Summary Statement:
It may seem like a silly idea to make a documentary about a suite in a south campus residence hall, but the Miles Travis Suite means a lot to a surprising number of students at UNC. Miles Travis lived in room 241 of Ehringhaus Dorm during the 1999-2000 school year. Being the only senior in a suite composed of freshmen, it was natural that the suitemates, who had become best friends, name the suite after him. The M.T.S. is now in its second year; however, residence of the same suite from as far back as 1996 still come by to hang out.

This documentary tells the story of the suite tracing back to the years prior to Miles Travis which have been referred to as the "Biltozoic Era." There are many interesting and humorous stories to be told by four generations of residents of room 241, over fifteen present and former suite residents, and numerous friends who have been a part of the M.T.S. It explains exactly how Miles Travis ended up in South Campus as a senior, and follows him on his adventures in Montana after graduation. Also, it looks at what has become of some of the other former suite residents.

The film allows current members of the M.T.S. to share what the suite has meant to them, and their experiences while living there. It examines the recent process of recruiting new members for the suite to keep the tradition alive, and will include interviews with the guys who have decided to move in for the 2001-2002 school year.

The documentary should help people understand what it is that makes rooms 241-244 of Ehaus so special, document the many great stories that have occurred in the suite, and preserve memories of Carolina for all those who have been a part of the Miles Travis Suite.

Background and Need:
The men of the M.T.S. dream big, and come up with some wild ideas that are rarely ever executed. However, one such scheme that came into fruition was the idea to create M.T.S. t-shirts to sell to friends and family for no profit. This turned out to be a great success as the gray, M.T.S. “Keeping It Simple” shirts were in high demand during the spring of 2000. Nearly fifty of these shirts were sold.
With that many people wearing these shirts around campus there have been many people inquiring what exactly the M.T.S. is, and why they made t-shirts. This is one of the target audiences. The documentary offers an explanation of this phenomena since the common reply when it is explained that M.T.S. is a suite in a dorm is, "you're crazy."

However, the main objective of this documentary is to create a complete history of the Miles Travis Suite and those who laid the groundwork. Since so many people who have lived in the suite the past several years have remained close friends, it will be fun to have a collection of tales from the suite and see how the M.T.S. came to be. It gives those who have been affiliated with the suite the opportunity to share their stories and how they suite has impacted their lives.

**Approach, Structure, and Style:**
As previously stated, this is done in a documentary format. It includes interviews from suite residents, former residents, and friends, shots of the suite, shots of Miles and his friend, Cory, in Montana, and also some footage of a prank being pulled on the M.T.S.

The film starts off with shots in each room of the suite with the narrator, Brad Mallard, a former resident of room 242, saying, "This is the M.T.S." Following this are interviews with the members of the suite who came up with the idea of naming it after Miles Travis. They will explain how the idea came about and stories behind it.

Mallard tells how there were people who started the M.T.S. tradition several years before these guys were there. Cut to the apartment of Scott Bilton who lived in room 241 from 1996-1998. He tells about what has become known as the “Biltozoic Era,” and share his stories from living in the suite like the time that Vince Carter, Rasheed Wallace, and Ademola Okulaja were in the future M.T.S. playing video games. This is followed by interviews with Marc Jones and Lamont Council. Marc lived in room 243 as a freshman in 1997 and moved back to room 241 as a senior in 2000. Lamont lived in 242 as a freshman in 1996, left UNC for two years, then returned to live two suites down from 1999-2001 and has been an honorary member. They provide the comparison between the suite then and now.

Mallard explains how the M.T.S. was not always the greatest place to live and shares his own experience in room 242 during the 1998-99 school year. Also interviewed is his roommate, Chris Nagy.

Mallard then transitions to the story behind Miles Travis’ entrance into the suite. An interview with Miles explains his journey from Ehringhaus to Old
West to an apartment then back to Ehaus.

It then goes to a roundtable discussion between the members that started the M.T.S., Miles, Brian Sellers, Will Hart, Greg Snodgrass, and Brad Burton. They laugh and tell stories from that year. They eventually start talking about the t-shirts. B-roll footage of people walking on campus with M.T.S. shirts is shown. We then hear interviews from non-residents that have t-shirts. They tell about their experiences with the M.T.S.

Cut to Montana where Mallard tells of Miles' decision to go west after graduation. Footage is shown of Miles picking potatoes. Then we hear interviews from Miles and his best friend that joined him in Montana, Cory Cavin. As they tell about their adventures on their journey west footage that they shot on the trip is shown.

Back in the suite, current residents talk about the second year of the M.T.S., and how Marc Jones and Chris Hostetler have provided the senior leadership in room 241 vacated by Miles. More stories are shared by the guys and by some girls from Ehaus who have been engaging in a prank war with them. As Kristy Kent and Olivia Roberts are interviewed, B-roll footage of the night they filled the entire suite hallway with balloons and water balloons, shot by the girls themselves, is shown.

Back to Montana where Miles is shown working as a security guard in Bozeman.

Mallard explains that it is now time for the M.T.S. to start planning for the following year. Brian describes the recruiting process and the prospects for the third year of M.T.S. There are three rooms open because Marc and Chris graduate and Greg, Ray, and Jason are all moving on. Brian says that they want to leave room for some freshmen to come in to hopefully keep the spirit alive.

Greg gives his explanation of why he must move to North Campus and Lamont tells about his regret for signing up to leave Ehaus to live in Winston. Back to Brian who introduces Justin and Baker, the rising sophomores who will be moving into the M.T.S. for the 2001-02 school year. They tell about their excitement of moving in and what it was that drew them to the suite.

The film closes with several brief sound bites from various students with ties to the suite. Mallard provides some closing words of wisdom, and crazy
pictures of the guys are shown as the credits roll.

**Budget:**
A major production expense comes from the flight to Montana. However, I feel this is an important part of the project. It provides perspective as to the type of person that Miles Travis is. A round trip plane ticket will cost $786 on TWA.

There will not be any expense for accommodations since I can stay in Miles' apartment. Food for four days should cost around $75.

A Sony DXC-D30 digital Betacam package will run $550, and $150 for digital video tape.

A Lowel 3-light Omni kit will cost $40.

Renting an Avid editing suite for a week is going to cost $1300.

With $500 added as a contingency budget the total budget for the documentary should be around $3400.

**Shooting Schedule:**
I will start shooting on May 1. Through May 3 I will shoot footage of the M.T.S. and collect interviews from the residents and other friends around Ehringhaus. On May 5, I will interview Scott Bilton and some others in his apartment at Alta Springs in Chapel Hill.

Production will be put on hold until we return to school for the fall semester. Mid-August we will record new M.T.S. residents moving their stuff into the suite and get reactions from incoming freshmen.

September 1, I will fly out to Bozeman, Montana, and until September 3 I will shoot interviews with Miles and Cory, shoot footage of the farm where they pick potatoes, other places where Miles has worked, and points of interest in their adventure in Bozeman. I will fly back to Chapel Hill on September 4.

Back in the M.T.S., in mid-September, I will get reactions from the newcomers after spending one month in the suite. Late-September, the documentary will go into post-production.

**Equipment List:**
Sony DXC-D30 digital Betacam package. Includes fluid head tripod, AC batteries and charger, lavalier mic, shotgun mic, cables, and headphones. Sony Hi8 digital video tapes
Conclusion:
On one level, this documentary explores the relationships formed within a small group of students at UNC and allows them to share their good times and their struggles, and how it has revolved around the dorm they lived in. However, on a broader scale the documentary shows how friendships formed while in college have effects that extend a long way after graduation.
Film Statement. Private Dining is a dramatic narrative film that embodies the challenging of a commonly held societal convention: the social aspect of eating. Rather than simply discouraging and opposing this common communal experience, the main character of the story leads a rather revolutionary movement that advocates an antithetical system in which eating is an isolated and private affair, while excretion is an acceptable institution for social gathering and place for public forum. Since the ridiculousness of such a movement and such an ideological challenge are quite obvious, there is a distinct satirical element present throughout the film (although it will always be implicit). Due to this, the overall theme of the film asks a different question: it asks viewers to make all kinds of ideological challenges, to question all that they have learned, to understand why things are the way they are, to reject or reaffirm tradition, but to certainly reject "tradition for tradition's sake."

Background and Need.
In modern culture, dining is one of the most versatile communicative activities. People dine for business meetings, celebrations, weddings, love affairs -but most importantly -just to eat. Although this is an activity that may occur alone, it is primarily a social pursuit that is shared by cultures across the world. In contrast, the bodily process that occurs as a result of the digestive one is almost equally as socially unaccepted across cultures. What is the cause of this? The initial answer to this is rather intuitive. Eating is pleasing to many senses (visual, taste, smell, etc.), while defecation is often considered repulsive in these categories. This raises another question: are our standards for excretion based on our criteria of eating? Why must we keep giving this activity a negative connotation?
There are a number of reasons why this ideological challenge is both necessary and feasible. Although two men (for example) may have a discussion in the bathroom, it is generally not a planned activity or one intended to accomplish any other task than the one at hand. Cultures in history have varied in their positions on other issues such as public and group sexual activities. The bathhouses of Ancient Rome paint a clearly different picture than hotel rooms of modern America. The Romans might scoff at Americans and ask why they shun a bodily process that makes them feel good. In addition to this, it is often the case that young boys engage in group-urination activities on such outings as camping trips and hikes. Could
it be the case that these children exemplify a natural tendency of man that is later suppressed by cultural pressures? If so, why discourage an activity that could very well prove vital to creating good relationships with family members and peers?
If one does not accept these aforementioned goals as real world implications of adopting such a philosophy (implications that they are not intended to have), one can still see that the case for this movement could be made on film. The true necessity for this film stems from the lack of questioning that occurs in people of all ages today. A common trend exists amongst the members of the targeted audience (which happens to be college students): family and peers teach them a certain side of the political/economic/social/religious/philosophical dispute, and then they learn to follow the opposite pole once they arrive in college. The problem here lies in the fact that many never actually took the time to decide for themselves; many people are unsure about the philosophy by which they live their lives. Private Dining offers a philosophical movement that viewers almost certainly will not adopt. Because of this, the only meaning that is available to them is that of philosophical movements in general, and the ability of one person to change their world around them. Traditional film genres frequently play on cultural conventions in order to have an efficiency of meaning and an assured audience. There has never been a more appropriate time in film history to reject these conventions.

**Approach, Structure, and Style.**
The style is not conventional. At some points the film displays a synthesis of different conventions, while at others the style is fundamentally innovative. For example, the opening scene begins with a 'Classical Hollywood' style dialogue that includes adherence the 180° rule and the use of such things as establishing shots. In contrast, scenes such as the movie theater scene in which the director of the film (myself) is yelling at an audience for laughing at something that is not supposed to funny (although, ultimately it is) show the opposite of the style spectrum.
Structurally, the film will follow the pursuits of the main character in his quest to reverse the social roles that eating and excreting play in everyone's lives. From his first acquisition of the idea, through his comprehensive campaign and movement, all the way to his final battle fought in the Pit. Different clips that display the mindset of those involved in the campaign give the narrative a postmodern quality. Overall, it is a dramatic narrative film with elements of satire, and with a large amount of experimental qualities (examples of which are covered in the style section of the treatment).

**Budget.**

In-Kind Contributions:
Equipment Rate Number Total
- Canon XL1 Camera $150/day 5 $750  
  (MiniDV-500 lines Resolution)
- Sachtler Video 18 Tripod $50/day 5 $250
- Sony 8" Color Field Monitor $40/day 5 $200
- Portable Light Kit $60/day 5 $300  
  (3 Arriflex lights and stands)
- Sound Package: $160/day 5 $800  
  (Shure FP32 Mixer, Sennheiser Shotgun, 
  2-Tram Lapel Mics, Micron Wireless, 
  XLR Cables and Headphones)
- Final Cut Pro Editing System $300/day 2 $600
Total In-Kind Costs: $2900

Personal/Other Expenses:
Equipment Rate Number Total
- MiniDV tape $10 10 $100
- VHS tape (for final version) $3 1 $3
- 8mm Camera $40/day 2 $80
- 8mm tapes $4 2 $8
Total Personal Costs: $191
Total Expenses: $3091

**Shooting Schedule.**
May: Casting and acquiring crew.
Finalize script.
Work out logistics of props/ location shoots.
Early June: Shooting (5 days reserved for equipment).
On location scenes (to be shot on separate days): Davis Library, The Pit, 
  screening room, front porch.
.Late June: Begin editing (2 days reserved on Final Cut Pro station).

**Equipment List.**
- Canon XL1 MiniDV Camera
- Sachtler Video 18 Tripod
- Sony 8" Color Field Monitor
- Portable Light Kit: (3 Arriflex lights and stands)
- Sound Package: (Shure FP32 Mixer, Sennheiser Shotgun, 2-Tram Lapel 
  Mics, Micron Wireless, XLR Cables and Headphones)
- Final Cut Pro Editing System
- MiniDV tapes
- VHS tape (for final version)
- 8mm camera
- 8mm tapes
Previous Credit and Experience.
Justin Rodermond is a freshman at the University of North Carolina at Chapel Hill. He is a Communication Studies major with a Media Studies and Productions concentration. Justin’s production experience stems from basically 4 areas. First, Justin has been making VHS shorts as a hobby for about 5 years, using VHS-C and 8mm cameras and a 3-VCR post-production system. These have ranged in length from half a minute to over an hour. Secondly, Justin has acquired a large amount of technical knowledge and experience from school. In high school he obtained experience with his school video projects, which were well known and widely appreciated. At UNC-CH, he has taken Comm014 (Introduction to Media Productions), Comm041 (Media Criticism), and Geog006F (American Cinematic Places). These courses have enhanced his knowledge of both the technical and aesthetic aspects of film and video production. For this summer and next fall, Justin is registered for Comm010 (Communication and Social Process), Comm034 (Audio/Video/Film Production and Writing), and Comm139.001 (Experimental Video). These courses should provide a substantial amount of additional knowledge and experience. A third avenue of experience comes from his computer and web-based experience. Justin has developed a number of web sites using HTML, JavaScript, and Macromedia Flash. He has also produced a few animations using Flash. In addition to web-based experience, Justin has experience working with still frame editing (especially in Jasc Paint Shop Pro), digitizing video, working with multiple video and audio formats, and doing non-linear digital video editing on Adobe Premiere. Justin’s fourth area of experience is in Student Television (STV) at UNC-CH. In the first semester of his freshman year, Justin joined the show R.A.V.E. where he obtained acting experience, camera training, and knowledge of the entire television production process. In his spring semester, he joined Student Television Police Department (STV-PD) where additional experience was gained. More activity and involvement is planned for next year.

Treatment
[Opening Sequence]
The film begins with music and a title sequence that tells the name of the film, the writer, director, producer, and major actors. Simple white text on a black background allows the audience to focus on the dialogue that begins before the last titles have been displayed (as the music fades out). When the last title does fade out, an immediate close-up cut to the initiator of the conversation (Titus) occurs, whereupon the audience learns that the two men are sitting at a table. It is only after about 10 seconds of the dialogue occurs (changing between close-upââs on both characters) that the camera is pulled back for an establishing shot. This shot occurs from a higher floor in what the viewer now knows to be a library. The topic of the conversation
appears to be Titusââš opinion on a recent film he saw (by explaining how he, äålaughed, cried,ää and how the overall feeling of it was äåheart-wrenchingäää). We learn from Danââš final question that the conversation was actually about Titusââš recent defecation, "So after all that, you flushed it and didnâåât even show anybody?" When Dan finishes saying this, there is an immediate cut to a toilet flushing followed by the main title sequence and music.

[Action Sequences]
One of the main action sequences occurs in the Pit in the middle of one summer afternoon. It is in the heart of Titus' campaign, when a decent amount of support has been gathered across the campus. Titus has set up a large sign in the middle of the Pit explaining his campaign goals. Next to this sign, square in the middle of the Pit, there is a small portable toilet (much like a children's training toilet) with a 3-foot high curtain going all the way around it. Here, the sign encourages people to give in to their desires and use this public restroom. Quite a crowd has gathered on both sides of the conflict. An 8mm camera captures this factional, riot-like conflict in which Titus' opposition attempt to hold him accountable for the mess that his movement is apparently causing them. The yelling eventually begets violence, and the scene ends with Titus' Pit display being destroyed by the opposing faction.

To emphasize the seriousness of the film, I also want to insert a quick 4-5 second clip in which I (the writer/director) am at a movie theater cursing at a crowd who is laughing at some supposedly dramatic part of the film (that is actually satirical).

[Characters]
Titus is by far the most highly developed character. The story follows him through his growth as an individual, and his growth as a social figure for change. Along with this, the issue of Titusââš mental stability is kept near at hand during the entire film. The main quality to be captured in the character of Titus is the fact that he is simply one ambitious man who will go to any length to achieve his goals. Other characters include his friends (such as Dan) and his opposition.

[Conflicts]
The central conflict centers on the opposing factions that represent the two sides of Titusââš campaign, which at first, appears to be Titus versus the world. Later, when his movement has been set in motion, quick sequences of his efforts will be contrasted with scenes that show his opposition and their negative campaigning. The scene will embody the conflict that exists: should people eat in public and use the bathroom in private, or the other way around? What is the cost of challenging such a convention?

[Stylistic Features]
There are a number of interesting stylistic features to be employed that illustrate either the creative genius of Titusâ€™s campaign, or his slipping from mental stability (whichever the audience sees it as). One such element of style is the handheld 8mm ã nétzlikeäfootage at the Pit scene. By using this camera, the action that takes place is highlighted, and the reality of the conflict at hand is revealed. A second interesting stylistic feature is a television commercial that Titus is supposed to have made for his campaign. At some seemingly arbitrary point in the story, when the campaign is well off its feet, there is a sudden cut to this commercial that is not explained in terms of the scenes immediately proceeding or following it. The viewer is expected to feel as if Titus' mission is really happening, and this is merely one more avenue through which he is spreading his message. The lighting will be natural outside, and three point on inside scenes.

[Resolution]
Directly after the Pit action sequence, a crossfade to a title screen will let the viewers know that 200 hundred years have passed. In this future, it is night and some children are huddled behind a bush in front of someoneâ€™s front porch. They take a steak out of a plastic baggie, and proceed to drop it into a brown paper bag, giggling all the while. One of them creeps up to the front porch, sets the bag down, lights it on fire, rings the doorbell, and runs off. The old man who comes out of the house quickly stomps the fire out, looks at the contents of the bag, and says under his breath, "EAT! Damn kids!"