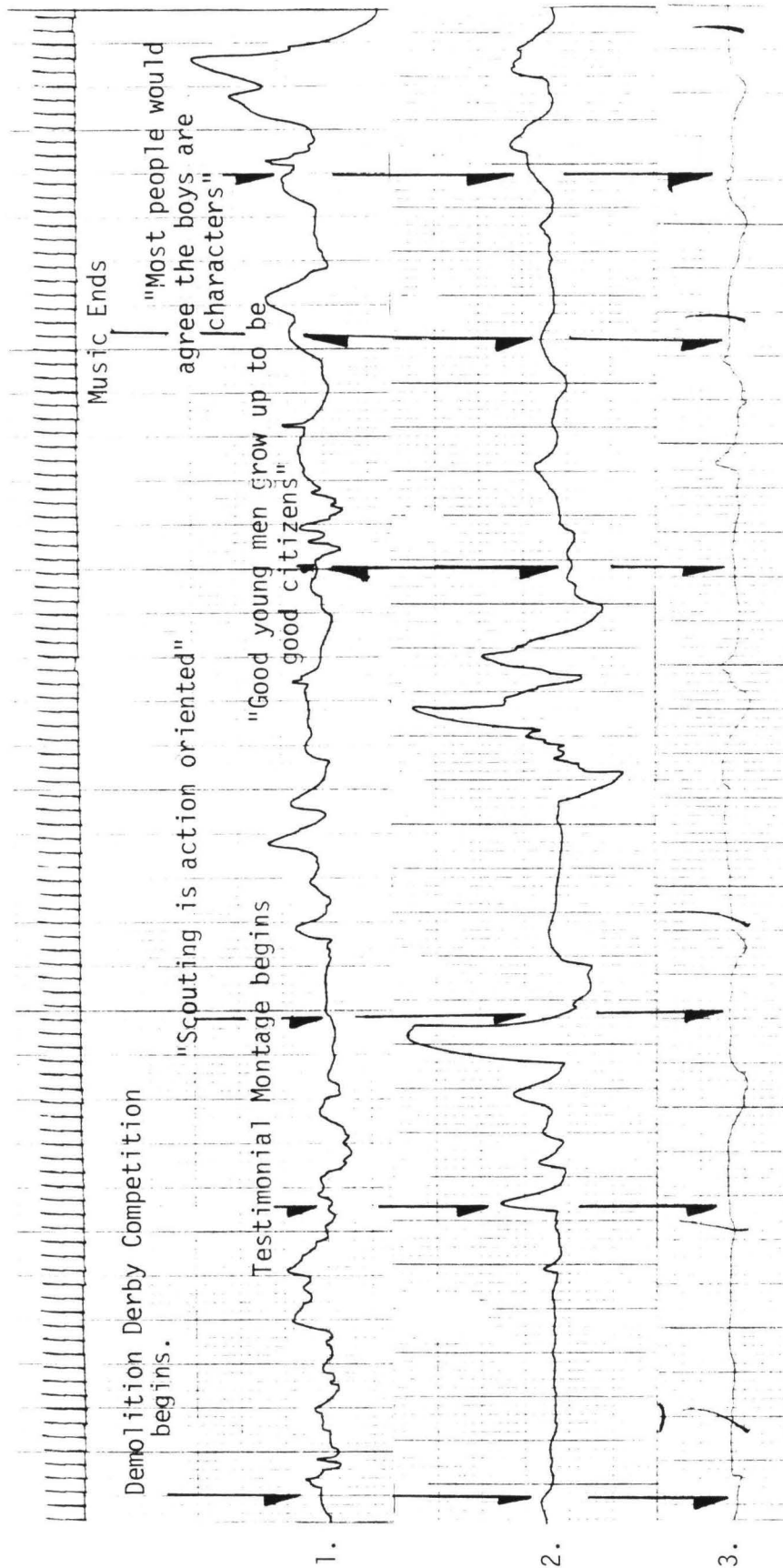


Fig. 29. Pictured are three traces recorded by a galvanic skin recording mechanism. These traces measure the co-ordinated physiological response of three different audience groups to the final version of The Scouting Difference. There were ten respondents connected to the mechanism while recording traces numbered 1 and 2; only three respondents were connected while recording the trace numbered 3.

and there is some distracting wind noise in two scenes. A few costumes, camera moves, and angles I feel are less effective than they should be.

Despite these problems, I am very pleased with the overall picture. I feel it conveys an important purpose in a unified and entertaining manner. Most of all, I believe the film has what Professor Danielewski calls an "anima"--it seems to have a life of its own. For the most part, it moves the audience and touches them. It seems somehow to have an overall effect greater than the sum total of its parts. Since I have had the opportunity to be involved in productions where the opposite has seemed true, I am most appreciative that my experience with this film has been so positive.

Practical Application of Evaluative Techniques

Besides helping us to make creative decisions mid-production, evaluative analysis of The Scouting Difference has helped us delineate the audience for which the film is best suited. Contrary to prior assumption, the film is not an effective motivational tool for volunteer leaders. In fact, much of the data we obtained from adult leaders indicates that the film may adversely affect volunteer scouters. Since the film was never intended to be used in training adult volunteers, these results are not unacceptable. Although the film is favorably received by parents of scouts, it is most favorably received by the target audience--those not presently involved in scouting.

These conclusions should be helpful to the Council in the efforts to effectively market and distribute the film. Hopefully,

they will endeavor to show the film to community groups of influence that are outside scouting's wide perimeter. They should not concentrate on showing the film to volunteer leaders within the Council.

Evaluating the film has also provided quantitative and objective evidence of what the film does and does not accomplish. This type of analysis has helped us as filmmakers to begin to see that our original intentions were, for the most part, realized in an effective manner. Evaluation of The Scouting Difference has largely confirmed the film's positive influence and popular appeal.

VIII. CONCLUSION

The documentation of my experience directing the Brigham Young University student production of The Scouting Difference suggests some principles of general application to the novice as well as experienced filmmaker. Because a film director's responsibilities are multifaceted, this study has dealt with broad aspects of the highly divergent and specialized phases of filmmaking. The following summary reviews some of the principles related to the various activities involved in filmmaking to which this study has been addressed.

Summary

Acquiring the Project

I am very fortunate to have received the opportunity to direct this project. I found that academic experience in filmmaking as well as in related areas was most helpful in securing my position as project director. I also found it mandatory to prove filmmaking aptitude and skill by having made a film. My experience in and familiarity with the subject to be filmed was also an aid in my appointment as project director.

I recognize that the circumstances surrounding my acquisition of this project seem highly unusual. It has been my experience, however, that similar opportunities have become available to other students in much the same fashion as this project came to me.

During the five semesters I have been a member of the Directors' Professional Workshop at BYU, outside interests have offered five similar opportunities to interested student writers and directors. Only one of those has actually been completed.¹ The others have been forgotten, either as a result of sponsor or student neglect.

Even if students are never approached to direct a film, there are, I believe, some viable options open to motivated beginners. It is conceivable that students could successfully propose the production of a film to potential sponsors. All they would need to do is discover the need for a film, explore funding possibilities, and present a specific proposal to potential sponsors.

In doing so, students should emphasize the advantages of a project produced by students. Some of the most obvious advantages are monetary in nature; there are several factors which make it possible for students to produce a quality product at a very reasonable cost. Any student working on a project can receive university credit in lieu of money as compensation for the labor they perform on a project. At Brigham Young University, there are presently little or no equipment rental fees charged to students working on approved projects. Because the Boy Scouts of America is a nonprofit organization, we were able to receive tax deductible donations from individuals and companies in the form of goods and services as well as monetary gifts. This does not mean, however,

¹The Guardian Angel, Rod N. Blanchard, director, Brigham Young University Writers' and Directors' Workshops, Summer 1981.

that the subject of a student film must deal with a nonprofit organization in order for clients and sponsors to realize the same kind of tax advantages. If funding is routed through proper university channels and certain requirements met and procedures followed, any student production can qualify for tax advantages and offer clients and sponsors substantial tax benefits along with a completed film.

I should also mention that students receive a great amount of advice and support from experienced instructors as well as from other professional personnel in their work on a project. This can greatly decrease the financial risk involved in the funding of a film endeavor.

Hopefully, this study and the film project on which it is based has set a precedent of which other student filmmakers may take advantage.

Defining the Intent

Personal experience in the subject to be filmed can be of inestimable value in defining the intent of a given film. However, I recommend that, whether filmmakers have experience in the subject of their film or not, they perform a substantial amount of research on the subject before attempting to delineate the film's purpose.

I also recommend that filmmakers work closely with the clients and sponsors of a film in defining its intent. Everyone should understand and agree on the scope and purpose of a proposed film well before actual production commences. The specifications

agreed on should be written down in clear language and the script should be designed around these specifications.

Defining a film's intent in pre-production can be of great practical value to filmmakers. A clearly and concisely worded statement of intent can be used as a guide to help filmmakers make creative decisions in subsequent phases of production.

Developing the Script

In developing the script for a film, it is imperative that writer and director carry out adequate research on the subject to be filmed. This research should not be limited to an investigation of written material alone but should also include screening pertinent films, examining photographs, interviewing authoritative experts, visiting possible filming locations, and any other activity that may provide needed inspiration and insight.

My experience also indicates that a filmmaker should begin filming only after a complete script has been approved. Shooting to a completed script may save money as well as a great amount of anxiety.

In advocating the completion of a script before beginning actual production, I do not mean to suggest that a director must strictly adhere to such a script as written. On the contrary, I believe directors must allow the script to evolve through the various phases of production. They must make changes when such changes will improve the final film and fall within budgetary limitations.

My experience also shows that even though only one person often receives credit as the writer of a film, true authorship can be

shared by several contributors. As director of The Scouting Difference, I solicited and received input from many sources. Perhaps foremost among these sources was the Professional Writers' and Directors' Workshop. I found this Workshop, supervised by Professor Tad Danielewski, to be an excellent forum for presenting and testing script ideas. I also found members of the Workshop most helpful in generating new scripting possibilities. The final script for The Scouting Difference would not be nearly as effective as it is without the concerted efforts of many individuals, many of whom are not mentioned by name in the final credits of the film nor in the text of this study.

Budgeting

It is extremely important for filmmakers to collaborate with clients and producers in developing a preliminary budget. It is also advisable to allocate a substantial sum of a film's budget for contingency purposes. This contingency fund should represent twenty to forty percent of the total projected budget. I also recommend that filmmakers devise some sort of system to monitor day-to-day expenditures in order to account responsibly for production costs. Finally, it may be advantageous to research possible means of cost recoupment before production on a film commences. Such research may include approaching potential sponsors as well as planning a strategy for marketing or distributing the final product.

Filming Techniques

I advise filmmakers to develop and consistently follow a sequence of procedures in preparing to film a scene. I have found it

helpful to research the subject or action of a proposed scene, preferably including on-site observation, and then to previsualize a good cinematic interpretation of the action. It is most helpful to record this interpretation on paper in order to facilitate communications with cast and crew. Completing this kind of shooting script also makes it easier to perform the next recommended step--breaking down camera coverage of the action.

When actual filming begins it is desirable for the director to establish and maintain a relaxed creative atmosphere, one in which cast and crew may feel most comfortable. The director should strive to accomplish this in spite of what may go wrong with a film shoot. Conscientiously maintaining such a working atmosphere can have noticeably positive effects on the final result, probably the most important of which is the obtaining of a high degree of believability from before-the-camera performers.

My experience also underscores the importance of logistical organization and planning. It is most advantageous for filmmakers to acquire the services of at least one dedicated production manager who can effectively assume responsibility for cast, crew, and equipment management as well as scheduling and other logistical expediencies. A production manager competently performing such duties can be invaluable in freeing the director to concentrate on aesthetic aspects of the production.

In relation to such organizational concerns, it is advisable to keep careful production records including camera reports, sound logs, and continuity journals. Although much of the information

contained in this type of paperwork may never be required, it becomes irreplaceable when it is required.

In addition to these records I recommend that filmmakers note the names, addresses, phone numbers, physical descriptions, and other identifying information of any one recognizably photographed in the course of a production. This precaution should be taken to insure that actors can be contacted in case they are needed to perform in reshoots or sound looping sessions. Filmmakers should also obtain signed legal releases of anyone appearing in the film.

Editing

In editing a film, film directors should welcome the objective viewpoint of a qualified film editor. Synergistic results can be obtained from a collaborative working relationship. The ideal director-editor relationship is characterized by a sharing of creative responsibilities and a mutual acceptance of critical evaluation.

Evaluative Analysis

Empirical analysis of a film can be of great worth to filmmakers. In collecting evaluative data, filmmakers should employ a variety of methods and procedures in order to obtain an overall picture of a film's effectiveness. They may use such data to perform several beneficial functions. If reaction to a film is solicited at a phase in production when changes can be made, quantitative data may alert filmmakers to possible problem scenes at a time when alterations can still be made. Such data may also be helpful in providing statistical confirmation of intuitive assumptions. It may

suggest areas of weakness and lead to further inquiry and re-evaluation which can help filmmakers consciously analyze and justify aesthetic choices. Evaluative data can also measure the effectiveness of a film product on its intended audience and thereby influence marketing, distributing, and advertising strategies.

General Conclusions

Besides these conclusions related to specific production phases of filmmaking, this study confirms some principles and suggests others which apply to general filmmaking practice.

Filmmaking is a collaborative art dependent on the contributions of many specialized artists and craftsmen. No phase of the production process is totally independent of other phases; the object of each phase is to refine the contributions of preceding phases as well as to provide the basic material required for subsequent phases.

Because filmmaking is so departmentalized, there is an implicit need for some kind of overseer or supervisor of the contributors who participate in the distinctly separate yet often overlapping and largely interdependent phases of film production. There is a need for a director who is aware of the alteration a film will undergo during a production and who controls the changes even while he yields to them.

The role a director plays in the production of a film is important, but the wise director will keep his personal importance in perspective. He will not allow an overinflated sense of his own worth to negatively affect his relationships with his co-creators.

My experience in directing The Scouting Difference supports the concept that, ideally, filmmaking is a synergistic process where the best results are obtainable through the collective contributions of many individuals. And perhaps the film director's foremost goal should be to create and sustain a comfortable working atmosphere, one in which his creative colleagues can flourish.

Personal Reflections

Directing The Scouting Difference has been an extremely valuable experience for me. At times it has been very frustrating. Some have observed that our experience provides an excellent example of how not to make a film. Others have characterized it as an education in the "school of hard knocks." Still others have compared it to giving an inexperienced twelve year old the assignment of driving a semi truck from Salt Lake City to New York. Perhaps there is validity in all of these observations, but to me the positive gains of this experience far outweigh any negative wastes.

I came to Brigham Young University with the primary goal of learning how to make films. I readily admit that I do not know everything. I do feel, however, that I have acquired some of the basic tools necessary to make films. I have gained a great deal of confidence in myself and in my abilities. And, although I have learned how much I do not know about this very complicated field, I feel I have also learned how to learn more about it.

I recognize that I have been afforded a rare opportunity to put theoretical knowledge to practical application during my study and work on this project. I feel this opportunity has provided me

with incentive to acquire knowledge in both the practical and theoretical aspects of filmmaking in order to be able to apply the one type of knowledge to the other.

Completing this project also helped me measure my personal commitment to acquiring some level of competence in filmmaking. In many ways it would have been frighteningly easy to have given up on the project and settle for an incompleting film or one that was less than what it could have been. All kinds of excuses could have been forwarded to justify such results: poor equipment, lack of adequate supervision, lack of student support, poor educational preparation, or simple ineptitude are a few possibilities that come readily to mind. In other ways however, it would have been extremely difficult to disappoint the few people who had committed large amounts of money or assumed enormous personal risk by placing such a great amount of confidence in student abilities. Judging from my experience working with many students on this project, there was relatively little basis for this high degree of confidence. I was continually astonished at the large number of students who, while professing a desire for practical, hands-on experience in filmmaking, were very reluctant to participate in an actual production opportunity.

Because of my experience directing this project, I am led to believe that opportunities will present themselves to those who are committed, even in a field as competitive as filmmaking. I also believe that in order for a student filmmaking experience to be valid, it must involve a high amount of risk--the greater the risk, the more accurate a simulation of the professional world the experience will be.

Suggestions for Further Study

While completing this theses, I have encountered several questions which may prompt further investigation. The following discussion lists a few topics of inquiry.

Acquiring a Film Project

I believe an interesting study could be made on how established documentary, commercial, or feature film directors received their first opportunities to make a film. What prepared each of these directors to take advantage of that first opportunity? Could the results of their first attempt be termed successful? How did they secure financial backing for their first film venture?

It would also be of great practical value for someone to research creative funding methods that are open to student or novice filmmakers. Perhaps such a study could suggest means by which student production money should be routed in order to best take advantage of tax benefits. Such a study could also investigate the practices of some universities that grant additional production monies to projects of general educational value on a matching fund basis. This study could investigate means by which student projects may qualify for such advantages.

Defining a Film's Intent

It would be of practical interest to research methods by which a filmmaker can assist clients or producer, who may themselves have little knowledge of filmmaking practice, to agree on and to specify the purpose of a proposed film. This would be of immense

value to directors of informational films, since a study of this problem may suggest ways to narrow a film's scope, thereby focusing and coordinating production efforts. I recommend that such a study test these methods by putting them to practical application in developing specific productions.

It would also be interesting to document certain methods of script design as practiced by BYU Professors Stephen J. Anderson and David A. White. These design methods allegedly insure that a film's script is properly focused, adequately researched, and authoritatively authenticated. Supposedly, these methods can be used by a media expert who can, although virtually ignorant of the subject of a proposed film, design a plan for a script covering essential informational points of the subject. Again, I feel that such a study would be most useful if it traced the practical implementation and evaluated the consequent results of such methods.

Developing a Script

I am interested in knowing how many professional screenplays are the product of collaborative writing efforts. Despite the fact that only one person usually receives final screen credit, I would hypothesize that a great percentage of the scripts that make it to the screen are the result of the cooperative efforts of many.

It would also be of interest to document the evolutionary nature of the film scripting process. Do the pre-production practices of such directors as Alfred Hitchcock and Steven Spielberg, both renowned for their stoyrboarding and previsualization techniques, make it possible to avoid altering the script

mid-production? If so, how? If not, what type of alterations must they make despite meticulous preplanning?

A study suggesting certain procedures and guidelines to follow in refining film narration would be of great practical value to filmmakers concerned with the negative effects of audio-visual overstatement and redundancy.

Filming Techniques

There needs to be more information available on documentary filming techniques. How does a film director plan coverage of scenes involving nonrepeatable action? What are some recommended procedures to follow in preparing to film action that is spontaneous and uncontrollable?

It would be helpful to document production management techniques as practiced by documentary or theatrical film professionals on a specific production. What are some of the procedures followed in budgeting, scheduling, breaking down scripts, and communicating with members of cast and crew?

Editing

Very seldom does an editing student have the opportunity to evaluate an edited film on the basis of the footage originally available to the editor. Nor does an editing student often have the opportunity to witness the way a film is shaped, reshaped, and refined through the various stages of the editing process. For these reasons, it would be fascinating to have video copies made of a film production as it progresses from rushes through an assembly and rough

cut to the final fine cut and release version of the film. Using this procedure, a study could trace and justify the cut-by-cut molding of a film.

I would also be interested in a study which made a case for the film editor as auteur. This would be a most intriguing premise since the editor's contributions are largely taken for granted by much of the general film audience, as well as many film critics and scholars, and even some film practitioners. I have, in my brief investigation of this subject, come across a few documented instances where the contributions of film editors have been so profound that they seem to demand a greater degree of artistic recognition than is usually theirs.

Evaluative Analysis

A study needs to be performed on the value of analytical techniques in facilitating the decision-making process in each of the many phases of film production. Analytical techniques could be used to acquire evaluative data in measuring the potential market for a proposed film. The effectiveness of various script ideas and devices could be tested before actual production on a film commences. Various cuts of the footage could be tested in a similar manner, all in an effort to help filmmakers make informed creative decisions.

This field seems to be wide open and in constant need of responsible research. The possibilities seem limited only by the number of media products available for testing.

Critical Theory versus Practical Production

My studies suggest the need for an investigation of the influence of critical and analytical theories on the practical aspects of production. It would seem most appropriate to address such a study to modern trends in film directing because of the relatively recent inception of the auteur theory combined with the large number of films being produced independent of studio regimentation. Such an investigation may also be applicable to other theories of film analysis and criticism such as genre, montage , mise-en-scène, and screenwriter as auteur.

APPENDIX A

Statement of Work
Production of a 16mm Film for the
Utah National Parks Council Boy Scouts of America

Statement of Work
Production of a 16mm Film for the
Utah National Parks Council Boy Scouts of America

Contractor: The Brigham Young University Department of Communications in cooperation with the BYU Media Production Services and the Department of Theatre and Cinematic Arts.

Purpose of film: Information, recruitment of volunteer scouters and fundraising.

Audience: General public, scouters, church organizations, civic organizations, other BSA councils, etc.

Shooting locations: To be determined by script content in consultation with the contractor and the Utah National Parks Council (UNPC).

Acceptance: UNPC maintains the right to give favorable or negative decisions concerning all phases of production.

Contractor's performance: The performance of the contractor will include, but not be limited to: production personnel, on-screen talent, cinematography, music, rawstock, editing, screening facilities, all necessary equipment and materials, supplies and related services, transportation and per diem for its property and personnel, writing, narrating, titles, opticals, recording, and laboratory services.

Treatment: The contractor will prepare and submit to UNPC a full written treatment for the film. In developing the treatment and theme, the contractor will be guided by the views of UNPC.

Shooting script: The contractor will write the shooting script based on the treatment in consultation with UNPC.

Cinematography: Principal cinematography will commence as soon as possible after approval of the shooting script by UNPC.

The contractor will deliver to UNPC signed releases from persons recognizably photographed or recorded in the film. Releases will contain consent by participants.

Rough cut: The contractor will prepare and present a rough cut to UNPC for review prior to completion. Revisions may be made where advised. Reasonable remakes will be made.

Music: The contractor will furnish music, carefully chosen from record Libraries and edited to fit the theme of the film. The contractor will assure that all copyrights or other requirements are met for the use of the music.

Titles: All titles and screen credits may be approved by UNPC in advance of usage.

Minor changes: The contractor will make minor changes in visual and aural content of the film, as may be determined by UNPC during review of the first cut before it is submitted to the lab.

Answer print: The contractor will provide an answer print for review and final approval by UNPC.

Extra charges: Funds for additional services and major changes not prescribed in the original script must be renegotiated.

Letter of assignment: A written letter of acceptance and approval of project must be submitted to contractor by UNPC before work can begin. In addition, a partial payment of the assessed budget should be paid to the contractor prior to commencement of principal shooting.

Payment: One-third of the contracted budget to be paid to contractor at the start of principal cinematography, one-third as soon as editing commences, and the final third as soon as the first answer print is delivered to UNPC.

APPENDIX B

Motion Picture Specifications Proposal

Motion Picture Specifications Proposal

1. Idea

What is the subject of the film? _____

2. Purpose

a) What should the audience come to know? _____

b) What should the audience feel? _____

c) What should the audience be motivated to do? _____

3. Audience

a) Describe the audience to which the purpose is to be conveyed. ___

b) Prioritize intended audience groups by placing a "1" beside the primary audience, a "2" beside the secondary audience, and so on.

- | | |
|---|---|
| <input type="checkbox"/> General Public | <input type="checkbox"/> Women's Groups |
| <input type="checkbox"/> Universities | <input type="checkbox"/> Scientific Groups |
| <input type="checkbox"/> Secondary Schools | <input type="checkbox"/> Film Councils |
| <input type="checkbox"/> Elementary Schools | <input type="checkbox"/> Farm Organizations |
| <input type="checkbox"/> Customer/Prospects | <input type="checkbox"/> Sports Organizations |
| <input type="checkbox"/> Dealers | <input type="checkbox"/> Armed Forces |
| <input type="checkbox"/> Staff | <input type="checkbox"/> Industries |
| <input type="checkbox"/> Church Groups | <input type="checkbox"/> Investment Clubs |
| <input type="checkbox"/> Service Clubs | <input type="checkbox"/> Government Offices |
| <input type="checkbox"/> Business Clubs | <input type="checkbox"/> Hospitals |
| <input type="checkbox"/> Labor Groups | |

4. Distribution

Distributed/Marketed by own organization

By professional distributor to Television

To community audiences

- To theatres
- By network broadcast
- In other countries--specify _____
- By professional distributor abroad _____
- By government trade-promotional library
- By government travel film library
- By staff abroad
- Other _____
- Probable number of prints required _____

5. Technical elements

- | | |
|--|---|
| <input type="checkbox"/> 35mm | <input type="checkbox"/> Studio shooting |
| <input type="checkbox"/> 16mm | <input type="checkbox"/> Narration |
| <input type="checkbox"/> Super-8 | <input type="checkbox"/> Synchronized sound |
| <input type="checkbox"/> Color | <input type="checkbox"/> Library music |
| <input type="checkbox"/> Black and white | <input type="checkbox"/> Original score |
| <input type="checkbox"/> Estimated length in minutes _____ | <input type="checkbox"/> Animation |
| <input type="checkbox"/> Professional actors | <input type="checkbox"/> Diagrammatic |

6. Client information

- a) Special facilities available for filming _____

- b) Research material available _____

- c) Existing film available _____

- d) Existing still photographs available _____

- e) Delivery date _____
- f) Proposed budget _____

APPENDIX C

The Scouting Difference
Final Master Scene Script
Draft F

The Scouting Difference
Final Master Scene Script
Draft F

This is the final version of the script as it was developed immediately before we turned the film footage over to the professional film editor.¹ This version includes all of the refinements made in the narration² during several sessions of the Directors' and Writers' Professional Workshop of winter semester 1981. The sequential order of the scenes as represented in this script was arrived at through experimental juxtaposition during the time student editors worked in assembling a rough cut of the footage.³ Analytical comparison of this version with the final "as-shot" version of the film⁴ evidences the many script changes the professional editor instrumented during the completion of the fine cut.⁵

¹See pp. 166, 168, above.

²See pp. 77, 86, above.

³See p. 163, above.

⁴See appendix D.

⁵For a discussion of a few specific changes, see p. 190, above.

1. EXTERIOR--DAY--RURAL COUNTRYSIDE WEST OF SPRINGVILLE, UTAH
Credits appear over several shots of a lone boy as he walks along a dirt road, through marshlands, and on railroad tracks.

NARRATOR

A good man is lost when a boy goes wrong.

2. EXT--MORNING--CAMP MAPLE DELL--WIDE ANGLE
A patrol of uniformed scouts runs through the woods and opened gates of Camp Maple Dell.

NARRATOR

The Boy Scouts of America believe that boys are the substance from which good men are made.

3. EXT MONTAGE
Several shots are shown illustrating the territorial boundaries of the Utah National Parks Council. Included are shots of scouts at Zions, Bryce Canyon, Dinasaurland, Monument Valley, Canyonlands, and Natural Bridges National Parks.

NARRATOR

For this reason, the Utah National Parks Council was established over sixty years ago and continues to serve the people who reside within its boundaries. Out of more than 400 scout councils in the United States, the Utah National Parks Council is the largest in geographic size. Encompassing all five national parks in the state of Utah, it stretches from Nevada to Colorado, from Mount Timpanogos to Lake Powell--an area of over 70,000 square miles.

4. EXT MONTAGE
Groups of uniformed scouts are involved in various activities.

NARRATOR

The Council owns five private camps maintained for the exclusive use of more than 30,000 boys. This number of registered scouts makes the Council the fourteenth largest in the nation, and first in the percentage of eligible boys enrolled.

5. EXT MONTAGE
Volunteer and professional scouters are involved in various activities.

NARRATOR

These boys are served by more than 12,000 volunteer leaders and seventeen full-time professional scouters. These leaders work together in planning and executing some 4,100 (forty-one hundred) scheduled activities annually, at a cost of less than twenty dollars per scout--the lowest figure for any council in the United States.

6. EXT MONTAGE

Uniformed scouts hike near Dead Horse Point.

NARRATOR

This Council's most notable accomplishment is that one out of every six boys attains the rank of Eagle--a level of achievement that is the highest in the country.

7. EXT--EARLY EVENING--DEAD HORSE POINT FS

Uniformed scouts walk along a mountain ridge in early evening twilight.

NARRATOR

But these numbers only partially reflect scouting's impact on each of us, our communities, our country, and the world. Let's look at the difference scouting can make.

8. EXT--DAY--"RECREATIONAL" INTERVIEW MONTAGE

Several scouts say that scouting offers fun and adventure.

9. EXT--DAY--"FUN AND GAMES" MONTAGE

Scouts of all ages are involved in exciting activities including: cub scouts singing "Boom-chick-a-boom," varsity scouts cliff diving, boy scouts dropping from a "zip" line, and explorer scouts cross-country skiing.

NARRATOR

A boy's life should be filled with fun. Scouting is fun, but it's a lot more than just fun and games.

10. EXT--DAY--WINTER

Intercut action shots of cross-country skiing with interview of explorer who tells about the fun he is having, but also talks about what he has learned in scouting.

11. EXT--DAY--WINTER

A professional scouter discusses the valuable learning opportunities scouting affords.

12. EXT--DAY--"KNOT TYING" MONTAGE

Several scouts tie knots. One boy is unsuccessful at tying a square knot until the end of the sequence. He smiles proudly.

NARRATOR

Scouts tie knots--in more ways than one--and they're proud of it.

13. EXT--DAY--"MERIT BADGE" MONTAGE

Scouts of all ages are involved in developing basic skills. Each skill or group of skills is preceded by several quick cuts of representative badges. These skills include: handicrafts, archery, marksmanship, camping, hiking, backpacking, canoeing, small boat sailing, cooking, orienteering, and music.

NARRATOR

Scouts earn badges and awards for achievements, and they deserve them.

14. EXT--DAY--"MERIT BADGE" MONTAGE CONTINUED

Several boys proudly wear uniforms displaying a multitude of colorful badges.

NARRATOR

There is common sense behind a system that gives a boy tangible rewards for achievement. More than just a pat on the back, he gets something he can display with honor.

15. EXT--DAY--JOAQUIN ELEMENTARY SCHOOL

Cub scouts fire model rockets into the air and catch them on their descent, all to the approval of a crowd of their peers.

NARRATOR

Public recognition encourages skill development.

16. EXT--DAY--VERNAL, UTAH--EXPLORER OLYMPICS

Several explorers participate in various track and field events.

NARRATOR

The fine edge of competition motivates boys to excell.

17. EXT--DAY--CAMP MAPLE DELL--CANOE RACE

Two pair of boys paddle two canoes to the middle of a lake, swamp them, and swim them back to shore with the encouragement of other scouts on shore.

18. EXT--WINTER--DAY--CAMP MAPLE DELL KLONDIKE DERBY SLED RACES
Several groups of scouts push and pull loaded sleds around a lakeside trail in races against the clock.

NARRATOR

There are no losers--by participating,
everyone wins.

19. EXT--DAY--ADULT INSTRUCTION MONTAGE
Adult leaders instruct scouts in BB gun shooting, first aid (winter setting), and lifesaving.

NARRATOR

Adult leaders act as examples to
motivate boys in the pursuit of
excellence.

20. EXT--DAY--CUB DAY CAMP ORIENTATION
Den mothers learn skills that will be taught to boys at Cub Day Camp including: BB gun shooting, archery, and running an obstacle course.

NARRATOR

Volunteer leaders participate in over
1,500 (fifteen hundred) training
courses, helping to improve the quality
of the 2,000,000 plus hours of service
they give our youth.

21. EXT--DAY--CUB DAY CAMP
A group of cub scouts hustles through an obstacle course in fast motion.

NARRATOR

And their results are sometimes
surprising.

22. EXT--DAY--BEAVER HIGH ADVENTURE BASE PIONEER HOMESTEAD STATION
Two boys attempt to walk on top of a log rolling in a pond. They are largely unsuccessful.

NARRATOR

Even with strong adult guidance from
leaders and parents, some skills are
developed only through the individual
efforts of each boy.

23. EXT--DAY--BEAVER HIGH ADVENTURE BASE
Intercut parallel sequences of an explorer scout climbing a vertical cliff and a varsity scout climbing a wooden spar.

NARRATOR

Self-determination, self-discipline,
and stamina play the key roles. To
reach manhood is hard work. A young

(NARRATOR CONT'D)

man must face some obstacles only he
can overcome.

(The varsity scout reaches the
top of the spar.)

Through scouting, thousands of young
men are encouraged to climb to the
pinnacle of spiritual and physical
excellence--

(Both the explorer and varsity
scouts descend down the cliff and
spar respectively.)

--and take back to their communities
stronger bodies and healthier minds.

24. EXT--DAY--"LEADERSHIP AND TEACHING SKILLS" INTERVIEW MONTAGE
Several boys and adult leaders comment on teaching and leadership
opportunities available in scouting.
25. EXT--DAY--CAMP MAPLE DELL PRIMITIVE FIRE-BUILDING STATION
Two varsity scouts teach two younger scouts how to start a fire
with a bow and spindle.

NARRATOR

As a boy achieves a certain degree of
knowledge, he shares it with others.

26. EXT--DAY--BEAVER HIGH ADVENTURE BASE PIONEER HOMESTEAD STATION
A scout teaches others how to prepare and cook sourdough
pancakes.

NARRATOR

In this process, he not only reinforces
his own knowledge, but he also learns
an entirely new skill--teaching.

27. EXT--DAY--BEAVER HIGH ADVENTURE BASE MOUNTAIN MAN RENDEZVOUS
STATION
An explorer teaches a group of varsity scouts how to load and
fire a black powder rifle.

NARRATOR

He discovers in teaching a new
motivation to learn more--one inspired
by those he teaches. And the one he
teaches will teach someone else. Much
of what is taught and learned in
scouting cannot be gained anywhere
else. "Hands-on history," you might
call it. It's difficult to be a part
of scouting and not come away with a
greater appreciation--almost
reverence--for our heritage.

28. EXT--DAY--AUTUMN--SUNDANCE SKI RESORT
A patrol of uniformed scouts construct a drainage ditch on a mountain slope.

NARRATOR

Scouting is not a self-centered program. The skills acquired are not for personal benefit alone, but primarily for the good of the community and the nation.

29. INT--NIGHT--GEORGE BARRUS FAMILY HOME AND UTAH VALLEY HOSPITAL PEDIATRIC WARD
A group of explorer scouts and explorer-age young women repair toys and give them to children who are in the hospital for the Christmas season.

NARRATOR

A scout who earns the rewards found in service to others becomes the man who enjoys giving generously of himself.

30. INT--DAY--CLARENCE VELLINGA FAMILY GARAGE AND
EXT--DAY--BROWN KAPLAR FAMILY DRIVEWAY
A cub scout and his father prepare a model car for pinewood derby competition while an explorer scout, his father, and brother prepare a real car for demolition derby competition.

NARRATOR

Scouting fosters personal development and community consciousness, but perhaps its greatest influence is on the family--the building block of society. The boy who is encouraged to improve himself outside the family circle, who learns the refined skill of teaching, becomes a man better equipped for the challenges of fatherhood. He teaches his son; his son will teach the next generation.

31. INT--EVENING--BYU ONE HUNDRED THIRD WARD CULTURAL HALL AND
EXT--DAY--SUNTANA RACEWAY PARK, SPRINGVILLE, UTAH
Both the cub scout and explorer scout participate in actual pinewood derby and demolition derby action. The explorer is eliminated early from the demolition derby; the cub scout wins the pinewood derby competition.

NARRATOR

The values of scouting cannot be measured by mere numbers. Those values radiate from the faces of boys who have learned to achieve, to share.

32. EXT--"TESTIMONIAL" MONTAGE

The faces of many happy, animated scouts are shown in various settings. Uniformed scouts sit around a campfire and participate in an informal flag ceremony. Explorer scouts, in ties and blazers, stride in front of a steepled church. Personal testimonies of scouting's positive influence are voiced over these visuals.

33. EXT--DAY--HIGHWAY 89 BETWEEN PROVO AND SPRINGVILLE, UTAH

The lonely boy walks uphill toward "Tony's Silver Dollar Lounge." He stops and waits idly. A station wagon full of uniformed scouts appears, picks up the lonely boy, and drives out of frame.

NARRATOR

A good man is saved when a boy goes right.

34. INT--DAY--TROOP MEETING ROOM

The lonely boy enters with the group of scouts, one of whom talks excitedly to the lonely boy. This scout exits frame, heading for the front of the room. The lonely boy remains standing behind several seated families. An adult leader stands next to him. The lonely boy's friend is about to be inducted into the troop in a ceremony being performed at the front of the room. The lonely boy watches intently. As the scout begins to recite the scout oath which is repeated line by line by everyone in attendance, the lonely boy forms the scout sign in front of him. He also silently mouths the words of the oath along with the audience. The leader notices all of this, and helps the lonely boy square off into the scout sign. The lonely boy smiles as he repeats aloud the final words of the scout oath along with the rest of the audience.

NARRATOR

For more than half a century, scouting in the Utah National Parks Council has nurtured future leaders. Scouting--it does make a difference.

THE END

APPENDIX D

The Scouting Difference
Final Script in "As-shot" Format

The Scouting Difference
Final Script in "As-shot" Format

The following is a script of The Scouting Difference "as-shot." This term is suggested by Robert Edmonds and implies "that the script reflects the film after it has been finished: the script . . . [is], in fact, written from the final film." Please note that "the right hand side of the page is set out so that the reader can see what words occur during what shot. The cinema logic is dominant, not the literary."¹

VISUALS	SOUND
1. FS A lonely boy of scout age sits atop a water culvert. He idly throws rocks into a stream.	MUSIC: "THE LONELY BOY THEME" harmonica instrumentation. SFX: Rural ambience. Chirping birds. Running water.
2. ECU He throws another rock and looks sadly skyward. ²	
3. FS, REAR VIEW He throws a rock into a pool of water reflecting a dead tree in bg. ³	MUSIC CONTINUES. SFX: Rock plops into water.
4. CU, PAN L, ZOOM OUT Feet walk through weeds.	

¹Robert Edmonds, Scriptwriting for the Audio-visual Media (Teachers College, Columbia University, New York: Teachers College Press, 1978), p. 90.

²See fig. 11, p. , above.

³See appendix E, fig. 35.

5. ELS The lonely boy walks on top of an old railroad bed. SUPERED TITLES FADE ON: The Utah National Parks Council, Boy Scouts of America, Presents TITLES POP OFF. TITLES POP ON: The Scouting Difference, © 1981 Utah National Parks Council⁴ POP OFF. CREDIT POPS ON: Narrated by Danny Kramer POPS OFF. CREDITS POP ON: Written by, Leo Paur; Edited by, Peter G. Czerny POP OFF. CREDITS POP ON: Executive Producer, Tad Z. Danielewski; Associate Producer, Fred R. Day POP OFF. DISSOLVES TO:
- MUSIC CONTINUES with harmonica instrumentations.
- MUSIC: Adds oboe instrumentation.
- SFX: Birds chirp.
- MUSIC: Adds full orchestral instrumentation.
6. MS OF FG THISTLES, PAN R ZOOM OUT, FS PROFILE The lonely boy walks toward a highway guardrail with mountain slopes filling the frame in bg.⁵
- MUSIC CONTINUES.
- SFX: Car dopler begins.
7. LS, REAR VIEW The boy walks uphill away from camera toward the highway. A car passes on the highway R to L. "Tony's Silver Dollar Lounge" is in bg. The boy kicks a can. CREDIT POPS ON: Produced by, Ray Beckham POPS OFF. CREDIT POPS ON: Directed by, Kirk Strickland⁶ FADES OFF.
- SFX: Car dopler ends.
- MUSIC CONTINUES.
- SFX: Can being kicked.
- MUSIC: Crescendoes, decrescendoes.
8. MS, FRONT VIEW, PAN L TO R The lonely boy continues up the hill to sit on a guardrail post near a sign reading "No Trespassing, No Hunting: Hazardous Area." He idly throws stones out of frame R.
- MUSIC FADES OUT.
- SFX: Rocks hitting metal.
- NAR: A good man is lost when

⁴See appendix E, fig. 32.

⁵See appendix E, fig. 34.

⁶See appendix E, fig. 38.

9. FS The lonely boy's shadow on the ground next to the guardrail appears as he continues to throw stones. NAR: a boy goes wrong. The Boy Scouts of America believe boys are the substance from which good men are made. For this reason,
10. LS The early morning shadow of the scout insignia is cast on the ground by the gate railing at Camp Maple Dell. A patrol of boy scouts swings the gate open and runs through. the Utah National Parks Council was established over sixty years ago and continues to serve the people who reside within its boundaries.
MUSIC: "STATISTICS, SCENERY THEME" FADES UP.
NAR: Out of more than 400 scout councils in the United States,
11. LS, HIGH ANGLE, PAN R Two uniformed scouts sit on a cliff. One points out to the canyon at Dead Horse Point. DISSOLVES TO: NAR: the Utah National Parks Council is the largest in geographic size.
MUSIC CONTINUES.
12. LS, HIGH ANGLE of horseshoe bend in river at bottom of Dead Horse Point. NAR: Ecompassing all five national parks in the state of Utah,
13. LS, LOW ANGLE, PAN R across high mountain cliff to sun. it stretches from Nevada
14. ELS of monument Valley buttes. to Colorado,
15. FS, HIGH ANGLE, PAN L, REAR VIEW Scouts walk across the lookout point above Dead Horse Canyon. DISSOLVE TO: from Mount Timpanogos to Lake Powell. An area of over 70,000 square miles.
MUSIC CONTINUES.
16. FS, LOW ANGLE, FRONT VIEW, PAN R, ZOOM OUT Two scouts walk across a mountain ridge to stand at the edge of a cliff. NAR: This number of registered scouts makes the Council the fourteenth largest in the nation and first in the percentage of eligible boys enrolled. These boys are served by more than
- 17 ELS, HIGH ANGLE from Dead Horse Point at sunset. twelve thousand volunteer leaders and seventeen

18. FS The two scouts are backlit by the setting sun. NAR: full-time professional scouters.
19. FS, PROFILE, PAN L Two uniformed varsity scouts backpack through green foliage. These leaders work together in planning and executing some 4100
20. MED. TWO-SHOT, FRONT VIEW The two varsity scouts point and look up. scheduled activities annually
21. LS of the Great White Throne as Zion's National Park. at a cost of less than twenty dollars per scout.
22. MED. TWO-SHOT FRONT VIEW (SAME ANGLE AS #20) The two varsity scouts look up and then to their right. The lowest figure for any council in the United States.
23. LS, ZOOM OUT TO ELS Two uniformed boy scouts climb a rock with a Monument Valley butte in bg.⁷ This Council's most notable accomplishment is that one out of every six boys attains the rank of Eagle, a level of achievement that is the highest in the country.
24. CLOSE TWO-SHOT of two varsity scouts with Bryce Canyon National Park in bg. But these numbers only partially reflect scouting's influence on each of us,
25. ELS of Bryce Canyon. our communities, our country, and the world.
26. CLOSE TWO-SHOT (SAME ANGLE AS #24) Frame right scout points across frame left. Let's look at the differences scouting can make.
MUSIC FADES OUT.
NAR: A boy's life should be filled with fun.
MUSIC: "WATER FUN THEME" BEGINS Violin instrumentation.
27. MS, REAR VIEW a boy begins his ride swinging on a "zip" line over a lake. MUSIC: Adds full orchestral instrumentation.

⁷See fig. 3, p. 83, above.

28. LS, PROFILE, PAN L TO R The boy swings out over the lake. SFX: Boy yells.
MUSIC CONTINUES.
29. LS, FRONT VIEW Boy falls into lake. SFX: Water splashes.
30. FS, PROFILE Another boy swings in frame L and out R. SFX: Boy yells.
31. FS, PROFILE Another boy swings in L and out R buttocks first.
32. CLOSER SHOT Another boy swings in and out buttocks first.
33. MCU, PROFILE, SWISH PAN R Blonde-haired boy swings across zip line.
34. FS, PROFILE, SWISH PAN R Blonde-haired boy falls into lake. SFX: Splash.
35. FS Nine boys in swimsuits exercise. MUSIC CONTINUES.
SFX: Boys inhale and exhale together.
36. ELS The boys are on top of a cliff with water below. One boy crosses to the edge of the cliff and jumps into the water. BOYS: Let's go!
MUSIC CONTINUES.
SFX: Splash.
37. FS, REAR VIEW Another boy jumps from the cliff into the water. SFX: Boy yells.
Splash.
38. LS, FRONT VIEW Another boy jumps into the water. SFX: Boy yells.
Splash.
39. FS, REAR VIEW (SAME ANGLE AS #37) Another boy jumps into the water. SFX: Boy yells.
Splash.
40. SAME ANGLE Another boy jumps. SFX: Boy yells.
41. SAME ANGLE Another boy jumps, SFX: Yelling continues.
42. SAME ANGLE and another,
43. SAME ANGLE and another,

44. SAME ANGLE and still another.
45. FS, FRONT VIEW A boy falls from the cliff. SFX: More yelling.
46. SAME ANGLE Another boy falls, BOY: Oh nooo!
47. SAME ANGLE and another,
48. MS, 3/4 PROFILE and another, SFX: Yelling.
49. SAME ANGLE and yet another.
50. FS, PROFILE Another boy falls, this time he splashes into the water. BOY: On nooo!
SFX: Splash.
51. FS, FRONT VIEW Another boy falls into the water. SFX: Yelling. Splash.
52. FS, PROFILE Another boy splashes into the water, SFX: Splash.
53. FS, FRONT VIEW and another. SFX: Splash.
54. ELS, PROFILE Another boy falls from the cliff into the water. SFX: Yelling. Splash.
55. ELS, 3/4 PROFILE Another boy falls from the cliff into the water. BOY: All right!
SFX: Splash.
56. ELS (SAME ANGLE AS #36) The last boy jumps from the cliff and falls, splashing into the water below. He comes up and begins swimming away. SFX: Splash.
BOY: All right!
MUSIC CONTINUES.
57. LS, REAR VIEW A boy tries to walk on top of a log rolling in a pond. He falls into the water as another boy watches. SFX: Water splashes.
58. SAME ANGLE The boys have shifted places. The next boy, shorter than the first, also falls quickly into the water. BOY: Whoa!
SFX: Splash.
59. FS, REAR PROFILE The boys have changed places again. The taller boy falls again. SFX: Boy yells.
Splash.

60. FS, REAR VIEW The shorter boy tries again and falls. MUSIC CONTINUES.
SFX: Splash.
61. SAME ANGLE The taller boy tries again and falls. SFX: Splash.
62. CU feet on top of the log.
63. MS The shorter boy looks down, contorting his body in an effort to sustain his balance, but quickly drops out of frame. BOY: Whoooo!
64. CU water splashing. SFX: Splash.
MUSIC: "WATER FUN THEME" ENDS.
65. WIDE ANGLE A group of uniformed cub scouts are led by a group of junior staff members in a warm-up song. They clap and sing in unison. CUBS AND STAFF: Boom chick-a-boom. Boom chick-a-boom.
STAFF SONG LEADER: I said, "Boom chick-a-boom."
66. MS Of staff song leader in fg. and cub scouts in bg. CUBS AND STAFF: I said, "Boom chick-a-boom."
STAFF SONG LEADER: I said, "Boom chick-a-rock-a-chick-a-rock-a-chick-a-boom."
67. CU A bespecaled redheaded cub repeats these unusual lyrics. CUBS AND STAFF: I said, "A-boom chick-a-rock-a-chick-a-rock-a-chick-a-boom."
68. WIDE ANGLE (SAME AS #65). STAFF SONG LEADER: Uh, huh!
CUBS AND STAFF: Uh, huh!
STAFF SONG LEADER: Oh, yeah!
69. CU Another cub repeats these lyrics. CUBS AND STAFF: Oh, yeah!
70. CU Cross country ski boots are snapped into skis by the point of a ski pole. MUSIC: "SNOW INTERLUDE" BEGINS.
Flugal horn and piano instrumentation.
SFX: Binding snaps.
71. CU A boy adjusts winter gloves on his hand and grabs his ski poles. He leans out frame R.
72. MCU, HIGH ANGLE Two feet on skis glide out frame R. SFX: Skis swoosh.

73. MCU, LOW ANGLE, PROFILE Two feet in bindings stomp off snow and glide out frame L. SFX: Swoosh.
74. MCU, HIGH ANGLE Two feet in bindings stomp off snow and glide out frame R. SFX: Swoosh.
75. FS, ZOOM OUT TO ELS A single file group of boys ski through knee-deep snow. MUSIC CONTINUES.
76. FS, TRACKING SHOT L TO R A boy skis with trees in bg. NAR: Scouting is fun, but it is a lot more than just fun
77. MS, TRACKING SHOT L TO R An adult leader skis with trees in bg. NAR: and games.
MUSIC FADES OUT.
ADULT LEADER: Scouting basically, by many people, is considered a recreational program,
78. MCU of the same adult leader dressed in his official winter uniform. but it's not true. It's an educational program. Baden-Powell, its founder, once said that scouting is a game for boys under the leadership of boys who've been taught to lead by a man. And, you know, that is the great lure of scouting; young men join scouting because it's fun and people, like the adult leaders that work with them, are dishing them out a helping of character, citizenship, and fitness while the boys don't even realize it.
79. MCU of a boy dressed for cross-country skiing. BOY: Well, it teaches you a lot of new skills--how to do. It teaches you how to work well with others, how to get along well with others, especially out in the wilderness and that. It teaches you how to help others when they need help.

80. CU of a Senior Patrol Leader in a summer uniform.⁸ SENIOR PATROL LEADER: I've learned how to keep from freezing in the snow or, you know, make a fire.
81. MS of a bearded varsity high adventure base staff member. STAFF MEMBER: You just learn a lot of different things in scouts.
82. CU Two hands tie a knot in a rope wrapped around a tree limb. NAR: Scouts tie knots, in more ways than one.
83. CU of two hands and a knot. And they're
84. CU of another knot. proud of it.
85. MS A uniformed scout tangles a rope in an attempt to tie a knot. MUSIC: "WATER FUN STINGER" BEGINS AND ENDS.
86. ECU A boy blows into the mouthpiece of a tuba. LIVE MUSIC BEGINS: Solo tuba instrumentation.
87. CU A hiking boot taps to the tuba's synchopation.
88. MED. THREE-SHOT A uniformed explorer scout conducts using a flag as a baton. MUSIC (LIVE): Add trombone and saxophone instrumentation.
89. WIDE ANGLE The explorer is leading a camp band consisting of a tuba, trombone, saxophone, and trumpet players--all in uniform. MUSIC (LIVE): "ROCKY AND HIS FRIENDS" Add trumpet instrumentation.
NAR: Scouts earn badges and awards for achievements,
90. ECU music merit badge. and they deserve
91. ECU theatre merit badge. them.
92. ECU architecture merit badge. MUSIC CONTINUES (Merit badges are cut to the beat of the tuba.)
93. ECU hiking merit badge.
94. ECU pioneering merit badge.
95. ECU personal fitness merit badge.
96. ECU skiing merit badge.

⁸See fig. 18, p. 151, above.

97. ECU golfing merit badge.
98. ECU orienteering merit badge.
99. ECU archery merit badge.
100. ECU rifle and shotgun shooting merit badge.
101. ECU sports merit badge.
102. ECU public health merit badge.
103. ECU water skiing merit badge.
104. ECU rowing merit badge.
105. ECU swimming merit badge.
106. ECU small boat sailing merit badge.
107. ECU canoeing merit badge.
108. ECU lifesaving merit badge.
109. ECU wood working merit badge.
110. ECU home repairs merit badge.
111. ECU painting merit badge.
112. ECU masonry merit badge.
113. ECU drafting merit badge.
114. ECU plumbing merit badge.
115. ECU surveying merit badge.
116. ECU printing merit badge.
117. ECU metalwork merit badge.
118. ECU machinery merit badge.
119. ECU leatherwork merit badge.
120. ECU pottery merit badge.
121. ECU basketry merit badge.
122. ECU Indian lore merit badge.
123. ECU wood carving merit badge.

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|----------|-------------------------------------|------------------------------|
| 124. ECU | beekeeping merit badge. | |
| 125. ECU | bird study merit badge. | |
| 126. ECU | fishing merit badge. | |
| 127. ECU | reptile study merit badge. | |
| 128. ECU | mammals merit badge. | |
| 129. ECU | radio merit badge. | NARRATOR CONT'D:
There is |
| 130. ECU | electricity merit badge. | common sense |
| 131. ECU | energy merit badge. | behind a |
| 132. ECU | electronics merit badge. | system |
| 133. ECU | computer merit badge. | that gives |
| 134. ECU | general science merit
badge. | a boy |
| 135. ECU | chemistry merit badge. | |
| 136. ECU | safety merit badge. | tangible |
| 137. ECU | first aid merit badge. | rewards |
| 138. ECU | handicap awareness merit
badge. | for achievement. |
| 139. ECU | fingerprinting merit
badge. | |
| 140. ECU | firemanship merit badge. | More |
| 141. ECU | traffic safety merit
badge. | than just |
| 142. ECU | salesmanship merit badge. | a pat on the |
| 143. ECU | public speaking merit
badge. | back, he |
| 144. ECU | law merit badge. | gets |
| 145. ECU | dentistry merit badge. | something he |
| 146. ECU | personal management merit
badge. | can display |
| 147. ECU | consumer buying merit
badge. | with |

148. ECU communications merit badge. NAR: honor.
149. ECU farm records merit badge.
150. ECU bookbinding merit badge.
151. ECU scholarship merit badge.
152. ECU reading merit badge.
153. ECU camping merit badge.
154. ECU cooking merit badge
155. ECU cycling merit badge.
156. ECU model design and building
merit badge.
157. ECU athletics merit badge.
158. ECU insect life merit badge.
159. ECU forestry merit badge.
160. ECU genealogy merit badge.
161. ECU botany merit badge.
162. ECU art merit badge.
163. ECU soil and water
conservation merit badge.
164. ECU nature merit badge.
165. ECU fish and wildlife
conservation merit badge.
166. ECU dog care merit badge.
167. ECU rabbit raising merit
badge.
168. ECU farm and ranch management
merit badge.
169. ECU animal science merit
badge.
170. ECU gardening merit badge.

171. ECU food systems merit badge.
172. ECU landscaping merit badge.
173. ECU weather merit badge.
174. ECU geology merit badge.
175. ECU oceanography merit badge.
176. ECU environmental science
merit badge.
177. ECU atomic energy merit
badge.
178. ECU American business merit
badge.
179. ECU astronomy merit badge.
180. ECU engineering merit badge.
181. ECU railroading merit badge.
182. ECU truck transportation
merit badge.
183. ECU farm machinery merit
badge.
184. ECU American heritage merit
badge.
185. ECU citizenship in the nation
merit badge.
186. ECU citizenship in the world
merit badge.
187. ECU American culture merit
badge.
188. ECU citizenship in the
community merit badge.
189. ECU stamp collecting merit
badge.
190. ECU coin collecting merit
badge.

191. ECU aviation merit badge.
192. ECU space exploration merit badge.
193. ECU photography merit badge. SFX: Camera shutter releases and automatic advance winds.
194. FLASH FRAMES.
195. ECU bugling merit badge. MUSIC ENDS.
196. WIDE ANGLE (SAME AS #89) The band stops playing. BAND LEADER: You were all flat. PLAYERS LAUGH.
197. WINTER, DAY, WIDE ANGLE, PAN L
A group of boys dressed in winter clothes pull a wooden sled up to an adult leader. They listen to his instructions. ADULT LEADER: Okay, boys, this is what we've got.
198. CU The adult leader points over his shoulder. There's a burning building. We've had an explosion up here. We've got a man up there and he's been wounded; you guys have got to go in and get him out.
SFX: Ambient winter birds. Boys' voices.
199. FS, TILT UP The boys carry a stretcher up snow-covered stairs to a building.
200. CLOSE TWO-SHOT, HAND-HELD Two boys look downward intently.
201. MS, HAND-HELD gloved hands tie a splint to bandaged leg.
202. LS, PAN L TO R A group of boys carry a body down from the building on a stretcher.
203. CU A uniformed scout watches out frame L.
204. CU An Indian boy watches out frame L.

205. ECU Another boy watches pensively.
206. FS The boys lower the stretcher and body to the ground in front of the adult leader.
207. CU of adult leader.
208. CU A boy nods.
207. A. CU of adult leader (SAME AS #207).
209. LS Adult BB gun instructor addresses a group of cub scouts.
210. CU of adult instructor.
211. LS (SAME AS #209).
212. MED. THREE-SHOT, REAR VIEW Three cub scouts kneel holding BB guns in an upright position. There are targets in the far bg.

ADULT LEADER: Okay.

You treated him for shock.
That's a good sign.

ADULT LEADER CONT'D:

Always treat--anybody
that's wounded--you always
take care of shock.

You got the right leg
bandaged. You done pretty

good. We're going to give
you a five on that. You
done a pretty good job.

ADULT INSTRUCTOR: Boys, I'd
like to welcome you to the
Wild, Wild West. This is
the BB gun range and while
you're here today, you're
going to get an
opportunity to fire the BB
gun.

Okay boys, a BB gun is not
a toy.

It's not something you
take outside running
around the neighborhood
shooting cats and dogs or
shooting birds. A BB gun
is designed for one
purpose only and that's to
teach you young men how to
shoot a target so that
when you become old enough
to carry a twenty-two, you
know something about gun
safety. Okay?

ADULT INSTRUCTOR (VO): With
your right thumb, now,
pull back the lever,

213. MCU, OVER-THE-SHOULDER A cub scout inserts a BB into his gun. ADULT LEADER CONT'D: and put a BB into the chamber.
214. MS, TELEPHOTO A row of cub scouts prepare to cock their BB guns. All right, hold the BB gun with your right hand and
215. MCU (SAME ANGLE AS #213) A cub scout cocks his BB gun. pump it with your left. Ready,
216. MED. THREE-SHOT, REAR VIEW (SAME ANGLE AS #212) Three scouts hurriedly lie down in the prone shooting position. aim,
217. ECU, PROFILE A cub carefully aims his gun and pulls the trigger. fire!
218. CU A BB pierces a target near the bull's eye. SFX: BBs hitting targets.
219. ECU, PROFILE (SAME AS #217) The cub looks at his target and rises out of frame. NAR: Adult leaders act as examples to motivate boys in the pursuit of excellence.
220. MED. TWO-SHOT, HIGH ANGLE Two boys take instruction on lifesaving holds in the water. They listen to their instructor and make adjustments accordingly. ADULT LIFESAVING INSTRUCTOR (VO): Okay, now be sure to get your arm over his shoulder and then under his armpit. SFX: Outdoor pool ambient. ADULT LIFESAVING ISTRUCTOR (VO): Yeah, okay; that's good. Okay, Alan up on the deck, James--
221. FS PROFILE Alan gets up on deck while James swims out frame L. NAR: Volunteer leaders participate in over fifteen-hundred
222. MCU The lifesaving instructor gives directions to Alan. training courses, helping to improve the
223. FS,(SAME AS #221) Alan starts to jump into the water. quality of the two million
224. LS, REAR VIEW Alan completes his jump and swims out to James in the middle of the pool. plus hours of service they give our youth.

225. CU James pretends to flounder in the water. Alan enters from frame R, places the proper hold on James, and swims R as CAMERA TRACKS R. NAR: The results are sometimes surprising. Even with strong adult guidance from leaders and parents,
226. MCU, PROFILE, HAND-HELD A varsity scout, facing frame L, negotiates up a vertical cliff. some skills are developed only through the individual efforts of each boy.
227. MCU, PROFILE Another varsity scout, facing frame R, climbs up a spar. Self-determination,
228. FS, EXT. LOW ANGLE The varsity scout continues climbing the spar. On his last step, he slips. self-discipline, and stamina
229. MCU, PROFILE, LOW ANGLE The varsity scout clutches to the top of the spar to keep from slipping further. play the key roles.
To reach manhood,
230. MCU, PROFILE, HAND-HELD, ZOOM IN AND OUT The original varsity scout continues his climb up the cliff. is hard work. A young man must face some obstacles
231. CU, HAND-HELD The varsity scout's foot searches for a crevice-hold. only he can overcome. Through scouting,
232. FS Cliff-climbing scout continues upward. thousands of young men are encouraged to climb to the pinnacle of physical and spiritual excellence.
SCOUT: Tension!
233. FS, EXT. LOW ANGLE (SAME AS #228) Spar-climbing scout descends. NAR (CONT'D): and take back to their communities stronger bodies
234. MS Cliff-climbing scout rappels down to cliff base. and healthier minds.
235. MS Bald-headed leader dressed in winter clothes looks out frame R holding his hat in the air. LEADER: Are you ready?
236. FS A group of boys look frame L in anticipation.

237. MS (SAME AS #235) Bald-headed leader drops his hat. LEADER CONT'D: Go!
238. FS (SAME AS #236) The boys run out frame L pulling a wooden sled behind them. MUSIC: "KLONDIKE DERBY MELODRAMA" BEGINS. Piano instrumentation. SFX: Boys cheer.
239. ELS, PAN L A team of boys pull their sled from behind a thicket.
240. WIDE-ANGLE, HAND-HELD, TRACKING SLED'S POV Four boys run through the snow pulling sled behind them.
241. FS Three boys run down a hill with a sled. One slips and falls.
242. MS, PAN R A group of boys cheer. MUSIC: FADES DOWN FOR NARRATION.
243. FS, SWISH PAN R TO L WITH TREES IN FG A group of boys run pulling sled behind them. NAR: The fine edge of competition motivates scouts to excell.
244. MCU Figures blurr in and out frame R to L. There are
245. ELS TO LS A group of boys pulls a sled down a hill toward camera. no losers. By participating,
246. MS, PAN R A group of boys cheers. everyone wins. MUSIC: FADES UP AND CONTINUES.
247. ELS TO LS As another group of boys pulls a sled down the hill and one boy falls, the rest keep running toward camera.
248. FS A group of boys and leaders cheer as figures blurr in and out of frame R to L.
249. ELS TO MS Another group pulls a sled down the hill and out frame L.

250. LS, PAN R TO L A group pulls a sled out from behind a thicket and across the finish line where the bald-headed leader stops a stop-watch amidst cheers at the finish line.
- MUSIC: "KLONDIKE DERBY MELODRAMA" ENDS.
251. LS, REAR VIEW Two pairs of boys prepare to race each other in canoes. An adult leader starts the race by dropping his up-raised arm.
- MUSIC: "COMICAL CANOES" BEGINS, synthesized calliope instrumentation.
ADULT LEADER: On your mark, get set, go!
252. LS, FRONTAL Both canoes are neck and neck as a group of uniformed scouts cheer from the shore.
- SFX: Scouts cheer.
253. MS, PROFILE Two of the boys in a canoe pass in and out of frame L to R.
254. LS TO MS The other two boys paddle toward the camera and then to frame R.
256. ELS, QUICK ZOOM IN TO LS Both sets of boys jump out of their canoes tipping them over. They struggle to get back in.
- MUSIC CONTINUES.
SFX: Cheering. Boys and paddles hit sides of canoes. Splashing.
257. MED. GROUP-SHOT, PROFILE (SAME AS #255) The scouts cheer.
258. LS (SAME AS #256) One pair of boys tries to paddle swamped canoes. They fall back out.
259. MED. GROUP-SHOT (SAME) The spectating scouts complain.
260. MCU A boy swims in the water pushing his canoe along.
261. ELS Both sets of boys have started swimming their swamped canoes to shore. Scouts cheer in fg.

262. LS, PROFILE The boys push the canoes closer to shore (frame R to L).
263. LS (SAME AS #261) Both sets of boys, now closer, swim their canoes into shore, The scouts on shore cheer the winners. MUSIC: "COMICAL CANOES" ENDS.
264. ELS, EXTREME HIGH ANGLE, REAR VIEW Rows of children sit near an urban playground. LOUD SPEAKER: Ladies and gentlemen, boys and girls, welcome to
SFX: Children ambient.
265. LS, FRONT VIEW The children wait in anticipation. LOUD SPEAKER (CONT'D): the Cub scout rocket launch exhibition!
266. LS A group of cub scouts prepare their rockets to be launched. MUSIC: "STAR WARS VARIATION" BEGINS. Full orchestration with low string emphasis.
267. MS A single, uniformed scout readies his rocket, labeled "Mean Machine," for launching.
268. MCU A finger pushes a launching button.
269. MS The "Mean Machine" takes off. SFX: Rocket swooshes.
270. MCU (SAME AS #268) The finger pushes another button.
271. LS, QUICK TILT UP A rocket shoots from launcher into the air. SFX: Rocket swooshes.
272. CU of the lower part of a rocket as its "engine" ignites. SFX: Swoosh.
273. CU of another rocket engine. SFX: Swoosh.
274. ELS, EXTREME HIGH ANGLE A rocket streaks into the sky from the launching pad. Another one takes off. SFX: Swoosh, and swoosh.

275. LS The children in the audience watch the rocket soar up shading their eyes from the sun.
276. LS The rocket, with parachute open, drops down. MUSIC CONTINUES.
277. LS, EXTREME HIGH ANGLE Another rocket streaks from the pad. SFX: Swoosh.
278. FS Still another rocket soars from the launch as cub scouts cover their ears with their hands. SFX: Swoosh.
279. LS The children in the audience look skyward.
280. LS A rocket with its parachute open drifts down from the sky.
281. ELS, EXTREME HIGH ANGLE A group of cub scouts run on the playground below looking skyward.
282. ELS, GROUND-LEVEL ANGLE The parachuted rocket drifts by some trees.
283. ELS, EXTREME HIGH ANGLE Three scouts look up as the parachuted rocket drifts into their out-stretched arms.
284. LS The children in the audience jump and cheer. NAR: Public recognition encourages skill development.
SFX: Wild cheering.
MUSIC: "STAR WARS VARIATION" ENDS.
285. LS, GROUP SHOT A group of boys sit around a wilderness campfire as a bearded boy cooks and lectures. NAR: As a boy achieves a certain degree of knowledge,

286. CU of pancake batter being poured on a hot grill. NAR: he shares it with others. MUSIC: "MOUNTAIN MAN THEME" BEGINS. Full orchestration with violin emphasis. BEARDED BOY: You put in equal parts of
287. LS, GROUP SHOT (SAME AS #285). flour and water, the night before, and you just let it set and it starts to work on itself.
288. MS One of the boys in the group eats from a tin plate. You put in a little bit of sugar and soda, and then the next morning it's pretty liquid like this and it's about ready to cook.
289. CU, PROFILE A young staff member dressed in a white shirt speaks. MUSIC CONTINUES. STAFF MEMBER: After the flintlock rifle, somebody got the bright idea to make what they call a percussion cap.
290. CU of the percussion cap on a flintlock rifle. The hammer would hit this percussion cap and
291. WIDE GROUP SHOT A group of varsity scouts listen as the staff member, who is dressed in an 18th century style costume describes the workings of the flintlock rifle. NAR: In this process, he not only reinforces his own knowledge, but he also learns an entirely new skill--
292. CU of one of the varsity scouts--dressed in blue. NAR: teaching. STAFF MEMBER: Make sure you
293. CU of the end of a flintlock rifle as the staff member pours plack powder into the open barrel. put your powder in first and not your ball and your patch (laughs) 'cause it's awful hard
294. CU Another one of the scouts--in a green hat--smiles. NAR: He discovers
295. CU of the end of a flintlock rifle as the staff member pounds a ball and patch down the barrel. in teaching a new motivation to learn more.

296. CU Another scout--wearing sun glasses--nods understandingly. NAR: One inspired
297. CU of the barrel as the staff member "rams the ball home" with a ramrod. by those he teaches.
298. MED. TWO-SHOT TO MS The staff member hands a rifle to the varsity scout dressed in blue. The scout smiles as he accepts the rifle. He puts the rifle to his shoulder and aims carefully. He fires the rifle resulting in an expression of amazement followed by another smile. And the one he teaches will teach someone else.
- SCOUT IN BLUE: All right!
- MUSIC: A single note is sustained until--
- SFX: the rifle fires.
299. LS Two boys in a canoe paddle through whitewater rapids. DISSOLVE TO: SFX: Whitewater ambient.
- NAR: Much of what is taught and learned in scouting cannot be gained anywhere else.
300. LS A boy in a kyak paddles through calm waters followed by a canoe and rubber raft. Not readily available in textbooks--
301. CU A boy dressed in an old western style hat and furs is talking out frame L.⁹ hands-on history
302. CU of a scout in uniform looking up frame L. NAR: you might call it.
- BOY IN HAT: This method was
303. CU of boy in hat. first used by the mountain men, pioneers, and trappers who came across the plains and this is their method of starting their fires.
304. WIDE GROUP-SHOT Two uniformed scouts are receiving instruction from two staff members dressed in mountain man buckskins and furs. They hold a bow and spindle used in primitive fire-building.¹⁰ This is the spindle we're going to be using. This is the bow. Doug'll demonstrate how you put it on and use it, okay?
- DOUG: Okay, the best thing to do--

⁹See fig. 9, p. 127, above.

¹⁰See fig. 6, p. 126, above.

305. CU of Doug wearing a coonskin cap.¹¹ He rubs the top of the spindle against his nose.
306. CU The bow turns the spindle which rotates in a charred block of wood. Some smoke begins to appear at the base of the spindle.¹²
307. CU of another uniformed scout as he watches the smoke.
308. CU of the base of the spindle in the block.
309. CU of senior patrol leader (same boy as shot #80).
310. LS TO FS A group of scouts, following an adult leader, walk toward the camera and through a mountain park. They carry shovels and hoes.
- DOUG CONT'D: take the top of the spindle and rub it against your nose like this. Now, your nose secretes oils which will lubricate it so when you put it in a block, it will turn easily with no friction.
- Now, the thing you want to do is to get it going fast enough to generate a lot of smoke.
- SFX: Spindle squeaks as it rotates in the block of wood.
- DOUG: Now, see, we're getting some smoke now.
- NAR: It's difficult to be a part of scouting and not come away with a greater appreciation, almost reverence
- NAR: for our heritage.
- SENIOR PATROL LEADER: We've gone out and we've cleaned trash off the roads, you know, and we've--go and help ladies with their houses and laid sod for people and things like that.
- NAR: Scouting is not a self-centered program. The skills aquired are not for personal benefit alone, but

¹¹See fig. 7, p. 126, above.

¹²See fig. 8, p. 127, above.

311. MS TO FS The boys hike away from the camera to rest on a steep mountain slope. They are followed by their scoutmaster who stands in front of them.
- NAR: primarily for the good of the community and the nation.
- SCOUTMASTER: Okay boys, this is the palce we've chosen for our conservation project.
312. MS, PROFILE of scoutmaster.
- Dave, our senior partol leader, will now explain to us what we're going to do here.
313. WIDE GROUP SHOT Dave, rising in fg., addresses the rest of the boys sitting in immediate bg.
- DAVE: All right, we need to-um-gather these rocks over here and line
314. ECU of scoutmaster.
- the bed and the sides of this gully so the water
315. WIDE GROUP SHOT (SAME AS #313) Dave gestures.
- from the seepage won't erode the side of this slope and everything. Are you guys ready?
316. ECU The scoutmaster smiles and rises.
- SCOUTS: You bet. Yeah.
317. FS Three boys dig to loosen rocks from a hillside as another carries a rock out frame R.
- SFX: Digging. Work ambient.
318. FS The senior patrol leader and scoutmaster arrange rocks in gully as two boys haul rocks in from frame L.
- SFX: Rocks thud on the ground.
319. MED. THREE-SHOT Three explorer-age boys repair toys. One of the boys pulls his toy's string.
- SFX: Repairing ambient.
TOY: Here is a duck--quack, quack,--
320. MCU of an explorer-age girl brushing a doll's hair.
- GIRL: Jamie, you're supposed to be fixing 'em, not playing with 'em.

321. MED. THREE-SHOT (SAME AS #318)
 Jamie hands the toy out frame
 L.
 JAMIE: You can wrap this one
 now.
322. MED. TWO-SHOT Another girl
 accepts the toy and begins
 wrapping it.
 MATCH DISSOLVE TO:
 OTHER GIRL: Oh, okay. Will you
 help me, please?
323. FS A young boy accepts the
 wrapped gift in a hospital bed.
 He starts to unwrap it.
 SFX: Live Christmas music.
 NAR: A scout who earns the
 rewards found in service
 to others, becomes
 the man
324. ECU An explorer speaks to
 someone off camera R.
 who enjoys giving
 generously of himself.
325. MS of another boy in a
 hospital bed.
 Scouting fosters personal
 development and community
 consciousness,
326. WIDE GROUP-SHOT A group of
 boys stand around the bed. One
 boy hands a gift to the boy in
 bed.
 but perhaps its greatest
 influence is on the
 family--
327. MED. TWO-SHOT A father and
 son build a pinewood derby
 model racing car.
 the building block of
 society.
328. CU of the father's hands as
 he puts a wheel on the chassis of
 the car, now not much more than
 a painted block of wood.
 The boy who is encouraged
 to improve himself outside
 the family circle,
329. CU of the son.
 who learns the refined
 skill of teaching becomes
330. CU of the father's hands
 putting the car and wheels into
 the hands of his son.
 NAR: a man better equipped for
 the challenges of
 fatherhood.
331. ECU of father.

332. MED. TWO-SHOT The son inserts the last axle and wheel. He spins the wheels with his fingers.
 NAR: He teaches his son; his son will teach the next generation.
 SFX: Wheels spinning.
333. CU of the finished model car in the son's hands.
 CUBMASTER (VO): Okay, next group. Let's get the cars on the track.
334. MCU The son, now dressed in his cub scout uniform, places his car at the top of a racing ramp.
 SFX: Gymnasium ambient.
 CROWD VOICES: Okay, here we go. C'mon, Johnny!
335. WIDE ANGLE of excited crowd including the father dressed in a scout uniform.
 CROWD VOICES AD LIB EXCITEMENT.
336. FS A group of cub scouts, including the son, position themselves near the end of the track. There is a large sign behind them reading "Finish."
337. MS The cubmaster raises his arm in anticipation of releasing the row of model cars.
 CUBMASTER: Are you ready down there?
 MAN'S VOICE: Ready!
 CUBMASTER: Okay, countdown:
 CROWD: Five!
338. WIDE ANGLE (SAME AS #335) The crowd shouts excitedly. Four!
339. FS (SAME AS #336) The cub scouts chant in unison. Three!
340. CLOSE TWO-SHOT of father and den mother. Two!
341. MCU of son. One! Go!
342. MS, SWISH PAN R TO L The cars are released and speed neck and neck down the raceway ramp. SFX: Cheering.
343. MCU, HIGH ANGLE The cars pass in the top of the frame and out the bottom.

344. WIDE ANGLE The cars streak down the ramp in fg. with the cub scouts watching expectantly in bg.
345. MCU A scout watches the cars speed by him.
346. MS The cars run into the finish. The son's red car wins by two lengths. SFX: Wild cheering.
347. MCU The son jumps victoriously.
348. CLOSE TWO-SHOT Father and den mother cheer.
349. MED. THREE-SHOT Other cub scouts laugh.
350. WIDE GROUP-SHOT The son is congratulated by his entire family.
351. MED. THREE-SHOT The lower extremities of three coveredalled figures are seen leaning under the open hood of a car. MAN'S VOICE: Let's hurry because we're late. SFX: Outdoor ambient. Clinking and clanking. ANOTHER VOICE: A little more.
352. LS The three coveredalled figures lie on a driveway underneath a car. A little more. MAN'S VOICE: Okay that's it. OTHER VOICE: We got it tighter. I think.
353. CLOSE TWO-SHOT of coveredalled lower extremities leaning under the open hood. Oh, we're gonna get it; we're gonna get it. Oh. It's not up to the mark!
354. LS All three figures lean back from under the hood. A woman walks down the driveway carrying a small child. A little harder. WOMAN: Hey you guys, how's it going?
355. WIDE ANGLE The woman and a middle-aged man talk in fg. as an explorer-age boy jumps through the windshield of the car and into the driver's seat. How's it coming? MAN: Good. We'll give it a try. WOMAN: Not much time left. MAN: I know. SFX: Car's ignition trying to turn over.

356. CU of explorer behind the wheel. When the car finally turns over, he slaps the wheel in triumph. SFX: Motor starts.
357. LS of entire group as the other boy closes the hood. BOY: All right!
358. MCU of hood closing. SFX: Hood slams. Racetrack ambient begins.
359. FS, ZOOM OUT TO LS Demolition derby cars race around the curve of an oval track. SFX: Motors rev, tires squeal, audience cheers.
360. GROUP SHOT A family cheers from their bleacher seats.
361. LS (SAME AS #359) of racing cars.
362. GROUP SHOT (SAME AS #360).
363. WIDE ANGLE, POV The explorer backs his car into another.¹³ SFX: Crashing metal.
364. FS The derby official waves a green flag. ZOOM OUT TO LS Two rows of cars back into each other. SFX: An announcer talks over a loud speaker. Crash.
365. WIDE ANGLE, POV (SAME ANGLE AS #362).
366. GROUP SHOT (SAME AS #362 AND #360).
367. MS, OVER EXPLORER'S SHOULDER He slaps his steering wheel in defeat.
368. MS of the rear fender of a car on which is written "you've had it." SFX: Crashing metal, breaking glass.

¹³See fig. 5, p. 119, above.

369. LS, ZOOM OUT TO ELS Two varsity scouts with backpacks on hike at the foot of the Great White Throne in Zion's National Park.
- MUSIC: "STATISTICS, SCENERY THEME REPRISE" BEGINS
 PETER CZERNY (VO): There is no council on earth like the Utah National Parks Council. We're in the heart of the Great West; I mean, this area excites the imagination of the whole world, and we live here, and we get to explore it and scout in it.
370. LS, PAN L AND R A group of boys play water basketball in an outdoor swimming pool.
- ERIC SAMUELSEN (VO): I think the biggest difference between scouting and other programs is that scouting is action oriented.
 PROFESSOR RULON SKINNER (VO): Scouting must always be fun,
371. ELS, EXTREME HIGH ANGLE Two scouts bearing backpacks hike near a mountain stream. A bedroll falls off one's back.
- always be full of adventure and new experiences.
 PROFESSOR LERAY L. MCALLISTER (VO): The fact that when a young man is out participating in these kinds of activities--they're fun, they're enjoyable--but also woven into all of these fun experiences
372. ELS A group of scouts hike up a mountainside with a thick grove of birch trees in fg.
- are the very features that I've just mentioned: why, you're looking at conservation
373. ELS, PAN L A single line of scouts hike across a mountain crest surrounded by autumn foliage.
- of the natural resources. They can all be woven into the fun times.
374. FS (SAME AS #318) A scout and scoutmaster arrange rocks in a gully as two other scouts haul rocks in from frame L.
- JUSTICE DALIN OAKS (VO): Busy young men stay out of trouble. Busy young men grow up to be good citizens.
375. CU A starter's pistol fires straight up into the air.
- SAMUELSEN (VO): The thing that scouting did for me

376. WIDE ANGLE A line of boys sprint on a track running directly toward camera.
377. MS A boy crouches and spins to throw a discus.
378. LS Another boy successfully leaps over a high jump standard.
379. LS TO FS Another boy successfully pole vaults over another standard.
380. MS of the back of a boy's T-shirt on which is printed "I caught it!!!!"
381. MED TWO-SHOT Two scoutmasters stoke an outdoor campfire.
382. CU A uniformed scout washes his face under an outdoor tap.
383. FS Another uniformed scout stuffs his bedroll in a bag.
384. CU A scout eats from a spoon.
385. ECU Another boy eats.
386. CU A scout with glasses on smiles directly into camera. Small lights flash on and off from the center of his lenses.
387. CU A scout smiles as he looks up frame R.
388. CU Another scout smiles as he looks frame R.
- SAMUELSEN (VO) CONT'D: was that it really made me actively take charge of my own life.
- FRED DAY (VO): He appreciates his physical ability.
- DAY CONT'D (VO): He knows he can conquer something because he's physically fit.
- SAMUELSEN (VO): I do know that scouting gave me a feeling that there wasn't anything I couldn't do.
- MUSIC FADES OUT.
- SKINNER (VO): I get excited about scouting because of the three basic objectives of scouting, that of: building character, developing citizenship, and personal fitness in boys
- As we think of character, most people would agree that the boys are characters, but really what we're talking about is that a boy's character is his ideals,

389. CU A third scout smiles. SKINNER (VO) CONT'D) his attitudes, his habits,
390. CU Another scout smiles as he looks into the flames of a fire in immediate fg. his purpose in life.
391. MCU of another boy looking into the flames. We can certainly see that scouting
392. CU A blonde-haired scout looks somberly out of frame L¹⁴ and then directly at camera. plays a major role in helping a boy in each of these areas.
393. CU of tall grass, SHIFT OF FOCAL PLANE TO MG as two uniformed scouts enter frame R to L to lower an American flag. PROFESSOR RAY BECKHAM (VO): I had very little religious training, and so all of the basic human values: love of country, integrity, honor, morality,
394. CLOSE OVER-THE-SHOULDER SHOT TO PROFILE One of the scouts helps the other--in bg--fold the flag. respect for parents, self-discipline, all of these things I learned as a young man in my Boy Scout troop.
395. WIDE ANGLE A boy scout instructs a group of cub scouts in archery. OAKS (VO): Scouting develops leadership skills by giving young men a
396. MED. GROUP SHOT The cub scouts prepare to release arrows from their bows as the boy scout assists. chance to operate in a context where youth leadership is needed.
397. MED. TWO-SHOT Two boy scouts read a compass. One leads the other out frame R. Scouting is a good laboratory for leadership.
398. LS, TRACKING L TO R A group of boys hike through a forest. I grew up as a young man without a father, and I identified with some great scoutmasters that became father figures to me.

¹⁵See fig. 17, p. 147, above.

399. MS An explorer scout carves a block of wood. OAKS (VO) CONT'D: And the scouting program also gave me something to put my energies in.
400. CU A pair of hands molds a cylinder of clay. I spent my time working on merit badges
401. CU A pair of hands inserts a neckerchief into a leather neckerchief slide. instead of breaking streetlights.
402. CU of a wooden neckerchief slide which has been carved into the three-fingered scout sign. SKINNER (VO): When a boy puts on his uniform,
403. MCU of the front of a cub scout who wears a neckerchief slide and leather necklace. he knows that he is representing the ideals of scouting, that when he is in uniform people expect things of him.
404. MED. TWO-SHOT Two uniformed scouts fold an American flag. that they may not expect when he is not in uniform.
405. MCU of a uniformed scout. SAMUELSEN (VO): A scout is trustworthy, loyal, helpful, friendly, courteous,
406. GROUP SHOT Several adult leaders encircle a pole and raise their hands in the scout sign. kind, obedient, cheerful,
407. CU An aging adult leader mouths the words of a leadership oath. thrifty, brave, clean, and reverent.
408. GROUP SHOT (SAME AS # 406). That, to me, is as good a summary
409. CU of adult leader (SAME AS #407). of what constitutes a moral human being as anything I've ever heard.
410. GROUP SHOT (SAME AS # 406 AND #408) The aging adult leader enters from frame L to congratulate individual group members. DAY (VO): The home supports scouting
411. CU of a young cub scout with white sunscreen on his nose.

412. CU of a scout badge depicting an Indian chief in full headress. DAY (VO) CONT'D: and the home receives back a better man
413. CU A scout medal depicts a scout with his parents and the Salt Lake LDS temple. The words "Faith in God" are inlaid above the medal. because of scouting.
414. CU, TILT UP from a patrol leader's insignia to troop members to the Utah National Parks Council insignia on a scout's sleeve. Probably the proudest moment of my life was the night that my mother
415. CU of an Eagle badge. pinned on my uniform my Eagle Award.
416. LS A boy tosses a lifeline out of frame L. DON FISK (VO): When I see my boys involved in scouting
417. LS Another boy in a swimming pool catches the lifeline entering from frame R. He is pulled in the water frame R. today: learning, growing, and having a lot of fun in challenging ways, I actually get envious
418. LS The first boy pulls the second toward the pool's edge. for missing out on scouting when I was a kid.
419. FS (SAME AS SHOT #9), TILT UP AND PAN R from the lonely boy's shadow on the ground next to the guardrail post TO MS of the lonely boy as he continues throwing stones. SFX: Ambient highway traffic. DAY (VO): To me, being without scouting-- MUSIC: "THE LONELY BOY THEME REPRISE" FADES IN with solo flute instrumentation. DAY (VO) CONT'D: --is being without blood in our veins.
420. LS, PAN L TO R A green carryall truck approaches on the highway.
421. MS (SAME AS # 419) The lonely boy looks out frame L and follows the truck across frame R.

422. LS TO FS, ZOOM IN AND OUT The truck stops and a uniformed boy scout--Phillip--hops out.
- MUSIC: Adds full orchestration.
 PHILLIP: Come on, Patrick. Let's go.
 OTHER SCOUTS: Hey, come on! All right.
423. ECU Patrick--the lonely boy--smiles broadly and exits out frame L.
- SFX: Traffic, shouts, and laughter.
424. MS Phillip, standing by the truck's open door, lets Patrick in and then climbs in himself. The green truck drives out frame R in a blur.
- OTHER SCOUTS (SINGING): Here we go, go, going, going home. Going home!
 SFX: Truck door slams.
 NAR: A good man is saved when a boy
425. MED GROUP SHOT A blur of khaki green uniforms passes through immediate fg. frame L to R to reveal a uniformed scoutmaster standing at the door of a troop meetingroom. As he greets uniformed scouts, Patrick and Phillip enter. Phillip says something to Patrick and exits out frame R leaving him near the door.
- goes right.
 The values of scouting cannot be measured by mere numbers. Those values
426. LS A group of adults, some in scout uniform, are seated on folding chairs. Uniformed scouts pass through immediate fg frame L to R.
- radiate from faces of boys who've learned
427. MS As Patrick looks toward the front of the room, the scoutmaster looks at him.
- to achieve, to share.
428. WIDE ANGLE, GROUP SHOT Nine uniformed scouts, including Phillip, stand around a table decorated with troop banners. There are more banners hanging on the rear wall and an American flag standing frame L. Two fg. audience members begin to rise.
- SENIOR PARTOL LEADER: Will the audience please rise?
429. LS (SAME AS #426) The audience rises. Uniformed members form the scout sign.
- Those in uniform, raise arms to the square.

430. WIDE ANGLE, GROUP SHOT (SAME AS #428) The scouts raise their arms to the square. Phillip, who has had his back toward camera, starts to initiate a military about-face. SENIOR PATROL LEADER CONT'D:
Phillip will now lead us in the scout oath.
431. CU Phillip completes his about-face and raises his arm to the square. PHILLIP: On my honor,
432. LS The audience repeats the scout oath. AUDIENCE: On my honor,
433. CU of Phillip facing frame L (SAME AS #431). PHILLIP: I will do my best,
434. ECU Patrick looks out frame R.¹⁵ AUDIENCE: I will do my best,
435. ECU A hand forms the scout sign with the American flag in bg.¹⁶ PHILLIP: to do my duty,
436. ECU Patrick looks from the front of the room downward. AUDIENCE: to do my duty,
437. ECU A pair of hands try to form the three-fingered scout sign.¹⁷ PHILLIP: to God and my country,
438. ECU Patrick continues to look down; his mouth moves silently. AUDIENCE: to God and my country,
439. ECU of Phillip. PHILLIP: to obey the scout law,
440. CU The scoutmaster¹⁸ glances down frame L as he repeats this line of the oath. SCOUTMASTER WITH AUDIENCE: to obey the scout law,
441. ECU of the hands trying to form the scout sign (SAME AS #437). PHILLIP: to help other people at all times,

¹⁵See fig. 15, p. 144, above.

¹⁶See fig. 23, p. 183, above.

¹⁷See fig. 24, p. 184, above.

¹⁸See fig. 14, p. 134, above.

442. MED. TWO-SHOT As the scoutmaster looks down at Patrick, he removes his neckerchief and slide. He starts to place this around Patrick's neck.¹⁹
443. ECU A look of wonderment comes across Patrick's face as the scoutmaster's hands continue placing the neckerchief around his neck.
444. CU of the scoutmaster.
445. WIDE ANGLE, GROUP SHOT The scouts lower their arms on command.
446. CU The scoutmaster looks down frame R and smiles.
447. ECU Patrick looks up frame L smiling.
448. ECU The scoutmaster grips Patrick's hand in the scout handshake.
FREEZE-FRAME ON HANDSHAKE.
- SCOUTMASTER WITH AUDIENCE: to help other people at all times,
PHILLIP: to keep myself physically strong,
SCOUTMASTER WITH AUDIENCE: to keep myself physically strong,
MUSIC CRESCENDOES.
- PHILLIP: mentally awake,
AUDIENCE: mentally awake.
PHILLIP: and morally straight.
- SCOUTMASTER WITH AUDIENCE: and morally straight.
- SENIOR PATROL LEADER: Two.
- NAR: For more than half a century
scouting in the
Utah National Parks Council has nurtured future leaders.
Scouting, it does make a difference.
- SUPERED CREDITS FADE ON: Cameramen: Laird Roberts, Tim Parker, Terrell Miller, Phil Ostler, Mike Schaertl, Dave West
POP OFF. CREDITS POP ON: Student editors: Patrice M. Wall, Kirk Strickland, Phil Ostler; Sound: Ken Kistner, Patrice M. Wall, David J. Harrington, Mike Cobia, Rod N. Blanchard
POP OFF. CREDITS POP ON: Music composed by: Sam Cardon, Kurt Bestor; Script supervisors: Patrice M. Wall, Laurel Strickland
POP OFF.

¹⁹See fig. 2, p. 78, above.

SUPERED CREDITS CONT'D:

CREDITS POP ON: Production
 Managers: Patrice M. Wall, Mike
 Cobia; Technical Advisors:
 Wallace M. Barrus, Robert Hatch
 POP OFF. CREDITS POP ON:
 Special Thanks to, Youth and
 Adult Leaders, of the Utah
 National Parks Council; Staff
 and Management, of the BYU
 Media Production Studio POP
 OFF. CREDITS POP ON: A project
 of the Brigham Young University
 Directors' and Writers'
 Workshop FADE OFF.

MUSIC: "THE LONELY BOY
 REPRIZE" FADES OUT.

449. GRAPHIC OF BLACK BURGER KING
 LOGO OVER WHITE WITH CREDIT:
 Sponsored by Burger King of
 Utah.
450. BLACK CREDITS OVER WHITE: St.
 George Friends of Scouting,
 Cross's River Expeditions.
451. BLACK SCOUTING FLEUR-DE-LIS
 LOGO OVER WHITE.

THE END

APPENDIX E

Shooting Diagrams and Shots Obtained
for the Opening "Lonely Boy" Sequence

Shooting Diagrams and Shots Obtained
for the Opening "Lonely Boy" Sequence

The following diagrams were drawn up by Production Manger Gil Howe after he, Patrice M. Wall, and I visited each of the locations depicted. We had originally planned to film all of these scenes in one day, but because of conflicting schedules we used three, one-half day periods. Because of this extended shooting period, we were able to get more camera setups than we had planned at series locations three and five. As explained in chapter five,¹ we completely changed the action and setups for location series seven immediately before we shot it. Professor Wallace Barrus was able to accompany us as advising cameraman on these, our first shoots after the demolition derby. Along with each diagram are single frame enlargements from selected shots obtained at each location. Most of these shots were intended to be used under superimposed titles and credits at the beginning of the film.

¹See pp. 122-123, above.

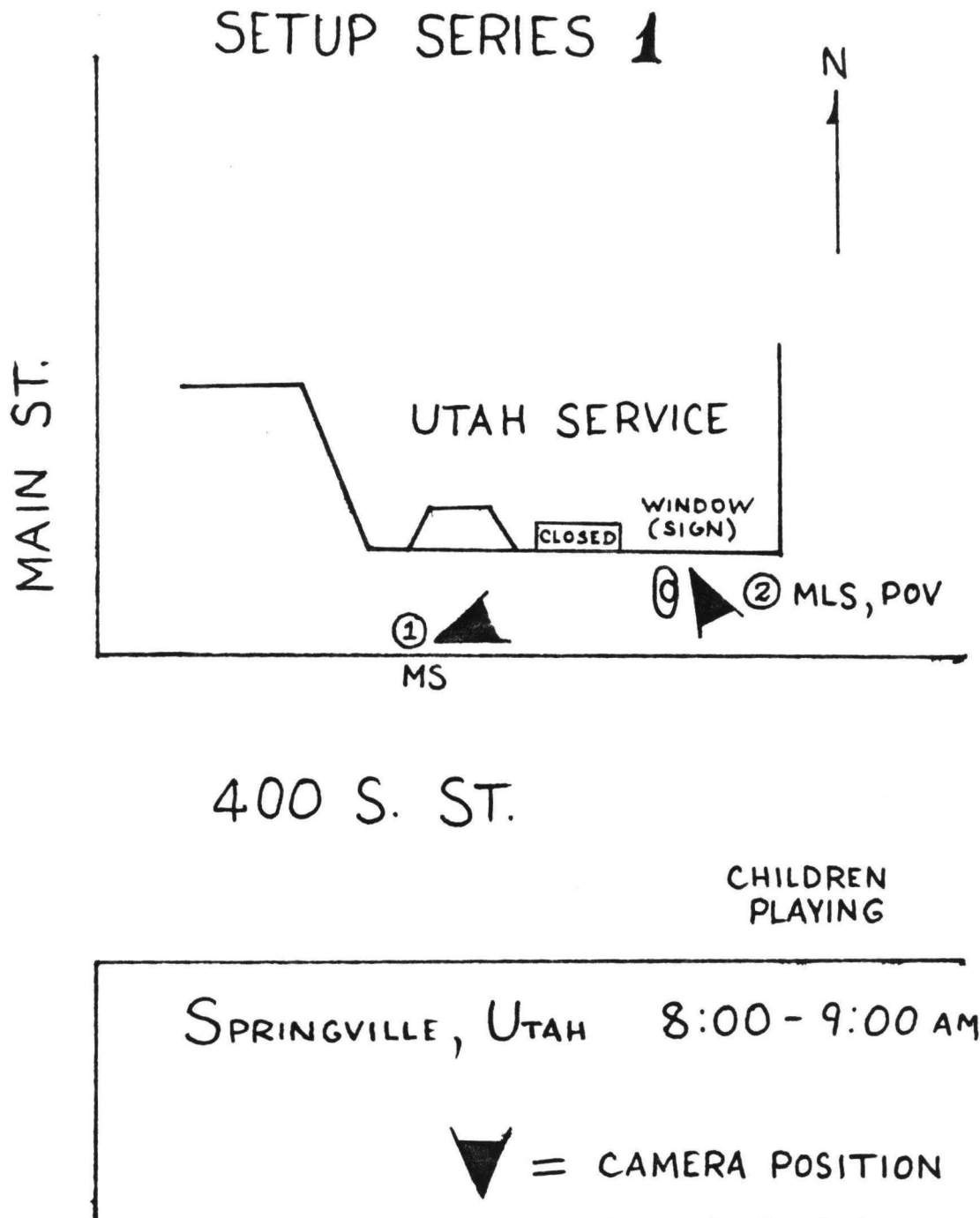


Fig. 30. The first location for the opening lonely boy sequence. The action of this scene was scripted by writers Cliff Henke and Leo Paur (see draft B, p. 35).

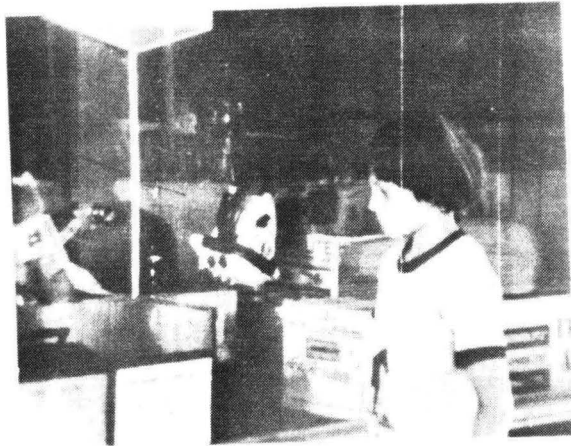


Fig. 31. A single frame enlargement from a scratched out-take. This shot was taken from camera position 1, setup series 1, as diagrammed in fig. 30, above. Notice the reflection of mischievous boys just left of center frame.

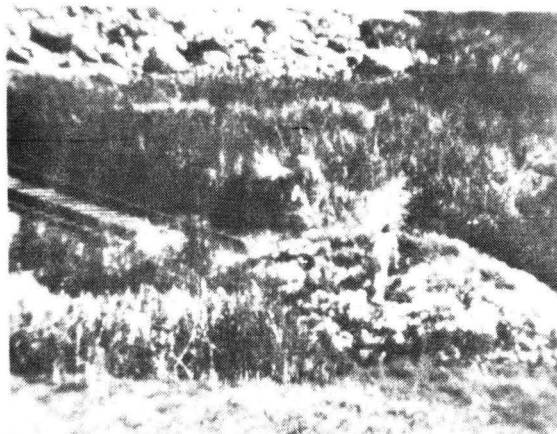


Fig. 32. This enlargement is from an out-take which was photographed from camera position 1, setup series 2 as diagrammed by Howe in fig. 33, below.

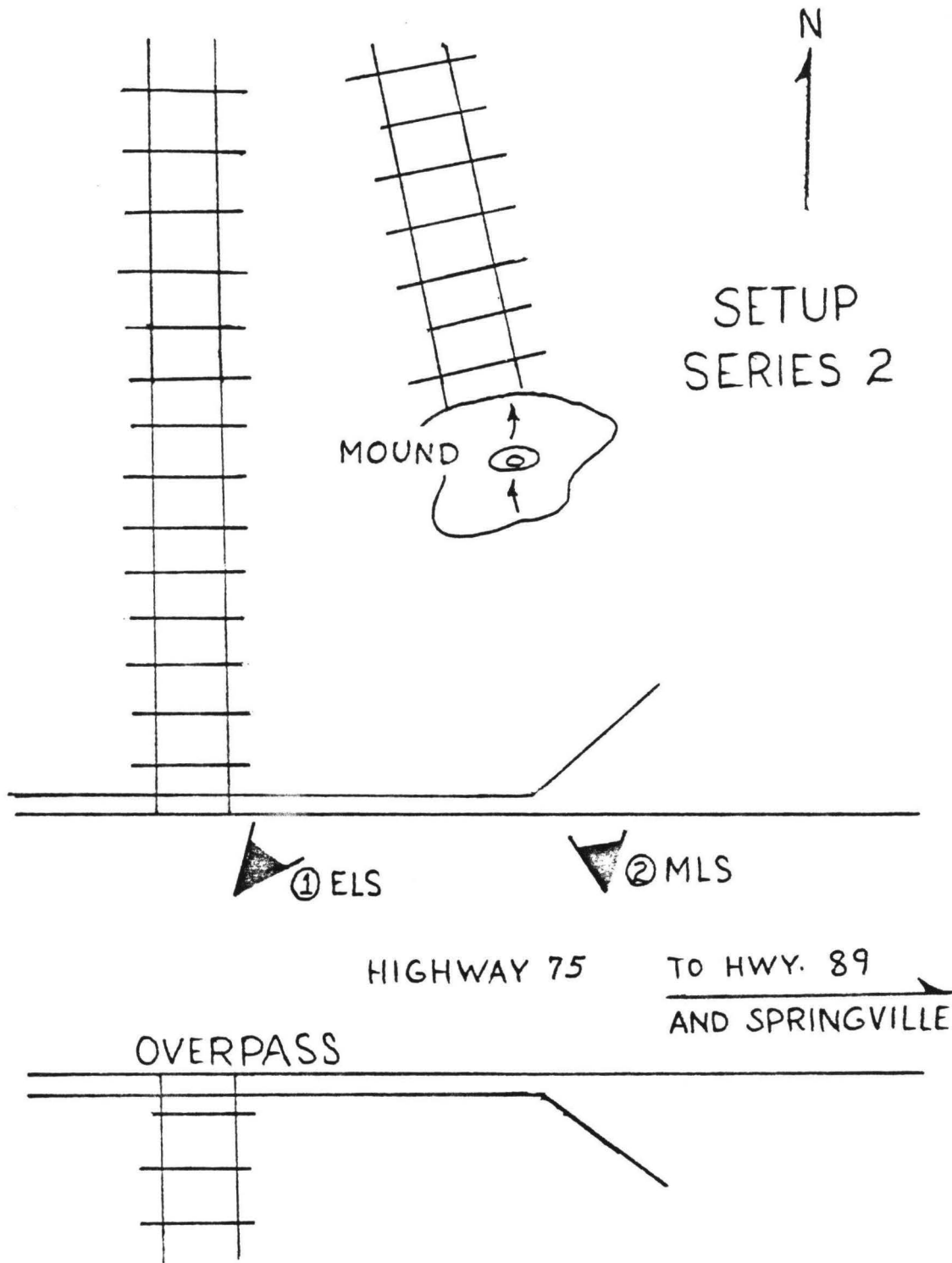


Fig. 33. In order to get a high angle of the lonely boy in a rural environment, we arranged to place the camera on top of a highway overpass and to film him hiking toward railroad tracks on lower ground.

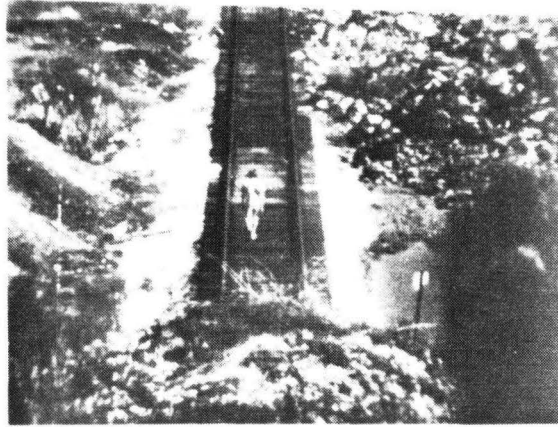


Fig. 34. This enlargement is from a shot that was included in Peter Czerny's first cut, but omitted after the cut was shown to a sample audience. We felt the zoom out from long shot to extreme long shot was too slow-paced and uneven. This shot was taken from camera position 2, setup series 2 diagrammed above.



Fig. 35. This single frame enlargement is the title shot--#5--from the final film. It is a shot that we, as student editors, had left out of the rough cut. Czerny liked it as a title shot because it is relatively static allowing the audience to read the superimposed lettering with minimum distraction. It was shot from camera position 1, setup series 3 diagrammed below.



Fig. 36. This diagram is of camera setup series 3 which was only a few feet from setup series 2, shooting in a southerly direction instead of northerly.



Fig. 37. One of the extra shots we were able to get at the location for setup series 3. This became shot #6 of the final film.



Fig. 38. This still frame enlargement from shot #3 of the final film. It was taken from camera position 1, setup series 4 as diagrammed in fig. 39, below.

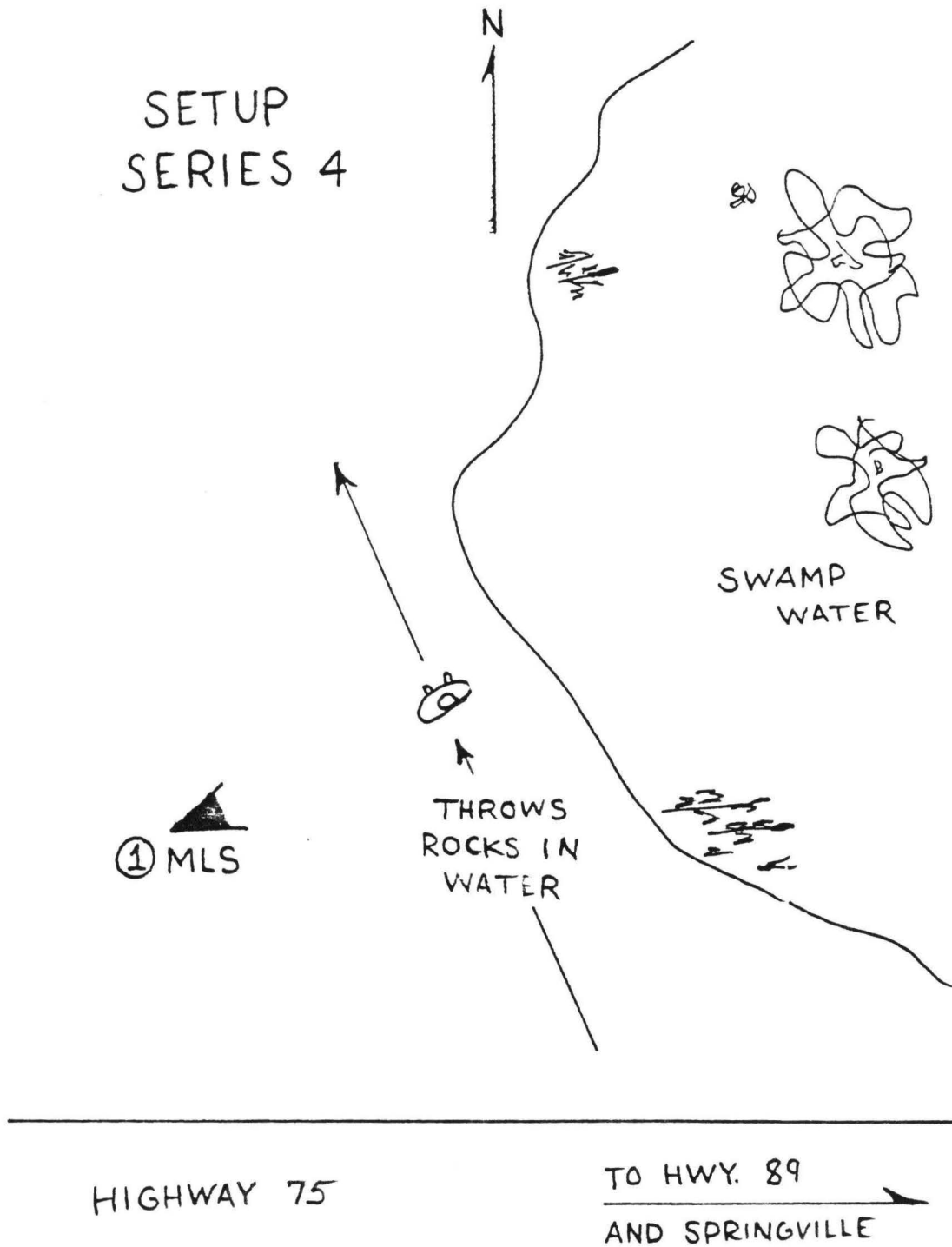


Fig. 39. The location for setup series 4 was situated a few hundred feet east of setup series 2 and 3. The proximity of these locations enabled us to obtain all of the shots we needed within three hours' time and still show a variety of settings.

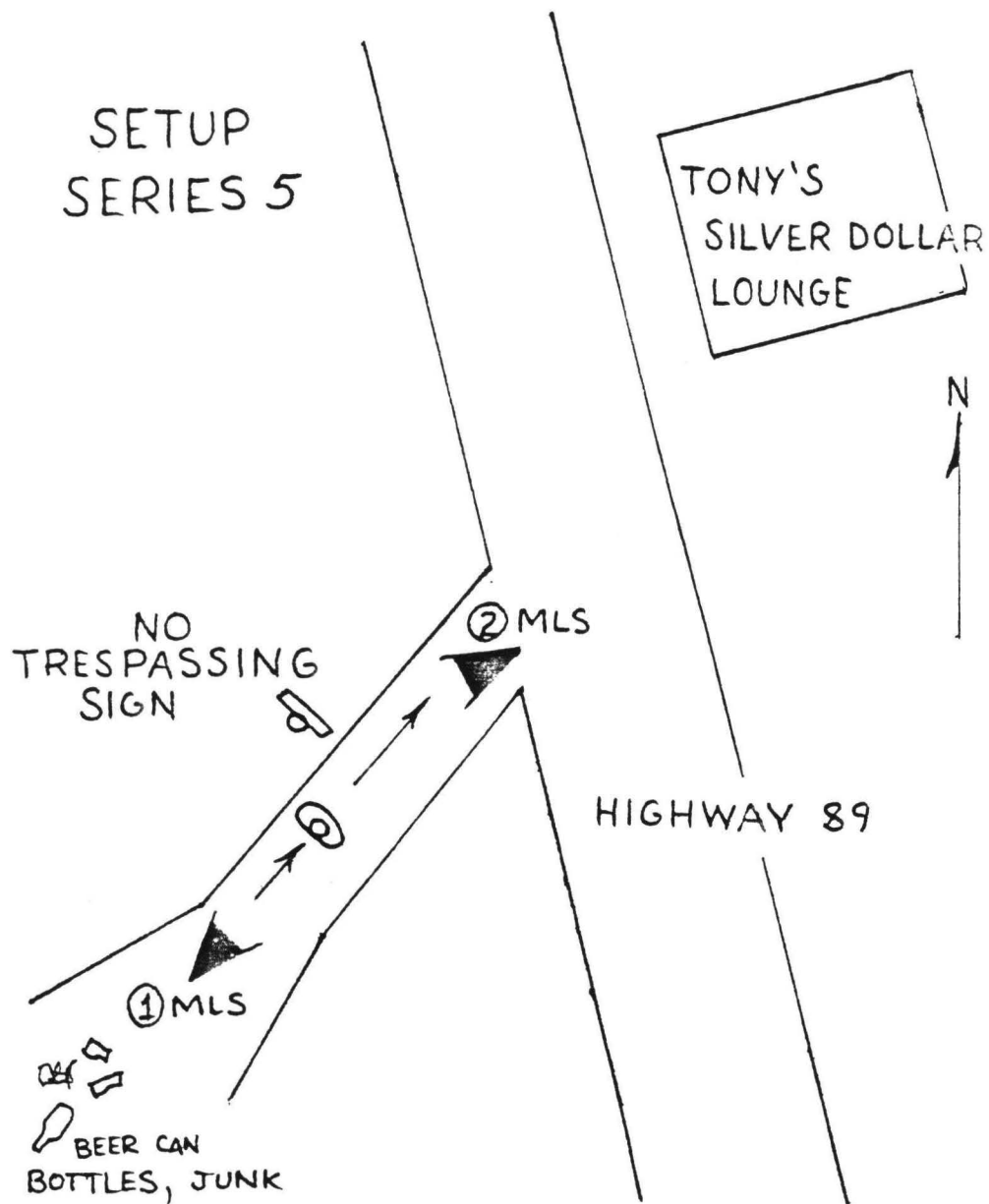


Fig. 40. Setup series 5 was across the street from Tony's Silver Dollar Lounge. We were also able to take other shots near this location (see figs 21 and 22, pp. 171 and 172, above).



Fig. 41. This is a single frame enlargement from shot #7 of the final film which was taken from camera position 1, setup series 5 as diagrammed in fig. 40, above.

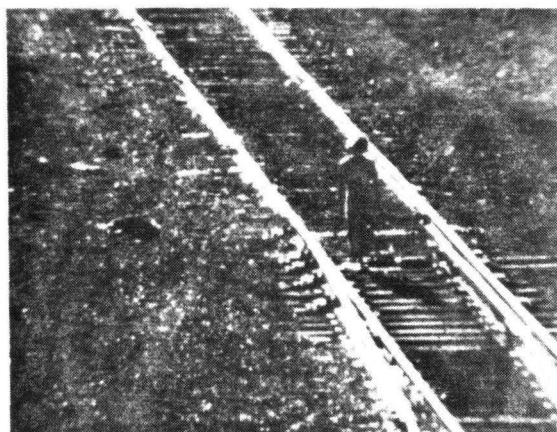


Fig. 42. This is an enlargement from an out-take which was taken from camera position 1, setup series 6 as diagrammed in fig. 43, below.

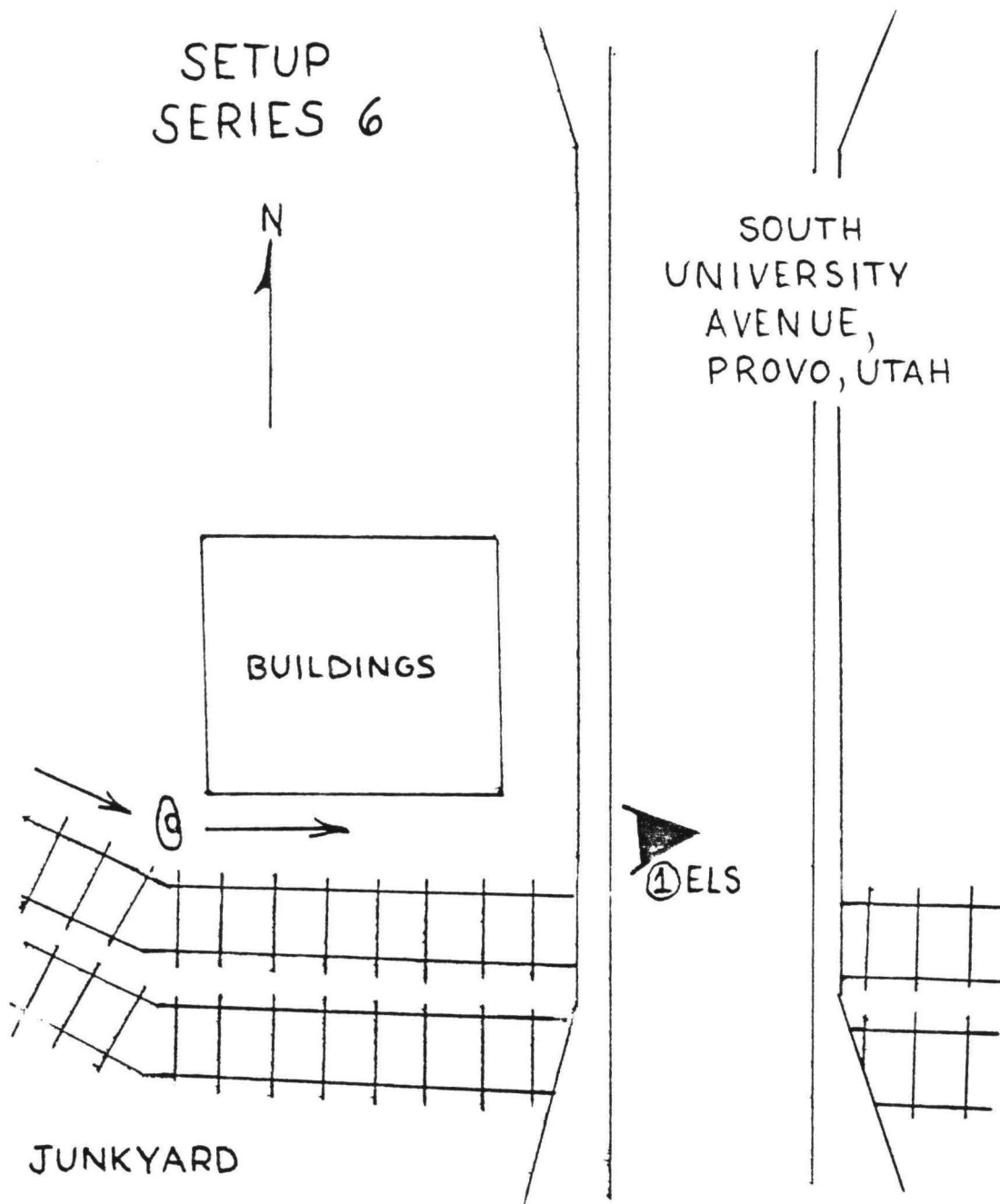


Fig. 43.

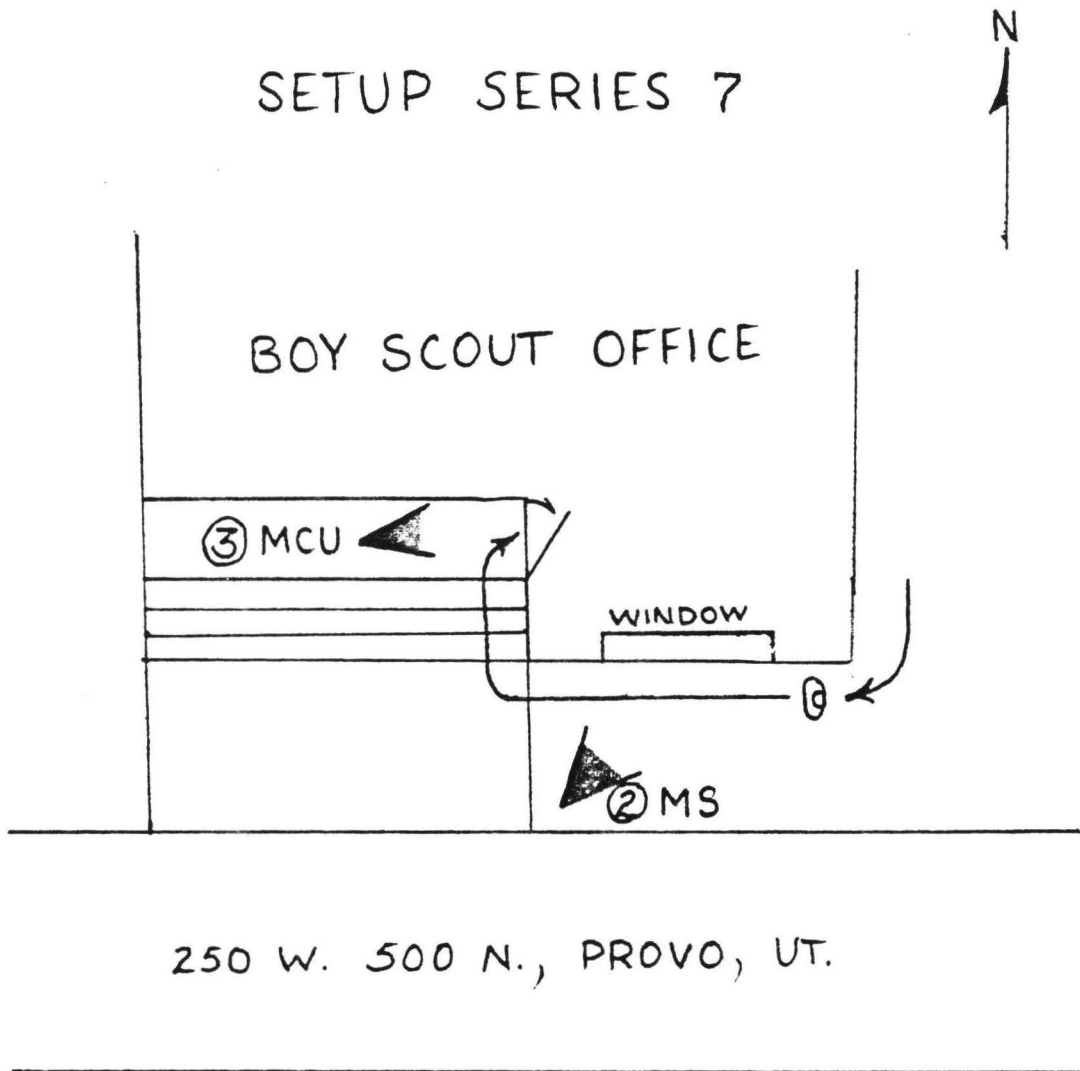


Fig. 44. This is the diagram for the action suggested by Henke's script (see draft B, pp. 35-36, above). We altered the action on location and included a new character, a young scoutmaster, pictured in fig. 42, below.



Fig. 45. This single frame enlargement is from a workprinted out-take. Pictured is Patrick Rogers as the lonely boy and Dan Foster as an adult leader who just happens to notice the lonely boy wander by the scout office. Not only was this action implausible, but also the image of a youthful scoutmaster was not in keeping with Council policy (see pp. 122-123, above).

APPENDIX F

Letters of Evaluation

Burger King

#1469 — Provo, Utah
#2410 — Orem, Utah

Mailing Address: 4003 Quail Ridge Drive, Provo, Utah 84604 • Phone (801) 224-2323

July 28, 1982

Mr. Kirk Strickland
331 West Lakewood
Provo, UT 84601

Dear Kirk:

Thank you for your request for information regarding Burger King's role in sponsoring the Boy Scout film "The Scouting Difference."



The two Burger King restaurants in Utah County have had a working relationship with the National Parks Boy Scout Council for many years. Therefore, when Paul Sabey, Financial Director of the Council, first knew the Council would be needing financial assistance to pay for the production of the film, he contacted us to see if Burger King could help. Inasmuch as Burger King Corporation, with headquarters in Miami, had sponsored a Scouting film several years ago on the International Norjab Scout Jamboree, Paul wondered if Burger King Corp. might be willing to pay for the cost of producing "The Scouting Difference." With this thought in mind, he invited me to attend the showing of the rough draft version of the film in the late fall of 1981. I was impressed with the professional quality of the film, but felt that the focus was primarily on the local activities of Scouts in the National Parks Council, rather than on the national or international scope of Scouting, as the Norjab film had been.

Partially due to this fact, and partially because Burger King Corp. was not in a financial position to help produce the film, our Burger King marketing people decided that if Burger King were to help produce "The Scouting Difference", it should be sponsored by the Burger King restaurants in the State of Utah, rather than by the national corporation.

After discussing several possibilities on how to raise money for the film, the Burger King franchisees and the four Scout councils in the State of Utah (and the Jim Bridger Council in Rock Springs, Wyoming) decided to have a Burger King/Boy Scout Day on June 2, 1982.

Peter and Janelle Lysenko — Franchisees

Mr. Kirk Strickland
July 28, 1982
Page 2

On this day, for every Whopper sold, the participating Burger King restaurants would donate \$1 to the Boy Scouts. In turn, the Boy Scouts would help publicize the event with Scouting families. By this time, three other donors had also volunteered to help finance the film, so Burger King's goal was to raise the remaining \$5,000 needed to pay for the film. Any proceeds from Whopper sales over and above the \$5,000 would be pro-rated as a donation to the five participating Scout Councils.

Paul Sabey took primary responsibility for the promotion on this event, distributing flyers, arranging for radio, T.V., and newspaper coverage, in addition to having Governor Matheson proclaim Burger King/Boy Scout Day on June 2nd, in a special ceremony held at the Capitol Building. We conducted a survey with customers in the Provo and Orem Burger King restaurants on June 2nd, and found that the most effective advertising had been the flyers distributed through the Scout organization, and the personal contacts that Scouters had made with friends and relatives.

On June 2nd, Burger King restaurants in Utah and Rock Springs, Wyoming, raised and donated \$8,000 to the Scouts, \$5,000 of which went to the production costs of "The Scouting Difference."

Sincerely yours,

(Mrs.) Janelle Lysenko
Burger King Franchisee

JL/vlf

BOY SCOUTS OF AMERICA

Utah National Parks Council
250 West 500 North
P.O. Box 106 373-4185
PROVO, UTAH 84603



WESTERN REGION COUNCIL 591

July 16, 1982

To Whom It May Concern:

COUNCIL PRESIDENT
WILLIAM A. MILLER

ADMINISTRATIVE VICE PRESIDENTS
ANGUS H. BELLISTON
WILSON W. SORENSEN

VICE PRESIDENTS
I. ROBERT ANDERSON
CHARLES W. BLACKBURN
MERRILL CHRISTOPHERSON
LAVON DAY
ROSS P. FINDLAY
DONOVAN E. FLEMING
DUANE A. FRANSEN
GLADYS GILSON
KAY HAMILTON
WAYNE S. HANSEN
JOHN KNOLLIN HAWS
CHARLES LOVELESS
BARNEY MCGARRY
ERVEN J. NELSON
E. BILLINGS (BUD) PATTEN
WILLIAM J. PRATT
JAY SMITH
GLADE SOWARDS
W. A. (TONY) SOWARDS
BRUCE STUCKI
GLEN SWALBERG

COUNCIL COMMISSIONER
DARLE M. PEDERSON

COUNCIL TREASURER
VICTOR J. BIRD

SCOUT EXECUTIVE
FRED R. DAY

DIRECTOR OF SUPPORT SERVICE
MELL J. BOOTHE

DIR. COMMUNICATIONS FINANCE
PAUL GLEN SABEY

FIELD DIRECTORS
RENE F. LUTHI
WILLARD HANSEN

DISTRICT EXECUTIVES
DARRYL ALDER
JACK DILLON
PAUL R. HITCHCOCK
DAVID HODGES
DANIEL LYNCH
RONALD E. NYMAN
ROBERT OSWALD
JEFF PETERSON
LARRY SORENSEN
DARRYL STOUTSENBERGER
PAUL TIKALSKY

I have been asked to write an evaluation letter regarding our movie, "The Scouting Difference". It is a pleasure to do so and was a distinct pleasure and opportunity to work as an advisor in the production of this tremendous movie.

The movie took much longer than we anticipated, however, the finished result was well worth the time and efforts involved. We feel, as a Council, that it is professionally done, in fact, so professionally done, that it could be shown to any audience, on any television show, or anywhere else, without any embarrassment or apology. It carries a great message that Scouting really does make a difference in the lives of boys. It is a very unique movie in the fact that the dialogue and narration carries the message of Scouting over the visual portrayal of Scouting involvement from Cub Scouting to Exploring. The music is an original score, written for the movie, which adds to its professionalism. The narration has many key and unique lines. Three favorites are: 1) "There are no losers in Scouting. When you participate, everyone wins." 2) "Scouting is a good laboratory for leadership.", 3) "A young man must face some obstacles only he can overcome."

We envisioned this movie to have an emotional plus an entertaining impact and feel it accomplished those objectives outstandingly. A person can not view the movie without becoming excited about the activities Scouting affords our youth. At the same time, the message comes through clearly as to how Scouting makes a difference in the lives of boys.

There are some things we would do differently if we could do it. Some of the statistics at the first of the movie are very specific and change. I believe we would be a little more careful with some of those statistics so that the movie is not dated so quickly. The statistics refer directly to Utah National Parks Council and so is not as impressive to other audiences. However, we have been overwhelmed by the requests for its use throughout the entire nation and from countries outside the United States. "The Scouting Difference" will be shown for many years as a positive influence for Scouting.

Scoutingly,

UTAH NATIONAL PARKS COUNCIL
BOY SCOUTS OF AMERICA

Fred R. Day
Scout Executive

BOY SCOUTS OF AMERICA

Utah National Parks Council
 250 West 500 North
 P.O. Box 106 373-4185
 PROVO, UTAH 84601



WESTERN REGION COUNCIL 591

February 14, 1982

PRESIDENT
 RAYMOND E. BECKHAM
 ADMINISTRATIVE VICE PRES
 WILLIAM MILLER
 WILSON SORENSEN

TREASURER
 VICTOR J. BIRD

VICE PRESIDENTS
 BOMAN BARLOW
 GEORGE S. BARRIS
 ANGUS H. BELLISTON
 MERRILL CHRISTOPHERSON
 ROSS P. FINDLAY
 WENDELL FRANKIE
 DUANE FRANDSEN
 RUSSELL D. GRANGE
 KAY HAMILTON
 WAYNE S. HANSEN
 JOHN KNOLLIN HAWK
 DESMOND O. LARSON
 BARNEY MCGARRY
 ERVEN J. NELSON
 DARHL M. PEDERSEN
 LOUIS RINGGER
 JAY SMITH
 W. A. SOWARDS

SCOUT EXECUTIVE
 FREDR. DAY

DIRECTOR OF SUPPORT SERVICE
 MELL J. BOOTH

DIR. COMMUNICATIONS FINANCE
 PAUL GLEN SABBY

FIELD DIRECTORS
 RENE E. LITHE
 WILLARD HANSEN

DISTRICT EXECUTIVES
 DARRYL ALDER
 DOUGLAS ROWEN
 DANIEL P. GLAHN
 PAUL R. HUTCHCOCK
 DANIEL LYNCH
 RONALD E. SYMAN
 ROBERT OSWALD
 JEFF PETERSON
 DARRYL STOUTSENBERGER

Dear Kirk:

Our sincerest congratulations to you as well as our sincere gratitude. This scouting film has to be one of the finest which has ever been produced. Everything about it is excellent.

We have now seen it three times, and it is more enjoyable with each viewing. It really added the sparkle at our recent banquet, our key leaders, and the Council Meeting. At each of these events, it was your extra effort which made it possible for us to show it. Thank you very much.

As long as gentlemen such as you assist, boy scouts will benefit from a quality program. If there is any way in which we can ever assist you, please call us.

Sincerely,

W. Dean Rigby, District Chairman
 Squaw Peak District, BSA



A United Way Agency

APPENDIX G

Film Coding and Logging--A Few Practical Suggestions

Film Coding and Logging--A Few Practical Suggestions

I have discovered it would be impossible, within the limited scope of this work, to detail the many principles and techniques of film editing I observed in my experience with Peter G. Czerny. There is one technique, however, which seems most relevant to the situation in which most beginning filmmakers find themselves sometime after shooting is completed. Film editor Verna Fields explains:

In order to achieve real freedom in editing you have to be able to lay your hands on the exact piece of film you want when you want it. There's only one way to do it. It's dull, tedious work, but you must log and code your film. Then you have got a piece of paper that tells you exactly where to find what.¹

I frequently had serious problems laying my hands on the exact piece of film I wanted when I wanted it. Although we were eventually able to find every piece we needed to shape the final film, it was often a long and frustrating process.² For this reason, it is of practical interest to detail a method Czerny has developed which enables him to know where he can find any shot or any portion thereof anytime it is needed throughout the editing process.

¹Verna Fields, "Dialogue on Film," American Film, June 1976, p. 41.

²See pp. 177-179, above.

Before we began cutting the film as students, we had a code printed on all but a few scenes of sound and picture. We had even started to log our takes, but we abandoned this effort when we failed to recognize its practical advantages. We had learned to record all the information asked for on the "Workprint Code Log,"³ (figure 43) but we had no idea how these notes could help us to keep track of the film. Our problem was that when we put this vital information down on the log, we did so in the order the takes had assumed in the rushes. When we would then break the rushes down to reassemble the shots into an edited version, we found the log no longer valid.

Czerny's method offers some simple solutions to this problem. After printing code numbers on the edges of all film and sound footage, including silent takes, Czerny meticulously completes a "Workprint Code Log" (see figure 46). He indexes this log by code numbers filling it out in the order the takes appear in his assembled reels. Using one line for each take, he provides all of the information called for in each column. He does not use ditto marks since each line will be cut apart later to function as an identification label for each filmed shot. When this log, indexed by sequential code numbers, is completed, Czerny photocopies it twice: once on regular paper and once on a full sheet of adhesive-back paper obtainable from most office supply stores. He files his original, hand-written log in a loose-leaf binder for future reference; it becomes a valuable index of all of the takes listed in the order they were originally assembled and coded.

³See p. 326, below.

Czerny's next step is to rearrange this log into yet another log--this one to be indexed by scripted scene numbers. This additional log will start with scene one and end with the last scene of the production. Since the scenes may not appear in any organized sequence in the log-by-code-numbers, the log-by-scene-numbers will tell Czerny at one glance, what scenes are available for a particular sequence.

He makes this new log by cutting the photocopy of the log he made on regular paper into long strips. Usually one strip represents one take unless certain takes already appear in numerical order. In that case, several sequential takes can remain on the same strip since the purpose of cutting the log into strips is to facilitate an arrangement of the takes into a log ordered by sequential scene numbers.

After cutting the entire log into scene strips, Czerny sorts them into piles with scenes one through nine in one pile, scenes ten through nineteen in another, and so on.

He takes the first pile of unorganized scene strips and arranges them on a table in numerical sequence. Next he takes a blank "Workprint Code Log" and applies strips of double-stick adhesive tape vertically down its left and right sides. He then affixes the cut strip for scene one across the top of the log using the blank lines of the log as guides. He continues applying each scene strip in numerical order down the page until it is filled and a new one started. This is repeated until all of the scene strips have been stabilized into sequential order.

Since this log, when completed, is a very cumbersome and temporary collage of taped strips, Czerny photocopies it for better handling. This he does on colored paper to differentiate this log, indexed by scene numbers, from the one indexed by code numbers. Both logs are stored in the same loose-leaf binder for handy reference during editing.

The last step is to break down the synchronized workprint and label each shot. For labels, Czerny uses the photocopy he made on adhesive-back paper. Removing the protective backing from this photocopy, he cuts each scene listed as a single strip and applies it to the front end of each filmed shot.

Czerny has found that the quickest way to do this is to leave all reels of dailies tails out on a rewind and to wind sound and picture through a synchronizer and into several small, individual rolls. As the shot comes to the head end, Czerny cuts the picture and sound tracks, applies the identifying adhesive strip to the outside of the roll of film, and files it on a shelf in numerical order.

Now he is ready to begin editing. As he uses individual shots, Czerny hangs the first trim, usually with the slate on it, in the editing bin with the identification tag protruding two or three inches above the hook. He hangs subsequent trims from the shot on the same hook, but lower so as not to block the tag.

Even as additional shots are hung in the bin, it is very easy for Czerny to locate the correct scene-peg on which to hang any trim since he can easily read the scene and code numbers of each suspended shot.

Once Czerny has completed work on a sequence, he rolls the remaining trims on each hook back up into individual rolls. In doing so, he makes sure that the film end with the identification tag is on the outside of the roll. He then refiles it in its proper position on the shelf.

When Czerny needs the continuation of a shot, all he needs to know is the code number of the missing piece. Quick reference to the code log will inform him of the trim's scene and take number and alert him to its sequential position on the shelf.

Following this procedure can save a beginning filmmaker a great amount of time and frustration. The mastery of simple organizational matters such as coding and logging the film endows a filmmaker with a great amount of creative freedom and manipulative power.

APPENDIX H
Survey Questionnaire

Survey Questionnaire¹ for the
Unenhanced Fine Cut of The Scouting Difference

14 November 1981

Dear Audience Member

The presentation you are about to see is not in its final form. There will be optical effects, improved sound effects, and music when the film is released in its final form. The producers of this film, the Utah National Parks Council of the Boy Scouts of America, have asked us to show it to you in its present form with the idea of changing it if the research you are participating in should so indicate.

For this reason, please realize that you can best serve the filmmakers by responding to this questionnaire in an honest, straight-forward manner. Please don't hold back any negative comment of which you feel the producers should be aware. Keep in mind that your responses will remain strictly confidential.

Please carefully read and follow all instructions.

Thank you for your help.

Kirk E Strickland
Research Assistant

¹The questionnaire, although copied at a sixty-eight percent reduction, is left intact to give the reader an idea of the amount of space actually left to the respondent for replies to the open-ended questions.

RESPONDENT NO. _____ (1-3)_____

1. Your sex: _____ Male _____ Female 4_____

2. Your age: _____ Years 5_____

3. (Check all that apply) Are you . . . ?
- _____ a former scout 6_____
 - _____ a volunteer scout leader 7_____
 - _____ a professional scouter 8_____
 - _____ the parent of a scout 9_____
 - _____ not presently involved in scouting 10_____
 - _____ I have never been involved in scouting in any sort of official capacity. 11_____

4. Do you belong to any civic or church organization(s) directly involved in supporting the local council of the Boy Scouts of America as troop sponsors and/or financial donors?

_____ Yes _____ No 12_____

If so, please name the organization(s). _____

_____ (13-23)_____

5. Over the last five years, how often would you say you have contributed to scouting in the following ways? (Use the following table to help determine your response.)

1) I have encouraged boys I know to become involved in scouting.	5	4	3	2	1	24__
2) I have purchased fund-raising items (coupon books, light bulbs, candy, etc.) from scouts in my area.	5	4	3	2	1	25__
3) I have financially supported civic and church sponsors of scout troops.	5	4	3	2	1	26__
4) I have actively solicited financial support of scouting from civic and church organizations to which I belong.	5	4	3	2	1	27__
5) I have personally made small donations (under \$100) directly to the Utah National Parks Council.	5	4	3	2	1	28__
6) I have personally given large donations (over \$100 worth of money, property, or professional services) to the Utah National Parks Council.	5	4	3	2	1	29__
7) I have voluntarily given over 20 hours of my time to a scout troop in my area.	5	4	3	2	1	30__

6. Circle the number that best describes your feelings about each of the following statements.

	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
1) Scouting provides boys an opportunity to enjoy the great outdoors.	5	4	3	2	1	31__
2) All boys of scouting age should participate in scouting activities.	5	4	3	2	1	32__
3) It seems somewhat foolish for boys and men to wear scout uniforms.	5	4	3	2	1	33__
4) A boy acquires skills in scouting that he can't really get anywhere else.	5	4	3	2	1	34__
5) Most skills acquired in scouting are necessary for survival in modern society.	5	4	3	2	1	35__
6) One of the main purposes of scouting is to prepare boys for military service.	5	4	3	2	1	36__
7) A good scouting program is important to the overall good of a community.	5	4	3	2	1	37__
8) A good scouting program helps strengthen family ties.	5	4	3	2	1	38__
9) Scouting's emphasis is more on physical development than intellectual achievement.	5	4	3	2	1	39__
10) Scouting's emphasis is more on social recreation than character development.	5	4	3	2	1	40__
11) A boy who does not have a chance to participate in scouting will miss out on very little in the long run.	5	4	3	2	1	41__

RESPONDENT NO. _____

PLEASE DO NOT TURN THE PAGE UNTIL YOU HAVE SEEN THE VIDEO PRESENTATION.

Use the space below as needed for notes as you view the film.

4. Because the film, as it now stands, may be too long for broadcasting on television, some scenes may need to be omitted entirely and others shortened. With this in mind, please respond to the following 3 questions.

SCENES (listed in order of appearance in film)	Question #1	Question #2	Question #3	
	Which 5 scenes in the left column should not be omitted under any circumstances? (Mark with an "X")	Which 5 scenes could be left out of the film with- out hurting the overall picture?	Which 5 scenes could be shortened?	
Lonely boy introduction				42_
Council statistics & scenery				43_
Swinging into lake				44_
Cliff diving				45_
Log rolling				46_
Cub scouts singing				47_
Cross-country skiing				48_
Interviews--scouting = education				49_
Scouts tying knots				50_
Scouts playing in camp band				51_
Merit badges				52_
Winter first-aid instruction				53_
B-B gun instruction				54_
Lifesaving instruction				55_
Cliff and pole climbing				56_
Patrol sleigh races				57_
Canoe race				58_
Cub rocket launch display				59_
Pancake frying instruction				60_
Black powder rifle				61_
Brief river-run scene				62_
Primitive fire-building				63_
Interviews--scouting & service				64_
Conservation project on mt. slope				65_
Toy repairing				66_
Hospital gift giving				67_
Pinewood derby building				68_
Pinewood derby race				69_
Demolition derby preparation				70_
Demolition derby competition				71_
Testimonials & scout activities				72_
Lonely boy conclusion				73_

5. Please write any comments (general or specific in nature) that you feel the producers of this film might like to know.

6. Now that you have seen the film, how likely is it that you will do the following?

	Extremely Likely	Very Likely	Fairly Likely	Not Very Likely	Not at All Likely	
Think about the ideas presented.	5	4	3	2	1	74__
Encourage boys you know to become involved in scouting.	5	4	3	2	1	75__
Purchase fund-raising items from scouts in your area.	5	4	3	2	1	76__
Financially support civic and church sponsors of scout troops.	5	4	3	2	1	77__
Actively seek financial support of scouting from civic and church organizations to which you belong.	5	4	3	2	1	78__
Personally make small donations directly to The Utah National Parks Council.	5	4	3	2	1	79__
Personally give large donations (over \$100) to the Utah National Parks Council.	5	4	3	2	1	80__
Donate a considerable amount of your time and services to a local scout troop.	5	4	3	2	1	81__
Become a volunteer scout leader if the need arose in your area.	5	4	3	2	1	82__

7. Now that you have seen the film, please respond again to the statements that follow.

	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
1) Scouting provides boys an opportunity to enjoy the great outdoors.	5	4	3	2	1	83__
2) All boys of scouting age should participate in scouting activities.	5	4	3	2	1	84__
3) It seems somewhat foolish for boys and men to wear scout uniforms.	5	4	3	2	1	85__
4) A boy acquires skills in scouting that he can't really get anywhere else.	5	4	3	2	1	86__
5) Most skills acquired in scouting are necessary for survival in modern society.	5	4	3	2	1	87__
6) One of the main purposes of scouting is to prepare boys for military service.	5	4	3	2	1	88__
7) A good scouting program is important to the overall good of a community.	5	4	3	2	1	89__
8) A good scouting program helps strengthen family ties.	5	4	3	2	1	90__
9) Scouting's emphasis is more on physical development than intellectual achievement.	5	4	3	2	1	91__
10) Scouting's emphasis is more on social recreation than character development.	5	4	3	2	1	92__
11) A boy who does not have a chance to participate in scouting will miss out on very little in the long run.	5	4	3	2	1	93__

APPENDIX I

Publicity, Distribution, and Awards


Publicity, Distribution, and Awards

As of this writing, the Utah National Parks Council production of the film The Scouting Difference has been broadcast four times on local television. Two of those broadcasts were over a local network--KSL TV channel five, originating from Salt Lake City, Utah. The other two broadcasts were on public television--KBYU TV channel eleven, originating from the campus of Brigham Young University in Provo, Utah. Copies of some of the publicity used for these broadcasts are included below.

Prints of The Scouting Difference have been distributed throughout the districts of the Utah National Parks Council and other councils within the intermountain area. The film has been used as a featured presentation in courts of honor, scout banquets, and fireside programs within these districts and councils. Copies of the film have been sold to organizations and individuals as far away as the states of Missouri and Hawaii. The Utah National Parks Council has received special commendation from the National Boy Scout Council for producing the film. The National Council is also beginning production on a scouting film of national interest in which several scenes from The Scouting Difference will be featured.

As of this writing, the film has also received three awards. It has been recognized as the Outstanding Advanced Student Film in the 1982 Brigham Young University Student Film Competition. In

addition, it has been cited as the Best Industrial Film at the 1982 Utah Short Film and Video Festival where editor Peter Czerny also received an Individual Achievement Award for Excellence in Editing.

<p>City-regional Deaths Action Ads DESERET NEWS </p>	<p>D FRI. P. M./SAT. A. M., FEBRUARY 19-20, 1982</p>
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Y. Scouting movie makes its debut

PROVO — "The Scouting Difference," one of the first motion pictures ever completed by Brigham Young University students in conjunction with the BYU Media Production Studio, had its premiere showing last week.

Jesse Stay, studio director, said the 23-minute color film is a documentary-style movie which reports on the accomplishments and activities of the Boy Scouts in the Utah National Parks Council.

It took more than a year for students in the Theatre and Cinematic Arts Department to write the script, direct and shoot the scenes, compose the music and edit the film into a final product. The project was initiated by Professor Tad Danielewski.

"Since the studio has been in operation for nearly 28 years, hundreds of students have worked on movies," Stay said. "But this is one of the first produced almost entirely by them — with counsel and expertise from studio personnel and Prof. Danielewski."

Narrated by KSL radio announcer Danny Kramer, the film expands the whys and wherefores of Scouting. It graphically illustrates the importance of three basic Scouting objectives for young men: physical fitness, character development and citizenship training.

"The film shows that Scouting is a lot more than just fun and games. It's a

program in which everyone is a winner, it can and does make a difference in the lives of young men and that it deserves the active support of adults in both time and money," Stay said.

Funded by the Utah National Parks Council with Dr. Ray Beckham as producer, the film was directed by Kirk Strickland. Cinematographers were Laird Roberts, Tim Parker, Terrel Miller and David West; script by Leo Paur; music by Kurt Bestor and Sam Cardon. Film editor was Peter G. Czerny with student assistants Patrice M. Wall, Kirk Strickland and Phil Ostler.

The film was shot during four seasons in such Utah locations as Bryce and Zion national parks, Dead Horse Point, the Scout adventure camp at Puffer Lake and at the Council's Maple Dell Camp in Payson Canyon.

Scouts — from Cubs to Explorers — were photographed in activities including cross country skiing, canoeing, mountain climbing, pinewood derby racing, rocket launching, outdoor skills and gun safety.

Stay said the film will be especially useful in training Scout leaders, educating youth and their parents about Scouting activities, showing to service clubs and training college-level recreation management students.

Film promotes Scouting

PROVO, UTAH

"The Scouting Difference," a new motion picture that can be used to help train Scout leaders, has been made by BYU students in conjunction with the school's Media Production Studio.

Jesse Stay, studio director, said the 23-minute color film is a documentary-style movie that took more than a year to make. It shows activities and accomplishments of the Utah National Parks Council and is available for loan or purchase.

Students in the Theatre and Cinematic Arts Department wrote the script, directed and shot scenes, composed music and edited film into the final product. The project was initiated by Prof. Tad Danielewski.

Narrated by radio announcer Danny Kramer, the film expands the whys and wherefores of Scouting. It illustrates the importance of three basic Scouting

objectives for young men: physical fitness, character development and citizenship training.

"The film shows that Scouting is a lot more than just fun and games. It's a program in which everyone is a winner. It can and does make a difference in the lives of young men and deserves the active support of adults in both time and money," Stay said.

Scouts, from Cubs to Explorers, were photographed participating in cross country skiing, canoeing down a river, mountain climbing, pinewood derby racing, rocket launching, outdoor skills and gun safety.

The film may be purchased or scheduled for showing through the Utah National Parks Council, Boy Scouts of America, 250 W. 500 North, Provo, Utah 84601.

Page 24 — THE HERALD, TONOV, UTAH, FRIDAY, FEBRUARY 26, 1962

Scout Documentary to Air Over KBYU Saturday

Constructing a winter snowcave, hiking to a summit campsite with a backpack, hitting the bullseye on the first try, competing in a frigid Klondike Derby; all and more make the difference in the life of a young man.

That difference is scouting. A montage of character-building experiences is the focus of "The Scouting Difference," to be shown Saturday, at 6 p.m. on KBYU-TV, Channel 11, and again on KSL-TV April 3 at 1:30 p.m.

"Scouting can and does make a tangible real difference in the lives of youth," says 27-year-old director Kirk Strickland himself as

Eagle Scout. "The world would be different without the scouting program. It seeks to develop a higher set of standards and character."

"The Scouting Difference," set against the backdrop of scenic outdoor adventure, examines the various facets of a scout's experiences. Highlighting all boys and young men through the scouting program, emphasizing a boy's talents, whether they be cross-country, skiing or camp band or something in between. "The Scouting Difference" makes a point of showing the vast

nature of the scouting program. Unusual skills are also illustrated: model rocket launching black powder rifle target practice, sleigh races.

Narrator Danny Kramer guides the viewer through the maze of merit badges into the easiness of the scouting experience emphasizing that personal integrity and strong character are the ultimate rewards of a scout's endeavors.

"The purpose of the program," says Strickland, "is to portray the past of the scouting program, its present standards and

future goals."

"The Scouting Difference" is punctuated by well-known local scouting enthusiasts who share their feelings and experiences about the program. Among those are Utah Supreme Court Justice Dallin H. Oaks and Utah National Parks Council Executive Fred Day.

Strickland points out that scouting "is more than just fun and games. Scouts teach and lead. They perform service to the community — not with a self-serving motive, but to strengthen the family and the community."

Page 32 — THE HERALD, Provo, Utah, Friday, February 12, 1962

Feature Scout Film Premieres This Week

"The Scouting Difference," one of the first motion pictures ever completed by Brigham Young University students in conjunction with the BYU Media Production Studio, had its premiere showing this week to friends of scouting.

Jesse Slay, studio director, said the 23-minute color film is a documentary-style movie which reports on the accomplishments and activities of the Boy Scouts in the Utah National Parks Council.

It took more than a year for students in the Theatre and Cinematic Arts

Department to write the script, direct and shoot the scenes, compose the music and edit the film into a final product. The project was initiated by Professor Tad Danielewski.

"Since the studio has been in operation for nearly 28 years, hundreds of students have worked on movies," Slay said. "But this is one of the first produced almost entirely by them — with counsel and expertise from studio personnel and Prof. Danielewski."

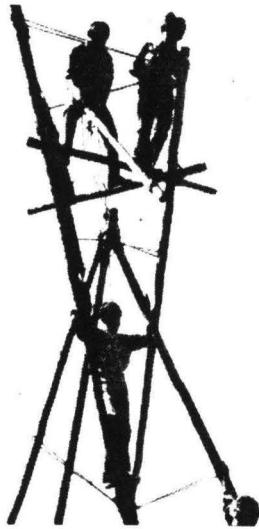
Narrated by popular KSL radio announcer Danny Kramer, the film ex-

Kirk Strickland. Cinematographers were Laird Roberts, Tim Parker, Terrel Miller and David West; script by Leo Paur; music by Kurt Bestor and Sam Cardon. Film editor was Peter G. Czerny with student assistants Patrice M. Wall, Kirk Strickland and Phil Ostler.

The film was shot during four seasons in such Utah locations as Bryce and Zion National Parks, Dead Horse Point, the scout adventure camp at Puffer Lake and at the Council's Maple Dell Camp in Payson Canyon.

scouting. It graphically illustrates the importance of three basic scouting objectives for young men: physical fitness, character development and citizenship training.

"The film shows that scouting is a lot more than just fun and games. It's a program in which everyone is a winner, it can and does make a difference in the lives of young men and that it deserves the active support of adults in both time and money." Slay observed. Funded by the Utah National Parks Council with Dr. Ray Beckham as producer, the film was directed by



Scouts build tower.

Monday, February 22, 1962, THE HERALD, Provo, Utah—TV11

Channel 11 Plans Show On Scouting Difference

Constructing a winter snowcave, hiking to a summit campsite with a backpack, hitting the bulls eye on the first try, competing in a frigid Klondike Derby, all and more make the difference in the life of a young man.

That difference is scouting. A montage of character-building experiences is the focus of "The Scouting Dif-

ference," Saturday at 6 p.m. on KBYU-TV, Channel 11.

"Scouting can and does make a tangible real difference in the lives of youth," says 27-year-old director Kirk Strickland himself, an eagle scout. "The world would be different without the scouting program. It seeks to develop a higher set of standards and character."

"The Scouting Difference" set against the

backdrop of scenic outdoor adventure examines the various facets of a scout's experiences. Highlighting on one boy, the documentary follows the opportunities available to all boys and young men through the scouting program.

Emphasizing a boy's talents, whether they be cross-country, skiing, or camp band or something in between, "The Scouting Difference" makes a point of showing the vast nature of the scouting program. Unusual skills are also illustrated, model rocke launching, black powder rifle target practice, sleigh races.

Narrator Danny Kramer guides the viewer through the maze of merit badges into the realism of the scouting experience, emphasizing that personal integrity and strong character are the ultimate rewards of a scout's endeavors.

"The purpose of the program," says Strickland, "is to portray the past of the scouting program, its present standards and future goals."

"The Scouting Difference" is punctuated by well-known local scouting enthusiasts who share their feelings and experiences about the program. Among those are Utah Supreme Court Justice Dallin H. Oaks and Utah National Parks Council Executive Fred Day.

Strickland points out that scouting "is more than just fun and games."

SCOUTS LOVE WHOPPERS®

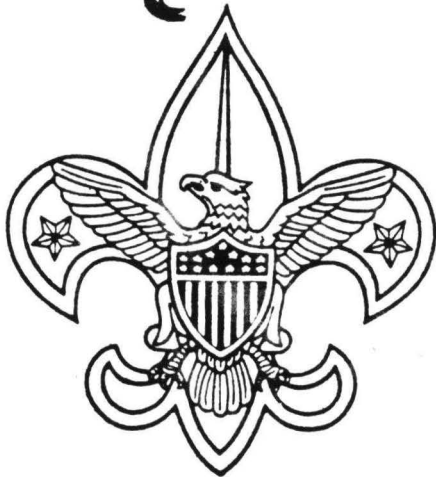
Wednesday, June 2
Burger King/Boy Scouts of America Day



For every WHOPPER (except Jr.) sold at the Burger King Restaurants on June 2, Burger King will donate \$1.00 to the Utah National Parks Council, Boy Scouts of America.

All Burger Kings Restaurants in Utah and Wyoming are participating in the "Good Turn" for Scouting.

All Boy Scouts, Cub Scouts, Varsity Scouts, and Explorers and their families and friends are encouraged to support the Utah National Parks Council, Boy Scouts of America on this day.



*A WHOPPER for Scouting
on June 2 makes
"The Scouting Difference"
in the Utah National Parks
Council*

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GLOSSARY A

Film Terms

Film Terms

A-B answer print: A positive print from camera original film which has been conformed into two rolls, each having alternating shots and black opaque leader. A and B printing eliminates splice marks in release prints, and permits the printing of optical effects. The A-B answer print may also be called the "first" answer print.

actor: A person who interprets and performs a role, or otherwise appears, either in voice or in form, in a motion picture.

angle, camera: The camera's point of view when it is set up for shooting; the relative depth, height, or width at which an object or an action is photographed.

answer print: The first combined sound and picture print that is sent by the lab to a film producer for approval. The lab makes any corrections required by the producer, and often several answer prints are made before final approval is given.

Arriflex 16mm BL camera: The brand name and model designation of a European made 16mm double system sound camera. The "BL" means "blimped" for quiet running.

background: The portion of a scene or action behind the main scene or action.

Bolex 16mm camera: The brand name of a 16mm camera.

boom: See "microphone boom."

camera original: Film actually exposed in the camera, as distinguished from film exposed and printed in the laboratory.

cameraman, camera operator: The person who actually operates the camera during production, following instructions from the director.

candid camera: A filming method involving the photographing of real people in real situations in which the subjects are unaware that they are being photographed. Of particular value in documentary filming, where a natural reflection of reality is desired.

caption: A line of explanatory words inserted into or superimposed over the action in a shot.

cinematic: having qualities attributable to characteristic properties of motion pictures.

cinéma vérité (literally: cinema truth): A style of filmmaking the practitioners of which attempt to capture truth on film by observing, recording, and presenting reality without exercising directorial control or otherwise utilizing conventional film techniques to affect the veracity of a situation.

clapper board: See "slate."

close-up: A shot taken from a short distance or through a telephoto lens which brings to the screen a magnified, detailed part of a person or an object. A close-up of a person, for example, might show only his head.

code numbers: Matching numbers printed at one-foot intervals on the edges of both a positive print and its synchronized sound track to provide the film editor with sync marks throughout the workprint.

conforming: The film editing process in which camera original film is matched to the edited work print--including the arrangement of original rolls into A and B rolls.

continuity: The uninterrupted progression of related shots, scenes, and sequences necessary to maintain a logical development of theme or story in a film.

coverage: The act of filming all the necessary footage, from all setups and angles, that may be required for editing a fluid sequence.

credits: The names of principals involved in the production of a motion picture listed with their functions.

cut: Abrupt transition from one scene to another without using an optical effect such as a dissolve, wipe, or fade. It is made by splicing the last frame of one scene with the first frame of the next.

cutaway: A shot of an action or object related to but not an immediate part of a principal scene.

cutting: The craft and art of assembling separate lengths of motion picture film into a unified whole.

diagrammatic: Graphic illustrations superimposed, animated or otherwise presented on film which are in the form of a diagram.

dialogue: All spoken lines in a film.

director: The person responsible for the creative aspects, both interpretive and technical, of a motion picture production. In addition to orchestrating the action in front of the camera and guiding the acting and the dialogue, the film director controls camera position and movement, sound, lighting, and all other ingredients that contribute to the final look of a motion picture.

dissolve: An optical effect which gradually blends one shot into another. It results when one shot fades out at the same time another fades in.

documentary: In the broadest sense, a factual film depicting actual events and real people. Defined by British director John Grierson as "the creative treatment of reality." Many theoreticians feel that a true documentary must communicate social ideas and values and aim to bring about a change for the better in social and economic conditions. Others see it as a form of artistic journalism that may cover a broad range of factual subjects, social, promotional, scientific, educational, and instructive, as well as recreational.

dry run: A full rehearsal during which actors go through their moves and speak their lines without the camera running. Often the cameras and their crews are also present and go through their motions as if they were filming.

dub: To transfer sound from one recording medium to another, from units which are for playback only. Also, to put dialogue, sometimes foreign, into a film after it has been shot.

dupe: 1) To duplicate film. 2) A duplicate film.

edge numbers: Serial numbers (and key letters) printed during the manufacturing stage on the edge of raw negative film at one-foot intervals. Duplicated on positive prints during processing, these latent numbers help editors and negative cutters to match the negative to the workprint once editing is completed.

editing: The process of selecting, assembling, and arranging motion picture shots and corresponding sound tracks in coherent sequence and flowing continuity.

editor: The person responsible for editing a film.

effects: General term for all illusory optical tricks used in making motion pictures, as well as for some aspects of sound recording.

emulsion: The light-sensitive substance with which one side of a film base is coated and on which the photographic image is exposed.

establishing shot: A shot, usually a long shot or a full shot at the beginning of a sequence, which establishes the location, setting, and mood of the action.

- executive producer: A person who is ultimately responsible for a film's production but who seldom takes part in any phase of the filmmaking. He is often in charge of several productions simultaneously and usually oversees general business aspects.
- exposure: The process of subjecting film to light so that a latent image is produced on the emulsion. The degree of exposure is determined by the amount of light allowed to reach each frame of film during shooting. The determining factors in the degree of exposure are length of time and intensity of illumination.
- exterior: A setting for a scene shot either out of doors, on location, or on a studio set simulating the outdoors.
- extra: An actor playing a minor or incidental part in a film.
- extreme close-up: A very tight close-up shot that greatly magnifies a tiny object or shows a magnified view of part of an object or person, such as a shot of a face featuring only the eyes, nose, and mouth.
- extreme long shot: A wide-angle shot providing a bird's-eye view of a vast area. Usually static and filmed from a high vantage point, it is most often used to establish the geography of an area or to suggest wide open spaces.
- fade: An optical effect in which a shot gradually goes to black or gradually appears from black.
- film stock, full leader: Footage used to fill in blanks in sound work prints between sound sections, and in picture work print where some of the film has been lost or damaged.
- film base: The flexible, usually transparent, support on which photographic emulsions and magnetic coatings are carried.
- filmmaker (also spelled: film-maker and film maker): One who makes motion pictures, usually a director. The term is characteristically used to describe a person whose involvement in the making of films is creative rather than technical or business-oriented.
- filmography: A list of the film work, usually in chronological order of a particular director, writer, cameraman, actor, or anyone else connected with film. The term is borrowed from "bibliography," a list of works by an author.
- fine cut: A refined version of the editor's work print which marks a substantial improvement over the rough cut and approximates the final version of the film in continuity and length.
- first cut: See "rough cut".
- flash frame: A fogged or overexposed film frame.

flatbed editor: A table on which there are upright spindles for film and sound tracks, sprocket drives, heads for picture projection and sound reading, mechanical provision for interlock, advancing or retarding sound, rewinding and fast-forward, and other features, used in various ways in the editing of films.

focal length: The distance from the optical center of a lens to the film plane when the lens is focused at infinity. A short-focal-length lens has a wide angle of view and a long-focal-length, or telephoto, lense has a narrow angle of view.

Foba: The brand name of an adjustable tripod.

focus: The point at which an image obtains maximum definition in relation to the camera lens.

footage: Any length of film--a shot, a scene, a sequence; the length of film in terms of feet.

foreground: The part of a scene nearest the camera, usually the area between the camera and the main subject.

format: The dimensions of a film stock and its perforations, and the size and shape of the image frame.

full shot: A shot whose subject complelely fills the screen. When the subject is a person his or her full body is included in the shot.

fullcoat magnetic sound stock: Magnetic film (as distinguished from magnetic audio tape) which is completely covered on one side with an iron oxide coating.

gaffer: An electrician in charge of lighting circuits and equipment.

graphic: A printed or hand-rendered flat title, chart, or graph used in a film.

grip: A handyman available for general odd jobs such as moving or adjusting sets or repairing props.

hand-held camera shot: A shot obtained by the cameraman holding the camera producing a somewhat wobbly image on the screen.

high angle shot: A shot made with the camera in a position above the action.

high hat: A small, low camera mount used instead of a tripod to support a camera in filming low-angle shots or other shots where the use of a tripod would be impractical or unnecessary.

high-speed camera: A special camera which operates at speeds greater than the standard twenty-four frames per second used to achieve slow motion when the film is projected an normal speed.

- improvise: To make up action or dialogue, or to solve production problems extemporaneously.
- insert shot: A shot of some detail of the main action which can be made at any time during production, then be inseted into the action during the editing process.
- intent: The purpose, theme, or intention of a film.
- intercutting: Inserting shots into a series of related shots for contrast or other effect.
- interior: An indoor scene, either on location or in a studio, which requires artificial lighting.
- interlock: A system by which a picture track and a sound track (or any two interdependant motors) are kept in phase to assure synchronization.
- interlock projector: A projector used to reproduce the picure while synchronized sound is played back on an accompanying machine.
- internegative: A negative derived directly from an original color reversal film; also, a negative derived from an original color negative film through the reversal process, more precisely known as a duplicate color negative or a color reversal intermediate (CRI).
- jump cut: A noticeably abrupt advance in the action within a shot or between two shots due to the removal of a position of film or to poor or intentionally manipulated pictorial continuity.
- laboratory, lab: An establishment organized and equipped to process motion picture film, to perform sound track work, and to produce pre-release duplicating intermediates, such as master positives, duplicate negatives, and work prints, as well as completed release prints for distribution.
- lay in: To splice together sound tracks in proper relation to the picture.
- lens: 1) In optics, any transparent system by which images may be formed through the light refracting properties of curved surfaces.
2) Any optical system somplete with barrel, focusing ring, elements etc.
- library sound: Music and sound effects available from collections prepared for use with films, usually distributed on record disks.
- live sound: Sound, such as dialogue, simultaneously recorded at the time of shooting, in contrast to sound laid in after filming.

- location: Any locale away from a studio selected for shooting.
- long shot: A broad view of objects or action. The shot requires a wide angle of photography and a scene in depth. The camera is at a position allowing general recognition of the subject matter rather than detail.
- low angle: A camera position which is below and pointed upward at the subject.
- low-budget production: A film which by plan or necessity has limited financing and as a result uses inexpensive production techniques.
- master scene script: A script which lists and numbers scenes but does not indicate a detailed shot breakdown.
- medium close-up: A shot of a person showing head, shoulders, and part of the chest.
- medium long shot: A shot made somewhat closer than a point from which all or most of an object or person would be framed.
- medium shot: A shot showing part of a person or object. A medium shot of person is one which included head, shoulders, chest, and enough additional space for hand gestures to be seen.
- microphone boom: A long, movable arm designed to maneuver a microphone into position for sound recording during filming.
- mix: To combine sound from two or more sources into a single recording, usually with adjustment of tonal quality or relative volume level. Also, the completed recording itself.
- montage: The assembly of shots, hence, editing, and especially the portrayal of action and creation of ideas through many short shots.
- narration: Commentary spoken by an off-screen voice.
- Nagra recorder: The brand name of a separate system magnetic sound recorder.
- negative: Exposed and processed film containing images whose colors and tonal values are the opposite of those of the original subject matter.
- negative cutting: See "conforming."
- negative film stock: Film designed specifically to produce a quality negative image when exposed and processed.
- newsreel: A film journal of current events which were usually photographed as they occurred.

- objective camera angle: Camera coverage which places the audience in the position of a third-person observer of the action.
- optical effects, opticals: The alteration of a motion picture scene, or transition from one scene to another, usually performed in duplication. Includes fades, dissolves, superimpositions, as well as other more spectacular effects.
- optical sound track: A sound track produced on photographic film by photographic means. Modulations are electrically converted from light impulses to audible sound during projection.
- out-take: A take that is rejected and not used in the final version of a film.
- overexposure: Unsatisfactory reproduction of tonal values in film resulting from prolonged or too intense exposure to light.
- over-the-shoulder shot: A shot made from behind and to the side of an actor, often including part of the shoulder and head, and with the camera aimed in the direction which the actor is looking.
- pan: A camera movement pivoting on a horizontal plane from one part of a scene to another.
- point-of-view shot: A shot filmed at such a camera angle that an object or an action appears to be seen from a particular actor's viewpoint.
- post-production: Any work done on a film after it has been shot and workprinted.
- pre-production: Work carried out on a film production before actual filming takes place.
- principal photography: Filming which involves performers.
- processing: Developing, fixing, and drying motion picture film.
- producer: The entrepreneur who initiates and/or manages film production activities.
- production manager: An executive responsible for co-ordinating and supervising all the administrative and technical details of the production, from budgeting and scheduling to picking locations and overseeing the activities of the entire crew.
- promotional film: A film used for general advertising or publicity purposes, usually by a corporation or business, but usually not to sell a specific product.
- protagonist: The hero or heroine of a film.
- push in: Same as "zoom in."

- raw stock: Unexposed film as supplied in standard lengths.
- reaction shot: Any shot, usually a cutaway, in which an actor reacts to action which has just occurred.
- release print: A print of a completed film, made for sale or other distribution.
- reversal film stock: Film which is normally processed in such a way as to produce a positive image after exposure to a subject.
- rough cut: A preliminary trial stage in editing a film in which the entire film is put into a coherent sequence with scenes spliced in approximate order and length.
- rushes: Picture and sound workprints of a day's shooting.
- scene: A section of a motion picture which is unified as to time and place. It is made up of a series of shots taken from various angles and is usually filmed in one session. A scene usually refers to a unit which is larger than a shot and smaller than a sequence. It is also used broadly and loosely to describe any distinct unit of a film, such as a take, a shot, or a sequence.
- score: A musical composition written as an accompaniment to a motion picture.
- scouting locations: Searching for suitable locations for a film.
- screen: 1) A flat sheet of material on which motion pictures are projected. 2) To project a film.
- screen direction: Movement within the frame. It is often oriented to the way the movement will appear on screen (screen left or right) which is equivalent to movement in its relationship to the camera (camera left or right).
- screenwriter: A person who writes or participates in the writing of film scripts.
- script: A set of written specifications for the production of a motion picture. Unlike a stage play, which is generally produced and performed the way, or close to the way, it was originally written, the script of a film is open to interpretation and change and seldom reaches the screen intact. There are several different kinds of scripts, and they contain specifications for settings, action, camera coverage, dialogue, narration, music, and sound effects, in varying degrees of explicitness.
- script supervisor: The person who ascertains as shooting progresses, that costumes, positioning of properties and actors, screen movement and direction are consistent in all parts of the film. The script supervisor also records important information relevant to the editing process.

- Seikonic light meter: The brand name of an exposure metering device.
- sequence: A number of scenes linked together by time, location, or narrative continuity to form a unified episode in a motion picture. It is often compared to a chapter in a book, the scene being the equivalent of a paragraph, the shot a sentence.
- setup: The positioning of the camera in relation to the action for any particular shot.
- shoot: 1) To photograph a shot, a scene, a sequence, or an entire film with a motion picture camera. 2) The filming phase of a production.
- shooting outline: A sketchily written list of action to be photographed when a shooting script is not available.
- shooting ratio: The ratio of the length of raw film exposed in shooting to the footage actually used in a completed motion picture.
- shooting script: The approved final screenplay, with full dialogue and detailed camera setups and other instructions, which is used by the director in the production of a film.
- shot: 1) A single continuous take, filmed in a single session from one camera setup. 2) The piece of film resulting from such a take.
- shot list: See "shooting outline."
- slate: A small board marked with important information which identifies the film in the cutting room including: the title of the film, the names of the director and cameraman, the number of the scene and take, and the date. At the beginning or end of each take, the slate is held in front of the camera and recorded for several frames. When shooting sound, the slate used has a hinged section attached which can be snapped quickly to produce a loud clap, providing an aural-visual cue for the synchronization of double system sound and picture. When used in this way the slate is called "clapper boards" or "clapsticks."
- slow motion: An effect resulting from running film through a camera at faster-than-normal speed. When the film is projected at the standard rate of speed, action on the screen seems slowed down.
- sound effects: Natural or artificially created sounds, other than speech and music, that become part of a motion picture's sound track.
- sound track: The portion of any length of film reserved for the sound record, or any recording so located.

- splice: The act of joining two pieces of film by any of several methods: by cementing, butt-welding, or taping.
- squawk box: A small, limited fidelity sound speaker.
- subjective camera: Camera angle that views action through the eyes of a particular observer, rather than through the visual objective impersonal point of view.
- superimpose, super: The technique of photographing or printing one or more images on top of another so that both or all may be seen simultaneously in screening.
- swish pan: A rapid panning of a camera on its vertical axis from one point to another, causing a blurred sensation when the image is viewed on the screen.
- synchronization: The process of aligning a picture and sound track in correct relationship so that an action and its corresponding sound coincide.
- tail slate: The image of a slate appearing at the end of a shot, sometimes used when a head slate would be disturbing, and usually placed upside down to indicate that it is a tail slate.
- take: A single continuous shot taken by a motion picture camera without any interruption or break. Also, a term used to indicate the number of times a given shot has been made.
- talent: Performers, actors and actresses in a film.
- target audience: The audience for whom a film is intended.
- telephoto lens: A long-focal length lens that magnifies like a telescope, making it possible to take close shots of distant objects. The lens tends to reduce perspective and flatten images.
- theme: 1) The subject of a film, its basic idea, intent or purpose.
2) A musical passage associated with a character, place, or idea in a film.
- tilt: Pivotal camera movement on a vertical plane from one part of a scene to another.
- titles: Written matter inserted into a film for introductory or explanatory purposes.
- tracking shot: A shot made while the camera and its entire support are moving.
- transfer: The process of rerecording a sound track from the original tape to magnetic film or rerecording sound and picture from a film medium to video tape.

transition: The passage from one episodic part to another, indicating a change in time or location.

trim: To cut or shorten in editing. Also, the unused remnant resulting from an abridging cut.

tripod: A three-legged camera support, adjustable for height.

two-shot: A shot of two people.

viewer: A mechanical and optical device designed to permit examination of an enlarged image of motion picture film.

visuals: Motion picture action or images.

voice over: Narration or dialogue spoken by a person not seen on the screen at the time his voice is heard.

wide angle lens: Any lens of relatively short focal length and magnification power which covers a large field of view--in excess of sixty degrees--and tends to exaggerate perspective, making an area appear larger than it actually is.

wide angle shot: A shot made with a wide angle lens which shows relatively much more of the action field than would a shot made from the same camera position with a normal or telephoto lens.

wild sound: Sound which is recorded without synchronism with a camera.

work print, workprint: Any positive duplicate picture, sound track print, or magnetic duplicate intended for use in the editing process. It is composed of selected takes from the rushes and is gradually trimmed from a rough cut to a fine cut stage. In its final form it serves as the model to which the negative is cut and conformed.

zoom: The real or apparent effect of camera movement toward or away from a subject during a single continuous shot.

zoom lens: A variable focus lens that is designed to provide various degrees of magnification during a continuous shot with no loss of focus.

GLOSSARY B

Scouting Terms

Scouting Terms

Beaver High Adventure Base: A varsity scout camp located in the Manti-La Salle Mountain Range east of Beaver, Utah.

boy scout: A registered member of the Boy Scouts of America who is between the ages of eleven and fourteen.

Boy Scouts of America, The: A national organization chartered by Congress to teach its members manly character, self-reliance, and usefulness to others.

Camp Blue Mountain: A Utah National Parks Council scout camp located near Moab, Utah.

Camp Maple Dell: A boy scout camp located in the Wasatch Mountain Range east of Payson, Utah.

Camp Thunder Ridge: A Utah National Parks Council scout camp located near Cedar City, Utah.

council: A large division of populace and territory made up of several scout districts. It is the administrative unit of the scout program.

Cubmaster: The executive adult leader of a cub scout pack.

cub day camp: An outdoor activity held during daylight hours in which cub scouts participate in various recreational and educational events.

cub day camp orientation: An outdoor orientation activity for adult cub scout leaders who are preparing to bring members of their pack or den to cub day camp.

cub scout: A registered member of the junior division--ages eight to eleven--of the Boy Scouts of America.

den: A small neighborhood group of cub scouts consisting of two to eight boys.

den leader: An adult leader of a cub scout den.

den leader coach: A member of the adult leadership of cub scout pack who coaches den leaders in leadership responsibilities.

- den mother: A female den leader who is also the mother of one of the cub scouts in her den.
- district: A subdivision of populace and territory within the council.
- Eagle Award: The highest rank of advancement boys can obtain in the scouting program.
- explorer scout: A registered member of the senior division--ages sixteen to eighteen--of the Boy Scouts of America.
- fleur-de-lis: An emblem resembling a lily or iris. Of heraldic origin and used to indicate the north direction on a mariner's compass, the fleur-de-dis was adopted as part of scouting's symbology to suggest that a boy should be as dependable as a compass and should point the way surely.
- First Class Scout: The third rank of advancement for boys in scouting.
- High Uintah High Adventure Base: A varsity scout camp located in the High Uintah Mountain Range in Northeastern Utah.
- Life Scout: The fifth rank of advancement for boys in scouting.
- merit badge: An award given to a boy who has demonstrated a standard level of proficiency in one of over a hundred specialized fields of endeavor.
- National Scout Council: The governing body of the Boy Scouts of America, chartered by Congress to administer the scout program on a national level.
- neckerchief: Part of the scout uniform, the neckerchief is folded snugly around the neck, with an insignia on the back and a neckerchief slide securing the front.
- Order of the Arrow: An elite group of boy leaders that follows ancient indian codes.
- pack: A group of dens in cub scouting. The pack meets once a month under the direction of a cubmaster.
- patrol: The basic unit of boy scouts. A patrol is made up of anywhere from two to eight boys.
- professional scouter: A paid director of scouting in a local council. The professional scouter or scout executive administers the scouting program in any one of a number of capacities.
- registration: The process of officially becoming a member of the Boy Scouts of America. Registration requires an annual fee.

- roundtable: A monthly meeting of scoutmasters within a district who gather to share program ideas for the coming month of troop activities.
- scouter: An adult registered member of the scout organization who is eighteen years of age or older.
- scout executive: See "professional scouter."
- scout law: A code of behavior in the scout program consisting of twelve points. The scout law is: "A scout is trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean, and reverent."
- scoutmaster: A male adult volunteer leader of a scout troop.
- scout oath: A solemn promise a scout learns by heart to recite on particular occasions. The scout oath is:
 On my honor I will do my best:
 To do my duty to God and my country,
 and to obey the scout law;
 To help other people at all times;
 To keep myself physically strong, mentally
 awake, and morally straight.
- Second Class Scout: The second rank of achievement in boy scouting.
- senior patrol leader: The youth leader of the troop who performs such troop administrative and executive duties as assigned to him by the scoutmaster.
- Star Scout: The fourth rank of achievement in the scouting program.
- Tenderfoot Scout: The first rank of achievement a boy can earn in scouting.
- troop: A chartered unit of five or more boy scouts made up of two or more patrols.
- troop committee: A group of three to five representative adults of the community who supervise the activities of a troop.
- troop sponsor: A community organization which supports and administers the activities of a local troop.
- varsity scout: A registered member of the Boy Scouts of America who is between the ages of fourteen and sixteen.
- woodbadge: A special award given to adult leaders who have attended a training course in leadership and scoutcraft and demonstrated proficiency therein.

GLOSSARY C

Other Terms

Other Terms

bishop: The ecclesiastical overseer of a ward in the Church of Jesus Christ of Latter-day Saints.

chapel: the designation for a meetinghouse in the Church of Jesus Christ of Latter-day Saints. LDS chapels are often made up of gymnasiums, stages, and classrooms as well as solemn assembly rooms.

Church of Jesus Christ of Latter-day Saints: The official name of the Mormon Church. This church is the sponsoring organization of Brigham Young University as well as several boy scout troops throughout the world.

cumulative: Formed by or resulting from accumulation or the addition of successive increments.

demographic: The identification of a person by vital or social statistics such as gender and age.

frequency: The number of items occurring in a given category.

galvanic skin response mechanism: A mechanism which measures and records an audience's attention response to external stimuli by converting physiological alterations into electric current.

statistically significant: Having statistical import and meaning, a condition based on an extremely low probability of error.

ward: The congregational division, by populace and locale, of members of the Church of Jesus Christ of Latter-day Saints--approximately 500 members.

GLOSSARY D

List of Abbreviations

List of Abbreviations

BG, bg.: Background.

BYU: Brigham Young University.

CONT'D, cont'd: Continued.

CU: Close-up.

cum.: Cumulative.

ECU: Extreme close-up.

ELS: Extreme long shot.

EXT: Exterior.

FG, fg.: Foreground.

freq.: Frequency.

FS: Full shot.

FX: Effects.

INT: Interior.

L: Left.

LDS: The Church of Jesus Christ of Latter-day Saints.

LS: Long shot.

MCU: Medium close-up.

MED: Medium.

MG: Middleground.

MLS: Medium long shot.

MOS: A silent shot or scene accompanied by neither dialogue nor sound effects. It is said to have originated with a German-speaking hollywood director who habitually referred to such shots as "mit out sound." At first used jokingly by crew members, the term stuck in film terminology.

MPS: Media Production Services (at Brigham Young University).

MS: Medium shot.

NT: Not transferred.

POV: Point of view.

R: Right.

SFX: Sound effects.

SUPERED: Superimposed.

VO: Voice over.

THE SCOUTING DIFFERENCE: DEVELOPMENT,
DIRECTION, AND EVALUATION OF A
DOCUMENTARY FILM

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M.A. Degree, December 1982

ABSTRACT

This study traces the creative process followed in directing the twenty-three minute 16mm documentary film entitled The Scouting Difference. In providing an in-depth analysis of how this particular film evolved through the scripting, filming, and editing phases of production, this thesis offers solutions to problems encountered in the practical application of general filmmaking technique and theory.

Besides exploring the development of this film through the three primary phases of production, this study also: 1) suggests means by which film projects can be acquired, 2) presents methods by which clients, producers, and directors can conjointly define the purpose of a given film, 3) offers advice in the responsible management of monetary concerns, and 4) describes some practical advantages of incorporating evaluative techniques in the shaping of a production in progress as well as in measuring the effectiveness of a finished product.

In examining the director's role in the filmmaking process along with offering helpful advice in all phases of production, this study is of practical and supplemental interest to the professional as well as novice filmmaker.

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