

2014

Blivits!

Charles Sutter
University of Central Florida



Part of the [Film and Media Studies Commons](#)

Find similar works at: <https://stars.library.ucf.edu/etd>

University of Central Florida Libraries <http://library.ucf.edu>

This Masters Thesis (Open Access) is brought to you for free and open access by STARS. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

STARS Citation

Sutter, Charles, "Blivits!" (2014). *Electronic Theses and Dissertations*. 1309.
<https://stars.library.ucf.edu/etd/1309>

BLIVITS!

by

CHARLES SUTTER
B.A. University of Central Florida, 2010

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the School of Visual Arts and Design
at the University of Central Florida
Orlando, Florida

Summer Term
2014

Major Professor: Lisa Mills

© 2014 Charles Sutter

ABSTRACT

Blivits! is a feature-length documentary produced, written, and directed by Charles Sutter in pursuit of the Master of Fine Arts in Film & Digital Media from the University of Central Florida. This thesis examines the ethical questions of making a documentary in the digital era.

In accordance with the restrictions of the program's guidelines, this film was completed a budget of less than \$50,000. The film was shot over 18 days, in various locations up and down the east coast of the United States. This thesis is the record of Blivits!'s journey through development until completion of picture lock.

TABLE OF CONTENTS

CHAPTER ONE – ARTISTIC LITERACY	1
Filmmaker’s Statement.....	1
Aesthetic Literacy.....	6
Treatment	11
CHAPTER TWO - FINANCIAL LITERACY	18
Budget.....	18
Expenditures	28
CHAPTER THREE - PRODUCTION LITERACY.....	36
Theory of Production	36
CHAPTER FOUR - CONCLUSIONS	38
Ethical Filmmaking	38
In Summation.....	40
APPENDIX A: LIST OF INTERVIEW SUBJECTS	52
APPENDIX B: TRANSCRIPTS.....	54
APPENDIX C: FOOTAGE LOGS	76
APPENDIX D: SCREENING LIST	119
APPENDIX E: BLIVITS! LLC BUSINESS PLAN	121
APPENDIX F: CREW LIST.....	149
APPENDIX G: SHOOTING SCHEDULE & LOCATION LISTS	151
APPENDIX H: RELEASE FORMS.....	153
APPENDIX I: ACQUIRED FOOTAGE/STILL PHOTOGRAPH LICENSE	179
APPENDIX J: DEAL MEMOS	182
APPENDIX K: EQUIPMENT LIST & SOURCES.....	193
REFERENCES.....	195

LIST OF TABLES

Table 1 Budget	18
Table 2 Expenditures	28
Table 3 List of Interview Subjects	53
Table 4 File - CR_0009_NTSC-SD_18_FPS	78
Table 5 File - D041020_01	80
Table 6 File - D050202_00	81
Table 7 File - D050727_00	85
Table 8 File - HayleyDVD	89
Table 9 File - HGa_0001-0004_NTSC-SD_18FPS	91
Table 10 File - JL_0001-0005_NTSC-SD_18_fps	92
Table 11 File - MSt_5_NTSC-SD_18fps	95
Table 12 File - MSt_6_NTSC-SD-18fps	99
Table 13 File - MSt_0011_NTSC-SD_18fps	101
Table 14 File - MSt_0014_NTSC-SD_18fps	103
Table 15 File - MSt_0014b_NTSC-SD_18_fps	105
Table 16 File - MSt_0014c_NTSC-SD_18_fps	106
Table 17 File - RB_0021_NTSC-SD_18_fps	107
Table 18 File - RB_0029-31_NTSC-SD_16_fps	109
Table 19 File - Richter_Baron_0007_NTSC-SD_18_fps	110
Table 20 File - WWII_0001_NTSC-SD_24P_fps	111
Table 21 File - WWII_0002_NTSC-SD_24P_fps	113
Table 22 File - WWII_0003_NTSC-SD_24P_fps	113
Table 23 File - WWII_0004_NTSC-SD_24P_fps	114
Table 24 File - WWII_0005_NTSC-SD_16_fps	115
Table 25 File - WWII_0006_NTSC-SD_24P_fps	117
Table 26 File - WWII_0007_NTSC-SD_24P_fps	117
Table 27 Screening List	120
Table 28 Crew List	150
Table 29 Shooting Schedule and Location Lists	152
Table 30 Equipment List & Sources	194

CHAPTER ONE – ARTISTIC LITERACY

Filmmaker's Statement

Blivits! is the story of the USS Randolph. It is also the story of fathers and sons. My dad served on the Randolph from 1960 to 1963. Before him, my grandfather served in World War II, as did his brother and five of his brothers-in-law. My dad chose to serve because he felt an obligation to the Navy. This tradition of service to the United States Navy ran deep in my family, until me.

The Randolph turned boys into men for almost thirty years. Its greatest contribution to the country will not be found in a history book. It will be found in the relationship, its sailors have with each other and their families. "The very idea of an historical analysis is merely a product of a misconception. A specific history is a mythic account of some current distribution of known events into categories of significant and insignificant without acknowledging the arbitrariness of such a process." (Casebier 1950). To understand the Randolph's history as only the events which she lived through is to greatly misunderstand the ship's importance. Ascribing value to some events and not others, like the Randolph's service during the Cuban Missile Blockade but not ascribing any value to the individual moments of the sailor's experience during the same time fails to acknowledge at least one side of that story. The totality of the Randolph's history can only be understood by examining its history from as many sides as possible.

The potential to examine the Randolph physically escapes us, because the Randolph was melted down for scrap in 1979. This disadvantage limits us to understanding the ship's importance only through her crew. If we are to believe Brian Winston's definition of documentary, "The application of the adjective 'documentary' to film most appositely flags the fact that, despite claims to artistic legitimacy and dramatic structuring, when dealing with this film form we are essentially and most critically in the realm of evidence and witness." Some of the evidence was melted down for scrap metal, and may have made its way up the road to the General Motors plant where my mother's brother Carmine, also a Navy veteran, worked. Errol Morris commented on the idea of evidence; "I like to point out that people very often confuse the idea of that truth is subjective with the fact that truth is perishable, [...] Historical evidence is in fact perishable. People can burn the archives, people can destroy the evidence. Or they can

ruin the evidence in many, many, many, many, many, ways. Adulterate it, so that it's impossible ever to know what the evidence really was. And I think that's true of many episodes in history" (Morris 2004). The only evidence left, seems to be the crew's reflection of the ship. A lack of physical evidence leaves us with only what we might witness, the people who were there. In this case, the time left to bear witness to them draws to a close. According to a study from the Department of Veterans Affairs 2008, over the next six years we will lose almost all of our World War II and Vietnam War era veterans.

The threat to these sailors who have become our history also comes in the form Alzheimer's Disease and dementia. A series of aneurysms burst in my dad's brain ten years ago, leading to brain surgery. This surgery left him with memory issues, and the doctors prescribed my mother and I to talk about my father's past with him. Those conversations sparked my interest in this story.

Blivits! is not an original story, it's a classical one. Blivits! is the story of Orpheus. My dad made the mistakes of the Greek hero. He tried to live in my grandfather's history. I have found this story to be a chilling warning for how not to live a meaningful life. Orpheus lost his bride on the day of their wedding to a snake bite. The desperate Orpheus played a golden harp so sweetly that he was able to gain an audience with Pluto, the god of the underworld. Pluto granted him the ability to take his wife out of the underworld on the condition that he did not look back until they were both out of the underworld. Orpheus and his wife left for the surface as quickly as they could, and when they got to the mouth of the cave Orpheus was so glad to have his wife back that he looked back at her, but she had not cleared the cave. He saw his wife, lovely as she ever was. Before his eyes, she quickly started to fade on him, so quickly she only had time to whisper "farewell" before she was completely gone. I live for the moment. Too far in the past or future, and I am crippled with fear. To try to live up to the life that my dad found for himself, or my grandfather found would be paralyzing. Ignoring their successes and their failures would doom me to repeat exactly those same successes and failures. It's this philosophy that I hope to share with my dad, to help him come to terms with his past, and possibly at the same time, accept my future whatever it may be.

We find this theme of characters obsessed with an untouchable past, in two other works that will factor heavily into Blivits! My dad's favorite film, John Ford's The Searchers, and my favorite film

Orson Welles's Citizen Kane, both revel in this idea. Ford's western morality tale centers on Ethan Edwards' 10 year quest of revenge to find a little girl who stopped being that little girl almost as soon as she was kidnapped. We know this because the girl that Edwards finds he wants to kill in cold blood, although she is the same girl he has spent the entire movie looking for. Welles, too, tells the tale of man whose dying breath is a memory of childhood. The reporter, Thompson, then searches through the memories of the people that knew Kane for truth to the meaning the riddle of "Rosebud," only to have the evidence as Errol Morris would have guessed from the beginning, completely destroyed. In both cases, the search winds up being for something that does not exist, and may not have ever existed. The sled and the young girl, are symbols of a life that exists, even if only in the memories of Charles Foster Kane and Ethan Edwards. The question becomes whether the memory is of the person or thing that ever existed and if there were two sleds and two little girls: the sled in Kane's memory and the physical sled, the girl on the ranch captured by the Comanche, and the girl in Ethan's mind. And more directly the question between, The Randolph that my dad and his fellow sailors remember and the Randolph that actually was. Neither the sled, nor the girl, nor the Randolph matter as much as the journey to remember those things. The important part is looking for at the past and coming to terms with it, so that we might enjoy our future.

Blivits! shares some important themes and structures with Nathaniel Kahn's My Architect. Kahn's father, an acclaimed and important architect, remained a mystery to Kahn until his years after his death when he made the movie. The movie follows a chronology of Kahn's adventure to know his father, not the chronology of Kahn's father's life. Half of Blivits! finds myself and my dad on the road, I will use My Architect as guide for how to create compelling action.

The other half of the film will be interviews. I will employ the style Errol Morris dubbed "anti-verite." "Documentary Filmmaking in the Postmodern Age: Errol Morris and The Fog of Truth" tells us: "In his search for truth, Morris devised a unique style of documentary, which he ironically labeled anti-verite. In fact, his documentary aesthetic takes the basic tenets of cinema verite and turns them on their head. As Morris explains, 'let's imagine all of the stylistic requirements of verite and let's do the exact opposite; instead of being unobtrusive, let's be as obtrusive as possible. Put people right in front of the

camera, looking directly into the lens or close to it. Light everything. Add reenacted material, or constructed material of one kind or another.'" (Ricciardelli 2010) I will use direct interviews with the surviving sailors of the USS Randolph. Each of the interviewees looks directly into the camera and sharing their story with us. Drawing attention to the artifice of the interview is the only way to accept its affect. To visually reinforce that we are being told a story, the interview will remind the audience that it being told a story with the lights and the method of interview.

No style guarantees the truth more absolutely than another. Claiming metaphysically "that somehow the application of these techniques will produce Truth, as though there's this metaphysical meat-grinder which, if you put the right ingredients in and prepare them according to some given process, will magically produce Truth. That idea has always struck me as complete nonsense. Its (sic) a style. And style does not guarantee you truth." as Errol Morris puts it. We do not hope to achieve the truth. The only version of the truth we could hope to explore is that of the sailors' memories.

I will use a controlled environment for the interviews with the Randolph alumni. The subjects will be lit, and we will have a person there for sound recording. The total number of crew for shooting the interviews will be three: A producer to wrangle releases and keep track of schedules, a cameraman, who will serve as his own gaffer as well, sound person, doubling as a producer to run the mixing panel and set up the Boom microphone, and myself to conduct the interviews. This crew will shrink to just two for the traveling portion of the movie, meaning that we will have to use more available lighting and live with imperfect sound. The last two people on the film crew will be the archivist and the editor.

To avoid using stock footage, we have chosen to use the footage of a program called "Home Movie Day." The University of Central Florida allows people to donate their home movie footage on whatever format they recorded it on, and have it digitized. The school exhibits this footage in interesting locations and maintains a catalogue of the footage on school grounds. The person responsible for this footage has provided us with a wide variety of material for the film. I like the idea of using someone's family vacation to show Chicago in the 1960s more than footage that was shot generically with the intention of being sold. Stock footage is shot to be utilitarian and as unspecific as is possible. The home

movies capture someone's perspective of a given time and given place, which is all that a documentarian hopes to do.

Linda Ricciardelli calls this new school of documentary filmmaking "postmodern" and "using the term to refer to the vast array of contemporary documentary forms that stylistically, as well as thematically, deviate from realist nonfiction filmmaking. Specifically, I define postmodern documentary as a form of filmmaking that favors self-reflexivity, adopts a provocative tone, rejects the totalizing meta-narrative as a way to organize knowledge of the past and mixes fact with fiction." (Ricciardelli 2010) This definition applies to me inasmuch as my intention is not to make a realistic film as much as it is to tell an interesting story. It just so happens that the best way to do that cuts so close to the heart of truth. This is what provides movies with their most important paradox; the thing we need to know most, will forever be a mystery to us. The truth is what we seek, but the truth is a fickle mistress.

My dad also spent a large part of his life as a policeman, and he excelled at that job. I asked him once what made him better at it than the other policemen, and he told me "I wasn't, but I was willing to knock on doors for 12 hours until I had a lead. I just knew I wasn't going to give up. If I did the work something was going to happen. You just hope the result is the one you want." I've taken that approach to my life, but I have chosen to learn the lesson without repeating the specific action. I don't knock on doors until my knuckles bleed, but I put myself in places to get as much as I can out of any situation. Do the work and something will happen.

Aesthetic Literacy

Blivits! utilizes two different modes of documentary, the spirit of personal documentary filmmaking and the visual language of modernist or "anti-verite" documentaries to arrive at a viewing experience that most closely resembles that of watching an essay film. "Of all the features that are most frequently identified in the essay form, both literary and filmic, two stand out as specific, essential, and characterizing: reflectivity and subjectivity." (Rascaroli 2008) Personal documentaries find a figure, usually the filmmaker, on a journey while they are making their film. And we also explore the visual ideologies of "anti-verite" documentaries of filmmakers like Werner Herzog and Errol Morris. By virtue of their construction and their approach, personal documentaries are undeniably subjective. At the same time, anti-verite documentaries mine multiple levels of reflexivity to create their intended effects.

We also see influence of war documentaries that have their roots in the government sponsored propaganda of World War II, but these films have a more limited function within the visual language of Blivits! Half of the film finds itself indebted to direct interviewing, as we hear the stories of 25 sailors, but the other half shares more in common with the work of personal filmmakers from the 1980s. One film that I have used as a model of aesthetic success is Tim Hetherington and Sebastian Junger's *Restrepo*. This film mixes direct to the camera interviews and first person footage shot by the filmmakers on a trip they took to a very remote fire base in Afghanistan. Deconstructing this film has lead me to examine the documentary modes the filmmaker's philosophically used to create their story. When a filmmaker includes interviews they are attempting to show the audience something beyond what the subjects say in their audience. Often this creates as sense of authority in the audience, that the subject speaks to us as the voice of god, explaining something that we otherwise would be unable to know. *Restrepo*'s subjects do something very different. They provide us with an emotional context for the story we see played out before us. Part of the reason for this, involves how the interviewees are posed. The look us directly in the eye as they tell us their story, and when they experience a painful memory, the audience must choose to break eye contact with them, placing the onus on the viewer to detach themselves from the film.

In order to give Blivits! a more active plot, we have taken to borrowing from the personal documentaries of filmmakers like Doug Block, Nathaniel Kahn and Ross McElwee. Each of these

filmmakers serves their film as the main character. In *Blivits!* I will be the main character. The film will be an exploration of my father's memory, but it will be my journey through that memory. In this regard, *Blivits!* bares resemblances to McElwee's *Bright Leaves* and Kahn's *My Architect*. *Bright Leaves* is the story of one filmmaker's investigation in the history of his family's tobacco farm. It is also by extension also his own history, but we discover the reality of early twentieth century North Carolina tobacco wars as McElwee does, giving the film immediacy that it would lack if it was handled in almost any other way. *My Architect* unravels as part mystery and part architect educational film. Nathaniel Kahn explores the career of his father in order to piece together the events of Louis Kahn's death. Kahn's film is especially important in considering the story of *Blivits!* The plot of *My Architect* revolves around a son attempting to reconstruct his father's past through interviewing his friends and coworkers. This guiding structure has given *Blivits!* the story shape that it has.

The term "anti-verite" is a relatively new in the lexicon of documentary filmmaking, usually attributed to Errol Morris in the late 80s. Its birth was a reaction to dominant ideology of the 1960s and 70s. Schools of thought at the Canadian Film Board and in Boston preached the virtues of objective filmmaking: removing the filmmaker from the film as much as possible, allowing the characters in the film to tell their stories in their own words. This was the world that, Morris's *Gates of Heaven* upended. His personal philosophy of filmmaking required filmmakers to remind their audiences as often as possible that they were watching a film. While this might have been a new approach for documentary films, it was a well-established practice among experimental filmmakers known as modernist filmmaking. Cinema Verite and most classical filmmaking rely heavily upon the illusion of transportation into the world of the story, but filmmakers can apply techniques to their movies that force the audience to confront the fact that they are being told a story. These techniques vary from using jump cutting, to abstracting the image in such a way as to preclude the audience from understanding it as a "real" space, to in the case of documentary films posing the interview subjects in such a manner as they might be staring directly at the audience.

What footage is used also plays a factor in continuing or destroying the illusion of a film. Most films that are true to the dogma of Cinema Verite, will only use footage that was shot by the filmmakers.

A filmmaker that is attempting to destroy that illusion however, might make use of other footage, like the stock footage from an era being described by the interview subject's story. *Blivits!* makes use of a large public archive of United States Naval footage to reinforce the stories being shared by the film's subjects, but also to remind the views that there is not a version of the USS Randolph that still exists today. On a deeper level, the archival footage from the navy proves the *Blivits!*'s theme in microcosm; the surface story of the footage is only one piece of what the larger unknowable truth might have been.

"Contemporary scholars and archivists are moving away from an understanding of the archive as a stable source, an autonomous document of historical fact, arriving at a more open understanding, conscious of the importance of its contexts of origin and its contemporary receptions in order to fully grasp its meanings." (Cuevas 2013) In order to provide context beyond and more specific to my story than that of the archival naval footage, I will also include some of my family's home movies. These were shot on a consumer grade 8mm camera between 1965 and 1983. This footage provokes a dangerous dilemma for the film, because even I cannot verify its contents. I do not remember the events recorded, but they clearly existed. Their inclusion, regardless of my ability to comment on their truthfulness speaks to other issues, "...home movies by themselves become with the passing of time valuable visual witness of the ordinary life of past time and societies. As Odin says, 'family filmmakers are involuntary entotic anthropologists: they film those moments of life that professionals ignore (...). Home movies are sometimes the only records of some racial, ethnographic, cultural, social communities marginalized by the official version of history'. The family archive becomes then another source of historical documentation, providing a macro historical perspective often absent from the standard public histories." (Cuevas 2013) These home movies provide a visual key to life before a time where I have concrete memories. They are a clue to the past the film explores. "The work of these film-makers shows how home movies, placed within autobiographical settings, offer first of all valuable traces for the identity search of the filmmakers, who return to their origins as necessary framework for understanding themselves, especially when those roots arise from the crossing of diverse ethnic, religious or national identities. At the same time, in their new setting, these home movies take on unexpected resonances, open themselves to new meaning and provide complementary visions to the macro historical narratives or to the social dominant frames

provided by the media.” (Cuevas 2013) In one part of the home movie footage that I will use, I discovered a couple seconds of my younger self flailing in a pool. In the current context of the film, that footage has taken on the added meaning of my character being adrift in a large pool of memories that I have not quite figured out how to navigate.

Of course it is true that context creates most of a film’s meaning, but in documentary filmmaking it is important to have a steadfast editorial philosophy, so that unintended meanings are not created from careless juxtaposition. A decision as simple as choosing to edit our interviews at all has dramatic and far reaching implications. The only thing that we have allowed ourselves to edit for is timing. We will truncate, but never manipulate the meaning of a story. Our intention from before we started filming was to help the men and women of the USS Randolph better tell their story, which is in and of itself a very political decision to make. “I am victimizing the helpless, using them as fodder for my film. If I’d cut the shot before the gesture, I would have cleaned the scene up as far as implicating myself in this idea of white domination of blacks. But then it would have been dishonest. Godard’s comment about every cut being political is very true. So much depends upon where you actually chose to edit a shot.”

(MacDonald and McElwee)

The spaces that have been hardest to avoid unintended consequences are in the cuts between the two different story types. The personal voyages into my dad’s memory and the more traditional documentary about the surviving alumni of the USS Randolph have contextual meaning when they are juxtaposed with each other. They have conflicting visual identities that might result in an abrasive viewing experience, but is a necessary evil to remind the viewer of the construct they are taking part in. The two stories have to be different enough to remind the viewer that they are seeing one story happening in moment, and another story that lives only in the past.

One of these stories is reflective of the journey that has been taken, while the other is the completely subjective experience of the filmmaker. These elements of subjectivity and reflexivity will provide the film with its ultimate feel, that of an essay documentary film.

To further reinforce the film’s personal feel, I will include a voice over that explains how I felt about some of the events that happened while I was making the film. Ross McElwee said this about his use of

narration; "I deliver monologues; I try to create an almost literary voice-over. I think this enables the film to achieve a subjectivity it wouldn't have otherwise. I could have filmed the same people in the same situations without ever having said anything or revealed anything about my personality. That film might have been interesting, but I think not as interesting as when you hear something of what the filmmaker is thinking at a particular juncture in the film, and when you occasionally see the filmmaker in the setting where the film is unfolding (such as at the tree house on the island when you see me in the bunk bed). It seems to me that these things are absolutely necessary to make the film work." (MacDonald and McElwee)

Ask anyone to explain a point in their past, and they cannot help but be reflective if they're given enough time to let their mind wander. From a more direct filmic approach, the use of home movies and stock footage force the audience to reflect upon the images that they are seeing as they are modernist in intent. "Morris has said that his inspiration is the metaphor of Nabokov's 'self-deceived narrator'. We are each the clueless narrator of our own lives and tell ourselves stories accordingly...Speaking uninterrupted gives people an opportunity to open a window into their obsessions, their beliefs, their philosophies of life, exhibiting the deluded narrator within. This method to display psychological insight does not promise unfettered access to an objective world. Rather, through his interviewing philosophy, and his insistence on the constructed text, Morris shows us the intractability of subjectivity, of individual perspective and of emotion. (Druick 2007) *Blivits!* cannot exist outside of the perspective of its maker.

In describing his own work, Ross McElwee once described the ideal viewing experience for consuming one of his films: "What you're getting instead is a self-reflexive complexity, one that turns back on itself. Occasionally in *Sherman's March*, however, there are moments when I was able to step back and observe what was going on. That scene with the survivalists is an instance of that. They're not really part of my world, so I can step back and film them objectively. Ideally, I want my films to phase in and out of these two kinds of experience." (MacDonald and McElwee) *Blivits!* is hopefully a living example of McElwee's ideal, with only this exception; *Blivits!* is not designed to phase out of one experience or the other. The two experiences of this film should slam into each other creating an uncomfortable dissonance that the viewer has to really ponder in order to rectify.

Treatment

Rationale/Thesis

Blivits! is an essay documentary that explores the limits of film storytelling as a means of understanding any time or place, by bringing the story of the USS Randolph under the microscope of a boy who wants to know more about his father.

An accident stripped me of knowing about large parts of my father's life. And it was only through listening to the stories of some of my father's friends that I ever realized this was the case. My father's memory is quickly starting to fade and its lead me to questioning some of the stories that I grew up with. More than that though, its lead me to question some of the stories that I heard while working on this documentary about a ship.

Content

To facilitate a film that would serve as an investigation of memory and the limits of documentary filmmaking itself, I have chosen a structure that builds upon itself by taking multiple approaches to the same subject. We will explore the stories of the Randolph by listening to the sailors tell the stories in their own words. They will look into the camera and share what they remember. And we will travel with myself and my dad to the places that defined him when he was in his twenties. He, too, will talk about the significance those places hold for him, but not in the same direct address as the Randolph alumni's interviews. Both stories will have their accuracy called into question. Holes will emerge what they shared with us, but a larger question will emerge.

We will hear the stories of the my dad and the other sailors grouped three ways: based on the jobs they did, what they did with their free time while they were aboard the ship, and ultimately what this sense of duty is that continues to bind them all together. These groupings represent deeper and more complex looks at a person's life with each successively more probing pass at the interviewees. Ultimately, no one's job defines them, but it does provide context to someone did with the majority of

their time while they were aboard the aircraft carrier. The social circles of the crew members is more personal in that it represents the sailor's personalities better because it shows their choices in company. Some of these relationships have remained strong for half a century. This permanence of their friendships brings us to a third thing that is much harder to define, duty. This notion of duty is what inspires each of these guys to keep coming to their reunions, and to keep sharing the stories of their fallen comrades, but there is more to it than that. There is an obligation to familial and naval history that each of them feels. It is a feeling that I have trouble connecting to, because I never served.

Approach

Blivits! will be shot by myself and my cinematographer Brian Macaione. The small size of our crew will allow us to create a very intimate feeling, and allow our subjects to trust us more. I will often be behind camera, but not always. During the driving interviews with my father in particular, we will utilize two GoPro Hero2 cameras. They will be mounted to the dashboard of our car and we also will be shooting with a Canon t2i. For the interviews that we will conduct during the Randolph's reunion, we will use two Canon 7D DSLR cameras. Even during these more formal interviews, we will only add a sound recorder/producer to the size of our crew.

Two other crew members will make significant contributions, though not during filming. Blivits! will use footage from The University of Central Florida's Home-Movie Day. To utilize this footage, we have added an archivist, Kyle Cambre, to our crew, which searches the archives for any footage that we might exploit in the film. Also, we will be using an editor, Raquel Hagman. Most of the footage has proven to be too personal for me to ever judge impartially, and to have a person dedicated to editing allows me to trust that ideas will be rigorously questioned. A person that does not intimately know myself or my dad, will be able to more critically examine the information that is actually being presented, as opposed to what I only think is there.

The style of the film, as mentioned previously, will most closely resemble that of an essay documentary. "Of all the features that are most frequently identified in the essay form, both literary and

filmic, two stand out as specific, essential, and characterizing: reflectivity and subjectivity.” (Rascaroli 2008) In *Blivits!* there are two intentionally conflicting styles that are designed to highlight the film’s subjectivity and its subjects reflectivity. Portions of the film will feature myself with my father on screen. This footage will make any sort of impartiality impossible. To make this subjective perspective more obvious to the audience and to fill in some of the emotional gaps that might be missing, I will make use of a personal narration. Nora M. Alter goes further, writing “the essay is fragmentary, wandering, and does not seek to advance truth claims--as would, for instance, the documentary genre in the case of film” (Alter 2003) These qualities of essay filmmaking are not only descriptive but imperative to the nature of a film’s intentions. *Blivits!* takes multiple passes at the same overriding theme of trying to reconstruct an element of my father’s past, using the same resources, but in much different ways. By their nature, none of these passes can be complete, each at best only a fragment of the larger idea. The ascent from lowest level of understanding of my father’s experiences to the highest order gives the film its structure, but geographically and story wise, the film will appear to meander, until its ending, when everything is made clear. This film puts the idea of truth at its core. It is a meditation on what truth shown through flickering images on a screen can mean. Ultimately, the final resting place of the film lies within the idea that the party listening to any story has the duty to ask question and listen what the storyteller needs to say.

Structure

Prologue

Myth surrounds my father’s car accident. He was an organize crime detective in New Jersey in the 1970s and one night in August of 1983, while driving home after working 40 hours straight with the flu, he was in a devastating car accident. That accident hobbled my dad, but he managed to get through the physical pains it left him with. The real problem happened about 17 years later on Valentine’s Day in 2000. My dad suffered three burst aneurysms in his brain, which left him medically dead for one night. After a surgery that literally only three people in the world could at the time, my dad began the long road

to recovery. Most of the people that he talks to, and he talks to most of the people wouldn't be able to guess that my dad has had major brain surgery and that its still affecting his temperament and memory, they're more likely to notice the limp or slur from his car accident, but for me and my mom, we know that there are large gaps in his memory. Its only in working on this film that I've begun to understand that those gaps might be larger than we realized, that some of the stories he's told us might not be true. My grandfather was a sailor, serving on the USS O'Neil in World War II. I was only six when he died so I was too young to ever be able to ask about what that time was like, but I was fortunate enough to get to know my grandmother's brother, my great Uncle Joe Miller, as a sort of surrogate grandfather figure. He was in the army during the war, and served as a cook in the European theater of combat in 1943 before being redeployed for island combat in the pacific in 1944. He won a bronze star, which he bequeathed to me, but he never shared with me the story of how he got that award. So now on my desk, I have an award for

To piece together what my dad's life was like when he was younger, I interviewed some of his friends, and asked them about what their lives were like when they were on this Naval Carrier together.

Act One: Jobs

My dad was an electrician while he was aboard the Randolph. In his unit were Dave Davenport and Chuck Manning. Most jobs in the Navy work like civilian jobs where there would be 8 hour shifts. So over the course of a sailor's naval career they would likely spend more than a third of their time performing their job. These jobs are the reason the Navy goes "when it goes, how it goes, and where it goes" as Dave Davenport put it.

In many ways the jobs that the sailors did while they were in the service have defined them for the rest of their lives. My dad got a job with the telephone company because of his experience as an electrician aboard the Randolph. Dave Davenport got a job for a telecommunications company and eventually started his own telecommunications company. Bill Marshall learned to fly as a child, but refined his skills in service. When he got out of the navy he opened his own airline, KayeLynn Northcutt and her husband also started an airline, although one was a parcel service and the other flew passenger flights.

While it might be a universally relatable truth that everyone works at a small and clearly definable job, and that in association with many other people we can do great things. It also only scratches the surface of what it meant to these sailors to be in the navy.

Act Two: Socializing

Often the other sailors in your job formed the backbone of your social group. My dad, Dave and Chuck still keep in close touch. This is more common than not. Henry and Robert Lamante both worked in flight support. Henry was there when Robert was pushed off the deck of elevator 3 by a freak wave. Five other sailors, and an aircraft were all lost at sea, but through an act of luck or divine intervention, Robert was saved by trapped air bubble in his foul weather jacket.

Many of the stories our relatives that are veterans feel the most comfortable sharing with us are about their leisure time. Every sailor has a story that begins "So I was on shore leave..." Over the years my dad's told me hundreds of these stories, but he was reluctant to commit any of them to tape. I never asked him why he shied away from share some of those stories.

Again, the concept of friendship might be universal, but it is also lacking. The idea of friendships define you might be pithy in the sort of fortune cookie wisdom that everyone has heard before; "you are the company you keep," but there something about service that makes it different from civilian life.

Act Three: Duty

This is the element of service that I think is the hardest to define. In talking to all of these sailors I came across a recurring idea that they had mislabeled as "feeling like they had to do their jobs." The survivors of the kamikaze attacks in World War II in particular expressed this notion. It was not that they wanted to be electricians or pilots or anything else, it was that they felt an obligation to do their jobs. The next logical question is: obliged to who or what? This answer I believe to be the most complicated, and most fruitful as a means of understand my father's experience as a sailor. Firstly they felt an obligation to each other. It also may be because of their friendships, but it probably is because of this brotherhood that you have to be a part of to really understand. Maybe they felt an obligation to the history of the navy. Most of the sailors I talked to had long lines of service in their blood.

My own family has a long tradition of naval service, really service in all the different branches of the military. My generation has all but abandoned that tradition. I think this is largely because we grew up in a world without threats to us. We never really believed our freedoms to be endangered, certainly not enough to require us to serve in the military. I think in many ways, this documentary is an apology for feeling that way. It's an attempt to bridge the gap between the generations. And if that is the case what really is the point of trying to reconstruct my father's life when he was younger?

Epilogue: Stories

Ultimately, it's something that I don't think I can ever know for two reasons. The first reason is that documentaries are limited in that they can only share stories. They cannot actually transplant you to a time or place. They can provide you with some of the information of a given event, but they will never be that most elusive thing of "the truth." My dad's memory really just provides us with the way to explore that in an obvious way. If my dad's memories are faulty then we can't trust them to be the truth. However it doesn't make the stories any less interesting, and in a way they will always have their own truth because my dad believes them to be true, but none of the film's interviewees can elevate their stories to level of fact because they are relating an experience which only they can ever have really had the tactile understand of. So if it's entirely possible that none of the stories in the film are true to the point that they can be proven as such, why should we listen to them? Perhaps it's because of the duty we have to stories. Storytelling only exists when it has a listener willing to hear it. The men of the Randolph felt a duty to each other, and the history of the sailors that came before them. For those of us that never wore a uniform, this duty is a foreign as living on the Moon, and I could only just taste the most shallow version of that duty, I might gain a bit of insight into my father's life while he was aboard this ship. So I will take my duty as the listener as seriously as I can. I will do my part to hear the stories of the story tellers that came before me, and just wanted to share a piece of themselves with me. In this sense, there is a larger truth about the human condition that they are trying to share with me, and in fact it's the same truth that I'm trying to share with the audience. The point of our stories is rarely whatever the events of the story are, but rather that we chose to share a piece of ourselves with someone.

My dad might not be able to remember much of his life, and its coming quickly that his memory will be entirely gone soon, but the stories he shares me are his attempt at passing on a piece of himself and I will always appreciate the conversation. You might say that even when the ship is long gone, there's always something to anchor the stories by.

CHAPTER TWO - FINANCIAL LITERACY

Budget

Table 1 Budget

Blivits!				
Program:	Blivits!			
Format:	Digital Video			
Producer/Director	Charles Sutter	Research:	20	weeks
Location	New York, New Jersey, Georgia, Pennsylvania, and Virginia	Prep:	8	weeks
		Shoot:	15	days (over 12 wks)
Budget date: 1/10/2012		Wrap:	2	weeks
		Post:	36	weeks
		TOTAL:	69	weeks
	<u>ABOVE THE LINE</u>			TOTAL BUDGET
1000	Pre-Production and Development			400
2000	Producing Staff			200
3000	Rights, Music & Talent			450
	TOTAL ABOVE THE LINE (A)			1,050
	<u>BELOW THE LINE</u>			TOTAL BUDGET
4000	Crew & Personnel			-
5000	Production Expenses			1,654
6000	Travel and related expenses			630
7000	Post-production			1,600
8000	Insurance			1,300
9000	Office & Administration costs			812
10000	Other Required Items			-
	SUB TOTAL			5,996
	TOTAL BELOW THE LINE (B)			5,996
	SUBTOTAL (ATL + BTL)			7,046
	CONTINGENCY	10.0%		705
	FISCAL SPONSOR FEE	5.0%		388
	GRAND TOTAL			8,138

ABOVE-THE-LINE:				
Pre-Production and Development				
	#	UNIT	PRICE	TOTAL \$ COST
1000 RESEARCH				400
1010 Books, research materials	1	allow	100	100
1020 Videos, screenings	1	allow	100	100
1030 Meetings (advisors, staff & c)	1	allow	100	100
1099 Msc research	1	allow	100	100
TOTAL				400
Producing Staff				
	#	UNIT	PRICE	TOTAL \$ COST
2000 DIRECTORS, PRODUCERS, WRITERS				200
2010 Producer/Writer/Director (loanout)	1	fit	0	0
2011 Box Rental - Dir/Prod	1	allow	0	0
2012 Expenses - Dir/Prod	1	allow	200	200
2020 Producer	0	fit	0	0
2021 Box Rental - Prod	0	allow	0	0
2022 Expenses - Prod	0	allow	100	0
2030 Executive Producer	0	fit	0	0
2032 Expenses - Exec Prod	0	allow	0	0
2040 Writer	1	fit	0	0
2041 Box Rental - Writer	0	allow	0	0
2099 Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)		%	0.00%	0
TOTAL				200

	Rights, Music & Talent	#	UNIT	PRICE	TOTAL \$ COST
3000	STORY & OTHER RIGHTS				0
3010	Story Rights	1	allow	0	0
3020	Title Report (Thomson & Thomson)	1	allow	0	0
3090	Miscellaneous	1	allow	0	0
3100	ARCHIVAL PHOTOGRAPHS & STILLs				450
3110	Researcher fees (Outside contractor)	0.2	weeks	0	0
3130	Preview fees	1	allow	0	0
3140	Shipping/messenger	1	allow	0	0
3150	Stills duplication costs	1	allow	50	50
3160	Stills licensing	20	stills	20	400
3190	Miscellaneous	1	allow	0	0
3200	STOCK FOOTAGE & FILM CLIPS				0
3210	Researcher fees (Outside contractor)	1	weeks	0	0
3220	Preview tape fees	1	allow	0	0
3230	Shipping/messenger	1	allow	0	0
3240	Stock footage licensing	30	seconds	0	0
3250	Stock footage transfer costs	1	allow	0	0
3260	Film clip licensing	0	seconds	0	0
3280	Film clip transfer costs	0	seconds	0	0
3290	Miscellaneous	1	allow	0	0
3300	TALENT				0
3310	Union & Guild Performers	0	allow	0	0
3320	Union & Guild Fees	0	allow	0	0
3330	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	0	allow	0	0
3400	MUSIC/COMPOSER				0
3410	Composer (all-in package includes musicians, score, and recording session)	1	allow	0	0
3420	Music Supervisor	0	allow	0	0
3430	Add'l Music Rights (songs, etc.)	0	allow	0	0
	TOTAL				450
	TOTAL ABOVE THE LINE				450

BELOW-THE-LINE:					
Crew & Personnel					
		#	UNIT	PRICE	TOTAL \$ COST
4000	PRODUCTION STAFF				0
4010	Line Producer				
	Prep	0	weeks	0	0
	Shoot	0	weeks	0	0
	Wrap	0	week	0	0
	Post	0	weeks	0	0
4011	Box Rental - Line Producer	0	allow	0	0
4015	Production Coordinator				
	Prep	6	weeks	0	0
	Shoot	3	weeks	0	0
	Wrap	2	weeks	0	0
4016	Box/Computer Rental - Prod Coord	11	weeks	0	0
4020	Director's Assistant				
	Prep	0	weeks	0	0
	Shoot	0	weeks	0	0
	Wrap	0	weeks	0	0
	Post - part time	0	weeks	0	0
4021	Box/Computer Rental - Dir Asst	0	allow	0	0
4030	Director of Photography (differ ed)				
	Prep	1	days	0	0
	Shoot	15	days	0	0
	Travel	2	days	0	0
	Post/Color timing	2	days	0	0
4035	"B" Camera Director of Photography	6	days	0	0
4040	Assistant Camera				
	Prep	0	days	0	0
	Shoot	0	days	0	0
	Wrap	0	days	0	0
4060	Sound Recordist				
	Prep	1	days	0	0
	Shoot	15	days	0	0
	Travel (<i>none - hired locally in each city</i>)	0	days	0	0
4065	Add'l Boom Operator	0	days	0	0
4050	Gaffer	0	days	0	0
4070	Hair/Makeup/Wardrobe Stylist	0	days	0	0
4075	Staff hair sear der	0	weeks	0	0
4080	Production Assistant #1	15	days	0	0
4081	Production Assistant #2	6	days	0	0
4099	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	0	payroll	0.00%	0

4100	EDITORIAL STAFF				0
4110	Editor				
	Prep during shoot	1	week	0	0
	Edit period	28	weeks	0	0
	Post sound, online, color correction	1	weeks	0	0
4120	Assistant Editor				
	Setup edit room & system	1	weeks	0	0
	Log & capture all footage	6	weeks	0	0
	Part time - rest of edit period	28	weeks	0	0
	Part time - post sound, online, color correction	1	weeks	0	0
4199	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	0	salary	0.00%	0

	Production Expenses	#	UNIT	PRICE	TOTAL \$ COST
5000	CAMERA				0
5010	Canon 7D	0.5	allow	0	0
5020	Tripod (but/sell)	0.5	allow	0	0
5030	Add'l "B" camera pkg rentals	6	days	0	0
5099	Misc camera accessories	1	allow	0	0
5100	SOUND				30
5110	Sound equipment rentals	15	days	0	0
5120	Sound equipment purchases	0	allow	0	0
5140	Batteries, Expendables, etc.	1	allow	30	30
5199	Misc accessories	1	allow	0	0
5200	LIGHTING & GRIP				50
5210	Lighting & grip package rental	15	days	0	0
5220	Expendables	1	allow	50	50
5300	STUDIO FACILITIES				0
5310	Studio facility rental	0	days	0	0
5320	Electricity & facility charges	0	allow	0	0
5400	SET DRESSING				0
5410	Set dressing for studio interviews	0	allow	0	0
5490	Miscellaneous set dressing	0	allow	0	0
5500	WARDROBE				0
5510	Wardrobe rentals for studio interviews	0	allow	0	0
5520	Wardrobe purchases for studio interviews	0	allow	0	0
5600	PRODUCTION FILM & LAB				0
5610	DV Tape Stock	0	60min	0	0
	<i>(assume 3 tapes per camera per day)</i>			0	
5620	DV Tape stock for protection masters	0	60min	0	0
5630	DV Deck rental for clones	3	weeks	0	0
5640	VHS Stock for screeners	0	tape	0	0
5650	Sales tax on tape stock	0	\$	0.00%	0
5700	LOGGING + TRANSCRIPTIONS				0
5710	Transcriptions	0	tapes	0	0
	<i>(assume half the tapes are interviews that need to be transcribed)</i>				
5720	Logging (interns)	0	allow	0	0
5800	LOCAL EXPENSES				1,574
5810	Gas/Mileage	5000	miles	166	700
5820	Parking lots & fees	1	allow	20	20
5830	Meals (Dir/Prod, DP, PA)	45	meals	7	315
	Add'l meals for days w/sound	15	meals	7	105
	Add'l meals for days w/"B" cam and add'l PA	12	meals	7	84
5840	Snacks/Craft Service	15	days	10	150
5850	Location Fees, Permits, Gratuities	1	allow	200	200
5899	Miscellaneous	1	allow		0
	TOTAL				1,654

	Travel and related expenses	#	UNIT	PRICE	TOTAL \$ COST
6000	TRAVEL EXPENSES				630
6010	Airfare				
	Dir/Prod, DP from LAX to NYC	2	roundtrip	0	0
6020	Add'l baggage fees for equipment	2	fees	0	0
6030	Hotel				
	Dir/Prod, DP in NYC	6	hotel nights	100	600
6040	Incidentals & gratuities	1	allow	0	0
6050	Local Transportation	3	days	10	30
6060	Per Diem (includes travel days)			0	
	Dir/Prod	5	days	0	0
	DP	5	days	0	0
6090	Miscellaneous	1	allow	0	0
TOTAL					630

	Post-production	#	UNIT	PRICE	TOTAL \$ COST
7000	EDITORIAL EQUIPMENT & FACILITY				300
7010	Final Cut System (buy/sell)	0.5	allow	0	0
7020	Edit System RAM, FCP add-ons (buy/sell)	0.5	allow	0	0
7030	Hard Drives (buy/sell w/FCP system)	6	drives	50	300
7040	DV Deck (buy/sell)	0.5	allow	0	0
7050	Equipment Repair	1	allow	0	0
7060	Technical Support	0	months	0	0
7070	Edit room rental w/2 parking spaces	7	months	0	0
7071	Edit add'l parking space	0	months	0	0
7090	Miscellaneous	1	allow	0	0
7100	EDITORIAL SUPPLIES				0
7110	Edit office supplies	7	months	0	0
7120	Edit meals & snacks	7	months	0	0
7130	Edit gas/mileage	500	miles	0	0
7140	Tape stock & blank media	1	allow	0	0
7190	Miscellaneous	1	allow	0	0
7200	FORMAT CONVERSIONS				0
7210	Upconversions/downconversions	0	allow	0	0
7220	PAL-NTSC transfers	0	allow	0	0
7290	Misc format conversions	0	allow	0	0
7200	GRAPHICS & MOTION CONTROL				300
7210	Graphics & Titles Designer	1	Allow	100	100
7220	Motion Control (still photographs)	4	hours	50	200
7300	ONLINE EDIT				0
7310	Online Suite	24	hours	0	0
7390	Miscellaneous	1	allow	0	0
7400	COLOR CORRECTION				0
7410	Color Correction	24	hours	0	0
7500	POST SOUND				0
7510	Sound design, edit, and mix (combined pkg)	1	allow	0	0
7520	Voiceover Recording	0	allow	0	0
7590	Miscellaneous	0	allow	0	0
7600	TRANSFERS & DUPLICATION				1,000
7610	Digibeta masters	2	tapes	0	0
7620	DVCAM Dubs	1	tapes	0	0
7630	Beta SP copies NTSC	0	tapes	0	0
7640	VHS copies NTSC	50	tapes	0	0
7650	DVD prints	500	DVDs	2	1,000
7690	Misc transfers	1	allow	0	0
7700	SUBTITLING				0
7710	Translations	0	allow	0	0
7720	Subtitles Design & Render	0	allow	0	0
TOTAL					1,600

	Insurance	#	UNIT	PRICE	TOTAL \$ COST
8000	INSURANCE				1,300
8010	General Liability insurance package	1	allow	200	200
8020	Errors & Omissions Insurance	1	allow	1,000	1,000
8030	Equipment & Video/Negative Insurance	1	allow	0	0
8040	Business Auto Liability	1	allow	0	0
8050	Worker's Compensation	1	allow	100	100
	TOTAL				1,300
	Office & Administration costs	#	UNIT	PRICE	TOTAL \$ COST
9000	OFFICE/ADMIN				0
9020	Office Supplies	12	months	0	0
9030	Photocopy & Fax	12	months	0	0
9040	Postage	12	months	0	0
9050	Telephone	12	months	0	0
9060	Office Meals	1	allow	0	0
9070	Production Office Rental	12	months	0	0
9071	Add'l parking space	12	months	0	0
9089	Loss, Damage & Repair	1	allow	0	0
9099	Miscellaneous	1	allow	0	0
9100	PROMOTION & PUBLICITY				0
9110	Postcards & Business Cards	1	allow	0	0
9120	Graphic Artist	1	allow	0	0
9140	Press Materials	1	allow	0	0
9160	Stills Reproduction	1	allow	0	0
9170	Publicist	0	allow	0	0
9200	WEBSITE				311.61
9210	Domain name	3	years	7.99	24
9230	Hosting	36	months	7.99	288
9240	Design & coding	1	allow	0	0
9250	Webmaster/maintenance	0	month	0	0
9300	PROFESSIONAL SERVICES				500
9310	Legal	1	allow	500	500
9320	Bookkeeper	12	months	0	0
9330	Bank Charges	1	allow	0	0
	TOTAL				812

	Other Required Items	#	UNIT	PRICE	TOTAL \$ COST
10000	PUBLICITY STILLS				0
10010	Photographer	1	fit	0	0
10020	Film, Processing, Prints	1	allow	0	0
10100	CLOSED CAPTIONING				0
10110	Closed Captioning	1	allow	0	0
10200	ADDITIONAL REQUIRED ITEMS				0
10210	Transcription for "as-broadcast" cut	1	allow	0	0
TOTAL					-
TOTAL BELOW THE LINE					0
					TOTAL \$ COST
TOTAL ABOVE THE LINE					0
TOTAL BELOW THE LINE					0
SUBTOTAL					0
CONTINGENCY					0
		10.0%		0	0
FISCAL SPONSOR FEES (IF ANY)					0
		5.0%		0	0
GRAND TOTAL					0

Expenditures

Table 2 Expenditures

Program:	Blivits!				
Format:	DV 24P				
Producer/Director:	Charles Sutter		Research:	20	Weeks
			Prep:	8	Weeks
Locations:	Orlando, New York, Philadelphia, Savannah, St. Augustine		Shoot:	15	days (over 12 wks)
			Wrap:	2	Weeks
Expense Date:	5/28/2014		Post:	36	Weeks
			TOTAL:	69	Weeks
ABOVE-THE-LINE:					
Pre-Production and Development					
		#	UNIT	PRICE	TOTAL \$ COST
1000	RESEARCH				0
1010	Books, research materials	0	allow	100	0
1020	Videos, screenings	0	allow	100	0
1030	Meetings (advisors, staff, etc.)	0	allow	100	0
1099	Misc research	0	allow	100	0
TOTAL					-
Producing Staff					
		#	UNIT	PRICE	TOTAL \$ COST
2000	DIRECTORS, PRODUCERS, WRITERS				0
2010	Producer/Writer/Director (loanout)	0	flat	0	0
2011	Box Rental - Dir/Prod	0	allow	0	0
2012	Expenses - Dir/Prod	0	allow	200	0
2020	Producer	0	flat	0	0
2021	Box Rental - Prod	0	allow	0	0
2022	Expenses - Prod	0	allow	100	0
2030	Executive Producer	0	flat	0	0
2032	Expenses - Exec Prod	0	allow	0	0
2040	Writer	1	flat	0	0
2041	Box Rental - Writer	0	allow	0	0
2099	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)		%	0.00%	0
TOTAL					-
Rights, Music & Talent					
		#	UNIT	PRICE	TOTAL \$ COST

3000	STORY & OTHER RIGHTS				0
3010	Story Rights	0	allow	0	0
	Title Report (Thomson & Thomson)	0	allow	0	0
3020					
3090	Miscellaneous	0	allow	0	0
	ARCHIVAL PHOTOGRAPHS & STILLS				0
3100					
	Researcher fees (Outside contractor)	0	weeks	0	0
3110					
3130	Preview fees	0	allow	0	0
3140	Shipping/messenger	0	allow	0	0
3150	Stills duplication costs	0	allow	50	0
3160	Stills licensing	0	stills	0	0
3190	Miscellaneous	0	allow	0	0
	STOCK FOOTAGE & FILM CLIPS				0
3200					
	Researcher fees (Outside contractor)	0	weeks	0	0
3210					
3220	Preview tape fees	0	allow	0	0
3230	Shipping/messenger	0	allow	0	0
	Stock footage licensing	0	seconds	0	0
3240					
3250	Stock footage transfer costs	0	allow	0	0
	Film clip licensing	0	seconds	0	700
3260					
	Film clip transfer costs	0	seconds	0	0
3280					
3290	Miscellaneous	0	allow	0	0
	TALENT				0
3300					
3310	Union & Guild Performers	0	allow	0	0
3320	Union & Guild Fees	0	allow	0	0
	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	0	allow	0	0
3330					
	MUSIC/COMPOSER				0
3400					
3410	Composer (all-in package includes musicians, score, and recording session)	1	allow	0	0
3420	Music Supervisor	0	allow	0	0
3430	Add'l Music Rights (songs, etc.)	0	allow	0	0
	TOTAL				735
	TOTAL ABOVE THE LINE				735
	BELOW-THE-LINE:				

	Crew & Personnel	#	UNIT	PRICE	TOTAL \$ COST
4000	PRODUCTION STAFF				0
4010	Line Producer				
	Prep	0	weeks	0	0
	Shoot	0	weeks	0	0
	Wrap	0	week	0	0
	Post	0	weeks	0	0
4011	Box Rental - Line Producer	0	allow	0	0
4015	Production Coordinator				
	Prep	0	weeks	0	0
	Shoot	0	weeks	0	0
	Wrap	0	weeks	0	0
	Box/Computer Rental - Prod Coord	0	weeks	0	0
4016					
4020	Director's Assistant				
	Prep	0	weeks	0	0
	Shoot	0	weeks	0	0
	Wrap	0	weeks	0	0
	Post - part time	0	weeks	0	0
4021	Box/Computer Rental - Dir Asst	0	allow	0	0
4030	Director of Photography (differed)				
	Prep	0	days	0	0
	Shoot	0	days	0	0
	Travel	0	days	0	0
	Post/Color timing	0	days	0	0
	"B" Camera Director of Photography	6	days	0	0
4035					
4040	Assistant Camera				
	Prep	0	days	0	0
	Shoot	0	days	0	0
	Wrap	0	days	0	0
4060	Sound Recordist				
	Prep	0	days	0	0
	Shoot	0	days	0	0
	Travel (<i>none - hired locally in each city</i>)	0	days	0	0
4065	Add'l Boom Operator	0	days	0	0
4050	Gaffer	0	days	0	0
4070	Hair/Makeup/Wardrobe Stylist	0	days	0	0
4075	Staff Researcher	0	weeks	0	0
4080	Production Assistant #1	0	days	0	0
4081	Production Assistant #2	0	days	0	0
	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	0	payroll	0.00%	0
4099					
4100	EDITORIAL STAFF				300
4110	Editor				
	Prep during shoot	0	week	0	0
	Edit period	0	weeks	0	0

	Post sound, online, color correction	0	weeks	0	0
4120	Assistant Editor				
	Setup edit room & system	0	weeks	0	0
	Log & capture all footage	0	weeks	0	0
	Part time - rest of edit period	0	weeks	0	0
	Part time - post sound, online, color correction	0	weeks	0	0
4199	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	0	salary	0.00%	0
TOTAL					- 300
Production Expenses					
		#	UNIT	PRICE	TOTAL \$ COST
5000	CAMERA				0
5010	Canon 7D	0	allow	0	0
5020	Tripod (but/sell)	0	allow	0	0
5030	Add'l "B" camera pkg rentals	0	days	0	0
5099	Misc camera accessories	0	allow	0	0
5100	SOUND				0
5110	Sound equipment rentals	0	days	0	0
5120	Sound equipment purchases	0	allow	0	0
5140	Batteries, Expendables, etc.	0	allow	30	0
5199	Misc accessories	0	allow	0	0
5200	LIGHTING & GRIP				0
5210	Lighting & grip package rental	0	days	0	0
5220	Expendables	0	allow	50	0
5300	STUDIO FACILITIES				0
5310	Studio facility rental	0	days	0	0
5320	Electricity & facility charges	0	allow	0	0
5400	SET DRESSING				0
5410	Set dressing for studio interviews	0	allow	0	0
5490	Miscellaneous set dressing	0	allow	0	0
5500	WARDROBE				0
5510	Wardrobe rentals for studio interviews	0	allow	0	0
5520	Wardrobe purchases for studio interviews	0	allow	0	0
5600	PRODUCTION FILM & LAB				0
5610	DV Tape Stock	0	60min	0	0

	(assume 3 tapes per camera per day)			0	
5620	DV Tape stock for protection masters	0	60min	0	0
5630	DV Deck rental for clones	0	weeks	0	0
5640	VHS Stock for screeners	0	tape	0	0
5650	Sales tax on tape stock	0	\$	0.00%	0
5700	LOGGING + TRANSCRIPTIONS				0
5710	Transcriptions	0	tapes	0	0
	(assume half the tapes are interviews that need to be transcribed)				
5720	Logging (interns)	0	allow	0	0
5800	LOCAL EXPENSES				756
5810	Gas/Mileage	0	miles	0	252
5820	Parking lots & fees	0	allow	0	0
5830	Meals (Dir/Prod, DP, PA)	0	meals	0	504
	Add'l meals for days w/sound	0	meals	0	0
	Add'l meals for days w/"B" cam and add'l PA	0	meals	0	0
5840	Snacks/Craft Service	0	days	0	0
5850	Location Fees, Permits, Gratuities	0	allow	0	0
5899	Miscellaneous	0	allow		0
TOTAL					756
Travel and related expenses					
		#	UNIT	PRICE	TOTAL \$ COST
6000	TRAVEL EXPENSES				863
6010	Airfare				
	Dir/Prod, DP from LAX to NYC	0	roundtrip	0	0
6020	Add'l baggage fees for equipment	0	fees	0	0
6030	Hotel				
	Dir/Prod, DP in NYC	0	hotel nights	100	863
6040	Incidentals & gratuities	0	allow	0	0
6050	Local Transportation	0	days	10	0
6060	Per Diem (includes travel days)	0		0	
	Dir/Prod	0	days	0	0
	DP	0	days	0	0
6090	Miscellaneous	0	allow	0	0
TOTAL					863

	Post-production	#	UNIT	PRICE	TOTAL \$ COST
	EDITORIAL EQUIPMENT & FACILITY				770
7000					
7010	Final Cut System (buy/sell)	0	allow	0	0
	Edit System RAM, FCP add-ons	0	allow	0	0
7020	(buy/sell)				
	Hard Drives (buy/sell w/FCP system)	0	drives	50	770
7030					
7040	DV Deck (buy/sell)	0	allow	0	0
7050	Equipment Repair	0	allow	0	0
7060	Technical Support	0	months	0	0
	Edit room rental w/2 parking spaces	0	months	0	0
7070					
7071	Edit add'l parking space	0	months	0	0
7090	Miscellaneous	0	allow	0	0
	EDITORIAL SUPPLIES				0
7100					
7110	Edit office supplies	0	months	0	0
7120	Edit meals & snacks	0	months	0	0
7130	Edit gas/mileage	0	miles	0	0
7140	Tape stock & blank media	0	allow	0	0
7190	Miscellaneous	0	allow	0	0
	FORMAT CONVERSIONS				0
7200					
7210	Upconversions/downconversions	0	allow	0	0
7220	PAL-NTSC transfers	0	allow	0	0
7290	Misc format conversions	0	allow	0	0
	GRAPHICS & MOTION CONTROL				0
7200					
7210	Graphics & Titles Designer	0	Allow	100	0
7220	Motion Control (still photographs)	0	hours	50	0
	ONLINE EDIT				0
7300					
7310	Online Suite	0	hours	0	0
7390	Miscellaneous	0	allow	0	0
	COLOR CORRECTION				0
7400					
7410	Color Correction	0	hours	0	0
	POST SOUND				0
7500					
7510	Sound design, edit, and mix (combined pkg)	0	allow	0	0
7520	Voiceover Recording	0	allow	0	0
7590	Miscellaneous	0	allow	0	0
	TRANSFERS & DUPLICATION				0
7600					
7610	Digibeta masters	0	tapes	0	0
7620	DVCAM Dubs	0	tapes	0	0

7630	Beta SP copies NTSC	0	tapes	0	0
7640	VHS copies NTSC	0	tapes	0	0
7650	DVD prints	0	DVDs	2	0
7690	Misc transfers	0	allow		0
7700	SUBTITLING				0
7710	Translations	0	allow	0	0
7720	Subtitles Design & Render	0	allow	0	0
TOTAL					770
Insurance					
	Insurance	#	UNIT	PRICE	TOTAL \$ COST
8000	INSURANCE				0
	General Liability insurance package	0	allow	200	0
8010					
8020	Errors & Omissions Insurance	0	allow	1,000	0
	Equipment & Video/Negative	0	allow	0	0
8030	Insurance				
8040	Business Auto Liability	0	allow	0	0
8050	Worker's Compensation	0	allow	100	0
TOTAL					-
Office & Administration costs					
	Office & Administration costs	#	UNIT	PRICE	TOTAL \$ COST
9000	OFFICE/ADMIN				45
9020	Office Supplies	0	months	0	45
9030	Photocopy & Fax	0	months	0	0
9040	Postage	0	months	0	0
9050	Telephone	0	months	0	0
9060	Office Meals	0	allow	0	0
9070	Production Office Rental	0	months	0	0
9071	Add'l parking space	0	months	0	0
9089	Loss, Damage & Repair	0	allow	0	0
9099	Miscellaneous	0	allow	0	0
9100	PROMOTION & PUBLICITY				0
9110	Postcards & Business Cards	0	allow	0	0
9120	Graphic Artist	0	allow	0	0
9140	Press Materials	0	allow	0	0
9160	Stills Reproduction	0	allow	0	0
9170	Publicist	0	allow	0	0
9200	WEBSITE				30.00
9210	Domain name	0	years	7.99	0

9230	Hosting	0	months	7.99	0
9240	Design & coding	0	allow	0	0
9250	Webmaster/maintenance	0	month	0	0
9300	PROFESSIONAL SERVICES				0
9310	Legal	0	allow	500	0
9320	Bookkeeper	0	months	0	0
9330	Bank Charges	0	allow	0	0
TOTAL					60
Other Required Items					
		#	UNIT	PRICE	TOTAL \$ COST
10000	PUBLICITY STILLS				0
10010	Photographer	0	flat	0	0
10020	Film, Processing, Prints	0	allow	0	0
10100	CLOSED CAPTIONING				0
10110	Closed Captioning	0	allow	0	0
10200	ADDITIONAL REQUIRED ITEMS				140
10210	Transcription for "as-broadcast" cut	0	allow	0	0
TOTAL					70
TOTAL BELOW THE LINE					2,519
					TOTAL \$ COST
TOTAL ABOVE THE LINE					735
TOTAL BELOW THE LINE					2904
SUBTOTAL					3639

CHAPTER THREE - PRODUCTION LITERACY

Theory of Production

Blivits! is a documentary. More specifically, Blivits! is a personal documentary. This film will use a script in assembling the final product while editing, and during the filming of our interviews we will limit the stories our subjects choose to share, by keeping them focused. I will storyboard out each interview of the film. We will know what each shot of the interviews will look like, just not what will be said. I am also planning to get much of the Randolph's history out of the way in the beginning of the film. This sequence will be meticulously scripted, because of the amount of information that needs to be presented in such a limited amount of time.

The total budget for the film is \$8150. This number takes us through distribution, including printing the number of DVDs needed to break even. I plan to raise the majority of this money through crowd sourced funding. This will pay for the hotel room and food in Savannah, but also gas for the road trip, roughly \$3000. About \$1500 will go towards self-distribution. The reason we will be able to keep the cost so low is because the crew will be so small. We will at most have 3 people on location, including myself. Others might be involved, like an animator for the title sequence, and archivist for dealing with any 8mm footage donated to the production, but these production team members would not have to feed or housed. I have worked with collaborators on my other shows and the hierarchy has always been clear. I appreciate and encourage everyone to contribute their ideas, but ultimately I make the decision about what I like and what I dislike for the film.

We will use a pair of Canon 7D cameras to shoot any interviews and B-roll while on location, but during our car rides we will use a GoPro Hero2 camera. Any camera movement that might be in Blivits! will be small and handheld. The interviews will be uncomfortably still, like the kind of interview Errol Morris or Werner Herzog might conduct. Also like Morris, we will light and position our interviewees for the best picture, not to pretend this is a natural occurrence. When we are going from one place to another on our trip, the camera will be freer to move, but we intend to keep it as static as possible.

Other equipment that we will use, includes an H4N audio recorder, and a Mac Pro computer to edit with. The editing system that we will use is yet to be determined.

We will use music in Blivits! the extent to which we will use music remains to be determined. Personally, films that are over scored like Warhorse or The Dark Knight, bother me. One piece of non-diegetic sound that we will need is narration. I intend on keeping narration to an absolute minimum. It will be utilized at the very least during the animated sequence of text at the beginning of the film, we will need to include a narrator. In homage to the war propaganda films of the 1940s we will use a newsreel voiced narrator to explain the history of the Randolph.

The people and places of Blivits! will be used almost as they are, with very little set designing. In Savannah, we will use the room that we are given to shoot with the only production design we will add is the dark blue hat of the Randolph Association on the table behind our subjects. The interviewees are who they are, and their attractiveness will be whatever it is. The emotion of their experience is more important to me than erring toward attractiveness.

Since the crew is so small, we have been conducting weekly meetings as the main way to distribute any information or voice any concerns. We have been supplementing this weekly meeting with a shared dropbox and google document. I feel it will be difficult to distance myself from the footage that has myself in it, to know whether something should be cut or not. Having an editor around will help immensely with knowing whether or not something works outside of it working in my own brain.

Often interview based documentaries have precarious relationship with continuity, and Blivits! will be no different. Some have taken to describing this idea as modernist or anti-verite, but both are just pithier words for the concept of pragmatism. To me, the value of a good idea outweighs any paradigm's presumption reaching a deeper "truth."

CHAPTER FOUR - CONCLUSIONS

Ethical Filmmaking

I'm proud that my graduate experience was a diverse one. I worked in some capacity on 6 films. Some of them more painfully than others, but the reason that I spent so much time working on other people's projects, is because I wanted to see how other people worked. As an undergraduate, I was too busy with working a full time job and starting a family to ever work on anyone's films other than my own. While I was pleased with the fruits of my labors, I thought there had to be other ways to make movies that I had not thought of, and sadly I was right.

My experiences on some of the other movies that I worked on were very bad. Working conditions were close to intolerable. There were shooting days that were scheduled so that the crew would only be off for a few hours in-between call times. There were class systems where the director and actors would dine at expensive restaurants while the crew was left to fend for themselves. On a more base level, I saw the tireless efforts of students be dismissed or unappreciated for no apparent reason. To add insult to that injury, those students were not even paid for their work.

When it came time for me to make my own movie, I decided to only take on the help that I could afford and that I needed to be appreciative of the work that they were doing. At any point during the production of the film, there were only three people working on the movie. Early on, myself and two assistant editors gathered research and primary materials, then myself, a sound person and my cinematographer shot the interviews in the movie, and on the road trip with my father, only myself and the cameraman were the crew, and as the movie was being edited together, only myself, and editor and a graphic designer were working on the film. Keeping the number of people working on the film so small provided me with a couple of benefits that I did not anticipate: Firstly, I was able to really get to know them and why they were working on the project, conversely they got to know me and why making this movie was so important to me. Secondly, because we were working together so closely, I was able to be teacher as well as a filmmaker and really provide them with some work experience that I hope will help

them in their future endeavors. I also was able to reward my crew in small ways, more than I would have been able to if I had hired a larger crew.

The smallness of the crew lead to another revelation within the film itself. While interviewing our subjects, I believe they were put more at ease by the intimacy of the set and the lack of crew members. The material we got from them was very personal, and I do not know if that would have happened had we had more people in the room. I think that because I know it is true of myself. I do not think that I would have allowed myself to be so emotionally present if I had to unpack myself in front of a large crew.

I have always felt that filmmaking is an attempt to expose yourself to something that you might not otherwise be brave enough to do. I have never had the courage to ask my father about this brother before, but in the process of making this movie I did. That emotional journey was just as potent as the fantastic trip that I was able to go on while making this film. With a camera in my hand on the flight deck of an aircraft carrier, New York City felt different to me for the first time in a very long time. The same was true of my dad. I saw him differently after we made this movie. I was worried that considering his human flaws might damage my perception of him, but he is still a hero of mine. Acknowledging the reality of my dad's life, only made his accomplishments seem more inspiring.

The struggle to acknowledge those faults lead me to making a bad first couple versions of Blivits! The first couple drafts of the film were flawed in design.

In Summation

Three years ago when I started graduate school, I could not have predicted the movie that I eventually would eventually make. As proud of the movie as I am, I think the journey to create it has been something that I can be even more proud of myself for finishing. There have been many times when I wondered what I got myself into, or even if I would ever finish, but I feel as though I have emerged from this process a stronger, more capable and smarter filmmaker.

Wreck Versus Blivits!

The film that I came into the program with was a comicbook movie about a superhero that had failed to do what his only purpose was, and how he was left alone to think about what that meant. Really the film was supposed to be an examination of who we the people we call "hero" are, and what actually a "hero?" I think that I was attempting to examine the question through the idea of whether the acts made someone a hero or if it was just the costume.

I think the reason that culture has become so obsessed with this question, and we have become obsessed just look at the box office numbers or television lineup for any night, is because for a while we were primed to need a hero, but what we got was not pure enough to satisfy that need. There was a moment of confusion for people my age after September 11th, 2001. My generation had been raised in the cocoon of the Clinton era, believing in the inherent good of all mankind. We had only known war once, and it lasted 12 days. But in the space of a few hours all of that changed. The first responders at the World Trade Center were the first people to be lifted onto the pedestal of hero. As someone that was named after a fireman that died in the line of duty, this resonated with me. Ultimately this group of service men and women were unable to fulfill our need for a hero, because a part of us all wanted vengeance. The next group of people that stepped into the void we felt were the soldiers that were being sent to Iraq and Afghanistan. For a time, we believed in them and their mission, but that was short lived. When our friends and family started coming home without limbs, or with traumatic brain

injuries, we realized that they were not “heroes” as much as they were just kids. So again we were left looking for something to fill that void.

I wanted to make a movie that would contort or pervert the idea of putting too much faith in a hero, and how that is as unfair to them as it is to us. No one can live up to that burden, or at least I felt that way until I was invited to come to a golf resort in St Augustine, Florida one day in September of 2011.

The comicbook movie I wanted to make was probably too big to be done in The University of Central Florida’s paradigm of microbudget filmmaking and I was encouraged to see if there was something else I wanted to make. I was disappointed because I knew so clearly what the movie was in my head, and I really thought I could make it a successful film.

A Horse At A Water Fountain

In the span of a couple of weeks I had many different ideas, but they all fell away once I got the chance to talk to Sam Stratus. I had always known that my dad was in the navy, because I heard hundreds of his funny anecdotes, but I never really understood what that meant. He joined an alumni group for his ship 10 years ago and every year he invited me to go talk to his friends about their time, but I did not take him up on the offer until I was a little lost about what I could make to satisfy my graduation requirements. Sam was on the same ship as my dad but they served about 20 years apart from each other. Sam was on the ship when it was in the Pacific off the coast of Japan, where it took a kamikaze hit. Before I talked to Mr. Stratus, I did not know that my dad’s ship was in World War II or that it was so critically damaged during the war.

It would take thousands hours of work, but eventually I would realize that both the comic book movie that I wanted to make and the documentary that I wound up making, were the same film. They both were examinations of our “heroes.” Of course one film would be a narrative and the other is a documentary, but the themes of the two films were exactly the same. Why are some people “heroes” and others are not?

I had never made a documentary before, and although I had watched the History Channel on numerous occasions, I did not have the first idea about how to make this movie. The first thing that I did was to digest every documentary that I could get my hands on. It was energizing getting to experience Werner Herzog, Errol Morris, and D.A. Pennebaker for the first time. I did not have enough time to simply enjoy their works, I had to process them for what they could show me about how to make this movie.

Morris's irreverence for history wound up informing this movie more than his style did. The idea that "a fact could be corrupted" never really left me, and I think it would make the movie more interesting for its inclusion in the film. I made the choice to focus on characters over facts or plot, and while this balancing act has been strained and tenuous at times, I believe it is what gives the movie its uniqueness.

Nathanial Kahn's *My Architect* provided me with a blueprint for how to make a personal movie while not making it entirely about me. I knew that my relationship with my dad would be the ship by which an audience would appreciate the stories of the Randolph, but it took a while for me to find the right tone and place for me. I was an outsider in this world, but I was also a way in for the audience. Embracing those roles is what eventually led to the voice overs being structured as they are. We landed at doing larger blocks of narration and letting the stories of the sailors play themselves out without my interjections because how Kahn structured his narrations.

Michael Moore's use of archival material as ironic counter point also was put to use in this film. I would guess that there are other more highbrow examples of this juxtaposition, but I honestly picked it up from Moore's use of the General Motors promotional materials against that of the plant in Flint closing.

Madness Without Method

There were other influences but those three were the most significant. The style of the documentary was easier to find than the production method, which for a documentary is troubling because these films should derive meaning from their method. This is to say that if a filmmaker would

like to make an observational film, then they should employ a method that will best draw that out of their subjects.

I shot Blivits! with an outline of what I thought the movie structure would be, but along the way I would watch and edit together little sequences. Ultimately these sequences would be interesting in and of themselves, but they would not resolve themselves to be a complete story. This problem would eventually be solved by hiring an editor to go through all of the material and strike out the excess, giving the film what would become its eventual shape. The conversations and hard work with Raquel would eventually return me some perspective that I had lost while shooting the film.

The interviews were also not exactly what I had intended. I would have liked to have more time with each subject or had more production design for the area that they were interviewed in, but ultimately I believe the energy of the stories is what is most interesting about the interviews and that those disappointments will be mine and mine alone.

In order to make the film more personal, which was one of the notes that I kept getting about a possible flaw with the movie, I decided to make the plot of the film a roadtrip that I took with my dad. I thought that if I could connect him with some of the places from his youth that might be an interesting journey for the audience to follow. While the experience is something that I treasure, the footage was very lackluster. I do not know if it was because I could not buy all the way into making that version of the film or if there just was not enough dramatic material there to support a narrative. I tried to cut the story of the Randolph and the story of my dad together, but they did not match emotionally or aesthetically, which was frustrating for the audience.

My intention was never to cut the movie myself but because of a lack of patience in trying to find the right editor, I just started working on it and eventually I had a first cut and then a couple months later a second cut. The only problem was that I was so close to the material and it was so much about myself and my father that it was impossible for someone that was not inside of my head to make sense out of my film. This manner of working is just as frustrating to me in retrospect as it was while I was working on the movie that way, because I pride myself on using partnerships to give my works energy.

When my second cut was deemed dead on arrival by my committee, I decided that I needed to take the time to hire an editor. Weeks went by, and with every passing day, I felt myself getting more anxious and depressed that I could not make the film work. One night at dinner, Nick Izvernari suggested that I ask Raquel Hagman if she would be interested in re-cutting the movie. I was a huge fan of Raquel's work but we had never even talked about my movie, so I did not imagine that she would be willing to give herself to the project. With nothing to lose I asked, and she was quickly on board.

In working with Raquel, and Kyle Cambre who helped me log millions of hours of old training films, I realized something about myself. I would hate to work for me. I try to be encouraging, and supportive, and warm, and patient, but I am also demanding, and exact, and bullying when I want to get my way. I hope that I have learned something about leadership through making this movie, it certainly has been something that I thought about often. Creating a work of art with a team is complicated because there are times when you someone has given you their best, and you have to find a way to ask them for more without belittling the work that they have already done. That I am still close to Raquel, Kyle, Brian, Marlissa, Sean, Matt, and everyone else on this movie, I hope means that I was not too unbearable.

Raquel's first order of business was to help me figure out the plot. We decided on a structure that was something like the way people talk about architecture. You start with what you see from the outside and then you move deeper and deeper into the building. We knew this was risky because the connections would not be as concrete as if we just told the story of the ship from its creation to when it was melted down.

This is the method of making our movie that we wound up having to trust. We would wander through the material until it worked. This meandering allowed us a freedom that narrative filmmakers only have in the scripting stage. I have taken to explaining the differences as making a narrative film is like taking a hike. You have a map and you generally follow some trail with only minor distractions that you might find along that trail. Documentaries, at least the way this one made, are an exploration. There are no maps, the only places you can be sure of are the places that you've already been.

The last cut of the movie that I personally cut was around 2 hours. The first cut that Raquel and I did together was 1 hour and 4 minutes. We cut out the roadtrip that my dad I took almost entirely. Saying goodbye to most of it was not very painful, but there were some darlings lost excision. In working with an editor, I regained some perspective that I had lost while I was cutting the film on my own. That is, until I had to write my narration.

I Have To Read This Aloud Too?

I had originally planned not to have myself narrate. The plan was to string together the interviews in such a way that we wouldn't even need to hear from me, that my voice would only be in the edits. That plan did not work.

The narration that was written for the first few cuts of the film was less about telling the audience what I was thinking and feeling than it was about showing them something that they were not seeing in the frame. My hopes were that the things I was saying on top of what I was showing would add some extra value to the image, but in reality the narration as it was originally constructed worked against the film. When I added my narration to a particularly harrowing tale from one of the sailors on ship, they would almost disappear into my story. While this might be the intention for some filmmakers, I found this to greatly diminish the power of the story I was trying to tell.

This is one of the earliest voiceovers that would have opened that much more bloated version of the film: "I really wanted to visit the Randolph to see some of the places in the stories my dad shared with me, but in the 70's the Randolph was scrapped and melted down. Luckily, the Intrepid and the Randolph are nearly identical. They were both the same class of carrier, and even built at the same shipyard. They have nearly very similar records of service but the difference is that in the 70's the Intrepid saved from the scrap heap by Michael Stern and was purchased by Zachery Fisher. Standing on the flight deck of the Intrepid and looking at Manhattan, its pretty easy to understand the image of US Naval power that these ships projected for the last 70 years." While this idea would still be what the first

narration you hear in the finished version of the film, as it is here, you get almost no sense of who is telling you the story or why you should care to listen to them.

By the time we got to the more streamlined version of the film, I was convinced that I could write something that I would then be able to hire an actor to narrate. All of the scripts that I wrote for this third person narration made the movie feel far too cold. The reason to listen to these people tell their stories was lost and the movie felt too much like something that should be showing late at night on a television station.

My first attempts at writing a narration to fit the movie as it exists now, were close to a disaster. I believe that there were elements of my original narrations from the earlier drafts of the movie that contained good writing, and I tried to save those as the movie continued to evolve, which stunted the movie's development. The problem with attempting breathe new life into old ideas is that sometimes you fail to see what is really there. I was still trying to tell the parallel stories of my dad and the ship more explicitly than if I just set them next to each other and let the context do all the work.

To illustrate the progression of the narration, this is what was recorded as the introduction for this version of the film: "I was asked if I would be willing to come to my dad's ship's reunion and just record some of the stories of the guys my dad served with, but I didn't realize that a ship like an aircraft carrier stays in service for decades. The Randolph was built as a part of the navy's rearmament after the attack on Pearl Harbor. Its tag CV15 denoted it being the 15th of a planned 32 carriers to be built for the war. A few months after my dad was born in 1944, the Randolph was launched and by 1945 it would be transferred to the Pacific theater of battle wear it would serve with distinction until the end of the war. In 1956, the Randolph was sent with the 6th fleet to the Mediterranean to help quell the growing tension around the Suez Canal. My dad only spent three years of his life on the USS Randolph, but I don't think a day has gone by that he hasn't thought about his time in the service. With good reason, my dad was aboard the Randolph when it picked up John Glenn after he became the first person to orbit the earth in space. He was also there at his station in the anchor room for the Cuban Missile Crisis. I guess what I mean by all of this is that when I started talking to these sailor's I wasn't prepared to be so face to face with so much of our country's history." In this draft, I was still too scared to let myself feel what I

needed to so that I might write the most interesting version of the film. I included superficial emotions, but leaned too heavily on the statistics and facts of the story. People are not interested in that.

It was at this time that I became almost cripplingly self-conscious of myself as a performer. At some point I realized that the only way I was going to be able to make this movie work, was to leave big parts of myself laced into the film's narration. I do not know if this is what I had been avoiding since the beginning of making the movie or not, but every time I started to write something for the narration I would picture myself trying to say it, and I would freeze because I would know that my abilities as a narrator were not strong enough. To overcome this fear, I reached out to a friend that runs an acting school in Orlando. Lauren O'Quinn Burns and I have had a professional relationship for almost 10 years and in that time we have grown close enough that I felt like I could trust her with my insecurities as a performer. The advice she gave me was to remember who the audience was that I was reading for. Reading a story to children has a different speed and tone than telling a story to your friends. This advice was sage-like for at least two reasons: firstly, it illuminated to me that I may have made a movie, but I had no idea who it was for. I started out thinking in big board strokes, like people who are interested in documentaries, or people who like war movies, but really I made this movie for my dad and his friends. The other thing was that it really helped calm me to think about my dad or some of the sailors in the movie as I recorded my narration.

As the movie was starting to take shape, and I was slowly figuring out what the subjects were for my narration, I started to show my film to as many people as would watch it. Kate Shults provided me with some of the most valuable notes I have ever gotten. She told me that my movie made her miss her grandpa, but that I should be proud that it did because ultimately she was glad that she got to hear some of the stories of the people in my movie since she no longer had her grandfather to listen to. It was Kate's longing to hear her grandfather that gave me the thought that what these people are saying matters less than our willingness to listen to them tell us a story. People need to hear stories. It is how we relate to each other, and how we deal with pain, joy, anger, depression, fear, and every other emotion we have. When we lose a story teller from our lives, we have not just lost them, we have also selfishly lost our ability to relate to them.

This loss brought me back to the concept of what is a hero? In many ways a hero is someone that is brave enough to share their story with you. They know that even though it may hurt them to relive their pain, it might help you to learn something and that is worth it. I would not presume to know what it was like for any of the people in my movie to share their stories me, but several of them remarked that they felt better after having gotten it off their shoulders.

The final piece of the puzzle came from Rich Gula and Lisa Mills. Rich had watched my film and while he thought it was an unbridled mess, he mentioned that thing that he thought was interesting was that the guys were happiest when they were talking about their place and job on the ship. I thought that I was jealous of that, but really it was something more specific and nuanced. The next day I sat down with Dr, Lisa Mills to talk about my movie and I was still somewhat lost for what my movie was about. We talked about a great many things, how I originally wanted to make a movie like this because I had so many friends that were coming home without arms and how they said it was wrong to call them "heroes." We talked about the wars in Iraq and Afghanistan, and how it was courageous for people my age to have enlisted but because I was so against the war politically, it was hard for me to relate to them and then I realized what it was about the stories of the Randolph that I was actually inspired by. I was not jealous of their being able to do a job in the navy, I was jealous of the clarity of their actions. It is debatable amongst scholars whether World War II was the morally justified war that it has been remembered as, but there seems to still be great comfort in the righteousness of their actions amongst the sailors I talked to. It was not that I wished I had joined the navy as an eighteen year old in 1998, it was that I wished I had been able to join the navy as an eighteen year old in 1943.

That was the watershed moment for me. Once that last piece fell into place, the writing got much better. When the writing became less forced, my performance of it got much better. Ultimately, when I started writing what was in my heart, it came pretty easily out of my mouth.

This is the final script of that first narration: "In 1983, when I was three years old, my father suffered a horrific car accident while he was working for the Monmouth County Prosecutor's office in New Jersey. On the way from the accident site to the hospital, he flat-lined. This is what my dad refers to as "the first time he was pronounced dead." I've grown up knowing that everything can change before

you're ready for it to, but until I talked to the men of the USS Randolph I didn't realize what an epidemic we were on the edge of. According to a study from the Department of Veterans Affairs in 2008, over the next six years we will lose almost all of our World War II veterans and we will lose most Vietnam War era veterans in the next fifteen years. I don't know that any of us has thought enough about what it will mean when they're all gone. A quote from Elle Wiesel has stuck with me since I read "Night" in high school. "I decided to devote my life to telling the story because I felt that having survived I owe something to the dead, and anyone who does not remember betrays them again." Many of the ideas in the first draft are still here, but they've been condensed simplified to the strongest minute that the film can muster.

One Lump or Two?

With the process of making this movie being such a long road, the question of criticism was bound to be something that I had to think about. I do not just mean the notes that I was getting, I also mean the very nature of having a work of art critiqued.

When art is present to an audience, how and why are vitally important questions. If the work is presented to an audience as something that is incomplete, the audience will look at the art for its flaws. In a sense they have been primed to search out the film's roughness. If a film is presented to an audience as a masterpiece, both timeless and inscrutable, the audience's reactions will mostly be attempts to validity that praise. This is the situation that arises when a work is submitted for "notes."

I cannot remember who said it or where I read it, but there was a quote that has stuck with me for years, "I love getting notes, so long as it's unrelenting praise." I never thought I was that kind of an artist, but this project has tested my ability to hear and listen to criticism in ways that I did not expect myself to be uncomfortable with. I have been a working professional in the area of film production for years. I have made commercials and music videos on a wide range of budgetary scales and I have always prided myself on my ability to take the notes that I am given about a work and use those notes to give the client exactly what they were looking for.

I still cannot decide if it was the content of the project, or the length of time that I spent making it, or what else, but this project was incredibly hard to hear notes about. Often the criticism of the project felt like a criticism of me, that I and the movie were intertwined. To say something about the characters in the movie was to say something about myself, my dad or his friends. It was hard to avoid taking the notes I got personally. There were several coping mechanisms that I developed, which are really just good ways to deal with criticism regardless of whether you have your personal self-worth caught up in what you're doing or not.

Firstly, see what people mean to say instead of what they are actually saying. Often people are just using the wrong words to explain their support for you. They are using the language that they would like someone to use with them. This is without a doubt the hardest part of understanding how to deal with criticism, but it's also by far the most important part.

Secondly, every part of making a movie requires careful strategic thinking and this final stage is no different. Each person that you ask for feedback from will have a personal area of focus, but they will also have an area that they are best at understanding and dealing with. If you are lucky their area of focus and their area of extraordinary ability will be one in the same, but most likely they are not. Some people are better with plot than character, some people have an ear for false dialogue, some have a really keen eye for the fonts that are used in making titles. The most difficult thing about this mechanism is knowing when and where to trust someone's opinion. I have found that often when a person's criticism is very specific it is more worth listening to.

Thirdly, you have to realize that just because you are wrong, that does not make the person giving you notes right. The most useful part of any bit of feedback you might get is when someone tells you what they think is wrong with your movie. The fixes that they prescribe probably will not work for your movie, but if you have multiple viewers suggesting that one particular thing is wrong, it most likely is not working. Ultimately, the burden is on you to figure out how to make the changes that need to be made, in your own way. Taking the suggestions for how to improve the movie might diminish your influence on the movie, making more watered down and homogenized.

Right before everything started to click as I was writing my narration, I was feeling really scared and like I lacked the ability to make this movie. One day I got an email from John Goshorn. I have been close to John since he was a teacher's assistant and I was an undergraduate, and he was well aware of my struggles to make the best possible version of my movie. The email had a link to an interview that Winston Churchill gave in 1939. The interviewing journalist asked Prime Minister Churchill about the critics that were second guessing his leadership on the eve of war. He said "Criticism may not be agreeable, but it is necessary. It fulfills the same function as pain in the human body; it calls attention to the development of an unhealthy state of things. If it is heeded in time, danger may be averted; if it is suppressed, a fatal distemper may develop." (Martin 1939) I could not come up with a more accurate description of the process of making a movie.

APPENDIX A: LIST OF INTERVIEW SUBJECTS

Table 3 List of Interview Subjects

Name	Date Interviewed
Fred Barlett	September 20 th , 2012
Willie L Bibbs	September 20 th , 2012
Earl Cline	September 17 th , 2011
Chase Conner	March 5th, 2013
W C Davenport	September 17 th , 2011
Richard Dry	September 17 th , 2011
Donald D Forsht	September 22 th , 2012
Don Hillard	September 22 th , 2012
Robert Lamante	September 17 th , 2011
Edwin T Leonard	September 21 th , 2012
Henry Levy	September 22 th , 2012
Ed Lucas	September 17 th , 2011
William Marshall	September 20 th , 2012
Chuck Manning	September 17 th , 2011
Kayelynn Northcutt	September 17 th , 2011
Russell O'Day	September 21 th , 2012
Ernest Pavoli	September 22 th , 2012
Edgar J Reynolds	September 20 th , 2012
Nathaniel Riggins	September 20 th , 2012
Allie Ryan	September 20 th , 2012
Doug Smith	September 17 th , 2011
Sam Stratus	September 17 th , 2011
Edward Sutter	September 17 th , 2011 & March 2 - March 9, 2013
Mary Sutter	September 29 th , 2012
Robert Weeks	September 17 th , 2011
Dennis Wilkening	September 21 th , 2012
William B Yuhase	September 22 th , 2012

APPENDIX B: TRANSCRIPTS

Interview with Bill Marshall

Interviewer: Ah, yeah, I'm just putting it together. Last year I got some more of the people sort of around my dad's generation, I got Dave and Chuck Manning and my dad. Now I'm trying to get some more people, some more history of the Randolph.

Bill: Uh, okay.

Interviewer: So, if you could just start off by saying -- these are two cameras one is a little bit high one is at close range

Bill: Do you want my cap on or off?

Interviewer: You can leave it

Bill: Okay

Interviewer: If you could just start by saying your name and when you served?

Bill: My name is Bill Marshall and I served aboard the Randolph uh, from uh, 1946 to 1947.

Interviewer: Just how long were you in the navy?

Bill: I was on active duty for three years and inactive duty for four years.

Interviewer: And when you were in you were a pilot, is that correct?

Bill: No, I was a tail gunner. I recon my official rank was aircraft regular. We rode the back seat.

Interviewer: And you were in carrier air group what was it?

Bill: I was in seventeen, group seventeen.

Interviewer: Where were your basic training? Where did you go for basic training?

Bill: All of my ___ training was ah, except for squadron, ah, at the time the squadron was formulated, was in Memphis, Tennessee. I had my boot camp training in Memphis and I came back to Memphis for radio school and radar school, then we went to some place in Florida called yellowwater for gunnery and in addition to radar and radio training, background training.

Interviewer: And how did you get into the Naval air force? Why did you choose that as a ___?

Bill: Well, I was a senior in high school in 1945 and I had decided that I'd like to go right on into the Service. It was right at the close of the hostilities of world war II, and I decided I wanted to go in anyway. And, uh, that was basically the motivation, ___ I'd like to do something.

Interviewer: But why the why the air service part as opposed to the

Bill: Well, because I learned to fly when I was seventeen and I had a pilot's license before I joined but I was not an Annapolis graduate. But, uh, aircraft has always been the love of my even back in my younger years making model airplanes, flying radio controlled planes and uh

Interviewer: How did you, how did you get your pilot's license so young?

Bill: Well, at that time you could really get a private pilot's license just by taking the basic requirement of hours of dual instruction and then so many hours of solo flying in the state of Georgia, so we flew mostly over grass fields, pastures and that kind of thing.

Interviewer: That was in Macon.

Bill: That was in Macon.

Interviewer: So when you(unintelligible) tell is about the plane you were on broke a strut?

Bill: Oh, it was during a landing and uh, on the Randolph after the training flight that the squadron made, and the right landing gear collapsed and it caused the aircraft to act like a pivot on the right starboard side and that pilot had no control over it once that wing was on the deck so we just slid off the deck of the carrier into the water. No big thing. We got out and a destroyer picked us up.

Interviewer: Do you remember what destroyer that was?

Bill: I do not. I'm sorry, I don't.

Interviewer: Do you remember when, what year that was?

Bill: Yes, that was in '47, before any of the cruises to the Mediteranean, you know, were scheduled.

Interviewer: What did you do after you got out of the Navy?

Bill: Well, I had several different jobs, but I was trying to decide what I really wanted to do, and I ended up going back to school, I said, well I'll continue my education and I enrolled in college there in Macon, called Wesleyan College, Wesleyan, before the War was an all girls school, but after the War, they started taking in GIs that were, thought they wanted a career in art or music. Those were the only two majors

that the college had. Well, I didn't know anything about music, so I decided to try a little art. That added me to the school. I've got a funny story about my instructor and the history of art class. The day I went into the class I sat on the back row, and all the other students in the class were ladies, and of course, I felt a little uncomfortable back there, but the teacher said "Oh, Mr. Marshall, we have a seat reserved for you up here in the front row." I said "Well, ma'am, I'm perfectly content back here, I could see everything that's going on." She said, "well, some of you returning GIs kind of have an ego problem." I said, "Well, ma'am, I have no ego problem, I'm just here trying to learn something" And she said, "Well, just so that you get it straight," she said, "I want you to know that I was a Judo instructor in the Navy, so I can handle myself." I said, "well, I don't intend to cause any problems," but I thought that was a little amusing. She made me sit up on the front row from then on.

Interviewer: So you went to Wesleyan for Art, and Then what did you do after that?

Bill: Well, from there I went to, I still couldn't get away from my love of flying an aircraft and three of my buddies and I decided that we knew all there was to know about airline organization and operation. So we pooled our resources and bought a couple of small airplanes and went into the charter business around in the Atlanta area. I had ten years in with Eastern Airlines, the old Rickenbacker outfit years ago, and we were able to get awarded some routes, under the contract from Eastern. And we flew small planes and aircraft to the small cities around Georgia to bring them in to Atlanta, which was the big hub. And we ended up with an airmail contract to haul the mail also through Eastern. And the operation just kind of grew from there. We flew Georgia Tech out a skydiving team, so we had a contract with Georgia Tech to fly the boys down and come back. We had a contract to fly denim, the raw denim goods, down to the San Juan area, and we ended up with an old surplus Navy DC4__aircraft. We hauled the bolt material down there, and they would use the material to make the finished product, you know, denim shirts and blue jeans, and go back and haul them back to Greenville(?), South Carolina.

Interview with Chuck Manning

Interviewer: So if you'll just start by saying your name, when you were in and what you did while you were in.

Chuck: My name is Chuck Manning, and I was in the Navy from 1961 to 1967. And I was on the Randolph '63, '64 and '65. Prior to that I was on a couple of other ships, and the most interesting thing was the times I was on the Randolph. When the President was killed, and we were all, uh, didn't know what was going on.

Interviewer: You were there for the blockade and you were there for the airplane elevator broke-

Chuck: I got on the ship after the blockade. I was in California at that time, but when I got to the Randolph then we went out and picked up--

Interviewer: So you were there for John Glenn?

Chuck: John Glenn, and then when the elevator went off the ship and the sailors went down with it.

Interviewer: So, you and my dad and everybody that I know -- you guys all seem like you had a lot of fun and you still talk about. Is there any story you can tell, that you can tell?

Chuck: Well, ha, ha, one time we really did a nasty thing. One of the guys we worked with, one of the electricians, was going to get married when we got back to shore. The following day, or a couple days later, we held him down and put a whole bunch of hickies on his neck. So when he got home, his wife could not believe the guys actually put hickies on his neck. It was so funny. He said she almost didn't marry him.

Interviewer: So what, you guys were sleeping together, you were putting hickies on. What kind of Navy was it?

Chuck: It was kind of McHale's Navy. But we all, it seems that most of us turned out pretty decent. But we did have some, we did raise some hell, and lots of good times. Got to see a lot of the world. That's kind of why I joined it.

Interviewer: Where are you from?

Chuck: Michigan, northern Michigan

Interviewer: The UP?

Chuck: Not quite that far.

Interviewer: Did you come from a military family?

Chuck: As a matter of fact, I have photos of My grandfather in the Navy, back in the early thirties. I joined the Navy, three of my brothers joined the Navy, and I think, a couple of nephews. It's about the only thing we have in common.

Interviewer: And you were an electrician?

Chuck: Yeah. I was an electrician in the Navy. When I got out I went to work in a shipyard for a while, doing the same thing I did in the Navy, but for a heck of a lot more money. And then the shipyard business kind of slowed down so I went to General Motors and worked there for my career, as an electrician, just as the Navy taught me, and I've been retired now for ten years, enjoying life. Travelled the United States. Been in almost every state. It's great.

Interview with Chuck Manning 2

Interviewer: Yeah, so, just talk.

Chuck: My name is Chuck Manning. I'm the historian for the Randolph Reunion Association, and I've been the historian for about five or six years now. My job, as far as the Association is to keep all past books, pictures, photos, newspapers, and then bring them to the reunions, for people to look at, to read through__history from 1943 up til about 1970. So there's a lot of good history that people can look at, photos

Interviewer: The yearbook

Chuck: We have about 8 or 10 different yearbooks. The earliest one is 1943. I think the last one is maybe 1965. For some reason they didn't make them every year.

Interviewer: That was right at the end of your, you were 1960

Chuck: I was on the ship from '63, '64 and '65. So there's a couple of them there that I relate to.

Interviewer: I see you have tattoos. Did you get your tattoos while you were in the service or did you wait?

Chuck: I got my first tattoo in 1961. and I got my next tattoo in 1963.

Interviewer: Where did you get it? Where were you?

Chuck: The first one I got in Chicago, right after basic training. And, the next one I got in New York City, in 1964, when I was younger.

Interviewer: I'm going to get the same one that my dad has because he has an anchor that says Randolph on it. I want to get it on the same arm that he has. Do you have any vivid memories of basic training? Is there anything that rings a bell.

Chuck: The thing about basic that I remember is that it was hot. In the summer of '61 it was pretty warm.

Interviewer: In Chicago

Chuck: Yeah.

Interviewer: When you were on the Randolph, it was in the Mediterranean, right? Was that mostly it or was it..

Chuck: We were mostly in the Atlantic or the Caribbean, North Atlantic, things like that.

Interviewer: What did you do after you left the Navy?

Chuck: The same thing I did when I was on the Randolph. I went to work in a shipyard, and I took care of almost the same equipment that I did when the Randolph was underweigh or at port. I was an electrician. And later on I went to General Motors as an electrician, and put in almost 30 years. I've been retired now, eleven years and I'm busier now than I ever thought I could be. But the Randolph, I was on three different ships, and I was on the west coast, was on the Great Lakes, and I was on the east coast with the Randolph.

Interviewer: Where was the Randolph? Was that first or what?

Chuck: The last ship.

Interviewer: Appropriate.

Chuck: It was, we had a great time. I still keep in contact with several of my buddies that were electricians at the same time on the ship.

Interviewer: Who, of the people I know, were with you on the Randolph? The people that are here.

Chuck: Your dad, and then, I think you probably know Ed Lucas. He was our division officer, and there are a couple of other guys that are coming today that we have to introduce you to. We were a tight knit group. We worked together. We slept together. When things were tough, we toughed it out and got it done.

Interviewer: I think that is everything that I wanted to get, just to check Thank you.

Chuck: I'm glad to help

Interview with Dave Davenport

Interviewer: So, I guess you start with your name, what division you were in, and when you were in.

Dave: My name is__nickname Dave Davenport. I was on the Randolph from February, `1960 through January, 1964, and I was an IC electrician. I served "e" division, worked with communications, shipboard telephone systems, all the shipboard indicators, instruments that told the ship where to go, when to go, how to go. And so, there was a time that__We had some good times. Times ago, one Med cruise that we had, we had a pinachle tournament, and we had 26 teams. And it was required that each team play everyone else. And then we had play-off games. So we had some good times, other than times that we served in__.

Intertviewer: I heard that you were the loanshark of the crew.

Dave: Ah, yes. Which was an illegal function with the ships, when in the Navy, you're not supposed to have money on loan. and we had what the Navy called, it was a slush fund, and it would be nothing for another guy that was on there with me, and I had to have over \$1000, \$1500, between paydays lent out to guys who had overspent their money to be able to have some money, you know. And, of course, there was a little fee for it. Having run out of money, you had to borrow money and pay a little fee to have a little bit more money. And it was collected from payday to payday. And that was on a monthly pay.

Interviewer: So, you were in for the Blockade.

Dave: I was in for the Cuban Missile Blockade. We were an ASW warfare group. We operated with six destroyers, usually, and it's called Task Group Alpha. And the Randolph was the command ship of the

task group. And when they put the blockade around Cuba they were trying to get the other aircraft carrier that was down there trying to get flight ops going and were so many Russian submarines in they were all the conventional boats. With conventional boats, you have to sit on top of them and force them to surface they would charge batteries and stuff(?) and at least come up to periscope depth. As the Randolph was ____ and the __was out, we would surface the submarines and they would surface for about 400 or 500 yards off of us and they'd stand on the ship and they would wave at us, and things like that. Like it would be a normal thing, but it was still the enemy that was there.

Interviewer: Did you have any sense that it was so, such a thing or--

Dave: Yes and no. I mean, we knew it was important, but did we feel threatened, as damaged? I don't think so. It's really hard to say how much you thought about it, you know. We had a job to do, and I think that was the whole big thing with the Navy. We had a job to do. Before the Randolph I was on another ship, and I went to Beirut, and went into Beirut, Lebanon, during the Suez Crisis, Lebanese____. But it was a job that you had to do and you didn't seem to really have a sense of threat, you know. I, we had gone through the tangible(?) vaccination shots. At that time they were giving us Flu shots, but they were giving us a live virus, and I got the flu. I was in sick Bay, and so I went ahead and moved down there for a couple of days, when they came over the PA system and said that we were being diverted, by coming into port for a couple days, we were being diverted to Cuba, you know, for the Cuban Missile Crisis. So those are some of the things that happen. We did hit some storms which you'll have. Just about every ship has been hit by storms.

Interviewer: Were you aboard when the aircraft elevator broke?

Dave: Yes, That was when they hit a Liberian tanker____ what they call____auto pilot and there was no one on the bridge. It was on a set course, there was no one there to change it's course, and consequently, the aircraft carrier should have had the limelight(?)and consequently, there was no one there. the Randolph went into a heavy turn, maneuver to try to avoid hitting it, which you don't turn an aircraft carrier on a dime, it swung into turn and unavoidably it hit the thing, hit the tanker as it--the wave action as they were lowering a plane down had one of the tractors on the elevator. The wave

action lifted the elevator this way, and it fell, freefall, back down and when it did that's when the tractor, elevator, plane, and several crewmen went overboard.

Interviewer: I think the last, thank you for doing this, but I think the last question I have is really, you were in electrician's schools. Did you wind up being an electrician?

Dave: Well, an IC man was telecommunications - more than just electrician, and I had, on the Randolph, I had for three and a half years, approximately three years, I had the telephone exchange, the ___line telephone exchange. When I left The Randolph, I went to work with Western Electric, which was the installation arm of AT&T telephone system, and due to the information that I had gained through the Navy, through school and everything, then I was able to, soon as I hired on with Western Electric, within six months I was installing and turning over to the local telephone company switching systems because I already knew how everything worked. A normal person that went to work with them maybe take four or five years to do that. So yeah, I went on into communications and retired from AT&T after 27 and a half years, and then worked business phone communications with another guy and then had my own business from '97 to 2004.

Interviewer: Thank you.

Interview with Dennis Wilkening

Interviewer: So if I could just have you, both cameras are recording. One of them is kind of ___ If I could just have you look at the camera and say your name and when you were in and what you did.

Dennis: You're ready now?

Interviewer: Yes.

Dennis: Okay. My name's Dennis Wilkening. I was in from 1964 to 1967. I was in "v"2 division, working with catapults and arresting gear.

Interviewer: And so, that's up on the flight deck?

Dennis: Yes.

Interviewer: and, you said that you were a cable runner.

Dennis: Hook runner is what they called it. That was the first couple of years I was in there. All I done was when the aircraft landed you would run after it and knock the cable off the tailhook of the aircraft.

Interviewer: How much time in between planes did you have?

Dennis: You know, it just depended. If we were doing what they called care calls we could easily land from five to six hundred aircraft a day. And then if it was just a normal flight operation, it might be three or four hours in between landings and you might land a dozen, or fifteen planes, something like that. and then you would go another four hours before the next wave would come in.

Interviewer: How many people did your job? Ho many to do that?

Dennis: There was two of us.

Interviewer: For the whole ship.

Dennis: Yeah.

Interviewer: So you would one off, one on.

Dennis: That's right. We worked twelve hour shifts.

Interviewer: So, what did you in between times? When you weren't landing?

Dennis: Maintenance, cleaning, we played a lot of cards, in the time. We had eight hours that we had to work and rest of the time would be free hours and we could do what we wanted to then, within reason, of course.

Interviewer: You joined in '64?

Dennis: I enlisted in '63.

Interviewer: Why did you choose the Navy over the Army or the Airforce?

Dennis: If I went to the Army I knew where I was going, and my draft number was coming up. I had just graduated from high school, lkand my draft number was coming up and I didn't want to go to the Army. I didn't think I could outrun a bullet, to be honest with you.

Interviewer: Are you from a military family at all or--?

Dennis: No, no.

Interviewer: Where are you from?

Dennis: South central Kansas, close to Wichita.

Interviewer: So you went from the middle of the Country to the Navy.

Dennis: Yeah.

Interviewer: So, when you got out in '67, from the Randolph,___ What did you do when you got out?

Dennis: I went to college. After I graduated from there, I have an accounting degree, but I didn't use it. I did for the first about eight years or so, and after that I owned a small trucking fleet, and we hauled primarily cattle in Kansas. And then, in my later years, before I retired we started doing long haul cattle stuff out of-- Oh, we hauled a lot of cattle out of this area, here, or just to east of us here, and we'd go back into Kansas with them.

Interviewer: So, let's go back for a second. When you were in from '64 to '67, there was the Blockade, not the Blockade, but the embargo. You ___ the Medeterranean at that time, didn't you?

Dennis: We was heading into the Straits of Gibraltar, when the Captain come across the intercom system and said "We're turning around and going back." None of us knew where we were going at that time, but we did head down to Cuba, and the Guantanamo Bay, there, and we did actually, between all of the ships there, we just blocked the channel through there, and pretty soon here come a Russian freighter, and I think this was probably a day later, but he obviously didn't get through.

Interviewer: And, at that were there planes flying around the clock or?

Dennis: No. We didn't launch any aircraft. We didn't have to. We just blocked. You know there's channels that they go through, and we just blocked the channels.

Interviewer: So, one of the other things I was asked about, there's a lot of interest in is the mess, the food. My dad liked the chipped beef on toast. He went back for thirds, he loved it. Everybody thought he was crazy. Was there any meal that you had aboard ship that you thought was great or that you hated every week and you knew it was coming up and you were going to get something else, or was there anything like that that you remember?

Dennis: I thought the food was great. We coundn't complain about our food. We, on various occasions, we had as much as lobster. Something like, you know, I didn't get that when I was in Kansas. It just isn't there. But, no, food was quite good really.

Interviewer: Were you only on the aircraft carrier?

Dennis: Yes. When I got out of boot camp, I went to Milton, Florida, waiting on this particular ship to get back. It was down in Cuba, and then, see, as it was coming back when they lost that number three elevator, and they went to Portsmouth to the dry dock for repair, and that's when I went on board there in Portsmouth.

Interviewer: You went through basic in Chicago?

Dennis: No, San Diego.

Interviewer: Oh, you went to San Diego.

Dennis: Uh huh.

Interviewer: I heard a lot of prank stories that happened in boot camp. Do you have any pranks that you guys did that were funny or nasty with your friends?

Dennis: No, I don't think in boot camp. I, we did some things that probably isn't appropriate to tell with your wife here.

Interviewer: I heard one thing that they did, one of the guys was getting married and they held him down and gave him a bunch of hickies.

Dennis: No, we didn't do anything like that. We was probably a little bit worse.

Interviewer: Is there anything else, any other stories or anything like that that you normally tell people, anything at all, it doesn't matter, just--

Dennis: the thing that always amazes me and you don't realize that when you're in there, but, you are truly just kids, and we was doing a man's job. That's what really amazes me, because it functioned very, very well, and I think everybody that was on board there, including myself, we all have a lot to be proud of, for being there, honestly.

Interviewer: I completely agree. That's why we're doing this.

Dennis: Yeah, and we, you don't realize that when you're eighteen years old. You know, you just don't realize what you're doing, and of course, we all think at that age we're probably just about indestructable, nothing's going to hurt us. We don't realize. I never was in danger. I don't feel that I was in danger, but probably some of them was.

Interviewer: Do you have any sense of, do you have any sense of the gravity of what you were doing when you were in the Blockade of Cuba?

Dennis: No. no. I, personally, we felt very secure. I mean, you was on there, you're on a large vessel, and here comes this tanker coming into there. You know, he obviously, isn't nearly our size or anything else, so, I __think they were very secure there, really.

Interviewer: Did you, this is the last question I have, I heard that a lot of the pilots had, there was a sort of, they tried to one-up each other by catching first cable versus the fourth cable. Did you ever hear about any of those sorts of things?

Dennis: No. I would say the majority of the pilots caught either number two or number three. Once in a while we'd get some fours. Once in a while we'd have them miss it. And they'd just go off the angle deck and circle around and come back.

Interviewer: Were you there for, when any of the, I've heard that sometimes when they come in and the miss the cable and they'd cut power they wouldn't be able to did that happen

Dennis: All that I know is that the jet engines have that problem, not the reciprocating engines like we operated mostly with. We had two instances that, and its the only two times that it happened, and it was within about eight hours of each other where they had to hit the barricade, and the barricade was something that we practiced probably two or three times a month at rigging it up, and there was stancheons on the port and the starboard side, both, that once you had it rigged, you could hit a hydraulic lever and they would raise up and the aircraft would fly into this thing. It was probably about twenty feet tall or so, and they would fly into it. Because there was one instance, the first instance was hydraulic failure, that they was afraid that if he didn't catch wire that he'd probably hit the drink if he went down. So that's the reason we rigged that time and the second time he had engine failure, so they flew into it at that time. That was the purpose of the barricade.

Interviewer: So, you say that in your memory, it only happened twice?

Dennis: All the time that I was on board, we only, and we took them within eight hours of each other.

Interviewer: Was there any reason for that or was it just

Dennis: Just coincidence.

Interviewer: So, that was one job that you did. What was the other job you did while you were on ship?

Dennis: After, well after I got to be an E4, which is a third-class, then they moved me over to what they called the deck edge operator, and that was, you stood with the flight deck. your head was just slightly above it so they could see it, you operated a series of hydraulic controls and levers that would retract the cable after the aircraft landed. Then the hook runner would give you a signal that all was clear and you could retract it and the plane would taxi either up to it's mooring point or up to the catapult if we were doing care vaults(?). Care vaults are nothing more than they would land they taxi up to the catapult, be shot off, make a circle, come back and land, taxi up the catapult and take off again. they were very repititious.

Interviewer: Wow. Well, I think that's everything I had questions about. Were you a, this may sound crazy, but were you a good student when you were in school?

Dennis: Terrible in high school. I was not a good student in high school. In college I did okay, but high school I did not do well.

Interviewer: Well, thank you again for being a part of this

Interview with Don Hilliard

Interviewer: So, I guess, the first thing is if you will say your name and what you did and when you were in.

Don: Okay. My name is Don Hillard. I was a radarman and I served from September, 1960 to July, 1963.

Interviewer: So you were in during the Cuban Crisis.

Don: Yes, I was.

Interviewer: So, you were a radarman during that part. It was a pretty big deal I guess.

Don: What's that again?

Interviewer: You were a radarman during that part. I guess it was a pretty big deal right?

Don: Yeah. We worked in an area it was called CIC, combat information center, so we collected anything we could from the radar and voice communications with the ships around us and the airplanes in the air.

Interviewer: Did you how big a deal that was when you were there?

Don: Not at the time. Not really. I was pretty young. I was 20 years old. I joined when I was 17. I was twenty years old when that was going on. At the time I didn't, but before it was over I sort of woke up. The day they forced up a Soviet submarine to the surface. They dogged it and dogged it until they finally got it to the surface, and we monitored the voice communications with the other ships and it's surface knew when the destroyers and then the destroyer called it into us, and said that they had received a message from the submarine___ across it's bow. And at that time I thought that whoa this could be serious___don't try to block and board us or else, you know. I grew up a little bit at that point. I didn't realize at that time, but I do now that that thing was armed with nuclear warheads and so on. And they came close to letting it go. The Captain wanted to unload on us and his second-in-command talked him out of it. We were that close to being--we would have been vaporized and the Country would have been in a world war, nuclear war.

Interviewer: So, why did you join the Navy?

Don: I didn't have nothing else to do. I had just graduated from high school, two weeks out

Interviewer: Where are you from?

Don: From Pennsylvania, from a little mining town called Yatesborough

Interviewer: Where's that?

Don: It's near Pittsburgh, we're maybe fifty miles northeast of Pittsburgh. There wasn't a lot going on in that area. I come from a fairly large family. I have five brothers and sisters and I wanted to get out of the house, you know. So I said, I'm going to join the Navy. And I did.

Interviewer: Did you go to Great Lakes?

Don: Yes, Great Lakes.

Interviewer: Where did you go for radar school?

Don: I didn't go to radar school. When I joined, as a kiddie cruiser, when you join at seventeen. Me and a high school classmate joined and we said we were going in on the "buddy program". So where ever I would go he would go and vice versa and we both picked Great Lakes. And then, while you're in Great Lakes they give you, I don't know, like SAT tests and so on to see what really you're qualified for, and the only thing that my buddy qualified for not the _____. He was a mechanic. They said that he could be a mechanic. He could work in the engine room, whatever. But I qualified like, for radar, radioman, that sort of stuff. And they go "Okay where do you want to go for radar?" "I want to go with my buddy, Charlie, and he's going to be an engineman, or whatever." and then he said "where do you want to go?" I said, "I want to go to Norfolk, Virginia." Charlie said "I want to go to California." for his sea station. I don't want to go to California, so at that point, we split up, but my classification request still stood. And they also asked me what kind of ship and what port? I said I wanted to go to Norfolk, and I wanted to be on an aircraft carrier, and they satisfied that for me. and when I got to the aircraft carrier, I come aboard. Of course, I had one red stripe, which was an engineman recruit or whatever. and I gave them my papers, and they looked at my papers, and they looked at me. "You're not going to be an engineman" he said, "you're going to up. You have your choice. You can either be a radioman or you could be a radarman". I didn't know nothing, so I said "I'll be a radarman then". So that's how I got into radar and I never did go to an "A" school. When we would be in port they would send me off base to little short schools that was one week at a time or whatever. So, I sort of learned on the job. And one little school was _____ job.

Interviewer: Did you do anything with that when you got out of the Navy?

Don: It came in very handy when I got out of the Navy. I got a job working for a coal company. But I didn't start out in the mines per se digging coal. I started as a surveyor, and I caught on very quick because radarmen are involved with the 360 degree thing, the math and all that _____ when I left, so I did pretty good with the surveying part of it, and I think being in the Service in radar helped me with that.

Interviewer: Did you go back to where you're from around Pittsburgh?

Don: Yes. Went back to my hometown, married my high school sweetheart, and worked 32 years for that same company in the coal mines.

Interviewer: So, when you were in the Randolph you had a Medetarranean cruise.

Don: Yes.

Interviewer: Was there any port that you really liked?

Don: Nothing you could put on the thing. I was young and rambunctious. I enjoyed it. I was growing up.

Interviewer: My dad says that he saw every bar that was within eyesight of the docks.

Don: Well, I don't think I could see them all because I got wiped out pretty quick. "We had a lot of good times.

Interviewer: Do you remember any of the recreational stuff that happened on the Randolph, boxing matches, basketball games, I've heard.

Don: No. No, I did not. I know they had some of that stuff but I wasn't involved in it.

Interviewer: What did you do for recreation when you were on ___?

Don: When we were out to sea and I wasn't on watch, we had a little transistor radio, and I'd go on the outside of the ship on the catwalk, where I wasn't supposed to be, and I'd sit out there and turn that radio on and listen to it. That's all we did. Some of my buddies, you'd get a group, like you did in high school and hang out. We'd sit out there, smoke cigarettes, listen to the radio and tell each other stories. When we were in port, I'd hit the bars and look for girls. That was pretty much it.

Interviewer: Were you on board when the elevator--

Don: No. That was after. But I was on board during the collision. We had a collision at sea. I was in that thing, and we were in the Cuban Missile Crisis, I think we talked about.

Interviewer: The collision was in the middle of the night?

Don: No, it was not in the middle of the night. It was, I don't know the exact time, but it was late afternoon, early evening. I can, I had just gotten off a watch. We sat, our work station was one deck below the flight deck and I had just gotten off watch and I didn't go to my rack. We was out there milling around, me and a couple of guys, then I heard them, to back up a little bit, all day long we tracked that thing, for a big part of time this ship that was on a collision course with us, on the radar. we could track it. We advised the Bridge and Captain and executive officer up there and whoever else was

up there that we were on. They were well advised. Of course we had the right-of-way, we were refueling at the time. I think we had a Tin Can along side of us at the time. So, you have the right-of-way when you're refueling. So they pretty much must have taken that for granted that ship would turn or whatever, but it did not turn. It came at us.

Interviewer: How could it not see you, I mean, an aircraft carrier?

Don: I don't know. I wasn't on it, but I heard a rumor later that it was on what they call "Iron Mike", which is like an automatic pilot they log on a magnetic course and it goes, cause they run with a skeleton crew. It wasn't a military ship, and they never knew and they didn't see until the big bang, I guess.

That's why they didn't turn and our people assumed that it seen that we were refueling___ and of course nobody could see us and they couldn't see us refueling because the destroyer was on the other side of the carrier. It was hidden completely. If somebody would have been looking they would have heard the big carrier out there and he ain't turning. he's blocking our path. I don't know. That went down and, but then, as I say, I was standing around outside the work space and when it hit I ran up onto the flight deck and I could see the ship sort of sliding down our side in a big ball flame, and then they hit general quarters Everybody goes to their spot, everybody on the ship has a spot they go to when you have an emergency, and mine was on the, I believe, it was on the 09 or 010 level. It was a lookout. The very top of the ship before the mast goes up. Me and another fella. That was ours, and we went up there and it was ring side seat for the rest of the show. You know, you could see everything. You could see. The flame didn't last very long. It lasted, when the ship hit I could remember, I was up in that lookout station about ten levels higher than the flight deck and it was still burning_____I could never swim. It was a little bit scary cause when you're young you don't think a whole lot about that stuff, I don't know what it is.

Interviewer: It came along side?

Don: It hit us on the port bow, which is the left side of the ship. Forward on the ship. It hit us on the port bow and it sort of slid back the ship and it was gone, and, from where I was positioned, I couldn't see aft. I don't know what it went. All you could do from my station was look out the sides straight forward, so I assume it just went back there an

Interviewer: Well, how much damage was to the Randolph? What would it do to the ship itself?

Don: Yeah, it made a pretty good hole in the bow. I'm going to say, I don't know, it put a gash in there at least fifty feet long. A big hole. It, I'm going to say, it was at least twenty feet high, just sort of gashed it out.

Interviewer: I guess it was_____

Don: Yeah, yeah.

Interviewer: So, after that, you went in port to repair?

Don: Yeah, they put it into dry dock and patched it up, went into port for a couple of weeks. You don't see too much about it I don't know why but it's a political thing or whatever, or somebody had a lot of money or there's politics even in the military I'm sure. Didn't want to ruin somebody's good name, or it could have been they wanted to hush-hush it because of an embarrassment because times, during the cold war where everything was hushed up you know. Didn't want the Soviets to know anything, we were weak or I don't know what it was about.

Interviewer: But you enjoyed your time in the Navy.

Don: Yes. I wished I would have stayed as I look back on it and even at the time, but when you're a kid, you, you have peer pressure no matter how old you are, and the guys that I ran around with, we had this thing going, whether you believed it or not, that you hated "lififers", and anybody that made a career out of the service_____they just weren't you know any good. So we would never stay, we were getting out. Sort of like when you're a kid at school and you hate school, even if you like it, nobody wants to say "I'm a nerd, I like it", you know? It's the same thing, when you're in the service. I got out, got a job, got married. That was it.

Interviewer: If you're wife was here, what is the story that she would make you tell?

Don: You know, I don't, I've probably told you more now than I ever told my wife. She don't ask me, and I never tell. I don't know why, not that I'm embarrassed, I just don't know. Maybe, because she don't have any really any idea what I'm talking about. Had to live it, to live on my ship to understand it. But we, those were some of the, we were in on a couple of the early space shots, were in on Gus Grissom, you remember Gus? I can remember seeing him billowing down out of the clouds in a big red

and white parachute hit the thing and next thing I know helicopters were taking off . Of course, he lost his capsule, it sank to the bottom. Brought him aboard and then we were in on John Glenn recovery. He landed a good distance from us but our helicopters went out to him, there was a destroyer closer. It was the USS Noah. They actually picked him up and brought him on board our carrier, and we ended up with the capsule. They brought him to our later because we were like a full hospital. They gave him his first checkup or whatever after he made the first outerspace down range shot and they brought that capsule aboard, and I can remember seeing it setting in hanger bay 2 by the coke machine. That was it, it just sat there and looked like a piece of junk, and I said "How could that thing fly outer space", you know? And that's the way it was. I wish I had taken a picture. I did get a picture of John Glenn at the time, but it was taken with a polaroid camera, which was pretty primitive at that time. You did a little thing, you took a picture, you wiped this on it sort of preserve it, it was so far away down the flight deck. I know it's John Glenn because I took it, but if you look at that you can't tell it's John Glenn.

Interviewer: I heard when both capsules landed, we were, the government was afraid that the Russians might be watching us. Did you happen to see any of that? Were you told any of that?

Don: No. No, I was never told anything like that. It was a cold war. It was, everybody, well not everybody, each side had no trust for the other side. That's just the way it was.

Interviewer: How many days were you down there for the Cuban Missile Crisis? How many days was the Randolph?

Don: It really didn't last that long. The Cuban Missile Crisis, I don't know. It only actually lasted a couple weeks, I believe. Actually how long we were at sea, I don't know, maybe, I'm going to say, a month. Maybe a little more, maybe a little less. Something like that we were at sea. Usually we weren't out to sea that long. They'd send us out for a few weeks, bring us in, let us spend our paychecks in a bar. It was nice, because they fed you and they took care of you. Perfect set up for a young guy.

Interviewer: Did you have a favorite meal when you were out to sea? They say the further out you were the worse it got.

Don: On a carrier that's not true. We had very good food. The only thing, if you were out after a couple weeks, it was hard to get fresh milk. We started getting canned milk because it don't go sour. But as far

as meat, potatoes, we had very good chow on the Randolph, I believe. of course, some people, it depends on your background what food tastes like, too.

Interviewer: Well, thank you again for doing this. I really appreciate it.

Don: No problem.

APPENDIX C: FOOTAGE LOGS

To avoid using stock footage, we have chosen to use the footage of a program called "Home Movie Day." The University of Central Florida allows people to donate their home movie footage on whatever format they recorded it on, and have it digitized. The school exhibits this footage in interesting locations and maintains a catalogue of the footage on school grounds. The person responsible for this footage has provided us with a wide variety of material for the film. I like the idea of using someone's family vacation to show Chicago in the 1960s more than footage that was shot generically with the intention of being sold. Stock footage is shot to be utilitarian and as unspecific as is possible. The home movies capture someone's perspective of a given time and given place, which is all that a documentarian hopes to do.

File - CR 0009 NTSC-SD 18 FPS

Table 4 File - CR_0009_NTSC-SD_18_FPS

Shots of landscapes from a moving car and stationary	00.00.00	01.11.00	heavy dirt specks,scratches
Family walks towards car after looking at nature view	1.12.00	1.26.00	heavy dirt specks,scratches
shots of the countryside from a moving car	1.27.00	1.55.00	heavy dirt specks
brief shot of a field	1.56.00	2.07.00	heavy dirt specks and scratches
man standing on a rock taking pictures at nature site	2.08.00	2.22.00	heavy dirt specks and scratches
more shots from moving car, outskirts of the country shot of a small town shots of a bridge and passing body of water	2.23.00	3.36.00	dirt specks,scratches
man on a boat(that's on the dock) placing an American flag at the back of the boat	3.37.00	3.49.00	dirt specks,scratches
shots of nature area(looks sort of like the grand canyon maybe?)	3.50.00	4.25.00	dirt specks,scratches
Woman with children walking around nature site	04.26.00	04.56.00	minor dirt specks, scratches
Misc shots of nature site-canyons and valleys	04.57.00	07.57.00	heavy dirt specks, heavy scratches,short portion in the middle of the clip is very dark(around 05.43.00 mark)
Same woman with children overlooking the same nature site(canyons,valleys) from previous clip	07.58.00	09.09.00	Black mark or tear on the film itself(top left), dirt specks
family opening presents on Christmas	09.10.00	11.19.00	Image is very dark and hard to make out what it is, dirt specks
Brief shot of a family getting into a car	11.20.00	11.22.00	Image is very bright/overexposed and hard to tell what it is.
Shots from a harbor of a body of water, shots of a ship (close up and further away)	11.23.00	12.34.00	image is dim, heavy dirt specks and scratches, black tear on top left of film
Military commander boarding ship	12.35.00	12.41.00	dirt specks, black tear on top left
Shot of the water from a moving ship	12.42.00	12.53.00	dirt specks, scratches, black tear top left
Shot of an African-American sailor sitting down on the ship	12.54.00	13.01.00	dirt specks, scratches
Captain of the ship looking out to sea with binoculars as well as looking at the camera with them	13.02.00	13.16.00	dirt specks, scratches
Shots of the golden gate brigade from the ship, ship going under the bridge etc.	13.17.00	13.40.00	dirt specks, scratches
Brief shot of an apartment door closing	13.41.00	13.47.00	heavy dirt specks, scratches
Shots from a car going across bridge	13.48.00	14.00.00	dirt specks, scratches, black bar across top of the frame
Shots from a car of the road and of the water	14.01.00	14.20.00	heavy dirt specks and scratches
Exterior shots of a ship(GR 6)	14.21.00	14.46.00	heavy dirt specks, part of the image is bright/slightly overexposed
shots from a moving car of the interstate	14.47.00	14.53.00	heavy dirt specks and scratches
Family eating breakfast at the dinning table	14.54.00	15.12.00	Image is slightly dim, dirt specks

shots of a family and groups of people in a court yard/garden area(possibly in a zoo?) taking photos and walking around	15.13.00	17.20.00	dirt specks, end of the clip has some red flaring on the left side of the image
Shots of a play pin filled with hay and animals-deer, rabbits, hens, sheep etc, kids feeding bird, kids feeding goat	17.21.00	18.19.00	dirt specks, some red flaring
Shots of trees and a mountainside from a moving car	18.20.00	19.14.00	minor dirt specks, scratches
Brief shot from a car of downtown area of Reno (with Reno city sign)	19.15.00	19.20.00	image pretty bright, dirt specks
Man looking out at mountains with camera as his family looks on	19.21.00	19.27.00	heavy dirt specks, scratches
Women eating lunch with daughters at a picnic table	19.28.00	19.34.00	dirt specks
Women from picnic getting into a car	19.35.00	19.41.00	heavy dirt specks, scratches
Shots from a car of a road surrounded by mountain regions, wide shot of mountains and body of water from the moving car etc.	19.42.00	20.39.00	dirt specks, part of the image is dim in a few clips
Women walking out of a building, posing as they walk by the camera	20.40.00	20.56.00	minor dirt specks
Women walking towards a car	20.57.00	21.10.00	image is slightly dim, minor dirt specks
Exterior shot of possibly a diner?, Shot from the parking lot of diner	21.11.00	21.28.00	image is dim, dirt specks, scratches
Women walking around town, crossing the street, man crossing the street	21.29.00	22.45.00	dirt specks, image is slightly bright
Women sitting on a bench looking at gifts they bought from a store	22.46.00	23.24.00	minor dirt specks, image bright
Car drives up towards camera, car stops and driver inside waves at camera	23.25.00	23.31.00	constant scratch across lower right of film frame, minor dirt specks
Brief shot of marquee sign of a club from a moving car	23.32.00	23.33.00	scratch on lower right, minor dirt specks
Shots of nature from a moving car, shots of cabins in mountains area	23.34.00	23.58.00	heavy dirt specks, scratches
Exterior shots of a motor lodge with shots of body of water near by	23.59.00	24.38.00	heavy dirt specks and scratches
Misc shots of water as well as brief shot of woman walking with a picnic basket	24.39.00	24.54.00	dirt specks, scratches
Wide shot of the highway with the wilderness in the background and mountain lake	24.55.00	25.19.00	dirt specks, scratches
Family looking out at nature site, at mountains etc.	25.20.00	25.40.00	heavy scratches, dirt specks
Shots of a neighborhood from a moving car, brief shot of a woman going up the steps towards front door of her house	25.41.00	26.13.00	heavy dirt specks and scratches
Shots of a family opening Christmas presents	26.14.00	29.16.00	heavy dirt specks and scratches
Woman trying on a diamond ring that she got as a present	29.17.00	29.39.00	heavy dirt specks and scratches
Woman looking through some type of booklet that she got as a present	29.40.00	29.53.00	heavy dirt specks and scratches
More shots of the family opening Christmas presents (possibly mother and father opening presents?)	29.54.00	30.34.00	heavy dirt specks and scratches

File - D041020_01

Table 5 File - D041020_01

Traditions military video intro for the first minute,copyright message using comic bubbles over old military officers footage	00.00.00	02.05.00	minor dirt specks
Intro to the Randolph with misc shots of crew working,planes landing on runway,shot from a plane cockpit as it flies over runway,a brief history of the randolph with misc shots of it being built,shots of missions in WWII	02.06.00	05.07.00	minor dirt specks/scratches
Shots from Iwo Jima mission,planes shooting at the island, Voice Over details on the Iwo Jima mission mixed with still photos, kamikaze hits the Randolph with still photos and video(crewmen fighting fire)	05.08.00	07.31.00	heavy dirt specks,scratches
Aftermath of the attack on randolph,repair photos and misc footage shots of crew helping repair the deck area,history on okinawa mission after kamikaze attack mixed with still photos	07.32.00	10.51.00	minor dirt specks
Shots of crewman getting planes ready on the deck, shots of the 20mm gun gallery,shot of a plane being shot down from the sky by the gallery,shots of pilots parachuting towards the ocean with one landing in the ocean	10.52.00	12.16.00	dirt specks
Shots of ship to ship combat, POV from the randolph as it shoots at the enemy,shot of planes flying overhead	12.17.00	13.19.00	heavy dirt specks/scratches
Brief footage of planes on southern Japan mission,misc deck shots on the randolph with info about how the randolph retired to the Philippines,misc shots of randolph traveling and more deck shots of soldiers on their free time	13.20.00	16.22.00	dirt specks/scratches
Randolph strikes against Japanese home islands footage(8 raids against Tokyo),planes shooting at ships in the ocean,exterior shot of Japanese battleship Nagato,more shots of planes shooting at ships(Randolph's strikes continued until the surrender of Japan),still photo of Japanese surrender	16.23.00	18.15.00	image is dark at the beginning,dirt specks/scratches
Randolph Deck footage "Transfer Of Ammunition At Sea",crewmen unloading crates on the deck,shots of cargo being lifted on the side of the carrier as men pull it in	18.16.00	23.28.00	minor dirt specks
Still photos of sickbay,engine room,basketball on the hanger deck etc as narrator talks about the journey back to Norfolk for the magic carpet service and trips after WWII and how it went out of commission and back into commission	23.29.00	25.07.00	minor dirt specks
Aerial Norfolk Naval Base footage with the Randolph is stationed,Randolph air operations test footage,shots of missiles launching from aircraft carrier,misc still photos of Randolph at sea,patrolling east Mediterranean,photos of crewmen getting planes ready	25.08.00	28.16.00	dirt specks

Walter Cronkite special on the Randolph titled "Sub-Killers",wide shots of the aircraft carrier,navy planes getting maintenance on the deck/planes taking off,Officers talking about plans,interview with the admiral,radar patrol	28.17.00	33.09.00	heavy dirt specks/scratches
Still photos,Virgil Grissom on Randolph,John Glenn photo on Randolph after space mission,Below deck crewmen footage	33.10.00	35.03.00	minor dirt specks
Footage from anti submarine warfare training film,misc shots of the deck,plane crew in meeting about subs nearby,Helicopters and planes taking off from landing,officers in control room plotting,planes are recalled and return	35.04.00	39.55.00	image is very bright/overexposed
CU shot of Film Slate for Combat camera group,shots of crewmen working on torpedos,planes being towed,misc deck footage,shot of planes flying nearby,shot of naval officers and crewmen exiting a helicopter,shots of crew meeting and then leaving meeting room	39.56.00	45.29.00	minor dirt specks/scratches
CU shot of pilot,shots of pilot flying plane and sitting in cockpit, shots of planes flying side by side,shot of plane flying towards randolph-POV shot with history of Randolph being put out of commission	45.30.00	51.04.00	heavy dirt specks/scratches,from 48.50 to 51.04 provides the end credits and website info

File - D050202_00

Table 6 File - D050202_00

Intro of traditions video and credits detailing parts of the video US Army, Air Forces video,aerial shot of army/air forces first motion picture unit ,misc shots of soldiers at attention,CU tracking shot of soldiers at attention,misc production army office shots,misc shots of writing department,camera crew,sound stages aerial view and shots of sound stages on the ground(exterior shots)	00.00.00	03.05.00	no issues
Shots of crew shooting a training film in sound stage,shots of pre-production work-misc art department footage,comparison of footage from art department and how it translated to finished training film(one film with Ronald Reagan talking to an officer),make up department work shots with comparison to film	03.06.00	06.25.00	dirt specks
Shots of the art department at work drawing planes etc with comparisons to film,the theory of flight in an animation,detailed tracking shot of the props section of the studio,misc props shots,shots of plane models	06.26.00	10.09.00	dirt specks/scratches
Shot of trucks moving equipment, shots of the backlot,shots of crewmen working in the mill and sculptors making statues,shots of the wardrobe section working,editorial department footage-shots of film reels,editors using movieola, special effects section	10.10.00	13.38.00	minor dirt specks/scratches
	13.39.00	17.19.00	minor dirt specks

Footage of film-soldiers on lifeboats in the middle of the ocean,shots of the sound department at work and orchestra recording music,shot of trumpeter playing to call soldiers to the mess,shots workers getting food	17.20.00	20.14.00	minor dirt specks
Shots of camera crews going through training-trying on gas masks,using cameras in uniform,shots of commando training-shots of mock combat training as they film,shots of cameramen as they board fighter planes,footage from aerial training film, Exterior shots of members of film unit standing at attention,"The End" credit card	20.15.00	23.58.00	dirt specks/scratches
Segment titled "Army Photographer",misc shots of combat footage,man looking at photo with magnifying glass,misc shots of soldiers getting medals,standing at attention,brief shot of president FDR talking with Winston Churchill	23.59.00	25.12.00	heavy dirt specks/scratches
"Joe Learns The Hard Way"-training aid film,misc shots of soldiers marching,shots of holding cameras while receiving instructions in parking lot area of base,brief shot of a woman(soldier has a daydream),soldier pointing camera towards the sky at a plane,classroom shot of soldiers learning,soldiers taking tests	25.13.00	28.17.00	heavy dirt specks/scratches
Soldier leaving darkroom and looking at developed photo,CU shot of photos,shot of soldier going to sleeping quarters,cuts back and forth between developed photos and when he was taking them, how they didn't turn out well and cameraman shooting photo,extended scene of how the soldier messed up while out in the field,Joe put photos away	28.18.00	37.37.00	heavy dirt specks,scratches,image is shaky in some parts
Continuation of "Joe" film-shots of soldiers boarding ship waving at the camera, Joe loading camera and taking a photo of ship,brief shot of Joe leaving quarters,superimposed shot of Joe taking photos with footage of misc military footage-soldiers marching,combat etc,end of Joe film	37.38.00	39.46.00	heavy dirt specks/scratches
Intro to a instructional film,Wide shot of plane landing on runway,shot of soldier from plane giving another soldier a package,soldier bring package to U.S. Coast Guard Photographic Lab,shots of photographers developing photos in the darkroom,brief shot of cameramen in combat	39.47.00	40.53.00	heavy dirt specks/scratches
"Sunset In The Pacific" film credits,shots of photographer in nature photographing river flooding,newsreel cameraman taking footage of marching parade,hollywood cameraman doing a crane shot,navy soldier learning how to use a camera from an officer,shots of island life-tribes,quick cuts of explosions at night and soldiers in the pacific with cameraman in combat,title cards of previous films shot	40.54.00	44.09.00	heavy dirt specks/scratches
Shots of soldier cameramen putting together camera's,cities ruined by war,shots of soldier showing kids his camera,misc shots of life on an island as a cameraman takes photos of the local people,shots of cameraman going onto a ship,ship leaves the port as the cameraman takes departure shots and shots of the ocean/ships,misc shots on the deck-like the dogs of the ship	44.10.00	47.58.00	dirt specks/scratches

Shots of sailors gathered around a large map with an officer,misc deck footage,sailors on free time-playing cards,listening to the radio,brief shot of soldier on radio,misc shots of kamikaze planes circling overhead as the soldiers shoot at them,aftermath of battle-soldiers on stretchers etc., CU of stressed soldiers faces,soldiers being buried at sea,night sky shots	47.59.00	51.50.00	heavy dirt specks/scratches,some parts of the film have black borders around the edges, the night scenes are very dark/hard to make out what is happening
Sea combat at night,soldiers leave ship for the shore in daylight,more misc sea combat-ship vs ship,shots of aerial attacks on ships,soldiers storm the beach with misc combat footage as cameraman continues to film,aftermath of battle-dead bodies etc. return to boat,shots of surgeons working on wounded soldiers,misc shots of soldiers bringing equipment on shore	51.51.00	55.31.00	first part is very dark so it's hard to tell what's happening, heavy dirt specks/scratches
Brief shot of troops marching,enemy troops being herded to prison area and shots of them talking to soldiers,shots of soldiers interacting with Japanese civilians,shot of graveyard of soldiers,misc shot of cameraman and shots in the darkroom,footage from Japanese surrender,outro montage of various cameramen,end credits of film and traditions video	55.32.00	57.59.00	heavy dirt specks/scratches
US Navy "Outstanding Combat Photography" film in WWII title cards,Pearl Harbor aftermath footage-smoke/fires,Air attack on U.S.S Enterprise footage,Battle of Kula Gulf footage-night battle at sea-ship to ship,Japanese plane being shot down,Misc air attacks on a ship,Japanese cargo ship being torpedoed footage	58.00.00	1.02.34.00	heavy dirt specks/scratches,parts of the clips are very dark and hard to make out
F6F plane burning on the USS Yorktown footage, A Gunner being buried at sea in his plane,misc funeral shots of the soldiers,USS Massachusetts caught in Typhoon footage-soldiers dumping water out of the ship and wide shots of ship flooding,Footage of Japanese plane being shot down at Le Shima	1.02.35.00	1.06.39.00	heavy dirt specks/scratches
Explosion of the USS Burke-massive explosions cloud,Planes circling Iwo Jima,USS Franklin exploding after bomb is dropped and aftermath-crew putting out fires,Footage of priest aboard the USS Franklin-misc shots of the deck as smoke covers it,medics helping wounded,F4U makes crash landing on USS Essex	1.06.40.00	1.10.52.00	dirt specks/scratches

Kamikaze Attack on USS Lexington-wide shot of the plane descending and flying into ship,Rocket skidding along flightdeck of USS Yorktown,misc Japanese plane shot down-shots of planes crashing in the ocean,Japanese plane breaks up and pilot parachutes near the USS Randolph-wide shot of plane falling out of the sky	1.10.53.00	1.13.00.00	heavy dirt specks/scratches
Misc Japanese plane falling into the ocean, Attempted Kamikaze attack on USS Yorktown footage-shots of soldiers running on the deck,plane crashes in the ocean,Kamikaze attack footage on USS Ticonderoga-wide shot and shot of impact from the perspective of the cameraman on board the ship,kamikaze attack on the Intrepid-wide shot	1.13.01.00	1.15.00.00	dirt specks/scratches
LSM in action Love-Day Okinawa-shots of ships shooting missiles into the air,CU of missiles firing,F6F crashes in attempted landing on aircraft carrier footage,Japanese Torpedo plane misses USS Yorktown-wide shot,Outstanding Combat Photography title card	1.15.01.00	1.16.47.00	dirt specks/scratches
A battle viewed through a tank periscope-misc shots,Japanese soldiers run for cover-misc handheld combat footage,more combat footage,shots of a tank on fire as soldiers try to put it out,shot of the tank exploding,shots of small boats being shot at and then the soldiers inspect the boats,soldiers pull a body out of the water,soldiers talking to prisoner	1.16.48.00	1.20.56.00	heavy dirt specks/scratches,parts of the image are pixilated at times
Shot of marines briefly walking and CU shots of their faces as they sit,wide shots of a tank shooting flame thrower fire,shots of civilians jumping off of cliff area,Wide shot of US plane being shot down,shots of soldiers unloading injured soldiers from medical truck,shots in the operating room-CU of injured soldiers face etc	1.20.57.00	1.23.59.00	heavy dirt specks/scratches
Shot of a soldier comforting traumatized boy,Shot of a soldier throwing a grenade and shot of it exploding,shots of soldiers raiding area where grenade was thrown and throw another grenade,soldier giving enemy soldier water,shot of American flag being raised at Iwo Jima,Shots of aftermath of a kamikaze attach on USS Bunker Hill-fire fighting etc.	1.24.00.00	1.27.33.00	heavy dirt specks/scratches
POV from a plane shooting at different ships and misc aerial combat,Outstanding Photography title card,shots from the Invasion of Sicily-German planes attacking ships offshore-wide shots of ships exploding etc.,footage from Normandy Invasion-soldiers getting off of ship to transfer to smaller boats,wide shot from the boat of soldiers moving towards the shore	1.27.34.00	1.30.12.00	heavy dirt specks/scratches
Iwo Jima D-Day footage-shots of boats arriving on shore with ships in the background shooting at Iwo Jima,misc shots...soldiers planning course of action,tanks on the beach etc., Footage of testing air-sea rescue boats in sub arctic conditions-wide shot of boats and ships driving through rough ocean,Anti-submarine patrol during battle of Atlantic-soldiers on the deck	1.30.13.00	1.33.35.00	Heavy dirt specks,scratches

War depart. film title card, "Movies At War",wide shots of a city,misc shots of soldiers marching,sitting down etc.,shots of soldiers watching training films,shots of training film production/behind the scenes,shots of the military film library and workers, CU of training film books,shots of film repair workers,footage from the "Why We Fight" film series like "The Battle Of Britain",shots of foreign training film title cards	1.33.36.00	1.36.44.00	heavy dirt specks/scratches
Footage of foreign training film-soldier speaking to others in foreign language,shots of Screen Magazines,misc shots of military film production-editors working etc.,misc combat footage-soldiers storming beaches after their boat goes on shore,soldiers aiming missile launchers,shot of a map showing where the training films are shown,shots of how wartime shipment workers and crew get the film distributed	1.36.45.00	1.39.59.00	dirt specks/scratches
Cargo planes and ships filled with training films being unloaded,films being brought to India film exchange, CU shots of postcards with addresses on them,misc shots of film being delivered in various places around the world,shots of the different modes of transportation for film delivery-by truck,by mule,by plane etc.,shots of soldiers gathered around a tent to watch the film,making seats from trees for a homemade outside theater,wide shot of soldiers running into a theater	1.40.00.00	1.43.45.00	heavy dirt specks/scratches
Wide shot of outside theater with soldiers waiting, shots from the injured bay and how they show films there,soldiers sitting through rain at the outside theater,army nurses get ready to go see the film-combing their hair etc.,shots of soldiers riding in a car in Naples going to the movies,shot of a full auditorium with soldiers,outside shots of more soldiers entering,crew bringing film to rural areas outside of Naples and shots of screenings,screenings on ships	1.43.46.00	1.49.34.00	dirt specks/scratches
Shots of more screenings and soldiers reactions to "Phantom Lady" film as well as other films,shots of soldiers leaving theater, shot of an announcement made by a general talking about the important of film to the soldiers, the end title card and end credits for Traditions military video website	1.49.35.00	1.55.08.00	heavy dirt specks/scratches
No clips from 1.55.09.00-2:20:46:00(till the end of the video)	1.55.09.00	2.20.46.00	Clip is blank

File - D050727_00

Table 7 File - D050727_00

Traditions intro credits,montage shots of misc soldiers working on the deck,ships in rough waters,missiles firing,troops parachuting out of a plane,soldiers shooting machine guns in plane	00.00.00	03.16.00	minor dirt specks
Shots of a sub underwater-"To Catch A Shadow" film(cold war era),CU of soldiers eyes superimposed with a wide shot of the ocean,shots of radar operators looking at radar,brief shot of a plane flying, shot of sleeping quarters and a soldier cooking bacon,radar footage,radar technician giving info to plane commander about submarine contact,shots from a planes cockpit of the ocean	03.17.00	05.57.00	heavy dirt specks/scratches

Wide shot of the ocean,pilot corresponding with radar operator,shots of plane encroaching on submarine,plane drops marker in the water near the sub,cuts back and forth between the plane, the sub underwater and the radar operators-demonstration of ASW (Anti-Submarine Warfare)	05.58.00	09.03.00	heavy dirt specks,scratches
Shot of planes parked at ASW base,officer pointing at map while talking to soldiers and other officers,shot of runway as plane takes off,shot of clocks that tells the time of different cities around the world,exterior shot of operations control buildings at pearl harbor,shots of office workers working and shot of a board that keeps track of subs,officer pointing at diagram explaining where the subs are located to soldiers,brief shot of a sub underwater	09.04.00	12.15.00	dirt specks/scratches
Shot of USS Yorktown from a plane,misc shots of the ship,shots of the combat information center with crew working-radar operators etc, officer looking through periscope,periscope going down,brief shot of sub propeller,misc shots of a destroyer ship,shots of plane dropping markers in the ocean,crew recording possible submarine content from markers,shot of torpedo being loaded to fire and being fired into the ocean,destroyer shooting rockets into the air	12.16.00	15.18.00	heavy dirt specks/scratches
Misc shots of planes,helicopters and a drone dropping markers in ocean,markers also shot from the ship,alpha missiles being shot from the ship,radar operators tracking and correspondence between plane and radar team,misc marker shots and missile shots,shot of plane taking off from aircraft carrier,misc destroyer shots-wide exterior shots and officers inside using binoculars to look out at sea	15.19.00	18.04.00	heavy dirt specks/scratches
Shots of markers being sent out,drone lift off from destroyer,montage shots of markers and missiles being shot from the ship,shot of the destroyer being refueled by another ship,shots of planes taking off and landing on destroyer,shots of a plane flying and shots in the cockpit,misc interior shots of the crew working in a sub corresponding on a mission tracking enemy sub-showing the various working sections of the sub,correspondence with destroyer	18.05.00	23.04.00	heavy dirt specks/scratches
Brief shot of soldiers playing games in their free time,soldiers wait for special announcement, captain makes announcement about enemy sub with shots of soldiers around the ship,shots from a mission briefing on enemy sub course of action,soldiers leave meeting and planes get ready to take off,shots of planes and helicopters taking off and searching for sub,misc radar operator shots	23.05.00	27.16.00	heavy dirt specks/scratches
Shots of a boxers shadow,misc shots of ships sailing,shot of torpedo firing underwater and shot of ship exploding,shot of missile firing from ship,exterior shots of a submarine-above and below water,shooting a torpedo,POV periscope shots,brief shots of ships exploding,submarine going underwater,shot of a group of subs together and shot of sub emerging from water,shots of a nuclear sub traveling,silhouette shot of a sub with a flashing light behind it	27.17.00	30.06.00	heavy dirt specks/scratches

Shots of missile being fired out of the water into the sky,brief shot of sub going underwater and shot of sub traveling,wide shot of destroyer at sea,end credits for ASW film,misc shots of the ocean,brief shot of northern ocean climate-with snow and glaciers,shots of a sub underwater traveling,shots of soviet subs,shot of a destroyer and the radar crew working/misc officers planning mission in control room,brief shot of missile firing from ship	30.07.00	33.30.00	heavy dirt specks/scratches
Misc shots of ships sailing and CU of ocean water,shot of radar operator/oceanographer at work station,exterior shot of American oceanography center,operator reading data sheet, credits for "Tracking the threat" a Navy film,misc shots of crew working in aircraft carrier control room,shots of soldier pointing at grid map,shots of airfield in Iceland,brief shot of plane starting its propellers	33.31.00	35.59.00	dirt specks,scratches
Shots of operator corresponding with officer via phone,Navy worker printing data sheets and then looks at it with officer,shots of officer at radar computer working,officer looking at data sheet,misc shots of polar waters filled with ice in the arctic,officer plotting on map the operation around Greenland area,wide shot of the ocean and misc shots of ships	36.00.00	39.20.00	dirt specks,scratches
Navy worker drawing on map to determine search frequency, shot of officer pointing at radar screens and briefing mission for flight crew,shot of large plane on runway,shot of it flying to destination and pilot looking at data sheet for winds/altitude info,shots of crew working in the back of the plane,crew member giving ASRAP info on the radio and misc footage of them tracking the sub,shot of plane dropping marker in ocean,brief shot of radar as they find the target	39.21.00	44.20.00	dirt specks,scratches
Cuts back to control room on the destroyer as officers point out the target on map,officer giving crew member an order to pass on to crew in the field,CU shots of person drawing on a map,more control room plotting shots,wide shots of aircraft carrier and destroyer ship,shot from the cockpit of a plane about to take off from the runway,misc deck footage,shots of plane taking off,shots of plane crewman looking at radar and tracking the sub,shots of operator using infrared system	44.21.00	47.33.00	dirt specks/scratches
Shot of destroyer traveling towards target,shot of ASW officer working with another officer in control room,CU shot of data sheets being marked on,shot of helicopter lifting off,Aerial shot of destroyer,shot of helicopter placing sonar detection into ocean,control room footage of officers plotting,crewman on the deck taking thermal profile of the ocean,crewman getting data results on a ASW prediction computer,shots of data being sent to fleet numerical who generate predictions for ship	47.34.00	50.09.00	heavy dirt specks/scratches

Shot of destroyer,shot of helicopter after its dropped a marker, shots of plane crewman tracking sonar data on screen and shots of operators tracking sonar/corresponding with crews,destroyer traveling towards target,Contact lost-shot of officer using compass on sheet of paper,control room planning,shots of helicopter going out-crew inside tracking,shots of plotting/corresponding between different crews,end credits of "Tracking The Threat"	50.10.00	54.43.00	dirt specks/scratches
Shots of an ocean by a lighthouse,misc shots of a dock area with a ship anchored,shots of a ship ailing in the ocean,brief shot of the top of a sub and title text "Goblin On The Doorstep" film,animation of an exaggerated submarine trying to attack a ship with a drill,shot of a missile being launched from the water into the sky,shots of soldiers and officers in control room tracking missile	54.44.00	57.33.00	heavy dirt specks/scratches,parts of the image are slightly blurry
Shot of nuclear sub traveling underwater and above water,shots of non-nuclear sub traveling above water and underwater,brief shot of the ocean,shots of an oceanographer led ship-doing tests on the water,shots of experiments being done by oceanographers in lab,how it helps with submarine navigation etc.	57.34.00	1.00.33.00	dirt specks,scratches
Shots of oceanographers lowering special cameras on racks into the ocean heavy,shots of fish swimming and dolphins jumping out of the water,exterior shot of the fleet sonar school,shots inside sonar class,sound animation illustrating how sound moves through water,sediment and mountains,animation of destroyer sending sonar to a sub,cuts back and forth between shot of sonar students listening to sounds and images of ships and subs	1.00.34.00	1.03.57.00	dirt specks/scratches parts of the image are blurry
Shot of sonar operator at working station,CU shot of sub propeller underwater,more shots of sonar operators working on sonar machines,shot of sonar trained sailors boarding ship,interior shots on the ship of sonar specialists working,brief wide shot of the destroyer ship,shots of a plane flying and its crew working/following radar signals,Binoculars POV of a sub in the distance	1.03.58.00	1.06.34.00	dirt specks/scratches
Plane crew member sending morse code to ASW headquarters, sailor pins target location on map,CU shot of typewriter paper as someone types,wide shots of aircraft carrier and deck shots,captain of ship receives paper notice,misc shots of planes on the deck as one is lifted on a platform,shots of a mission briefing on the carrier,soldiers get into helicopters and planes,planes and helicopters getting read to take off,shots of both taking off from the aircraft carrier	1.06.35.00	1.10.22.00	dirt specks/scratches
Wide shot of planes flying to mission destination,shots of correspondence between the pilots and the aircraft carrier,plane drops detection device in ocean,shot of crew member using radar detection device,brief shot of page producing data,misc shots of helicopters flying and one dropping a sonar detection device,shot of target submarine,shots inside sub-the crew steering the sub,looking through the periscope etc	1.10.23.00	1.13.12.00	dirt specks/scratches

Wide shot of plane flying and tracking inside the plane tracking sub,misc shot of destroyer antennas,shot of magnetic detection data coming out-paper data,correspondence between plane and aircraft carrier crew recording data,misc shots of helicopters at tracking drop area,brief aerial view of sub,cuts between plane radar crew, the sub crew and wide shot of the destroyer,more helicopter sonar drops,more intercutting between different sonar crews	1.13.13.00	1.15.29.00	heavy dirt specks/scratches
Destroyer crew tracking sonar of subs below,aircraft carrier sonar crew working,sub comes up,shots of task force planes flying,shot of carrier control room radar screen and officers plotting on maps,more shots of carrier sonar crew and shot of the radar screen,shots of sub sonar crew,misc shots of crews tracking-planes flying,helicopters hovering over tracking etc.,sub comes up from the water	1.15.30.00	1.17.59.00	dirt specks/scratches
Shot of destroyer refueling from another ship,misc control room shots-officers plotting over papers,shots of planes taking off from destroyer,shots of pilots searching for targets and the correspondence between aircraft carrier and planes,shot of units-plane and helicopters being recalled,misc shots in the control room, shots of destroyer as it shoots off missiles,brief shot of drone taking off,shot of hydro plane traveling,shot of new nuclear sub being launched out into the ocean	1.18.00.00	1.21.02.00	
Shots of oceanographer working and wide shots of oceanographers ship sailing,shot of sonar operator receiving data,wide shot of the ocean and shot underwater of fish etc.,montage shots of helicopters and planes flying out,wide shots of destroyer and aerial view of the deck,end credits of traditions video	1.21.03.00	1.24.20.00	dirt specks/scratches

File - HayleyDVD

Table 8 File - HayleyDVD

Hadley dvd opening credits,still photos of the USS Hadley with narration of the history of the ship-stills of the deck and crew working,still of ship in port,Still of Will Hadley(the officer the ship was named after),still of hadley being launched,still of Mrs Hadley with Will Hadley,brief shot of hadley in the ocean,misc still of Hadley crewmen	00.00.00	01.18.00	minor dirt specks(not any issues really because the majority are still photos instead of film clips)
Wide shot of Hadley traveling,misc shot of crew on the deck and misc shots of ships traveling,shot of officers on the deck looking out at the ocean with binoculars,soldiers take down flag,still photo of commander Joseph melanie,misc deck shots and misc traveling shots,shots of water rising and rough waters hitting the Hadley,still wide photo of the Hadley,brief shot of a soldier being transferred from one ship to another with a harness	01.19.00	03.12.00	minor dirt specks

Officers sitting at a table plotting on a map,shots of ships traveling to Pearl Harbor,a fleet of ships traveling together,fleet traveling to Okinawa,shots of Japanese officers plotting,brief shot of soldier looking up at enemy planes,Japanese planes flying on a mission,shots of soldiers being called by siren to get into position to fight the enemy,shots of Hadley firing at incoming Japanese planes,shots of soldiers raiding Okinawa,planes lifting off,shot of Hadley	03.13.00	04.57.00	dirt specks,scratches
Shots of the crew working inside the Hadley,corresponding by radio,shot of Hadley patrolling area east of Okinawa,brief shot of Hadley soldier firing ship guns,misc shot of the Hadley traveling,shot of officers on the deck talking,shots of soldiers riding in boats,shots of a fleet of Japanese planes,shots of ship shooting at the planes,shot of a Kamikaze plane hitting the ship,misc combat at sea footage	04.58.00	07.14.00	dirt specks,scratches
Hadley being directed beside another ship,shot of ships radar antennas,soldiers stationed at ships machine guns and on watch,shots of Hadley in combat with planes,brief still photo of marine plane,combat footage-shooting down planes etc.,shot of allied ship being destroyed,more combat footage,aftermath shots of kamikaze hitting the Hadley-fires raging,shots of crew jump into the water for refuge,fire fighting,brief shot of soldiers in stretchers	07.15.00	11.39.00	heavy dirt specks,scratches
Shots of Hadley crew fighting fires,men standing on smoking deck,shots of ship on fire,crewmen fighting fires,shots of soldiers carrying stretcher with wounded soldiers,shots inside fire room of crew working,still image of 25 Japanese flags painted on the ships bridge-how many planes the Hadley destroyed,combat at sea footage,still of Japanese flags of how many the Hadley got at Okinawa,Fire aftermath-shots of ship,still photo of Hadley in battle	11.40.00	13.21.00	dirt specks,scratches
Shots and still photos of crew working in the aftermath of fire,still with info on how much ammunition the Hadley fired during the battle,still of the Hadley at sea,brief still of soldiers standing by tree,still of ship repairing,still of patchwork done on the ship,still of Hadley officer Mulaney,still of the Hadley in dry dock,still of Hadley being escorted by another ship,still of massive ship,still of crew on Hadley as waters start to rise,slow motion shots of Hadley in rough waters	13.22.00	15.28.00	minor dirt specks in the film segments,no issues with the still photos
Shot of Hadley sailing,shots of Hadley being towed by another ship to Pearl Harbor,photo of Hadley,still of officer on the Hadley posing by Japanese flags painting,brief wide still of Hadley,Still photo of the crew in a group picture,montage text-"this montage is dedicated to members of the Hadley",still of 3 junior officers posing,stills of soldiers posing-portraits of single soldiers and group photos,narration about accomplishments of the Hadley,brief credits	15.29.00	20.59.00	minor dirt specks in the film footage

File - HGa_0001-0004_NTSC-SD_18FPS

Table 9 File - HGa_0001-0004_NTSC-SD_18FPS

family having a cook out/BBQ in the backyard	00.00.00	00.17.00	beginning of clip very bright, also red flaring, minor dirt specks
Family joking around while posing for the camera	00.18.00	00.27.00	minor dirt specks
Two men work on fixing the grill as women posing for the camera	00.28.00	00.47.00	minor dirt specks
Panning shot of family members posing for camera	00.48.00	00.59.00	minor dirt specks
Family gathered around the grill raising their wine glasses to the camera	01.00.00	01.15.00	minor dirt specks
Elderly man of the family taking pictures of the grill, also general family interaction around grill	01.16.00	01.43.00	minor dirt specks
Shots of elderly man cooking steaks on the grill	01.44.00	01.59.00	Minor dirt specks
Brief shot of two members of the family posing, Family eating food on patio tables outside waving to the camera	02.00.00	3.10.00	image very dark, hard to make out what it is, in the middle of the clips the screen goes completely black for a few seconds, some red flaring
Shots of kids playing in the pool while the parents watch	03.11.00	04.40.00	image is very dark, kids faces are hidden in shadows, some red flaring near the end of the clip, blank film space in the final 6 seconds of clip
Adults opening Christmas presents with a shot of a small Christmas tree	04.41.00	06.46.00	minor dirt specks, image goes in and out at the start of the clip/overexposed white flashes
Panning shot of women in the kitchen while others open presents on the couch	06.47.00	07.09.00	red flaring, slight overexposed image that covers entire frame, image is very dim
More shots of adults opening presents in living room with shots of the family	07.10.00	09.26.00	image very dark, minor scratches, heavy white flaring covering image from 9.07-9.18, blank film space between 9.18-9.26

Same family from previous scene on an aircraft carrier, shots of woman posing in front of ships, shot of a body of water from a ship etc.	09.27.00	11.18.00	heavy flaring at the beginning of the clip, minor dirt specks/scratches
Woman waving at the camera as she poses in front of a house as well as possibly the side of a house(?)	11.19.00	11.40.00	minor dirt specks
Exterior shots of the front of a house (possibly at night)	11.41.00	12.15.00	image is so dark that it's hard to make out what it is
Wide shot of a woman posing and waving outside of a place called 'Poogan's Porch'	12.16.00	12.26.00	minor dirt specks
Shots from a moving car of a neighborhood road as well as shots of a city, close ups of buildings passing by, close up of drivers face as he's driving	12.27.00	13.01.00	some of the image seems overexposed/blown out at certain spots, minor dirt specks
Dog running back and forth in a yard, man and woman play with dog in their yard, playing fetch etc.	13.02.00	14.04.00	minor dirt specks, blank film space between 13.58-14.04
Family coming out of a building(possibly a church?) with a woman holding a baby	14.05.00	14.14.00	image is overexposed/blown out, dirt specks
Panning shot of family with baby posing outside of the building	14.15.00	14.31.00	black tear or scratch on lower left side of the frame, dirt specks, clip becomes overexposed near the end briefly
Woman holding baby walks towards the camera for a close up of the baby	14.32.00	14.46.00	black tear/scratch on lower left side of frame, dirt specks
Shots of mother posing with her baby in front of a fence in the backyard, shot of the father holding the baby and posing for the camera in front of the pool	14.47.00	15.42.00	black scratch on lower left side of frame, minor dirt specks
Close up of father holding baby	15.43.00	15.52.00	minor dirt specks, black scratch on lower left side of frame

File - JL_0001-0005_NTSC-SD_18_fps

Table 10 File - JL_0001-0005_NTSC-SD_18_fps

Car passing by Douglas Thor Launch Area	00.00.00	00.17.00	heavy dirt specks and scratches
Shots of ships stationed on the dock	00.18.00	00.47.00	dirt specks, image is bright

Mother with children playing in the ocean	00.48.00	01.34.00	dirt specks, scratches, image is bright
Panning shot of the beach with a car parked in the sand	01.35.00	01.48.00	image is bright, dirt specks
Mother watching children play in the sand	01.49.00	02.02.00	red flaring on left side of frame, dirt specks,scratches
Shots of birds on the shoreline	02.03.00	02.20.00	red flaring, heavy dirt specks
Panning wide shot of people at a pool	02.21.00	02.29.00	dirt specks,scratches
Kids feeding animals over a caged fence	02.30.00	02.40.00	image is very dark at the start of the clip, left side of image has white spots on top and bottom
Brief shots of a moss tree	02.41.00	02.49.00	image is very bright, minor dirt specks
Oldest sugar mill in America sign and brief shot of the mill	02.50.00	02.59.00	dirt specks,scratches,sky is overexposed/blown out
Shots of a Scuba diver underwater and shot from above the water	03.00.00	03.12.00	first part of the image is slightly blurry, some parts very bright,minor dirt
Kids feed birds from a car	03.13.00	03.24.00	dirt specks,image is bright
Shots of a planes descending, preparing to land	03.25.00	04.59.00	heavy scratches,heavy dirt specks from 03.28-03.48 the screen blacks out so it's empty
Wide shot and close up panning shot of Cypress Gardens sign	05.00.00	05.12.00	scratches, dirt specks
Mother walking with children along sidewalk as well as in garden	05.13.00	05.37.00	some colors washed out,minor dirt
Wide shot of the garden	05.38.00	05.43.00	colors are washed out,dirt specks,scratches
Cypress Gardens Welcome sign	05.44.00	05.50.00	some red flaring on left side of frame,minor dirt specks/scratches
Wide panning shot of exterior gardens building as people walk on sidewalk	05.51.00	06.01.00	some red flaring on left side, minor dirt specks/scratches

			heavy red flaring that covers most of the image
Wide shot of lake and sidewalk next to it	06.02.00	06.08.00	
Seaplane pulls up to dock	06.09.00	06.14.00	heavy dirt specks/scratches
Shots of women water skiing while holding red flags, shot of them skiing off to land and running with flags	06.15.00	06.48.00	minor dirt specks/scratches
Man skiing while doing a trick	06.49.00	07.04.00	minor dirt specks, image is bright
Two men water skiing with women who are on their shoulders, man skiing and wipes out in water	07.05.00	07.33.00	dirt specks, scratches
Shots of water skiers going off ramp	07.34.00	08.15.00	heavy scratches, dirt specks
Brief shot of a lake	08.16.00	08.22.00	image is very dark, dirt specks
Shots from boat going under bridge	08.23.00	08.34.00	dirt specks, scratches
Shots of a family in a boat on the dock, family riding in boat	08.35.00	09.01.00	dirt specks, scratches
Car towing boat out of the water	09.02.00	09.09.00	dirt specks
Family drives away from the dock in a boat while waving at camera	09.10.00	09.34.00	white/grey spots on top left and bottom left of frame, image is bright, scratches
Shots of a boat driving along body of water, under a bridge etc.	09.35.00	10.38.00	part of the image becomes blurry, dirt specks, scratches
Family playing in the ocean	10.39.00	11.01.00	image is very dim at the beginning, dirt specks, scratches
Men and family in a field by the beach setting up for a picnic	11.02.00	11.29.00	image is bright, blue scratch left side of frame, minor dirt specks
Wide shot of planes flying	11.30.00	11.36.00	heavy dirt specks, scratches
Short shot of a yacht boat passing by	11.37.00	11.39.00	image is dim, dirt specks
Shots of family eating at a picnic	11.40.00	12.21.00	minor dirt specks, blank space from 12.15-12.21
Shots of a pier as well as a boat driving away	12.22.00	13.09.00	heavy flaring at the beginning, second shot very dim, heavy dirt specks/scratches

Shots of family and various people playing in a lake,wide shot at the end of lake	13.10.00	14.03.00	image is very dim throughout most of it,minor dirt specks
Kids walk around car before going to beach	14.04.00	14.24.00	colors washed out, red flaring on left side
Mother and kids posing at the beach,walking along the sand	14.25.00	15.04.00	image is very bright,scratches,dirt specks
Shot of a father in a lake with his kids	15.05.00	15.10.00	scratches
Men in lake prepare for water skiing, shots of man water skiing	15.11.00	15.47.00	image is bright,some colors washed out
Shots from the back of a moving boat,from the front of the moving boat	15.48.00	16.33.00	dirt specks,scratches
Brief shot of picnic,brief shot of houses on the beach	16.34.00	16.48.00	image is bright, dirt specks
Shots of adults with kids near the beach, brief shot of father posing with his kids by a tree	16.49.00	17.10.00	image is overexposed,heavy dirt specks and scratches
Interior shot of a church, exterior shot of church sign' church by the sea'	17.11.00	17.28.00	first part of image is murky,scratches,dirt specks
Kids on the beach running towards camera	17.29.00	17.41.00	dirt specks,scratches
Shot of father in car taking sun roof down,shots of father driving car with son in the passengers seat	17.42.00	18.02.00	colors washed out,dirt specks,scratches
Man gets in boat to retrieve a bucket while kid watches on the dock	18.03.00	18.32.00	minor dirt specks,red flaring at end of clip
Shot of Sanibel Marina Charter Boat Service with shots of boats, kid waiting in the car pretending to drive	18.33.00	19.02.00	dirt specks,scratches
Shots of a parade (possibly Christmas parade?) with various floats and military members marching down the street	19.03.00	20.19.00	image is bright/colors washed
Shot of a boy riding his truck tricycle on the sidewalk	20.20.00	20.32.00	heavy dirt specks,scratches

File - MSt 5 NTSC-SD 18fps

Table 11 File - MSt_5_NTSC-SD_18fps

Close up of im blickpunkt sign	00.00.00	00.03.00	minor scratches
Shot of Big Ben and parliament as well as the traffic below,shot of Downing St.,misc shots of London streets,shots of London Church	00.04.00	00.56.00	heavy dirt specks
Shot clips of crowd walking on side walks of London	00.57.00	01.01.00	red flaring on left side of frame

Brief shot of London Policeman watching traffic	01.02.00	01.03.00	red flaring,dirt specks,scratches
Shots of the changing of the guards at Buckingham Palace,shots of guard band marching while playing	01.04.00	02.31.00	image is bright,minor dirt specks/scratches
Brief shot of Queen Victoria statue	02.32.00	02.35.00	minor dirt specks/scratches
Shot of people on sidewalks by Buckingham, shot of road outside Buckingham	02.36.00	02.53.00	dirt specks
Misc shot of a statue	02.54.00	02.56.00	dirt specks
Brief shot of man standing, waiting on the sidewalk	02.57.00	03.05.00	dirt specks,scratches
Wide shot of London traffic from a sidewalk	03.06.00	03.13.00	heavy dirt specks,scratches, screen has pink/purple from 03.09-03.13.00
Shots of buildings from a moving boat (maybe still in London?)	03.14.00	03.54.00	dirt specks
Brief shot of man smoking outside of a building, brief exterior shot of a shop	03.55.00	04.05.00	minor dirt specks
Shots of a town on the bay,misc shots of civilians in town	04.06.00	04.38.00	minor dirt specks
Shots of the bay town from a boat,shots of the people on the boat, shot of a bird flying overhead from boat	04.39.00	05.10.00	dirt specks,scratches
Shots of women in special dresses (Holland esq dresses)	05.11.00	05.22.00	dirt specks, part of the clip is very dim
Brief shot of flowers by water	05.23.00	05.27.00	heavy dirt specks/scratches
Misc shots of people walking on streets (not sure where), brief shots of carriages with horses	05.28.00	05.40.00	heavy dirt specks
Exterior shot of a big building (possibly a university?)	05.41.00	05.49.00	heavy dirt specks/scratches
Shots of place that has miniature boats and trains display,train going by on the track	05.50.00	06.21.00	dirt specks, scratches, green, blank screen from 6.13.00-06.20.00
Misc shots of buildings in a town	06.22.00	06.45.00	image is very dim,heavy dirt specks

			red flaring on left side of frame, image is dim
Interior shot of a stain glass window inside a church	06.46.00	06.56.00	
			minor dirt specks
Shot of elderly women possibly knitting	06.57.00	07.02.00	
Shots of finished designs hung on a wall, shot of weighing scale			dirt specks
	07.03.00	07.15.00	
Misc shots of buildings in a country overseas (unclear where)	07.16.00	07.41.00	dirt specks
			dirt specks, scratches
Shots of buildings and outskirts of country(possibly in Africa?)	07.42.00	09.13.00	
Shots of a soldier marching outside of a building on guard (maybe an some embassy?), also shot of flags on building	09.14.00	09.30.00	heavy dirt specks
Brief shot from a moving car of a street with an Antique shop	09.31.00	09.35.00	dirt specks
			dirt specks,scratches
Wide shot of town	09.36.00	09.41.00	
			vertical lines across image,dirt specks,scratches
Shot of the Luxembourg American Cemetery And Memorial sign, shot of a map of Europe used in WWII	09.42.00	10.05.00	
			dirt specks,scratches
Shots of the cross graves at the cemetery	10.06.00	10.15.00	
			heavy dirt specks,scratches
Shots of traffic in paris-by the arc, shots of buildings in Paris etc.	10.16.00	10.57.00	
			heavy dirt specks/scratches
Shots of the Eiffel Tower	10.58.00	11.17.00	
			dirt specks,scratches
Exterior shots of buildings in Paris,parliament type building etc,shots of a courtyard	11.18.00	12.09.00	
			dirt specks,scratches
Shot of a tourist boat driving on a body of water	12.10.00	12.16.00	
			dirt specks,scratches
Shots of street vendors and people looking at art prints and photos	12.17.00	12.35.00	

Panning shot of Notre Dame Cathedral	12.36.00	12.58.00	dirt specks
Misc street shots of paris, people sitting on benches,traffic,man pushes cart, exterior shot of ChristianDior etc.	12.59.00	14.02.00	heavy dirt specks/scratches
General shots of civilians in Paris,at an outside cafe,people walking on sidewalks	14.03.00	14.36.00	dirt specks,scratches
Guards marching from outside of a building into the entrance	14.37.00	14.58.00	red flaring on left side of frame, image is dim
Brief shot of a building with many cars in front of it	14.59.00	15.04.00	minor dirt specks
Shot of band playing outside cafe,misc shots of streets in the city	15.05.00	15.27.00	dirt specks
Shot of a palace-like building	15.28.00	15.35.00	heavy dirt specks/scratches
Shots of people sitting on steps,shots of street vendors and people looking at paintings,CU of paintings	15.36.00	16.23.00	heavy dirt specks,scratches
CU shot of the arc in (possibly Paris?)	16.24.00	16.33.00	heavy dirt specks/scratches
Shots of buildings, wide shots of streets with traffic and civilians, town square with statues,pan shot of pond outside parliament type building	16.34.00	17.50.00	dirt specks,scratches
Shots of a fountain and pond with statues in it,shots of statues on an estates grounds	17.51.00	18.28.00	dirt specks,scratches
Panning shot of grassy grounds in front of the estate	18.29.00	18.47.00	dirt specks,scratches, blank from 18.42-18.47
Exterior shot of a building...probably a church	18.48.00	18.58.00	heavy dirt specks/scratches
Shots of horse carriages going down city streets	18.59.00	19.14.00	dirt specks
Brief shot of Austrobus parked	19.15.00	19.19.00	dirt specks,scratches

Exterior shots of restaurants, misc shots of streets and traffic	19.20.00	19.48.00	dirt specks
Wide shot of an estate, Shot of a fountain on the estate	19.49.00	20.09.00	heavy dirt specks/scratches
People entering gate, shot of a big fountain	20.10.00	20.23.00	heavy dirt specks,scratches
Shot of people walking in front of a parliament style building,wide shot of a courtyard area	20.24.00	20.43.00	image is dim,dirt specks,scratches
Misc traffic,street shots	20.44.00	20.55.00	heavy dirt specks,scratches

File - MSt 6 NTSC-SD-18fps

Table 12 File - MSt_6_NTSC-SD-18fps

Shots from a boat(possibly in Venice, Italy?) of buildings on the water	00.00.00	00.39.00	dirt specks,scratches
Misc wide shots of people on the streets of Italy	00.40.00	01.35.00	dirt specks,scratches
Shot of bell tower in Venice, Italy,various Italian architecture,buildings, shot of a church's front door	01.36.00	02.25.00	heavy dirt specks,scratches
Wide shot of an Italian city	02.26.00	02.46.00	heavy dirt specks,scratches
Shots of statues in Italy(David Replica) and shots of architecture in possibly Florence, Italy	02.47.00	04.10.00	heavy dirt specks,scratches , film has some sort of damage on the actual image from 3.49-4.10
Shot of bridge in Italy	04.11.00	04.27.00	heavy scratches,dirt
Shot of an alleyway,misc street life	04.28.00	04.47.00	heavy dirt specks
Shots of Vittoriano building in Rome, Shots of courtyard type area with architecture ruins,Shot of bushes on side of Italian house	04.48.00	05.50.00	dirt specks,scratches

Exterior shots of the Colosseum	05.51.00	06.03.00	heavy dirt specks/scratches
Shots of traffic in from of an arc monument, brief shot of the Trevi fountain, Misc street shots-side streets etc.	06.04.00	06.39.00	dirt specks,scratches
Brief shot of man directing traffic, brief shots of side streets from a moving vehicle	06.40.00	06.53.00	dirt specks,scratches
Shots of inside of a Pompeii tourist attractions, ruins, preserved dead body from volcanic eruption, tourists looking at ruins etc	06.54.00	07.57.00	dirt specks,scratches
Brief shot of a body of water	07.58.00	08.01.00	heavy dirt specks/scratches
Misc shots of women sitting at a table by the water,shot of side street in the same city, women sitting at a cafe,shots from a moving boat of same woman from cafe,wide shot of water etc.	08.02.00	09.20.00	dirt specks,scratches
Misc wide shots of a city with buildings,shot of the leaning tower of pisa,shots of street life with bike taxi's etc.	09.21.00	10.43.00	dirt specks,scratches
Shots of two men floating on rafts in the middle of a body of water	10.44.00	10.52.00	dirt specks,scratches
Wide shot of a town square, shot of cathedral, CU of mosaic painting inside building	10.53.00	11.22.00	dirt specks,scratches
Wide panning shots of body of water and city in the distance, brief shot of two men getting in small boat,misc shots of the water	11.23.00	11.54.00	heavy dirt specks/scratches
Shots from a moving car of countryside,shot of a city statue, hotel sign,various buildings and lake	11.55.00	12.25.00	dirt specks,some red flaring
Brief shot of a grassy area,brief shot of house from a moving car,shot of houses next to a lake, misc shots of traffic,shots of shops-flower shop	12.26.00	13.35.00	dirt specks,scratches , some red flaring, some clips are dim
Wide shot of a city-with a bridge and trees etc	13.36.00	13.50.00	dirt specks,minor scratches
Brief shot of a fountain,shots of a city from a slow moving train	13.51.00	14.01.00	minor dirt specks

Shots of a bear at a zoo standing up for food and sitting down	14.02.00	14.16.00	heavy dirt specks,scratches
Shot of a farmers market style vendors from a vehicle	14.17.00	14.25.00	minor dirt specks
Panning shot of a body of water	14.26.00	14.33.00	heavy dirt specks,scratches
Brief ext. shot of European building	14.34.00	14.37.00	dirt specks,scratches
Brief shot of lake from car, shots of countryside from car,misc shots of a city and body of water in city	14.38.00	16.22.00	dirt specks,scratches , some red flaring
Brief shot of a clock and a statue	16.23.00	16.36.00	minor dirt specks,some red flaring at the end
Wide panning shot of a river stream, brief shot of a house on a hillside	16.37.00	17.04.00	minor dirt specks
Shots of bushes and flowers along the riverside,people walking across walkway that goes in between bushes,another shot of the river	17.05.00	17.26.00	dirt specks,scratches
Shots of countryside and homes from a car	17.27.00	18.09.00	dirt specks,scratches , one clip is dim
Pan shot of parking lot with cars and women standing outside building	18.10.00	18.23.00	red flaring, dirt specks
Shot of cars driving on highway	18.24.00	18.33.00	heavy red flaring,dirt,scratches

File - MSt_0011_NTSC-SD_18fps

Table 13 File - MSt_0011_NTSC-SD_18fps

Shots of kids sitting down outside,playing, parents playing with their kids, misc shots of kids playing racing each other etc.	00.00.00	02.15.00	dirt specks/scratches,some parts of the clips are bright/washed out,some red flaring
--	----------	----------	--

			minor dirt specks, scratches
Shots of toddler walking around, crawling up steps	02.16.00	02.46.00	
Shots of kids sitting next to each other outside, shot of father holding son, overhead shot of father with kids blowing up balloons	02.47.00	03.19.00	minor dirt specks/scratches
			dirt specks/scratches
Shots of kids riding their bikes up and down the sidewalk	03.20.00	03.50.00	
Kids playing a game where kid is blindfolded and has to find an object	03.51.00	04.35.00	minor dirt specks
Shots of kids with mother and grandmothers going up and down steps while holding a carrot shaped present, kids and parents walking down the street etc	04.36.00	05.58.00	dirt specks
Family getting out of a car while the kids act up in front of the camera	05.59.00	06.22.00	heavy dirt specks
			image is pretty dim
Father playing with a soccer ball with his son	06.23.00	06.48.00	
			image is very dark, some red flaring on left side of image
Adults watching their kids play in the leaves, parents play more soccer with kids	06.49.00	08.02.00	
			image is bright, dirt specks, scratches
Family walking in woods, Father playing with a soccer ball with his kids during the day, in the woods etc.	08.03.00	09.32.00	
Shots of family hanging out on the beach, shot of mother laying on long lawn chair, kids playing in the ocean and in sand	09.33.00	11.17.00	dirt specks, scratches
			heavy dirt specks/scratches
Shot of a European city, family going down steps smiling at the camera, shot of kids feeding pigeons	11.18.00	11.54.00	
Brief shot of a small bridge, shot of parents holding their kids as they watch boats driving in the water, shots of boats, brief shot of father with son riding a boat	11.55.00	12.37.00	dirt specks, scratches
			dirt specks, scratches
Shots of father with sons riding a Gondola boat	12.38.00	13.18.00	
			dirt specks, scratches
Panning semi wide shot of people sitting outside at tables (cafe style)	13.19.00	13.28.00	

Shot of parents walking with kids as the kids try to scare pigeons, shot of family walking on pathway	13.29.00	13.45.00	dirt specks,scratches
Kid looking at a fountain and then sticking his hand in the fountain, kids and mother play by the fountain putting their hands in it	13.46.00	14.19.00	image is faded/muted colors,dirt specks/scratches,heavy red flaring
Mother helps put on roller skates on son,shots of kids roller skating down a sidewalk	14.20.00	15.07.00	heavy scratches/red flaring at beginning of clip,dirt specks/scratches
Brief shot of kid playing in the dirt,wide shot of a fountain, shots of kids playing at a playground(merry go round,seesaw dragon)	15.08.00	15.43.00	heavy dirt specks/scratches,heavy blue lines throughout clips

File - MSt_0014_NTSC-SD_18fps

Table 14 File - MSt_0014_NTSC-SD_18fps

Brief shot of women standing next to a car while man tries to open suitcase,shot of frankfurt(airport?) sign	00.00.00	00.15.00	heavy dirt specks/scratches
Woman crossing parking lot,waving as she joins her friends	00.16.00	00.26.00	heavy scratches,dirt specks
Exterior shots of a church	00.27.00	00.56.00	first part of the clips is dark (hard to make out what it is),dirt specks,last part of the image is overexposed
Brief shot of side street, exterior shot of a government looking building,misc street shots	00.57.00	01.20.00	part of the image is dim,dirt specks,scratches
Exterior shots of walkways from possibly a church or cathedral, shot of a open court area in the middle of the building	01.21.00	01.48.00	part of the image is overexposed,dirt specks,scratches

Brief shot of a lamppost,shots of the street outside a cathedral	01.49.00	02.19.00	heavy dirt specks,scratches,part of the image is very dim
Shots of people in a side street, misc shots of people walking around the city, shot of a man riding a donkey as people watch etc	02.20.00	03.41.00	dirt specks,scratches,some clips are overexposed
Wide shot of a city as a man looks out at the city	03.42.00	03.48.00	heavy dirt specks,scratches
Wide shot of downtown area of a city(maybe in Italy)	03.49.00	03.53.00	heavy dirt specks/scratches,image is bright/overexposed,some red flaring
Shots of bullfighters going into stadium,man on horse getting audience excited,bull fighters on the sidelines preparing for fight	03.54.00	04.17.00	heavy scratches,dirt specks,some red flaring
Shots man on horse circling the stadium as he tries to spear a bull	04.18.00	04.37.00	dirt specks,scratches
Wide shot and CU shots of the crowd in the stadium	04.38.00	04.51.00	dirt specks,scratches,image is overexposed
Shots of Torero bullfighting a bull with cape,shots of 2 or 3 Torero's taking on the same bull,shots of bull being speared,shot of bull laying dead on the ground	04.52.00	06.44.00	heavy dirt specks,scratches
Shot of the bull being dragged out of the stadium by horses,more shots of Torero's bullfighting	06.45.00	07.15.00	dirt specks,scratches
Various shots of the crowd at the stadium with CU's	07.16.00	08.02.00	dirt specks,minor scratches,red flaring near the end of the clip
Panning shot of traffic at a 4 way cross section, brief exterior shots of buildings and the trees next to it, shot of traffic on a one way street	08.03.00	08.40.00	heavy dirt specks/scratches

File - MSt_0014b_NTSC-SD_18_fps

Table 15 File - MSt_0014b_NTSC-SD_18_fps

Misc shot of a building in possibly Italy, shots of traffic passing by	00.00.00	00.28.00	part of the image is dim,dirt specks,scratches
Shots of people walking in city,shot of traffic,shots of people crossing a crossway,traffic in front of a cathedral	00.29.00	01.04.00	heavy dirt specks,scratches
Shots of statues in a downtown city,shot of historical building with a courtyard in front of it	01.05.00	01.29.00	heavy dirt specks,scratches
Misc shots of civilians walking on sidewalks in busy city,misc shot of traffic,shot of a parking lot,shots of an outside dining area	01.30.00	02.20.00	heavy dirt specks,scratches
Brief shots of side streets,shots of a garden next to a building	02.21.00	02.43.00	image is slightly overexposed, dirt specks
Brief shot of a man standing by his donkey,wide panning shots,brief shot of courtyard garden,zooming shot of a city	02.44.00	03.48.00	heavy dirt specks/scratches,image is shaky at times
Shot of fountain in courtyard area, interior shots of possibly a mosque	03.49.00	04.48.00	dirt specks,scratches
Shot of people walking down side street,shots of side street and windows in nearby homes	04.49.00	05.40.00	dirt specks,some parts of the image are overexposed
Shot of maids in a courtyard area,shot of Hollow window shape design	05.41.00	06.06.00	dirt specks,part of image is overexposed
Shots of small side streets/alleyways,exterior panning shot of long,possibly government building,panning shot of a garden	06.07.00	07.09.00	heavy dirt specks/scratches

Exterior shot of building with men sitting on a bench, exterior shots of a mosque or religious building, wide shots of garden outside building	07.10.00	07.59.00	heavy scratches, dirt specks, some red flaring near the end of the clip
Wide panning shots of a river with a bridge in the background, pan shot of trees and grassy area outside of a long building	08.00.00	08.26.00	heavy dirt specks, scratches
Exterior shots of a cathedral and the garden area	08.27.00	08.53.00	dirt specks, some of the image is overexposed
Panning shot of a castle building close to a body of water, shot of boats in water, shot of train passing by	08.54.00	09.17.00	heavy dirt specks/scratches
Misc street shots, people crossing the street etc	09.18.00	09.33.00	some of the image is overexposed, dirt specks
Wide shot of a church-like building with many steps and plaza area around it, brief shot of man and woman standing by a door	09.34.00	09.56.00	heavy dirt specks/scratches

File - MSt_0014c_NTSC-SD_18_fps

Table 16 File - MSt_0014c_NTSC-SD_18_fps

Panning shot of plaza area with building	00.00.00	00.05.00	heavy dirt specks/scratches
Brief shot of man with a woman standing by a door entrance way	00.06.00	00.11.00	heavy dirt specks/scratches
Brief shot of people standing by the road on sidewalk, panning shot of buildings and water from a moving boat	00.12.00	00.36.00	heavy dirt specks/scratches
People carrying luggage on top of the heads while walking down the sidewalk	00.37.00	00.51.00	dirt specks, image is dim
Shot of Alfundega Aduana sign/brief panning shot of buildings next to the sign, shots of a city from a plane	00.52.00	01.18.00	heavy dirt specks/scratches
Side shot of a plane driving on the runway from inside the plane	01.19.00	01.32.00	heavy dirt specks/scratches
Panning shot of a landed plane as people get out of it, exterior shot of people leaving the airport entrance	01.33.00	01.55.00	heavy dirt specks/scratches

Brief shot of man opening trunk so that woman can put in bag	01.56.00	02.07.00	dirt specks,scratches, some red flaring,black,blank screen from 02.00-02.07.00
--	----------	----------	--

File - RB_0021_NTSC-SD_18_fps

Table 17 File - RB_0021_NTSC-SD_18_fps

Shots of a river as an object glides underneath the water	00.00.00	00.27.00	dirt specks,scratches,i image is bright/washed out colors
Shot of a film crew by a Lincoln International Airport sign,crew sitting in between takes,shot of man dressed as frankenstein's monster signing autographs	00.28.00	02.19.00	dirt specks,image is dim at certain parts
Misc shots of a crew setting up for a scene	02.20.00	03.10.00	dirt specks,scratches, some parts of the image are dark
Wide shots of a scene being filmed	03.11.00	03.19.00	dirt specks,scratches
Shot of a scene in which a woman drives,stops a car and gets out with a shocked look on her face	03.20.00	03.31.00	heavy dirt specks,scratches
Shots from an airplane window of the wing and the clouds,shots of land from plane	03.32.00	04.14.00	heavy dirt specks,scratches,p art of the image is dim
Brief CU of an airplane on the ground	04.15.00	04.21.00	heavy dirt specks/scratches
Shot of buildings and streets in downtown,tropical city(in Hawaii)	04.22.00	05.12.00	dirt specks,scratches
Shots of possibly waikiki beach with diamond head in the background	05.13.00	05.33.00	dirt specks,scratches
Shots of hula dancers performing with hawaiian band	05.34.00	07.52.00	dirt specks,scratches
Shot of woman feeding birds,shot of bird flying and landing on a rock,shot of woman attending to seals in water area	07.53.00	08.26.00	heavy dirt speck/scratches
Wide shot of woman in paddle boat rowing along side dolphins in small water area	08.27.00	09.16.00	heavy scratches,dirt specks

Shots of Dolphins jumping out of the water and diving back in,shot of woman attempting to ride with Dolphins,more shots of dolphins doing tricks	09.17.00	10.12.00	heavy dirt specks/scratches
Wide panning shot of the ocean	10.13.00	10.26.00	heavy dirt specks/scratches
Brief shot of small boat docked,shot of a helicopter landing on ship	10.27.00	10.53.00	dirt specks,scratches
Wide shot of Pearl Harbor bay area from moving boat,shots of ship docked in the water,shot of military buildings along the water	10.54.00	11.50.00	heavy dirt specks,scratches
CU shots of rusted dock area remains and shots of water below it	11.51.00	12.54.00	dirt specks,scratches
Shots inside the Pearl Harbor Arizona Memorial	12.55.00	13.19.00	dirt specks,scratches
Shot from a moving boat of pond and garden area,brief shot of girls in dresses sitting by the pond/lake area as boat passes,misc shots of nature along the water	13.20.00	15.30.00	minor dirt specks,parts of the image are dim
CU shot of woman sitting on boat as it drives along lake,misc shots of trees along the water,wide shot of body of water,shots of moss trees in water etc	15.31.00	17.22.00	heavy dirt specks,scratches,parts of the image are dim
Shot of water skiers holding flags on the side of the water preparing for show,wide shots and CU's of skiers skiing in the water and then landing on the sand	17.23.00	18.12.00	image is dim,dirt specks,scratches
Shot of person in tiger mascot costume water skiing	18.13.00	18.32.00	dirt specks,scratches,part of the image is dark
Shot of a group of women skiers wearing yellow hats or helmets,skiing,and landing on sand	18.33.00	20.00.00	dirt specks,scratches
Shot of water and trees next to it with a woman looking out sitting on a bench and waving at camera,shot of woman standing by garden	20.01.00	20.30.00	minor dirt specks/scratches
Shots of girls in dresses walking towards the camera waving while holding umbrellas	20.31.00	20.43.00	parts of the image are blurry,minor dirt specks/scratches
Static shot of boat passing through lake/pond area with small bridge in background,shot of woman looking at garden,misc garden shots,Side shot of boat passing by	20.44.00	21.36.00	minor dirt specks,scratches
Shots of women in dresses,sitting next to lake waving,standing next to lake etc.	21.37.00	22.19.00	minor dirt specks/scratches

Zoom out shot to a wide shot of the lake and garden with a small bridge in the background	22.20.00	22.37.00	image is slightly overexposed, minor dirt specks
Shot of tourist boat passing by garden with woman in dress in the background, shot of a butterfly, shot of the water with moss trees	22.38.00	23.09.00	dirt specks, scratches

File - RB_0029-31_NTSC-SD_16_fps

Table 18 File - RB_0029-31_NTSC-SD_16_fps

Shots of kid dressed in a sailor's uniform on Christmas, playing a bell set, riding toy horse, misc shots of family on couch	00.00.00	02.09.00	dirt specks, scratches
Misc shots of train set going around living room, shots of Christmas tree, misc shots of kids playing with Christmas presents	02.10.00	06.14.00	heavy dirt specks/scratches, image is dim/hard to make out what it is at times, blue vertical lines across image throughout
Brief shot of a photo of a baby	06.15.00	06.26.00	heavy dirt specks/scratches, blue vertical lines across image
Shots at Camp Bronson, shot of the Camp Bronson headstone, shot of gold canon, sailor and brother posing by canon	06.27.00	06.59.00	heavy dirt specks/scratches
Brief shot of a road through the woods area, shot of SP guard, shots of sailors posing with their families	07.00.00	07.46.00	heavy dirt specks/scratches
Shot of teen trying to open the hood of a car, shot of sailor pretend fighting with his brother in front of the car	07.47.00	08.09.00	heavy dirt specks/scratches
Brief CU shot of flowers in a garden, Brief shots of jet streaks in the sky	08.10.00	08.24.00	heavy dirt specks/scratches
Shots of Car Wash signs on side of building	08.25.00	08.39.00	heavy dirt specks/scratches
Shot of a car parked on the curb, shots of a cat, shot of kid dressed as cowboy pretending to shoot at another kid dressed up	08.40.00	09.26.00	heavy dirt specks/scratches

Shot of a father holding bike for support along the side walk as the son points a toy gun at the camera, Shot of father lifting hat, posing for the camera	09.27.00	10.00.00	heavy dirt specks/scratches
Brief wide shot of the outside of a diner, shot from a moving car of the road and traffic	10.01.00	10.08.00	heavy dirt specks/scratches
Shots of a man throwing rocks in the ocean	10.09.00	10.42.00	heavy dirt specks/scratches

File - Richter Baron 0007 NTSC-SD 18 fps

Table 19 File - Richter Baron 0007 NTSC-SD 18 fps

Exterior shot of a roller coaster, shot of coaster as it goes around the track,misc shots of carnival rides,misc shots of carnival boardwalk area	00.00.00	04.53.00	first part of the clip is out of focus,image is dim, heavy dirt specks,scratches
Shot of handmade cardboard rocket as kid gets out of it and stands next to it for the camera	04.54.00	05.16.00	dirt specks,scratches
Shots of boy riding bike down street	05.17.00	05.40.00	dirt specks,scratches
Shot of statues in a field area(possibly statues from the last supper),CU of statues,Shot of field area around statues and car parked on side of the road by statues	05.41.00	08.13.00	image is dim,dirt specks,scratches
Brief shot of a sign post near the mountain/desert area,exterior shots of a house and road in the middle of the desert	08.14.00	10.28.00	heavy dirt specks/scratches
Shots of desert landscape, shot of family from desert house walking by the road,shot of man kissing wife in front of house,shot of women dancing in front of house	10.29.00	11.35.00	dirt specks,scratches
Shots of woman at the hoover dam view point ,misc shots of the dam and mountain area around it	11.36.00	12.33.00	dirt specks,scratches
Wide shot of a big lake or river area next to mountain with boats driving through it	12.34.00	13.03.00	minor dirt specks/scratches
Exterior shot of a circus tent,shot of riviera sign in las vegas and misc building signs	13.04.00	13.40.00	minor dirt specks/scratches

Wide shot of military ship in the water,shots of the body of water from a building(possibly from a hotel window),misc shots of a sailboat in the water	13.41.00	16.00.00	heavy dirt specks,scratches
Shot of an elephant extending its trunk,shots of beavers at the zoo,misc shots around the zoo	16.01.00	17.42.00	dirt specks,scratches, part of the image at the end is dim
Shot of cathedral like building with a grassy field in front of it	17.43.00	18.18.00	heavy dirt specks/scratches
Shot of Christmas tree and woman standing next to it, shots of family sitting on the couch opening presents,misc shots of the family interacting	18.19.00	21.42.00	heavy dirt specks/scratches
Shot of 3 people peddling a 3 person bicycle with a hood,shot of woman sitting next to picnic table with a baby,shot of two men standing next to each other as two kids peddle a two person bicycle	21.43.00	23.07.00	image is slightly dim,dirt specks,scratches
Shot of adults throwing bread to birds by a lake area	23.08.00	25.02.00	heavy dirt specks/scratches
Shot of a body of water and rocket launching in the far distance (maybe Cape Canaveral) as the camera follows it going up	25.03.00	27.02.00	heavy dirt specks,scratches
Shots of adults standing by a car and posing on the beach	27.03.00	27.45.00	heavy dirt specks,scratches
Shot of a man and two women standing outside of a house posing for the camera,shot of man opening car door for the women	27.46.00	28.24.00	image is shaky at times,dirt specks/scratches

File - WWII 0001 NTSC-SD 24P fps

Table 20 File - WWII_0001_NTSC-SD_24P_fps

Eighth Air Force Operations fighter combat footage,shots from plane shooting down on land and farm areas,shots of plane shooting at other planes on the ground	00.00.00	01.30.00	heavy dirt specks/scratches
More Combat footage,shots of shooting planes on the ground as well as small buildings next to it	01.31.00	02.31.00	heavy dirt specks/scratches
Shots of plane shooting at other planes on the ground while plane passes through heavy black smoke,shots of plane shooting at buildings	02.32.00	03.37.00	parts of the image is dim,heavy dirt specks/scratches

Combat shots of plane swooping down low to shoot at planes on the ground	03.38.00	04.55.00	heavy dirt specks/scratches
Shots from a plane shooting at planes on the ground from far away as it gets closer to the target	04.56.00	05.42.00	heavy dirt specks/scratches

File - WWII_0001.5_NTSC-SD_24P_fps

Misc shots of plane shooting at field below and planes on the ground	00.00.00	00.08.00	heavy dirt specks/scratches
More shots swooping down shooting at planes on the ground,shot of black smoke coming out of shot building	00.09.00	01.14.00	heavy dirt specks/scratches
Shots from a plane swooping down to shoot at targets...planes on the ground	01.15.00	01.55.00	heavy dirt specks/scratches
Shots of plane shooting at planes below	01.56.00	02.52.00	heavy dirt specks/scratches
Wide shots of plane shooting towards targets on the ground	02.53.00	03.26.00	heavy dirt specks/scratches
Shots from a plane shooting at buildings/bases in a field	03.27.00	04.07.00	heavy dirt specks/scratches,parts of the image are dark
Shots of plane shooting at buildings in a field with heavy smoke in the air	04.08.00	04.36.00	image is dim,heavy dirt specks/scratches
Shots of plane swooping down to shoot at planes on the ground, sideways angles as plane swoops down	04.37.00	05.04.00	heavy dirt specks/scratches
Plane swoops down shooting at buildings amidst heavy black and white smoke,CU shots of plane shooting at buildings,more shots of plane shooting at targets on the ground with heavy black smoke	05.05.00	06.27.00	image is very dark at times,heavy dirt specks/scratches

File - WWII_0002_NTSC-SD_24P_fps

Table 21 File - WWII_0002_NTSC-SD_24P_fps

Black and white wide shot footage of plane shooting at targets on the ground, shooting at a train, target exploding on the ground	00.00.00	01.01.00	heavy dirt specks/scratches
Plane swooping down and shooting at target until it explodes and smoke rises up, shots of plane shooting at bridge and buildings	01.02.00	01.32.00	heavy dirt specks/scratches
Shot of plane shooting wing off of another plane, shots of a plane coming towards the POV plane as the POV plane shoots down the enemy, shot of parachute man flying towards the camera	01.33.00	02.02.00	image is very bright, heavy dirt specks/scratches
Shots of plane shooting down another plane as the pilot ejects, shots of group of planes flying together, shots of plane getting close behind another plane as it tries to shoot it down	02.03.00	03.23.00	heavy dirt specks/scratches
Shots of plane flying in the distance, shot of plane smoking and slowly falling out of the sky	03.24.00	03.47.00	heavy dirt specks/scratches
Shot of man ejecting out of plane as it's hit, shot of aerial combat, shot of a burning plane in mid air	03.48.00	04.21.00	heavy dirt specks/scratches
Shots of plane swooping down low to shoot at targets on the ground in the country/open fields	04.22.00	05.30.00	heavy dirt specks/scratches, parts of the clips are very dark
Shots of plane swooping down to shoot at moving train, shots of plane shooting at houses in the country	05.31.00	06.55.00	heavy dirt specks/scratches
Shots of plane shooting at burning train, misc aerial combat shots	06.56.00	07.43.00	heavy dirt specks/scratches
65th fighter wing footage, Brief shot of plane bombing target on the ground, shot of a plane being shot down	07.44.00	08.38.00	heavy dirt specks/scratches
Shots of plane sneaking up on enemy plane and shooting at it	08.39.00	09.24.00	heavy dirt specks/scratches

File - WWII_0003_NTSC-SD_24P_fps

Table 22 File - WWII_0003_NTSC-SD_24P_fps

Eight Air Force Combat highlights, shots of plane swooping down and shooting at smoking train, shots of train being shot at and then exploding	00.00.00	01.00.00	heavy dirt specks/scratches
--	----------	----------	-----------------------------

Shot of plane shooting at target on the ground and passing by as it explodes, shot of plane flying through explosion	01.01.00	01.30.00	part of the image is dark,dirt specks/scratches
Shot of plane flying after wing is shot	01.31.00	02.02.00	heavy dirt specks/scratches
Shot of plane being shot down as pilot ejects,misc shots of aerial combat	02.03.00	03.23.00	heavy dirt specks/scratches
Misc shots of aerial combat, shot of pilot ejecting from plane	03.24.00	04.06.00	heavy dirt specks,scratches
Misc shots of aerial combat, shots of targets on the ground being shot at	04.07.00	05.30.00	heavy dirt specks/scratches,last 10 seconds very dark and hard to make out
Shots of planes shooting at moving train,misc shots of plane shooting at targets in a field like houses etc	05.31.00	06.54.00	heavy dirt specks/scratches
Shots of burning train being shot at,misc aerial combat shots	06.55.00	07.42.00	heavy dirt specks/scratches,image is dark
65th fighter wing shots bombing targets,shooting down planes	07.43.00	08.38.00	heavy dirt specks/scratches
383 fighter SQDN misc shots of aerial combat	08.39.00	09.24.00	heavy dirt specks/scratches

File - WWII 0004 NTSC-SD 24P fps

Table 23 File - WWII_0004_NTSC-SD_24P_fps

VIII Fighter Command footage, quick shots of planes shooting at targets on the ground, shots of plane shooting planes on the ground	00.00.00	01.54.00	heavy dirt specks/scratches ,some parts are very dark
---	----------	----------	---

Shots of fields in smoke, shot of plane shooting at plane on the ground,shots of plane flying over fields covered in smoke	01.55.00	03.55.00	parts of the footage is very shaky and dark,heavy dirt specks/scratches
Misc shots of plane shooting at train carriages on the tracks,misc shots of plane shooting at targets in a field	03.56.00	05.13.00	image is very dark,dirt specks/scratches
Shots of planes shooting at targets on the road,misc shots of shooting targets on the ground	05.14.00	06.19.00	image is very dark and hard to make out what's going on at times,dirt specks/scratches
Misc aerial combat shots,misc shots of plane shooting at targets on the ground	06.20.00	08.02.00	heavy dirt specks/scratches ,parts of the clips are very shaky
Shots of plane shooting at targets on the ground like cars,planes etc, shot of a plane on the ground,smoking after being hit	08.03.00	09.20.00	heavy dirt specks/scratches
Shots of plane shooting at farm/country area and at a train,shots of a train smoking and on fire	09.21.00	10.44.00	heavy dirt specks/scratches
Shots of plane flying low as it shoots at buildings in a country area	10.45.00	11.38.00	heavy dirt specks/scratches

File - WWII_0005_NTSC-SD_16_fps
Table 24 File - WWII_0005_NTSC-SD_16_fps

Brief shot of man pulling up windows	00.00.00	00.13.00	heavy dirt specks/scratches, footage from 00.09.00 to 00.13.00 is unidentifiable/too dark.
Misc shots of buildings in a European town, shots of people dancing in town square area as a crowd watches	00.14.00	01.01.00	dirt specks/scratches

Panning shot of a lake area,brief shot of a woman in church clothes,brief pan of mountain/hill area around the lake,woman standing next to stream	01.02.00	02.11.00	heavy dirt specks/scratches, image is blank from 1.44 to 2.11
Shots of woman and man posing by a stream,walking along the stream,wide panning shots of the water area	02.12.00	03.31.00	heavy dirt specks/scratches, image near the end becomes dark
Shots of hill/mountainside as woman with her dog walks on it, woman and man pose with dog	03.32.00	04.27.00	dirt specks/scratches, red flaring near the end of the clip, goes blank from 4.23 to 4.27
Wide shots of a city in the countryside	04.28.00	05.14.00	heavy dirt specks/scratches
Misc shots in a small town,shots of a garden by a house,shot of a field with sheep,misc countryside shots	05.15.00	06.31.00	heavy dirt specks/scratches
Shots of a downtown city square with shop signs and billboards,Misc shots of a road in the city	06.32.00	07.07.00	dirt specks/scratches
Misc shots of country outside of the city,shot of a castle-like building in the country,shots of city along the water,shots of farm lands	07.08.00	08.42.00	image is dark in places,dirt specks, image is blank from 8.35 to 8.42
Brief shot of women sitting on a porch,shot of a tennis court and buildings around it,shot of woman posing on a bench	08.43.00	09.21.00	dirt specks/scratches
Shots of a family in a garden/backyard area	09.22.00	09.51.00	dirt specks/scratches
Misc wide shots of the outskirts of a city,shots of streets in small city,exterior shot of a church	09.52.00	10.41.00	heavy dirt specks,scratches image goes blank from 10.33 to 10.41

File - WWII_0006_NTSC-SD_24P_fps

Table 25 File - WWII_0006_NTSC-SD_24P_fps

Clips from 'Forts Vs. Fortress' a combat film,shot of bombs falling from the sky,shot of city smoking from plane view	00.00.00	01.19.00	heavy dirt specks/scratches
Ludwid Shafen mission footage,shots of group of combat planes flying side by side while dropping bombs,misc group shots and CU shots of planes	01.20.00	02.31.00	heavy dirt specks/scratches
Eindhoven mission footage,shots of the ground from a plane as bombs explode on the ground	02.32.00	03.08.00	heavy dirt specks/scratches
Nuremburg mission footage,misc shots of the ground as it's bombed, shot of a plane landing	03.09.00	04.19.00	heavy dirt specks/scratches, parts of the image are bright/overexposed
Stralsund combat film,shot of bombs being released and falling towards the water and the impact on the water	04.20.00	05.50.00	heavy dirt specks,scratches
Neubrandenburg mission footage,shaky wide shot of bombs falling towards the ground,wide shots of the ground after its been bombed with smoke rising	05.51.00	07.46.00	heavy dirt specks/scratches
Lauta mission footage,brief close up shots of plane flying	07.47.00	08.02.00	heavy dirt specks/scratches
Politz footage,wide shot from a plane of the ground and a plane flying,shots of the ground as it's covered in smoke as more bombs are dropped and pass in the camera's view	08.03.00	09.15.00	heavy dirt specks/scratches, camerawork is very shaky
Freiberg footage,wide shots of the ground as it's being bombed,3 wheels bomber group,shot of plane landing,shots of soldiers looking at damaged plane	09.16.00	11.02.00	heavy dirt specks/scratches,image near the end is very bright/overexposed

File - WWII_0007_NTSC-SD_24P_fps

Table 26 File - WWII_0007_NTSC-SD_24P_fps

VII Fighter Command footage, wide shots of the ground from plane as it shoots at targets	00.00.00	01.28.00	first 18 seconds are title cards,heavy dirt specks/scratches,very shaky camera
--	----------	----------	--

Misc shots of plane swooping down to shoot at targets on the ground, shot of smoking targets on fire,wide shots of ground from the planes view	01.29.00	02.57.00	heavy dirt specks/scratches
Shots of plane shooting at targets on the ground,more misc shots of shooting at targets on the ground with smoke rising towards the sky,shooting at train etc	02.58.00	04.16.00	heavy dirt specks/scratches,shaky cam throughout
Wide shots of plane flying over forrest area while shooting at ship in the water	04.17.00	05.26.00	heavy dirt specks/scratches
Misc shots of plane shooting at targets on the ground,shots of plane swooping down to shoot at targets	05.27.00	06.29.00	heavy dirt specks,scratches
Misc shots of plane swooping down and shooting at targets like trains	06.30.00	07.41.00	heavy dirt specks/scratches,second half of the clip the image is very dark
Misc shots of plane flying of fields,misc aerial combat,shots of plane swooping down and shooting at trains,shot of train exploding	07.42.00	09.37.00	heavy dirt specks/scratches
Shots of plane shooting at target that are smoking/on fire	09.38.00	11.07.00	heavy dirt specks/scratches

APPENDIX D: SCREENING LIST

Table 27 Screening List

My Architect	8/26/2012
51 Birch St.	10/7/2012
Choasin	9/16/2012
Hoop Dreams	9/30/2012
The Fog of War	9/2/2012
Tabloid	10/14/2012
Gates of Heaven	10/21/2012
The Kids Grow Up	10/28/2012
Battle of San Pietro	11/4/2012
London Can Take It!	11/4/2012
An Airman's Letter to His Mother	11/4/2012
Listen to Britain	11/4/2012
The Battle of Midway	11/4/2012
Why We Fight	11/11/2012
Safeguarding Military Information (Sturgess)	11/18/2012
Restrepo	11/25/2012
Miracle of the Bells	03/03/2013
A Song to Remember	03/04/2014
Yard Sale	03/21/2012

APPENDIX E: BLIVITS! LLC BUSINESS PLAN

This business plan (the "Business Plan") is for information only and is not an offer to sell or a solicitation of an offer to buy securities. Furthermore, the entire contents of the Business Plan are confidential and the reader, by accepting the Business Plan, agrees not to disseminate to a third party or copy the information contained herein, in part or in whole, without the express written consent of Charles Sutter. This Business Plan is the property of Charles Sutter and by accepting the Business Plan the reader agrees to immediately return the Business Plan to Charles Sutter upon request.

COPY NUMBER _____

Charles Sutter
CharlesHSutter@gmail.com
6031 Scotchwood Glen #203
Orlando, FL 32822
407-460-0201

Information & Risk Statement

Intended for Informational Purposes Only

This business plan is intended for informational purposes only and is not a solicitation of securities. This business plan is not a prospectus and is not a private placement memorandum. This business plan and its contents are not to be construed as legal, business or tax advice.

Statement of Risk

Investment in the entertainment industry has inherent risk. Many factors beyond the filmmakers control can influence a film's financial future. These factors stretch from production through distribution. The risks associated with Blivits! include failure to complete production, failure to reach a distribution deal, incompetent distribution, market competition, negative audience response and a general market downturn. Any individual complication can dramatically affect the monetary value of the film, but taken in any combination these missteps could become catastrophic to the projections of this business plan. The above described risks, is only a sample, and not intended to appear as a complete list of risks.

Executive Summary

Introductory Statement

Blivits! LLC will be producing and distributing a feature length documentary about the USS Randolph and people that served aboard that ship. Blivits! is a part personal journey, part war documentary budgeted for under \$3,700. This will be the director's first feature length documentary. The film's small expense and expansion of documentary distribution, finds Blivits! poised to be significantly profitable.

Management Team

Charles Sutter is the owner/operator of Blivits, LLC. This film would not be possible without Mr. Sutter's access to the Randolph Association and its members. He is confident that the business plan and creative direction of the film will be successful.

Product Description

Blivits! tells the stories of the remaining sailors of the USS Randolph. Each of them in their own words, describe their experiences. Blivits!, also tells the story of Charles Sutter and his father Edward's journey to explore the history of the USS Randolph. The sailor's stories are set against a road trip to visit the places that were important to the development of the father's becoming a seaman aboard the Randolph. None of the places seem to be as they were when Edward last visited them. The experiences lead Edward to question how much he remembers and how much he has made up?

Industry Overview

According to the 2011 Theatrical Statistics Summary compiled by the MPAA, global box office receipts increased 3% to \$32.6 billion in 2011. However, North American box office grosses declined 4% to \$10.2 billion.¹ Netflix.com currently boasts 24 million subscribers², and Hulu.com has also already amassed a

¹ <http://www.mpa.org/Resources/5bec4ac9-a95e-443b-987b-bff6fb5455a9.pdf>

² <http://ir.netflix.com/>

million paid subscribers in a little over than two years.³ Digital direct to television providers have slowed from their untenable growth rates of the previous five years, however their opportunity for filmmakers can not be ignored. Companies specializing in dealing with digital content distributors have opened audiences to independent filmmakers that have previously been under served with targeted content.

Market Analysis & Strategy

The rise of Netflix and Hulu underscores the shift in audience taste to ever more convenient and specific content. Filling a market previously untapped by the Hollywood studios. Independent films are made for niche audiences, and sometimes appeal to more general audiences. *Blivits!* appeals to an older audience that watch documentaries on cable stations, like the "The History Channel" or "The Discovery Channel," but it also appeals to a younger generation. One of the driving ideas behind the film, is how can we connect to our parents? A blueprint for how to better communicate with our fathers and mothers, *Blivits!* will also be targeted at specific audiences within the 18-35 years old demographic.

Motion Picture Distribution

Given the specific audience of the film, it is the intent of the filmmakers to self-distribute. Utilizing a preexisting network of periodicals sent directly to retired military personnel. Advertising in these magazines varies from free to very inexpensive and will allow the filmmakers to reach the target market. With a total budget of under \$3,700, by selling DVDs at \$15 each, *Blivits!* will be profitable by the 371st unit sold. This number is significant because there are around 500 members of the Randolph Association. The association of sailors that served aboard the *Randolph*, is the film's most essential audience. Self-distribution allows the filmmakers to pursue larger audiences without the burden of possibly taking unfavorable digital distribution deals purely for upfront cash considerations. More typical distribution deals would also be considered should those opportunities arise.

³ http://www.hulu.com/about/media_faq

Funding Requirement & Projected Returns

Blivits! will be funded by a mix of crowd sourced donation drives on IndieGoGo.com and grants from charitable organizations with focuses on documentary filmmaking or history preservation. The current projection is to raise the entire amount of the budget \$3,600 through self-financing from the filmmakers.

Company Description

Company Details

Blivits! Films LLC is an Orlando, Florida based limited liability company created for the sole intention to produce, distribute and collect revenue for the feature length film, Blivits!.

Blivits! is a personal documentary about the men and women that served aboard the USS Randolph and examines the permanence life. The film will be geared towards the niche audience of documentary goers and the niche market of naval history enthusiasts. A larger possible audience would be the 18-35 year old demographic of young adults that are frustrated by their lack of a connection to their parents. This theme is one of the most important dramatic thrusts of the film.

The budget for Blivits! will be set to \$2,500 for production and post-production expenses. We anticipate that the film will be ready for examination by distributors no later than 18 months after financing is complete. Focus will be placed on finding a sales agent to license the film to a domestic distributor. Upon obtaining distribution, a direct to VOD release is recommended to reach its niche.

Company Personnel

Charles Sutter - Writer/Director/Producer

Mr. Sutter is the producer of the micro-budget feature films, *The Tailor's Apprentice* and *Interiors*, as well as co-writing the film *The DeCorruptor* (shot in Ecuador Summer 2013). Mr. Sutter has produced and directed over 20 music videos in the last five years, while writing, directing and producing a documentary about the USS Randolph. Charles has also produced and directed several award winning short films, including "Jest," "Married To the Band," and "The Get- Together." Currently a graduate student in the Digital Media Entrepreneurship program at The University of Central Florida, Charles received his B.A. degree in Cinema Studies from U.C.F. in 2010 and was on the selection committee for the 2013 & 2014 Florida Film Festival.

Rebecca Sutter - Producer

Rebecca Sutter spends her working hours as an Operations System Manager for an investment advisor. Before becoming a mom, Ms. Sutter co-produced the documentary *Blivits!* and associate produced *The Tailor's Apprentice*, a narrative feature film. Ms. Sutter's resume also includes various roles on numerous short films and music videos. Ms. Sutter graduated from the University of Florida with a Bachelor of Science in Advertising in 2004 and Florida State University with Masters of Science in Information Studies in 2009.

Brian Macaione – Producer

Brian Macaione is a well established photographer in Florida music scene, having shot material for a wide range of artists and music labels. In 2012, Mr. Macaione served as Director of Photography on the feature film *The Tailor's Apprentice* and more than 10 short films. He has also produced, directed or shot over 30 music videos since 2008. Mr. Macaione is a graduate of Valencia Community College's renowned film production program and is currently in pursuit of his bachelor's degree.

Product Description

"Don't give up the Ship!" -- Captain James Lawrence

Log Line:

Father and son, Edward and Charles Sutter take off across the country to get to know more about a World War 2 aircraft carrier, but they may wind up getting to know more about each other.

Blivits! is the story of a father, Edward Sutter, and son, the Film-maker Charles Sutter, who travel across country trying to track down pieces of Ed's naval career.

The story of this cross country trip is woven together with interviews of many of the other sailors who served aboard the same ship as Ed. That ship is the USS Randolph. Veterans of the Randolph stretch from 60 years old up to 95, as the ship was in service from 1943 until 1969. During those years it served with distinction, carrying out mainland bomber runs on Japan, and forced a Russian submarine to the surface during the Cuban missile crisis. All of these factual pieces of information would be dealt with quickly, so that the film can explore the more interesting stuff. How did being involved in these major moments in history felt for the people aboard the ship?

These interviews cover the same ground as the is discussed in the road trip, stories about basic training in Chicago, or stories about shore leave in New York, or stories about graduating high school and college not being an option. This is how they are organized, against the road trip of Ed and Charles.

Project Details

Blivits! is a personal documentary. It collects the stories of a generation of sailors, who are quickly leaving us. And it asks the question, what really is the measure of a man's life? When we die, what are we leaving behind?

A point of interest of this film is it's micro-budget production. Micro-budget is considered an extremely low budgeted production, typically in the \$100,000 range. To put this idea into perspective, Low-Budget

films are typically budgeted anywhere from \$1 million to \$20 million depending on genre and country of origin.

In the tradition of many other documentaries, and in compliance with the film's micro-budget, we plan on embracing the idea of using the smallest crew possible on Blivits! Every crew member will likely serve multiple duties in the production of this film. The majority of the work will be done in the editing room, by the director and the editor, but there will be five other important crew members: Cinematographer, Sound designer, Archivist, Researcher, and a producer.

The most significant reason that a documentary can be made for so little money is related to the technological advancements of the last ten years. This film will employ the use of two Canon 7Ds and a Canon 5D mark III. Notably Oscar winning director Danny Boyle used the Canon 7D as his primary camera in his Oscar winning film Slumdog Millionaire. Boyle worked with digital film cameras again on 127 Hours. Also shooting on the Canon 7D was 2011 Sundance winner Like Crazy, which is only to suggest that the use of digital cameras in professional film and video has become less a budgetary decision than an creative one. If the list of films is expanded to all films shooting on digital it becomes too long to discuss with any tangible meaning. Most of the cameras used on larger productions like The Amazing Spiderman's use of a Red Epic or The Avengers use an Arri Alexa, are many times more expensive than the entire cost of Blivits! The budgets of those movies have very little in common with budget of this film.⁴

⁴ http://en.wikipedia.org/wiki/List_of_films_shot_in_digital

Industry Overview

Motion Picture Production and Distribution

The path of a film from idea to audience can be divided into four stages. These stages are successively: development, preproduction, production and postproduction.

Every movie starts with a germ of an idea. In some cases its a preexisting property, like a comic book or novel, and in other cases its a screenwriter's original idea. Taking this idea and making it into a tangible blueprint to create a movie is known as development. First a writer turns the idea into a screenplay or a script. There may be many different drafts of the script before it is ready to be filmed. Once a draft of the script is close enough to the finished product, a team of professionals analyze the text. Now development becomes preproduction. The production team makes schedules of how long the shoot needs, what props are needed, and all of the other details that add up to principle photography or production. Once the producer knows all of these details, they will also know how much money they will need to raise. All the while, the writer will be making adjustments to reflect the director's work on casting, and location, and decisions that shaping the film. When, the producer has the amount of money needed to make the movie, and the cameras will roll on the first day of principle photography. This is when the film will be classified as "in production." The business of making the movie during production is limited to execution, being sure that the daily operations are running smoothly. When photography wraps, the film moves into the final stage of its process, postproduction. During this stage, it will be edited together into a cohesive narrative structure and combined with sound effects, optical effects, and music to create a finished version of the film. This film might be shown to test audiences and adjusted based on the criticisms until a finalized version of the film arises, known as the "locked" film.

At this point, the person or company that owns the rights to the film, usually the entity that found the film's financing, will begin the film's distribution process. Often times, an exhibitor will rent the ability to show the film in some manner, like a movie chain or Netflix, but these dealings are incredibly complicated. Usually the film rights are sold to individual territories across the world. And lately, this has

become more complicated by the rise of self distribution. More information on this aspect of the film industry will be discussed in the distribution section of this business plan.

Documentary Films

With the rare exceptions in their history, documentary films have hardly been a part of this studio system process. They belong to a much different workflow, one that is far harder to ascribe clear distinctions of stages. The order of the movie's stages are jumbled compared with a narrative film.

The movie still starts with an idea, but instead of spending time being sure that the film is properly developed the filmmakers start with the preproduction process. Documentaries shoot throughout the entire production of the film, many times working on a piece of the movie at a time, figuring out what should be in the film next. Since actor's schedules and rental fees are not a problem, principle photography does not have to happen all at the same time like it would on a narrative feature film.

Studio Versus Independent Films

The lack of studio support has meant that documentaries have almost always been acquired by distributors as completed works, or relatively close to completed works. A Hollywood production, or studio film, has the distinct advantage of using the company funding to create the project. Independent films enjoy no such luxury. Independent films find their financing in various places, from crowd sourcing to hedge funds, but not from Hollywood.

Other advantages of working in the studio system include: large, experienced, specialized work force, a plethora of qualified opinions about to possibly improve the film and most importantly guaranteed distribution.

To go without the support of the studios also has significant benefit. Primary of those benefits is control. Without outside money to be concerned with, the film-makers are free to make the movie that they want

to make. Furthermore, the infrastructure that helps to provide vital feedback in a studio, also clouds the film-makers intentions.

Blivits!, LLC is an independent film production company. The advantages of working outside the studio system, while risky, far outweigh the benefits of working within the system.

Trends

Digital filmmaking has changed the way that movies are made. New theories of production are being explored all around the world. DSLR (digital single-lens reflective) cameras are quickly evening the playing field on the technological level, meaning that the quality of the image is no longer something that Hollywood can claim as an advantage over independent films. These new digital cameras also require much less processing so the conventions associated with how to work with cameras are changing as well. DSLRs can mimic the look and feel of film cameras at a fraction of the cost. The cost of shooting a movie, no longer needs to concern itself with film's raw footage, literally the amount of feet of film shot. Instead, directors and producers are free to record as much raw video as they would like. Shooting 24 hours or 24 seconds costs the same amount of money, since the memory cards are reuseable. These cameras also use light differently than traditional film cameras, resulting in smaller more intimate and nimble crews. For documentaries, this creates a new marriage of quality and quantity. Documentarians were early adopters of video technology, because shooting for long periods of time can be important in interviewing. However video did not look as slick as film, especially when projected like in a theater, until the invention of the DSLR cameras.

Some experts have taken to describing the methods of film production as "new world" and "old world". The old world is described above, it works mostly slowly and methodically. The power was centralized amongst the 7 major studios. Even the equipment was held by only a few companies, private producers were only able to rent the equipment, severely limiting their flexibility. In the new world, a filmmaker can shoot without regard for each passing second of film pours through the camera, literally eating up supplies and money with every breath.

This innovation has also presented itself in the way that films are distributed. Until very recently, the control of how films were watched was highly concentrated in the hands of a few nationwide theatrical exhibitors, and a limited number of home video options, namely Blockbuster. Now, filmmakers are free to follow a wide range of options to best deliver their product to the consumer. Apple's iTunes, Amazon Video-On-Demand, Hulu, and Netflix have provided consumers and content makers the same opportunity, to find their niche. For the same cost as a movie ticket, a consumer can watch an unlimited amount of movies each month. Other pricing structures differ, but generally are cheaper than for the consumer than they have been in decades. As a result of the digital trends in the industry, both consumers and filmmakers have access to greater variety at far lower costs.

Market Analysis & Marketing Strategies

Market Overview

According to the most recent market study conducted by the Motion Picture Association of America in 2011, the worldwide box office was up 3% from the previous year to \$32.6 billion dollars. 69% of that worldwide total came from markets other than the United States and Canada, a 35% increase in that worldwide non-North American number over the last five years.⁵

Actual admissions to movies in the U.S. and Canada fell 4% in the last year, even though theater revenues remained flat. However the number of moviegoers was still incredibly high at 222.7 million people, each of whom bought an average of 6 tickets of the past year.⁶

Theatrical Market

Not too many years ago, wide theatrical distribution was only a dream for documentary films, but after a string of very successful films, things are changing. The most obvious examples are the films of Michael Moore. Fahrenheit 9/11 grossed over \$200 million dollars worldwide, even his most moderate successes have grossed over \$7 million dollars internationally.⁷ While his box office success is something of an outlier, many other documentaries have found audiences in movie theaters. Werner Herzog's Cave of Forgotten Dreams and the horse-centric Buck grossed between \$5 and \$3.9 million dollars respectively.⁸

In 2011, Cinema Libre Studio signed a distribution deal to bring Genius on Hold to at least 25 cities for a reported \$500,000.⁹ This number of \$500,000 is the same amount Magnolia Films paid to acquire the distribution rights for Academy Award winner Man on Wire.¹⁰ That film went on to gross \$2.9 million

⁵ Ibid. 1 pg 2

⁶ Ibid. 2 pg 9

⁷ www.boxofficemojo.com

⁸ Hopewell, John, and Elsa Keslassy. "Top Docs Lure Top Dollar." *Variety* 19 Sept. 2011: 7. *Film & Television Literature Index*. Vol. 424.6. *Ebscohost*. Web. 8 Feb. 2012.

⁹ "Genius" Distrib Deal Gels at Cinema Libre." *Daily Variety* 18 May 2011: 4. *Film & Television Literature Index*. Vol. 311.32. 1. Web. 8 Feb. 2012.

¹⁰ Miller, Winter. "Magnolia Wired to Doc." *Daily Variety* 20 Feb. 2008: 3. *Film & Television Literature Index*. Vol. 298.32. 1. *Academic OneFile*. Web. 8 Feb. 2012.

dollars domestically and \$5.2 million dollars worldwide.¹¹ Similarly, Studiocanal acquired the rights to Fragments a Marilyn Monroe biopic for around a million dollars.¹²

It is true also that the per film theatrical gross of documentaries is the lowest of all the genres of filmmaking¹³, but this neglects to explain that these films also have on average exponentially smaller budgets than their scripted counterparts. This release is often only a part of securing a larger audience in what was traditionally thought of as ancillary markets. An executive at The Works the company that distributed The Cove and Countdown to Zero explains "Theatrical is a shop window that enables you to eventide the film. Even if the results are modest, the profile you get can be enormous. The Cove got front-page treatment in every territory where it's been released, and DVD and TV values are holding up well, pegged to that profile".¹⁴

Cable Television Market

Another venue of distribution emerged over the last decade, cable television. Within this model there are several suitable homes for a movie about the tradition of the Navy. Most obviously The History Channel, The Military Channel and The Discovery Channel, but also several pay stations boast Emmy and Oscar award winning documentary divisions.

Steven Sebring's Patti Smith: Dream of Life, grossed a paltry \$50,000 dollars in its theatrical run playing on just two screens, but it found an audience on television's IFC after that run.¹⁵ The reach of cable

¹¹ www.boxofficemojo.com

¹² Hopewell, John, and Elsa Keslassy. "Top Docs Lure Top Dollar." *Variety* 19 Sept. 2011: 7. *Film & Television Literature Index*. Vol. 424.6. *Ebscohost*. Web. 8 Feb. 2012.

¹³ "State of the Industry." *Mpaa.org*. MPAA. Web. 08 Feb. 2012.

<<http://www.mpaa.org/Resources/93bbeb16-0e4d-4b7e-b085-3f41c459f9ac.pdf>>.

¹⁴ Dawtrey, Adam. "Savvy Methods behind Doc Marketing Madness." *Variety*, 8 Feb. 2012.

<<http://ezproxy.lib.ucd.edu/login?URL=http://search.ebscohost.com.ezproxy.lib.ucf.edu/login.aspx?direct=true&db=fah&AN=50635009&site=ehost-live>>.

¹⁵ Miller, Winter. "'Patti' Doc in Palm's Hand." *Daily Variety* 9 May 2008: 5. *Film & Television Literature Index*. Vol. 299.25. 1. *Galegroup*. Web. 8 Feb. 2012.

providers far exceeds that of the theaters. The History Channel was in 91.9 million homes as of 2007,¹⁶ and Discovery Theater HD was in 10 million homes in the same year.¹⁷ These numbers are staggering inasmuch as the The History Channel alone reaches almost a third of the domestic population. Shelia Nevins of head of HBO's documentary division claims that "several million people see the lowest rated documentary on HBO."¹⁸

Cable television's interest in documentaries is a relatively simple one. The stations are focused on particular population segments and if a documentary fits within that population's interests, it makes sense for them to air it. In this particular case, a movie about veteran's service aboard an aircraft carrier makes sense for The Discovery Channel, The History Channel, or The Military Channel. The audiences overlap.

Marketing Strategy

Documentaries, more than other types of films, come with their audience already built in. There is a subject to the documentary that can be exploited when considering a marketing strategy. There has to be something of interest that encouraged the filmmaker to explore the event. In most cases that event has already been explored by someone else and comes complete with its enthusiasts built in. Carl Clifton explains "Distributors are not just buying a film, but buying a support structure." Adam Dawtrey of Variety furthers the thought, "the key to making its docs break through is mobilizing support from activists long before release."¹⁹

¹⁶ "The History Channel." *Adweek* 2007. *Film & Television Literature Index*. Vol. 48.16. 1. *Ebscohost*. Web.

¹⁷ Lafayette, Jon. "Discovery's Ratings Set Ad Market Bar Higher." *Television Week* 2007. *Film & Television Literature Index*. Vol. 26.14. *Ebscohost*. Web. 8 Feb. 2012.

¹⁸ <http://www.thedailybeast.com/newsweek/2008/06/28/how-much-did-taxi-to-the-dark-side-earn-at-the-american-box-office.html>

¹⁹ Dawtrey, Adam. "Savvy Methods behind Doc Marketing Madness." *Film & Television Literature Index*. Variety, 8 Feb. 2012. Web. 8 Feb. 2012.

<<http://ezproxy.lib.ucd.edu/login?URL=http://search.ebscohost.com.ezproxy.lib.ucf.edu/login.aspx?direct=true&db=fah&AN=50635009&site=ehost-live>>.

All marketing attempts to identify the people that are most likely to want or need the product being sold. Blivits! is fortunate to have its primary audience identified by the group of sailors that make up the Randolph Association. These are same people that participated in the making of the film. Quarterly, the Randolph Associate produces a newsletter, called the "Rowdy Randolph" and I have been lucky enough to be asked to contribute updates about the movie to the newsletter. The exact circulation of the newsletter is difficult to estimate since the sailors of the Randolph are passing on at such an alarming rate, but as of last summer the Randolph Association mailed out 400 newsletters. This strategy does at least two important things. Firstly, it keeps me in direct contact with the people that are most excited to purchase copies of my film upon its completion. Secondly, it helps turn my core audience into advocates that will promote the film to their friends and family. This group having the most current information about the project is vital because it allows them to share the correct news with their social circles. The core demographic of Blivits! identifies who the movie will mostly resonate with, retired military personnel. This target tends to be older and less technologically inclined than a younger, more hip audience, which means that we will have to find them with print media as opposed to anything web-based. While 43% of Americans over 65 are on facebook, less than 5% of claim to feel "very comfortable" navigating the website for information.¹¹ This means that a web presence is important to Blivits! There are a number of magazines that we have targeted for advertisements and letters of inquiry about our story: The official magazine of the Navy "All Hands: Magazine of the US Navy" and the Military Officers Association of America both have websites and classified sections that reach around a million retired soldiers and sailors. There are many other magazines that serve similar functions but speak to slightly different demographics: "Meridian: Magazine of the National Naval Officers Associations", "Proceedings: Official Magazine of the US Naval Institute.", "Link: Career Magazine for the Navy Professional", "Marines Mag: The Official Magazine of the United States Marine Corps", "The Officer", and also "The Navy Times". The print media reaches a portion of the population that does not frequently use computers or the internet. Numbers on the exact circulation of the magazines are difficult to find, making it difficult to quantify the exact impact of focusing a large effort on raising the film's visibility in those journals. These journals are from all the different branches of the service, but the Navy's magazines have

been paid the most attention. In order to help with the burden of contacting and creating the content for these different media outlets, my intention is to find someone in the school of journalism or history department that is looking for publication credits without having to find a story. This would create a win-win situation for the person writing the story and myself. In making my documentary I have conducted over 10 hours of interviews and amassed another 40 hours in primary materials from that era. Any journalism or history student that might be willing to work on this marketing project, would walk into volumes of research, without having to do anything to find it. This would mean that really, their only expense would be the time it took to write the piece or pieces.

Blivits! is a film that hopes to inspire conversation, and the last part of our marketing plan will continue long after the film has been released. All of the interviews that have been conducted are being hosted on the film's website. This will allow anyone interested to hear each of the film's participants tell their story in their own words. We are currently working on a way to allow the general public to contribute to the website. We hope that we might persuade the children and grandchildren of the veterans to talk to each other, record their stories and share them through our site. In this way, the story of the Randolph and its sailors might be just the beginning of a larger effort.

Festival Strategy

My festival strategy is half marketing idea and half distribution plan. My plan revolves around the idea of using the participants in my movie as its advocates at screenings. Each one of the festivals below is within 10-30 miles of someone that appears in my film. I have asked these folks to be nice enough to encourage their friends to come to the movie if we get into their local festivals and they have all agreed. This will do two things at the same time. It will drive audiences for my film at the screenings, which will improve my reputation as someone that shows well. It will also provide me with more possible buyers for the DVDs and tee-shirts I will be selling at the events.

Motion Picture Distribution

Distribution Overview

Traditional models of film distribution have tended to focus on a theatrical release, followed by a release on DVD, then interest permitting a move to pay cable or basic television. This staged release allows for the greatest profit flow, because movies move from limited venue to slightly less limited venue, to slightly less limited venue, each move allowing the audience to expand, but not to let the genie completely out of the bottle. At all times the studios attempt to control exactly when and how an audience could view their content, in order to better control the demand for the for the film. This is why first weekend grosses are so important to studios now. Most movies makes around 50% of their total theatrical gross on the first weekend. If the film goes on to be a hit, this number might be more towards a third of the film's total gross.

For independent films, the model was to be accepted into a film festival then be acquired by a distributor. The distributor would assume all of the print and advertising costs leading up to a limited, or very limited theatrical run, again followed by DVD and then a more specific television rights sale to cable. While almost all documentaries are made independently of studio support, this model fits only a very small minority of documentary films.

Many successful documentaries have failed to find an audience in theatrical venues. Documentaries have frequently found alternative models of distribution, first with public broadcasting, then with cable channels. Today, there are many different opportunities for films to find distribution or even self distribute their work, and documentaries are thriving in this new economic reality.

Netflix, Hulu, Youtube, Amazon, Yahoo and Itunes have all emerged with in the last five years as legitimate rivals to traditional brick and mortar movie theaters. Hulu, which specializes in documentaries as a part of its movie content, boosts about their plans to spend \$500 million dollars on content in

2012.²⁰ They also claim 30 million users and 1.5 million subscribers to their pay service, Hulu Plus. Yahoo.com has begun to exploit its reach of 180 million unique monthly visitors, with original programming.²¹ The reach of these video on demand services is beginning to out distance that of the traditional movie going audience. Even something much more reasonable in scope like the joint venture between the Economist and the producers of "PBS News-Hour" has attracted 160,000 unique visitors in the last twelve months, with what the Economists own staff calls, "very little promotion".²² The raw data suggests that there might not be an advantage in terms of getting the film in front of a large number of viewers.

In the particular case of Blivits! another mode of distribution is important to mention, however it is better described as a part of a larger alternative markets category. Narrative films frequently find very lucrative deals selling the rights to their movies to airlines for their in flight entertainment. Documentaries similarly find less lucrative but no less important fiscal support in the education system. Blivits! may have educational value, but there is a more significant market for the film that is difficult to articulate. The Navy Motion Picture Service is responsible for the distribution of hundreds of films to the all 283 of the Navy's operational warships. The people aboard those ships are the audience of this film. Every night The Navy Motion Picture Service makes sure that they have a movie to watch for their recreational time. Getting Blivits! to be a part of that rotation of films would put it in front of the audience that is most likely to want to see this movie. Even if this opportunity were to be cash neutral, it would be a great value to the filmmakers as the best possible way to market this film. Even if only .01% of the 323,733 people that get to watch this film aboard a warship would like to buy it, that would result in sales of 3,238 units. Which at \$15 a unit would be \$48,570 in sales.

²⁰ ²⁰ Coyle, Jake. "Netflix, Hulu, YouTube Corner The Traditional TV Market With Their Own Programming." *Breaking News and Opinion on The Huffington Post*. The Huffington Post, 26 Jan. 12. Web. 13 Feb. 2012. <http://www.huffingtonpost.com/2012/01/27/netflix-hulu-youtube-internet-tv_n_1236218.html?view=print>.

²¹ Ibid. 20

²² Graser, Marc. "Docs Capitalize on Economist Website." *Your Library ID Was Not Recognized*. Daily Variety, 22 June 2011. Web. 13 Feb. 2012. <<http://go.galegroup.com.ezproxy.lib.ucf.edu/ps/retrieve.do?sgHitCountType=None>>.

All Rights Deals

"It's increasingly possible for us to skip a traditional distribution link but our priority remains to get an all rights agreement with a theatrical distributor and get the attention a film will have if it has a theatrical or DVD release."²³ Frederik Stege's criticism of traditional distribution windows is that a film would not miss the prestige and attention by skipping the traditional release of playing a theatrical run. Further, he introduces us to the concept of an "all rights agreement". Attention and prestige can be overcome with clever marketing and accepting the reality of the film's situation with whatever humility is necessary to turn the largest profit. Documentaries that already have a built in audience to speak to, might not be in as perilous shape as narrative film without any box office attracting stars.

The all rights deals something that will require more in-depth explanation. The Queen of Versailles was purchased by Magnolia Pictures at Sundance this year in an all North American rights deal. What this means is that Magnolia Pictures will find the theaters to exhibit The Queen of Versailles, pay for the striking of any additional prints to show the film, pay for the advertising and secure its DVD distribution and/or video on demand distribution when the time comes to venture into that field. For the film-makers this deal is the most desirable for several reasons. Most importantly is that it usually means that the producers of the film will not have to incur any further personal costs for the distribution of the film. The distribution company would now be paying for any of the incidental costs that might occur in the distribution of the film, on whatever platform the case may be. Secondly, the distributors have relationships with movie houses across the country, so it is much easier for them to secure screens in theaters.

It is important to notice that The Queen of Versailles sold only the North American rights to Magnolia Pictures. Each territory, and in some cases, each country can and should be sold separately. Meaning that Magnolia Pictures, has only acquired the right to show this film in the United States and Canada.

²³ Goodfellow, Melanie. "Europa Distribution Warns Opening up of Territorial Rights Threatens MGs." [Www.europa-distribution.org](http://www.europa-distribution.org). Europa Distribution, 10 Oct. 2011. Web. 13 Feb. 2012. <http://www.europa-distribution.org/files/LYON_2011/ScreenInternational_EuropaDistribution_warns_opening_up_of_territorial_rights_threatens_MGs.pdf>.

The producer's sales agent remains free to negotiate other deals for the foreign rights to film IE who will distribute it in Europe and Asia.²⁴

Split Rights Deals

All-inclusive deals do happen from time to time, as in the case of The Queen of Versailles, but what is far more common is the split rights deal. This is when a distribution company only desires to purchase a particular venue's right of broadcast. Occasionally, documentarians will sell off the television rights of a film before they make the film to cover the cost of their production. Those documentarians would usually still be able to find a distribution partner for a theatrical run and/or foreign territory sales. However, this significantly hurts the value of the film on the open market once it is completed.

Other split rights deals are more beneficial to the film-makers. Retaining influence over marketing or distribution or advertising, means that the film-makers as well as the film's distributors will both be liable for the ultimate box office result of the film. It is also a way to include the creative vision of the artisans through the life of the film until its run is completed.

Blivit's Distribution

The dream for any film made independently is to find a distribution company that would like to purchase the movie and do all of the work, but that is becoming less and less likely a possibility. In lieu of the win fall of finding distribution through an established company, we have pieced together a plan to at least recoup the cost of making the film. Since our festival strategy targets lower tiered film festivals we might have the chance to show in markets that would go otherwise under serviced if we had only tried to get into the big festivals. Since we will have some of our cast in attendance at each show, we will always have the chance to sell our DVDs and merchandise to friendly audiences. We also hope by bringing the cast to the screenings that attendance numbers will be higher than if we were playing to audiences that did not know anything about the film. The more people that are at each screening, means that we have to capture a smaller ratio of costumers for purchasing the DVDs or shirts.

²⁴ Dickey, Josh L., and Jeff Sneider. "Despite Snows, Deals Flow." *Your Library ID Was Not Recognized*. Daily Variety, 23 Jan. 2012. Web. 13 Feb. 2012. <<http://www.lexisnexis.com.ezproxy.lib.ucf.edu/hottopics/Inacademic/?verb=sr>>.

The limited run of merchandise and DVDs will only be large enough to make back the cost of the movie, and not to hurt the potential for a distributor to buy the film should anyone become interested in it. Interest specifically in documentaries seems to be on the rise in the age of Video-on-Demand. Netflix, HBO, Showtime, and Hulu have all made announcements to expand their collections of original documentary programming. And these four outlets have promised to be aggressive buyers in the independent documentary film circuit. Even the smallest deal that any of these companies has ever offered for any of the films they are currently airing would result in a very substantial profit for Blivits! Other digital venues exist for distribution beyond those four major ones, in the likes of Indieflix and Docurama. The models of these companies provide much money to the filmmakers, but would still ultimately get the film in front of more sets of eyes than doing nothing.

More traditionally, cable television remains a very viable option for a documentary like Blivits! There are no less than 10 cable stations that this film could slip into rotation at and find viewership: Discovery, Nat GEO, History Channel, H2, History World, The Military Channel, Biography, The Military History Channel, The Smithsonian Channel, and PBS. With respect to the audience that I believe will be most likely to want to see this film, this venture might be the one that is the most fruitful. Often these cable channels will purchase the raw interview footage of documentarians to repurpose. All of the stations listed above have screening services to help the channel's management decide whether the film is something that would be interested in or not. It might be too much to ask the elderly to find this film on Amazon or iTunes without the help of their grandchildren, which means that these stations might be the best shot at providing Blivits! with a large audience.

Two additional avenues for release are educational and through the Navy itself. Films like The Corporation and Start-up Doc Com have been very successful at creating lesson plans and activities based on their films and then selling those lesson plans with the film as "educational packages." This would give teachers some flexibility if they ever had to miss class, they could trust a substitute to cover the film and follow the plan that came with it. Typically educational packages of films are much more expensive because of the extra work that goes into creation of the lesson plans. A typical DVD might sell for \$19.99 while the education package of the same film, might sell as high as \$100.00. Here I would

leverage the connections I made while I was an education minor as an undergraduate to build a reputation for my film as something that would easily fit into many different educational needs. Lastly, every night, on every ship in the Navy they play movies for their crews. These movies range from Hollywood films to very independent films, and I can think of no group of people that might be more interested in a film about the Navy, than the people that are currently in the Navy. This service is provided by the N.M.P.S. or Navy Motion Picture Service. They have the mechanisms to acquire films built in to their support structure, but they do not normally buy single films from independent filmmakers. However, I believe that if there ever was a reason for them to make an excuse, it would be for Blivits! Several of the interview subjects in this documentary have gone on to have distinguished naval careers and they have offered to introduce the film to whatever connections that might be beneficial to the film.

Financing

Funding

Blivits! Films LLC intends to raise \$3,500 in capital to finance the production and distribution of film, Blivits!. Through Fractured Atlas we will be able to accept 100% tax deductible donations which obtained in conjunction with Indiegogo.com. Fractured Atlas is an arts services not-for-profit organization providing insurance and fiscal sponsorship. Indiegogo.com is an internet based crowd funding website that organizes donation campaigns for a small processing fee. Crowd funding allows entrepreneurs to solicit donations from the general public. Commonly, indiegogo.com campaigns can reach \$5,000 in public support, by promoting the project on all the various social media services.

The expectation of the filmmakers is that we will receive \$1500 from grants. We will be applying for higher profile grants through the Sundance and Tribeca²⁵ film festivals, either of which would meet the entire production budget of the film, but we have also targeted, the 21st Century Museum Professionals Grant, and the UCF Community Veteran's History Project²⁶ as possible grant providers. A

²⁵ <http://www.tribecafilminstitute.org/filmmakers/tfi> & www.sundance.org/programs/documentary-fund/documentary/

²⁶ <http://riches.cah.ucf.edu/veterans/> & ²⁶ <http://www.imls.gov/applicants/detail.aspx?GrantId=1>

final possible grant donator is the Giants Foundation.²⁷ This is a charitable trust run in association with the New York Giants, whom the former owner of, Wellington Mara, was once a crew member aboard the USS Randolph.

And the final \$1000 will come from private investors that do are not seeking to place a tax deductible donation and do not wish to own a profit participating share of the film.

Profit Participation

Any investing parties will have negotiated contractual terms for the repayment of their investment and the further payment of possible film profits. All payments and obligations of repayment will be met with good faith efforts to capitalize the film's success in as timely a manner as is possible.

Residuals

Documentaries do not often have to deal with residual payments. Residual payments are payments made to a film's significant contributors from a contractual obligation as defined by a union or other contract based on the long term successes of the project. The two most common concerns for documentaries involve paying a S.A.G. actor for any voice over work, and occasionally licensed materials will require residual payments. The current plan for the movie does not involve any voice overs, and all of the video materials will be licensed through The University of Central Florida's Home Movie Day program, which will not require any residual obligations.

Timeline

The expected completion date of Blivits! June 15th. At the very least, the film will be completed enough by this point to start screening as a work in progress for film festivals. Over the summer of 2014, we will conduct small screenings for the people that have been helpful in making this film, either cast or crew, with the most important screening coming at the 70th anniversary of the of Randolph's being built, during the Randolph Association's 2014 reunion in Newport News, VA on September 14th, 2014. Following that screening, Blivits! will be submitted to DCIFF, Silver Docs, the Seattle Film Festival, The Newport News Film Festival, and The Dead Center Film Festival. After the first round of festival submissions, the process

²⁷ <http://www.giants.com/community/giants-foundation.html>

to reach agreement on video on demand, cable and/theatrical distribution will have to be started, which should be some time in the Spring of 2015. A second wave of festival deadlines will come up in the Summer of 2015, with Blivits! being submitted to the Orlando Film Festival, The Daytona Film Festival, The Atlanta Film Festival, The Macon Film Festival, and The Barebones Film Festival. At some point, the film will achieve whatever release it is destined for and we will agree to terms with a distributor. Throughout this process will maintain and update our website to keep the fans that we acquire aware of the film's status.

Timeline

The expected completion date of Blivits! is June 20th. At the very least, the film will be completed enough by this point to start screening as a work in progress for film festivals. Over the summer of 2014, we will conduct small screenings for the people that have been helpful in making this film, either cast or crew, with the most important screening coming at the 70th anniversary of the of Randolph's being built, during the Randolph Association's 2014 reunion in Newport News, VA on September 14th, 2014. Following that screening, Blivits! will be submitted to DCIFF, Silver Docs, the Seattle Film Festival, The Newport News Film Festival, and The Dead Center Film Festival. After the first round of festival submissions, the process to reach agreement on video on demand, cable and/theatrical distribution will have to be started, which should be some time in the Spring of 2015. A second wave of festival deadlines will come up in the Summer of 2015, with Blivits! being submitted to the Orlando Film Festival, The Daytona Film Festival, The Atlanta Film Festival, The Macon Film Festival, and The Barebones Film Festival. At some point, the film will achieve whatever release it is destined for and we will agree to terms with a distributor. Throughout this process will maintain and update our website to keep the fans that we acquire aware of the film's status.

APPENDIX F: CREW LIST

Table 28 Crew List

TITLE	NAME	PHONE/EMAIL
PRODUCER	Rebecca Sutter	(407)242-8152 BecSutter@gmail.com
DIRECTOR/WRITER	Charles Sutter	(407)460-0201 CharlesHSutter@gmail.com
DIRECTOR OF PHOTOGRAPHY	Brian Macaione	(386)747-0039 bmdvpro@gmail.com
EDITOR	Raquel Hagman	(407)409-0256 raquel.hagman@knights.ucf.edu
ASSISTANT EDITOR	Kyle Cambre	(941)600-6540 Kcambre@knights.ucf.edu
STILL IMAGES EDITOR	Marlissa Tucker	(386)561-1523 Marlissajoy@knights.ucf.edu
ARCHIVIST	Cesar Rosario	(407)823-3659 crosario0887@gmail.com
TELECINE OPERATOR	Sean Osario	(727)470-4202 liverpoolkid96@gmail.com
SOUND MIXER	Nick Izvernari	(951)203-3238 nickizzy@gmail.com
TRANSCRIBER	Virginia Sutter	(407)931-0308 Ginnysutter46@gmail.com
COMPOSER	Joel Piedt	(954)729-3037 jpiedt@gmail.com
MOTION GRAPHICS	Brian Macaione	(386)747-0039 bmdvpro@gmail.com
LEGAL ASSISTANCE	Pat Brown	
POST PRODUCTION AUDIO SUPERVISION	Matt Crews	(904)571-9349 crews.film@gmail.com

**APPENDIX G: SHOOTING SCHEDULE & LOCATION
LISTS**

Table 29 Shooting Schedule and Location Lists

<u>Locations</u>	<u>Dates There</u>
World Golf Village Renaissance Resort, St. Augustine, FL	9/17/11
Hampton Inn & Suites, Savannah, GA	9/18/12 - 9/22/12
Freehold, NJ (various locations by car)	3/2/13
Old Bridge, NJ (various locations by car)	3/2/13
Perth Amboy (various locations by car)	3/2/13
Lutheran Church (accident site), Long Branch, NJ	3/3/13
Long Branch (various locations by car)	3/3/13
Holland Tunnel, (by car) NY/NJ	3/4/13
Pier 87, New York, NY	3/4/13
USS Intrepid, New York, NY	3/4/13
Nanticoke, PA (various locations by car)	3/5/13
Mountain side, Glen Lyon, PA	3/5/13
Huddy Park, Toms River, NJ	3/6/13
Philadelphia Naval Yard, Philadelphia, PA	3/6/13
Peyton Randolph House, Colonial Williamsburg, VA	3/7/13
Grandma's House, Kissimmee, FL	2/18/13

APPENDIX H: RELEASE FORMS

Release Form for Motion Picture of Video (blank form)

1. I, _____ (**full name**) of _____ (**street address, city, state, zip code**), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (**Tentatively Titled**), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (**Name of Releasee**) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (**Name of Releasee**) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (**Name of Releasee**).

3.

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

(Printed name)

(Signature)

If Releaser in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (**Names of Parents or Guardians**), declare that we are the **Parents or Legal Guardians** of the above named _____ (**Name of Child**). In such capacity as **Parents or Legal Guardians**, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (**Name of Child**) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (**Name of Releasee**) harmless and join in all waivers and releases of _____ (**Name of Child**) as set forth therein. WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Edgar J. Reynolds (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Edgar J. Reynolds (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) ER

I am under eighteen years of age. (initial here) _____

EDGAR J. REYNOLDS
(Printed name)

Edgar J. Reynolds
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Russell O'Day (full name) of [redacted] (street address, city, state, zip code), do hereby commit the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Russell O'Day (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

RUSSELL A. O'DAY
(Printed name)

Russell A. O'Day
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

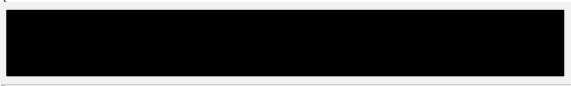
Release Form for Motion Picture of Video

1. Ernest Pavoli (full name) of [redacted] (street address, city, state, zip code), do hereby consent with respect to your photographing me in connection with your motion picture/video: Blivits: (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film, and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____



ERNEST PAVOLI
(Printed name)
Ernest Pavoli
(Signature)

If Releasor is under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, William Marshall (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as William Marshall (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) wm

I am under eighteen years of age. (initial here) _____

William O. Marshall
(Printed name)
W.O. Marshall
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Mary Sutter (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Mary Sutter (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film, and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) MS

I am under eighteen years of age. (initial here) _____

Mary Sutter
(Printed name)
Mary Sutter
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Brian Maczalone (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Blivits (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) BM

I am under eighteen years of age. (initial here) _____

Brian Maczalone
(Printed name)

[Signature]
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

Orlando, FL

1. I, Charles Sutter (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Blivits! (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) CS

I am under eighteen years of age. (initial here) _____

Charles Sutter
(Printed name)
[Signature]
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Chuck Manning (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Chuck Manning (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) CM

I am under eighteen years of age. (initial here) _____

Chuck Manning
(Printed name)
Chuck Manning
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20 _____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Kaylynn Northcutt (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film, and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

(Printed name)

(Signature)

If Re
folc
The
decl
(Nar
have
respi
there
harr
set fr
WITI



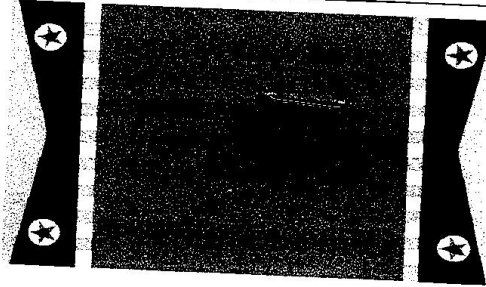
ns must also sign the
Parents or Guardians),

ed
acki
we
of C
ame

re oi
re oi



Release Form for Motion Picture



1. I, Douglas Smith (full name) of _____ (street address, city, state, zip code), do hereby confirm to you with respect to your photographing me in connection with your video (**Tentatively Titled**), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film, and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

Douglas B Smith
(Printed name)

Douglas B. Smith
(Signature)

If Releasor is under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, HENRY PARKS LEVY (full name) of _____ (street address, city, state, zip code), do hereby cc _____ with respect to your photographing me in connection _____ (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

HENRY P. LEVY
(Printed name)
Henry P. Levy
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, William B. (Bill) Yuhase (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

William B. Yuhase
(Printed name)
William B. Yuhase
(Signature)

If Releasor is under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Don Hilliard (full name) of [redacted] (street address, city, state, zip code), do hereby contract with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

Don Hilliard
(Printed name)
Don Hilliard
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Donald D. Forsat (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

Donald D. Forsat
(Printed name)
Donald D. Forsat
(Signature)

If Releasor is under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, NATHANIEL RIGGINS (full name) of [redacted] (street address, city, state, zip code), do hereby c with respect to your photographing me in connection with your motion picture/video: BLIVITS: (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

Nathaniel Riggins
(Printed name)
Nathaniel Riggins
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Edward Sutter (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Edward SUTTER (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) ES

I am under eighteen years of age. (initial here) _____

Edward A. SUTTER
(Printed name)
[Signature]
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, _____ (full name) of _____ (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

ERWIN T. LEONARD
(Printed name)
Ed Leonard
(Signature)

If Releasor is under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Earl Cline (full name) of [Redacted] (street address, city, state, zip code), do hereby contract with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as [Redacted] (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) ET

I am under eighteen years of age. (initial here) _____

EARL T. CLINE
(Printed name)
Earl T. Cline
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

4414

OH 10/14

1. I, Sam Stratus (full name) of LLC [Redacted] (street address, city, state, zip code), do hereby conf... with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

(Printed name)

Sam Stratus

(Signature)

If Releasor is under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Willie L Bibbs (full name) of [redacted] (street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Willie L Bibbs (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) CLB

I am under eighteen years of age. (initial here) _____

Willie L. Bibbs
(Printed name)
Willie L. Bibbs
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Allie Ryan (full name) of _____ (street address, city, state, zip code), do hereby co _____ with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____

I am under eighteen years of age. (initial here) _____

Allie Ryan
(Printed name)
Allie Ryan
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. [Redacted] (full name) of Fred Bartlett
(street address, city, state, zip code), do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video: Blivits! (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as _____ (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film. and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) _____
I am under eighteen years of age. (initial here) _____

FRED BARTLETT
(Printed name)
Fred Bartlett
(Signature)

If Releasor in under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set for therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

Release Form for Motion Picture of Video

1. I, Dennis Wilkening (full name) of [Redacted] (street address, city, state, zip code), do hereby contract with respect to your photographing me in connection with [Redacted] (Tentatively Titled), and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Dennis Wilkening (Name of Releasee) may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

2. I understand that Blivits LLC (Name of Releasee) will provide to me a copy of the film on DVD or other media for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online or Home Video- DVD releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 30 seconds of the film on my personal website. I also understand that it takes a significant amount of time to complete a film, and in some cases student films are abandoned and not completed at all. If the filmmaker has promised a tape of the film, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the film/tape not be completed I will take no action against Blivits, LLC (Name of Releasee).

I am over eighteen years of age. (initial here) DW

I am under eighteen years of age. (initial here) _____

Dennis Wilkening
(Printed name)
[Signature]
(Signature)

If Releasor is under the age of eighteen (18), Parents or Guardians must also sign the following Agreement.

The undersigned _____ (Names of Parents or Guardians), declare that we are the Parents or Legal Guardians of the above named _____ (Name of Child). In such capacity as Parents or Legal Guardians, we acknowledge that we have carefully read this Release Form for Motion Picture of Video and we do hereby assume all responsibilities and obligations of _____ (Name of Child) as set forth therein and do specifically agree to indemnify and hold Blivits, LLC (Name of Releasee) harmless and join in all waivers and releases of _____ (Name of Child) as set forth therein.

WITNESS our signatures as of the _____ day of _____, 20_____.

Printed Name & Signature of Parent or Guardian

Printed Name & Signature of Parent or Guardian

APPENDIX I: ACQUIRED FOOTAGE/STILL
PHOTOGRAPH LICENSE

Licensors ("Owner"): _____
Address: _____

Phone: _____
Description of Footage/Still: _____

Owner hereby grants You ("Producer") and Blivits! LLC (the "Production Company") and their respective parents, successors, licensees, and assigns, the right, but not the obligation, to incorporate the

Film Footage Video Footage Still Photograph

described above (the "Property") in any manner Production Company sees fit in their film or video production tentatively entitled "Blivits!" (the "Production"), and to use and authorize others to use the Property as so incorporated in the Production in the distribution, sale, licensing, marketing, advertising, promotion, exhibition and other exploitation of the Production in all markets and media (whether now known or hereafter developed), throughout the universe, in perpetuity. In full consideration of all rights granted herein, Producer and/or Production Company agrees to pay Owner, and Owner agrees to accept, a license fee of _____, payable as follows:

Owner warrants and represents that Owner has the right to grant all rights granted herein and Producer and/or Production Company's use of the Property as permitted herein will not infringe on the rights of any third party. Owner will indemnify and hold Producer and/or Production Company their parents, successors, licensees, and assigns, harmless from and against any and all claims, damages, liabilities, costs and expenses arising out of any breach of the foregoing warranty. Owner acknowledges that Producer and/or Production Company will rely on this permission potentially, at substantial cost to Producer and/or Production Company and Owner hereby agrees not to assert any claim of any nature whatsoever against anyone relating to the exercise of the permissions granted hereunder.

AGREED AND ACCEPTED: _____

FOR OWNER
PRINTED NAME: _____
SIGNATURE: _____
DATE: _____
TITLE: _____

PRODUCER
PRINTED NAME: _____
SIGNATURE: _____
DATE: _____
TITLE: _____

Some of the footage that appears in this film are the work of a sailor or employee of the U.S. Navy, taken or made as part of that person's official duties. As a work of the U.S. federal government, their work is in the public domain. The filmmakers of this film would like to acknowledge this contribution, and thank them for their participation.

APPENDIX J: DEAL MEMOS

BLIVITS! CREWMEMBER DEAL MEMO

(example)

Crewmember: _____ Position: _____

Start Date: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____ Cell _____

E-mail Address: _____

Social Security No. _____

Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsthemovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) per: DAY WEEK OTHER
\$ _____

Box/Kit Rental amount per: DAY WEEK OTHER
\$ _____

Equipment Rental amount per: DAY WEEK OTHER
\$ _____

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

If given screen credit, how would you like your name to appear?

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: Rebecca Sutter Position: Assoc. Producer

Start Date: 03/26/12

Address: [Redacted]
City: [Redacted]
Telephone: [Redacted]
E-mail Address: [Redacted]
Social Security: [Redacted]

Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC in association with Wrecked Pictures LLC.

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 302-528-0492

E-mail Address: blivitsthemovie@gmail.com

Producer: Jason Flynt

Working Title of Film: Blivits!

Compensation (if applicable) per:	DAY	WEEK	OTHER	\$ <u>N/A</u>
Box/Kit Rental amount per:	DAY	WEEK	OTHER	\$ <u>N/A</u>
Equipment Rental amount per:	DAY	WEEK	OTHER	\$ <u>N/A</u>

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

Per Diem: N/A

If given screen credit, how would you like your name to appear?

Rebecca L. Sutter

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: Brian Macaione Position: DOP

Start Date: 03/26/12

Address
City: 1
Telephone
E-mail
Social Security No. _____

Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC in association with Wrecked Pictures LLC.

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: ~~902-528-1492~~

E-mail Address: blivitsthemovie@gmail.com

Producer: Jason Flynt

Working Title of Film: Blivits!

Compensation (if applicable) per:	DAY	WEEK	OTHER	\$ _____
Box/Kit Rental amount per:	DAY	WEEK	OTHER	\$ _____
Equipment Rental amount per:	DAY	WEEK	OTHER	\$ _____

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

Per Diem: N/A

If given screen credit, how would you like your name to appear?

Brian Macaione

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: ~~XXXXXXXXXX~~ *Raquel Hagman* Position: Editor

Start Date: _____

Address: _____
City: *Or* _____
Telephone _____
E-mail Adc _____
Social Security No. _____

Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsmovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) to be determined.

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

If given screen credit, how would you like your name to appear?

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: Marliss Tucker

Position: Still Images Editor

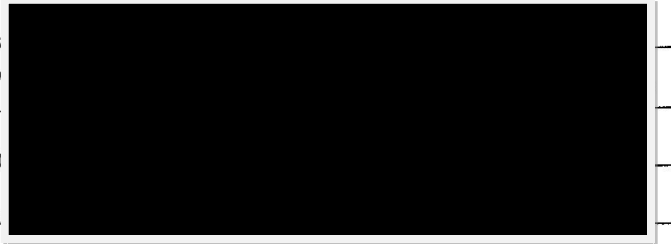
Start Date: _____

Address

City: _____

Telephone

E-mail



Social Security No. _____

Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsthemovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) to be determined.

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

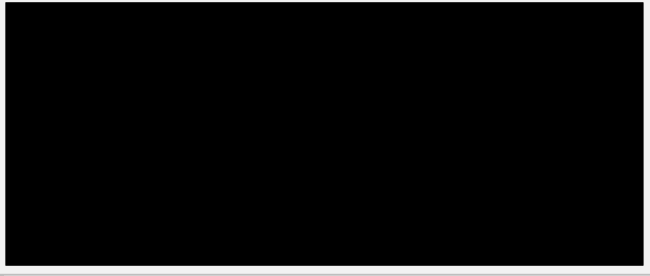
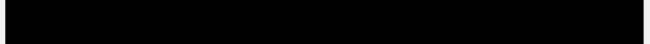

If given screen credit, how would you like your name to appear?

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: Cesar Rosario

Position: Archivist

Start Date: N/A

Address:  2
City: V
Telephone:  1
E-mail: 
Social S: 

Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsthemovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) to be determined.

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

If given screen credit, how would you like your name to appear?

CESAR ROSARIO

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: Sean Osario

Position: Telecine Operator

Start Date: _____

Address: _____

City: _____

Telephone _____

E-mail Ad _____

Social Ser _____



Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsthemovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) to be determined.

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

If given screen credit, how would you like your name to appear?

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: MATT CREWS

Position: Post Production Audio Supervision

Start Date: _____

Address

City: _____

Telephone

E-mail

Social



Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsthemovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) to be determined.

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

If given screen credit, how would you like your name to appear?

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: ~~_____~~ Nick Izveroni Position: ~~_____~~ Sound

Start Date: _____

Address: _____
City: _____
Telephone: _____
E-mail / _____
Social S _____

Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsthemovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) to be determined.

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

If given screen credit, how would you like your name to appear?

BLIVITS! CREWMEMBER DEAL MEMO

Crewmember: Joel Pecht

Position: Composer

Start Date: _____

Address: _____

City: _____

Telephone _____

E-mail Address _____

Social Security _____



Filmmaker/Prod Co: Charles Sutter / Blivits! Films LLC

Address: 6031 Scotchwood Glen #203

City: Orlando State: Florida Zip: 32822

Telephone: 407-460-0201

E-mail Address: blivitsthemovie@gmail.com

Producer: Charles Sutter

Working Title of Film: Blivits!

Compensation (if applicable) to be determined.

Box or kit rentals and/or equipment are the responsibility of the Crewmember. Filmmaker assumes no responsibility for loss or damage unless loss and/or damage is due to Filmmaker's negligence.

Travel/Accommodations: Will be provided

If given screen credit, how would you like your name to appear?

APPENDIX K: EQUIPMENT LIST & SOURCES

Table 30 Equipment List & Sources

(2x)Canon 7D	Brian Macaione & Matt Crews
H4N	Brian Macaione
(4x) Hard Drives	Charles Sutter
M66 Microphone	Zachery Beckler
(2x) Kino Lights	UCF
(2x) Flags	UCF
35mm Canon EF Lens	David Ortiz
18-55mm Canon EF Lens	David Ortiz
GoPro Hero2	Charles Sutter
32GB Memory Card	Brian Macaione
16GB Memory Card	Brian Macaione
16GB Memory Card	David Ortiz
32GB Memory Card	Charles Sutter
16GB Memory Card	Charles Sutter
16GB Memory Card	Charles Sutter
(10x) Sandbags	UCF
(4x) Stingers	UCF
XLR Cable	UCF
(4x) C Stands	UCF
Boom Pole	UCF
Shock Mount	UCF
Macintosh Laptop	Charles Sutter
PowerMac CPU	UCF
GoPro Hero3	UCF

REFERENCES

Web. <<http://www.thedailybeast.com/newsweek/2008/06/28/how-much-did-taxi-to-the-dark-side-earn-at-the-american-box-office.html>>.

"Genius" Distrib Deal Gels at Cinema Libre." *Daily Variety* Vol. 311.32 Print.

"the History Channel." *Adweek* Vol. 48.16 (2007) Print.

"About Hulu." *hulu.com*. 2012. Web. [hulu.com](http://www.hulu.com/about). <<http://www.hulu.com/about>>.

51 Birch Street. Dir. Block, Doug. Prod. Priddy Ed, and John Priddy. Perf. Block, Doug. Truly Indie; HBO Documentaries, 2005. online.

the Kids Grow Up. ---. Prod. Block Doug. Perf. Block, Doug. HBO Documentary Films, 2009. online.

Why we Fight. Dir. Capra, Frank. Prod. Capra Frank. Perf. Hilter, Adolf, Franklin D. Roosevelt, and Neville Chamberlin. U.S. War Department; Twentieth Century Fox Film Corporation, 1942. Online.

Casebier, Allan. "Idealist and Realist Theories of the Documentary." *Post Script* 6.1 (1986): 66-75. Web.

Coyle, Jake. "Netflix, Hulu, YouTube Corner The Traditional TV Market With Their Own Programming." 26 Jan. 2012. Web. [huffingtonpost.com](http://www.huffingtonpost.com). 13 Feb. 2012 <http://www.huffingtonpost.com/2012/01/27/netflix-hulu-youtube-internet-tv_n_1236218.html?view=print>.

Dawtre, Adam. "Savvy Methods Behind Doc Marketing Madness." *Variety* Print.

Dickey, Josh L., and Jeff Sneider. "Despite Snows, Deals Flow." *Daily Variety* (23 Jan. 2012) Print.

the Battle of Midway. Dir. Ford, John. Prod. Ford John. Perf. Fonda, Henry. The United States Navy; War Activities Committee; Twentieth Century Fox Film Corporation, 1942. online.

Goodfellow, Melanie. "Europa Distribution Warns Opening up of Territorial Rights Threatens MGs."

Web. W\www.europa-distribution.org. 13 Feb. 2012 <http://www.europa-distribution.org/files/LYON_2011/ScreenInternational_EuropaDistribution_warns_opening_up_of_territorial_rights_threatens_MGs.pdf>.

Graser, Marc. ". "Docs Capitalize on Economist Website."." *Daily Variety* (22 June 2011)Print.

Hopewell, John, and Elsa Keslassy. ""Top Docs Lure Top Dollar." . " *Variety* Vol. 424.6 (19 Sept. 2011)Print.

Battle of San Pedro. Dir. Huston, John. Prod. Capra Frank, and John Huston. Perf. Huston, John. U.S. Army Pictorial Services; War Activities Committee of the Motion Pictures Industry, 1945. Online.

Chosin. Dir. Iglesias, Brian. Prod. Iglesias Brian, and Anton Sattler. Veterans, 2010. Online.

Hoop Dreams. Dir. James, Steve. Prod. Allan Catherine, Gordon Quinn, and Steve James. Perf. Gates, William, and Arthur Agee. Kartemquin Films; Fine Line Features; Janus Films, 2005. Online.

Why we Fight. Dir. Jarecki, Eugene. Prod. Jarecki Eugene, Roy Ackerman, and Nick Fraiser. Perf. Bush, George H. W., George W. Bush, and Bill Clinton. Canadian Broadcasting Company; Sony Pictures Classics, 2005. online.

Listen to Britain. Dir. Jennings, Humphrey, and Stewart McAllister. Prod. Dalrymple Ian. Perf. Allen, Chesney. Crown Film Unit, 1942. online.

London can Take it!. Dir. Jennings, Humphrey, and Harry Watt. Prod. Duff-Cooper Alfred. Perf. Reynolds, Quentin. Ministry of Information; GPO General Post Office, 1940. online.

Restrepo. Dir. Junger, Sebastian, and Tim Hetheron. Prod. Junger Sebastian, and Tim Hetheron. Perf. Junger, Sebastian, and Tim Hetheron. Outpost Films; National Geographic Channel, 2010. dvd.

My Architect. Dir. Kahn, Nathaniel. Prod. Clayman Andrew S. Perf. Kahn, Nathaniel. Mediaworks, 2003. DVD.

Lafayette, Jon. ""Discovery's Ratings Set Ad Market Bar Higher."." *Television Week* Vol. 26.14 (2007)Print.

"List of Films Shot in Digital." *wikipedia.org*.Web. wikipedia.org.

<http://en.wikipedia.org/wiki/List_of_films_shot_in_digital>.

Martin, Kingsley. "New Statesman." *New Statesman*. The New Statesman, n.d. Web. 29 June 2014.

Sherman's March. Dir. McElwee, Ross. Perf. McElwee, Ross. First Run Features, PBS, 1986. DVD.

Miller, Winter. ""Patti" Doc in Palm's Hand." *Daily Variety* Vol. 299.25 (9 May 2008)Print.

---. ""Magnolia Wired to Doc." *Daily Variety* Vol. 298.32 (20 Feb. 2008)Print.

Morris, Earl. "The Anti-Post-Modern Post-Modernist." www.errolmorris.com.Web. September 28th, 2012 <<http://www.errolmorris.com/content/lecture/theantipost.html>>.

the Fog of War: Eleven Lessons from the Life of Robert S. McNamara (2003)

. ---. Prod. May Robert, John Sloss, and Earl Morris. Perf. McNamara, Robert. Sony Pictures Classics, 2003. online.

Gates of Heaven. ---. Prod. Morris Earl. Perf. Billingsley, Lucille, Zella Grahem, and Cal Harberts. New Yorker Films; MGM/UA Home Entertainment, 1978. online.

Tabloid. ---. Prod. Morris Earl, and Angus Wall. Perf. McKinney, Joyce, Peter Tory, and Troy Williams. Moxie Pictures; Sundance Selects, 2010. online.

Morris, Errol. *Believing is Seeing : Observations on the Mysteries of Photography / Errol Morris*. New York : Penguin Press, 2011, 2011. Web.

"Netflix Investor Relations." *netflix.com*. 2012.Web. Netflix.com. <<http://ir.netflix.com/>>.

Poppy, Nick. "Errol Morris: "Think of My Movies as Heightening our Awareness of how Confused we can Become about what is Real."." 2012.June 29th (2004)Print.

an Airman's Letter to His Mother. Dir. Powell, Michael. Prod. Powell Michael. Perf. Gielgud, John. 1941. online.

Ricciardelli, Lucia. "'Documentary Filmmaking in the Postmodern Age': Errol Morris & the Fog of Truth." *Studies in Documentary Film* 4.1 (2010): 35-50. Web.

Smith, John R. "Making the Cut: Documentary Work in John Ford's "the Grapes of Wrath"." *Literature Film Quarterly* 35.4 (2007): 323. Print.

"Theatrical Market Statistics 2001." *mpaa.org*. 2012.Web. mpaa.org.

<<http://www.mpa.org/Resources/5bec4ac9-a95e-443b-987b-bff6fb5455a9.pdf>>.

Winston, Brian. *Claiming the Real : The Griersonian Documentary and its Legitimations / Brian Winston*. London : British Film Ins

