

Chapter Research Project:

Animating the Texas Past: Creating Living Essays of our History

Query <www.ntcc.edu/honorsfilms>
For films and scripts.

The work of the NTCC Webb Society on its Texas history films in 2020. Covering Activity on:

Starlight: Adina De Zavala and the Making of a Patriotic Supersite.

View on YouTube: <https://youtu.be/PZ-tjzCBOVM>

Or Query Title on YouTube

Premiered 21 February 2020.

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PILGRIMage: A Story aBOout Northeast Texas

Now on YouTube: <https://youtu.be/6JLB1DhNIac>

Or Query Title on YouTube

Will Premiere: 19 February 2021

On the Campus of Northeast Texas Community College

A) The Scope of the Undertaking:¹

Last 27 May, three students--Brian Ramirez, Israel Perez, and John Rodriguez went with NTCC Webb Director, Dr. Yox to begin our more formal film research of Bo Pilgrim. Pilgrim was a fitting topic. In 2008, Pilgrim became the number-one chicken producer in the world, and he was headquartered in Pittsburg, the county seat of Camp County, in the midst of our college's taxing district. Our trip was approved on the condition that if we received individual rooms we could try a cluster of Zoom interviews.² The COVID crisis had shut down our local car rental business, and Yox had to go to Paris, Texas to get a minivan. But minutes after we had checked into all our rooms in Jefferson, Texas at the Carriage House B&B, Yox received a call from Vice President Kevin Rose. We had to return to campus, and end our trip immediately. New policies made our trip a violation of state codes on COVID for institutions of higher learning.

With this kind of reversal, it would have appeared that our film-making agenda would have been severely hampered this year. But it was not! Because of COVID we could not present at the Great Plains Honors Council, which canceled its spring of 2020 meeting after we had had two film-related proposals accepted; we could not present at the East Texas Historical Association, as with other years as they canceled their fall meeting. And we could not present on the radio, K-LAKE, as with other years. But in terms of the creation and marketing end of the film process, we did as much as before. We fitted in the premiere of the

¹ Our series creating previously un-filmed stories of Texas, includes a two-year cycle for each film. Thus we are including in this report our film-developing activity for the year 2020, on the two films. These materials include our premiere and publicity outreach for the De Zavala film as well as other De-Zavala presentations. We plan to have similar materials for our Bo Pilgrim premiere this 19 February, and subsequent showings, but of course cannot yet include them here. So we are not able to submit all our premiere and spring materials until the following year, because in January, we are finishing up work on these materials.

² Money is always an issue, and the pandemic did not help our long-term honors foundation fund that backs up our film efforts. Annie Mueller, "Why Movies Cost So Much to Make," *Investopedia* 25 June 2019. <<https://www.investopedia.com/financial-edge/0611/why-movies-cost-so-much-to-make.aspx>> [Accessed 8 January 2019]; Stephen Follows, "Blog," <<http://stephenfollows.com/how-many-people-work-on-a-hollywood-film/>> [Accessed 17 January 2015].

De Zavala film in February before COVID struck. We made up for the canceled research trip in May by getting in other zoom interviews from home during the month of June. We still compiled a script, obtained a leadership team, actors, a film itinerary, and edited the film as before. At key points, we had concerted teams making a difference. At the beginning of the year, Producer Jalyn English, local composer, Kenny Goodson, and Director Peyton McClendon finished off the production of the film,³ and obviated an unusual problem with migratory bats that took over the Whatley Center. At the last moment, Jalyn English, had to forego two hours of time on 20 February with his statistics and psychology, just to ready the new environment in Humanities 129 for the premiere. After our callback from Vice President Rose, Israel Perez, Hilda Rodriguez, John Rodriguez, English, and Yox kept the interviewing going on Zoom, and compiled the script. When we were able to have our 21 July dinner on the outdoor terrace of Nardello's to discuss film options, Brian Ramirez emerged as the leader of a Snapchat community that petitioned the NTCC administration to advocate for the need for actual filming. Ramirez's group was a very vital component that in the end saved our effort. Responding to a student petition, the NTCC Presidential Cabinet led by Dr. Ron Clinton composed yet another team that enabled the continuity of the film effort. They voted unanimously in early August to allow us to travel individually to Jefferson for the filming. Finally the team headed by Jalyn English as Director, Brian Ramirez as Unit Production Director, Cade Bennett as the star—Bo Pilgrim, and Carolina Alcocer-Salas, Dorali Hernandez, and Maxime Risner as cinematographers, clicked in time to complete the filming.

The above teams insured normalcy. But beyond that, our Webb-chapter film series depended on concerted work each month by members of our Webb Society, the leadership team of Honors Northeast, and the college's administration. The scope of the effort involved the initial search for a new idea, appeals for funding, the initial research, the formation of a

³ Our film director through December, Jacob Lambie, had to resign from film participation because of health issues. Though Peyton McClendon had transferred at this point to Texas A&M-Commerce, she graciously helped complete the final film track with Jalyn English, and Kenny Goodson.

script, committee meetings, delegation of authority, recruitment and selection of actors, wig and makeup effects, costume procurement, selection of a site, securing hotel rooms, arranging meals, engaging technical equipment, obtaining a film crew, selecting agreeable dates, unit production (the scheduling of actors, sites and scenes) film production (editing on Adobe Pro and Premiere), creation and integration of a non-digetic music score, dissemination, and marketing. We completed both our Adina De Zavala and Pilgrim films, however, without a payroll, engaging the work of twenty Webb-Society students, the help of the Honors Director, an honors coordinator, a local composer, community local supporters, and a number of administrators of Honors Northeast and Northeast Texas Community College. We are also, of course, beholden to donors, B&B proprietors in Jefferson, Texas, a state B&B capital, who allow us to film, and other institutional authorities who allow us to film.

In the course of the last nine years, our Webb Chapter has produced nine feature-length films. We have our 2020 film on Bo Pilgrim, the 2019 film on Adina De Zavala and the making of the modern Alamo, the 2018 film on Barbara Conrad and integration at UT; the 2017 film on cosmetics CEO, Mary Kay, the 2016 film on the the Texas Cherokee and Sam Houston; the 2015 film on Ma and Pa Ferguson; the 2014 prouction on Harriet Potter Ames, the 2013 film on Congressman Wright Patman; and the 2012 film on Morris Sheppard, the Father of Prohibition. These films and scripts are all available on the website, www.ntcc.edu/honors, though the Scholarship and Art of Northeast Texas link, and on <www.ntcc.edu/honorsfilms>. They are on YouTube. Our Webb Chapter combines with Honors Northeast, as without the institutional budget and generous donors of this program, we could not undertake these projects. That said, our Webb Chapter and Honors Northeast are coterminous. The entering seminar of our honors program involves a course in Texas History. Honors students are expected to join the Webb Society.

In terms of this preceding year, then, we finished the De Zavala film cycle only this past November when we presented this work at the virtual NCHC meeting. We are now close to the premiere of our Pilgrim film this 19 February 2021. Our last film premiere, last 21 February, on the De Zavala film, went well. Our college president and vice president came, along with the local publisher of the East Texas Journal. We had a student panel at the end, and our donors provided special gifts for our star, Maritza Quinones, composer Kenny Goodson, and departing director, Peyton McClendon. Mrs. Christine Yox made dozens of cookies, and cupcakes with Honors supplying coffees and other drinks.



Two Views of our De Zavala Film Premiere, 21 February 2020: H129 where the film was shown, and the Discussion that took place after the De Zavala film in Humanities 101.

In the spring semester, we also featured segments of the De Zavala film at our Webb Meeting in Austin at the end of February, and at the Alamo Mission Museum in Franklin County, Texas, 25 January. Jalyn English gave the presentation at the latter event which was somewhat exceptional as a lot of young children, and country people attended. The museum director Jacqueline Bateman is a somewhat remarkable, maverick Texas museum curator. She has her own Alamo-look-alike building with an old Texas school house, and many other structures on her property, all concerning some aspect of Texas history. At the meeting

where Jalyn English presented the film, Bateman had raffles, and all kinds of gifts for the children. Her supporters brought a pot luck meal. One had to park in a cow pasture, and walk to the building where the dinner and film were featured.

Dr. Yox also presented aspects of our niche cinema endeavors in Texas film at the Mount Pleasant Library, 25 February. It was actually our first effort to draw all the films of our ongoing series together for a retrospective viewpoint. He was joined by two Texas history presenters, Jaidyn Thompson, and Gem Elmore, whose papers might deal with potential film topics, the Big Tobacco lawyer, Harold Nix, and the integration of Northeast Texas churches.



MOUNT PLEASANT LIBRARY LUNCH & LEARN

FEATURING 3 NTCC SCHOLARS
Presenting on: The Films of Northeast Texas,
The Integration of Northeast Texas Churches,
and the Story of Harold Nix

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February 25, 2020
12:15 to 1:15 PM
The Community Room of the
Mount Pleasant Library • 601 North Madison

.....

**FREE
& OPEN
TO THE
GENERAL
PUBLIC**

FREE
Pizza, Salad, Drink
provided to those
who RSVP to
Dr. Andrew Yox at
ayox@ntcc.edu



Dr. Andrew Yox Gem Elmore Jaidyn Thompson



We will save our summer schedule and actual film-making process for section C below. Certainly the summer months are actually the most intense part of the process, and the research, script creation, planning, casting meetings, and filming significantly increase the whole scope of the project.

The scope of the project, however goes on with both films, into the fall. This past autumn we were delighted to present aspects of our film work virtually, to the Webb Society, and at the virtual meeting of the NCHC. Both presentations now exist on YouTube: at <https://www.youtube.com/watch?v=aX0RiSM5JSw&t=25s> and <https://www.youtube.com/watch?v=Hd4Q2zrSMqU&t=26s>

Also at the virtual NCHC meeting, Maritza Quinones presented her Caldwell-prize winning scholarship on De Zavala. Quinones was like our Meryl Streep, both a prize winning film scholar, and our star. No wonder she recently was elected to be Student Representative of the Great Plains Honors Council, defeating upper classmen from Texas Woman's University and Midwestern State. She constructed on the life of De Zavala which alluded to our film.



Maritza Quinones Presenting our Film subject, Adina De Zavala

During this past fall semester in our Texas History honors class, Brian Ramirez continued to work on editing the Adina De Zavala film, and Israel Perez continued to perfect

his film research on the character of Bo Pilgrim. Hilda Rodriguez, John Rodriguez, and Aaliyah Avellaneda also continued to research their essays which all have a tangential relationship to our film, and went into the making of its final scene, 53, which we filmed at the end of class in early December. Hilda Rodriguez is working on the domestic quietism that kept Hispanics working at Pilgrim's, John Rodriguez looked at the state phenomenon of Hispanic quietism, and Aaliyah Avellaneda researched a key local opponent of Pilgrim, our state senator who became Lieutenant Governor when Rick Perry vacated the spot, Bill Ratliff. These studies will strengthen our outreach to the audience on 19 February, when those attending address questions to our students about issues raised in the film.

And for the second time, we were fortunate to have a regional composer, Kenny Goodson, agree to write a musical score for one of our Webb films! Mr. Goodson is a former area band director and tech director, who has transposed pieces for marching bands but now is exploring his capabilities as a composer. At the moment this essay is being written, he is trying to transpose Pilgrim's twentieth-century evangelical and southern culture to music.



Modern Texas Composer, Kenny Goodson, of Hughes Springs

B) Its Purpose:

The overall purpose of our film work is to educate members of our community and indeed ourselves with significant Texas history themes, enable students to enhance their résumé of citations, and talents, and to build our Webb-Honors group into a team.

Our pursuit of the theme of Bo Pilgrim this year came from a very natural sense of this subject's relevance for our region. 2021, the year of our premiere, will be the 75th anniversary of the Pilgrim Pride Corporation, which is still the second largest meat processor in the nation, though owned now by JBS Foods of Brazil. The impact of Pilgrim is fairly obvious, as many of us see his chicken houses or "Pilgrim" banks, or his great chateau perched ostentatiously on Highway 271, every day. For example our semi-rural area of Texas was substantially re-ordered in the last forty years because of the avidity with which Pilgrim pursued the vertical integration of the poultry agri-business. In 1987 Pilgrim started his Mexican operation as a way to gain cheaper but still dependable labor, so he could outflank Tyson, and attain a great economy of scale. In 1988, Pilgrim's agents began sending Hispanics from Mexico to our area. In the 1990s Pilgrim engaged in a vicious battle with Mount Pleasant Mayor, Jerry Boatner, and state senator Bill Ratliff over the extent to which this immigration came, unimpeded to Northeast Texas. Pilgrim even accused Ratliff of being a "racist." In 2020, Hispanic students comprise 70 percent of Mount Pleasant High School, 40 percent of Pittsburg High School, and 17 percent of Daingerfield High School. The emergence of Pilgrim caps other important national trends. Per capita consumption of poultry products in the United States has increased ten times since the year BO PILGRIM was born. In 1930, the ratio of red meat to poultry in the American diet was 15 to 1. Today it is approaching 1 to 1.⁴ Pilgrim was also a big supporter of the Republican Party, and one of the earliest big donors behind George W. Bush's run against Ann Richards in 1994. As our film scholar, Israel Perez

⁴ Interviews with Art Scharlach, former Guaranty Bank CEO, and current resident of Mount Pleasant at Northeast Texas Community College (NTCC), 18, 25 August 2020. Interview with Bill Ratliff, former State Senator, and current Mount Pleasant resident, at NTCC, 1 October 2021. Dick White, *Pilgrim's Progress: The First Fifty Years* (Dallas: Brown, 1996), 3-40; Bo Pilgrim, *One Pilgrim's Progress* (Nashville, Tennessee: Nelson, 2005), 23; "Trends in Meat Consumption in the United States" *U.S. National Library of Medicine* <<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3045642/>> [Accessed 5 January 2021].

will note, he was not only a supporter of the Evangelical movement, he was an evangelist, the only major CEO in American history that comes to mind as one who simultaneously made public appeals for Christ one moment, and tried to crush his remaining nemesis, Arkansas playboy Don Tyson, the next.

Our film project was dedicated to the proposition that we could learn more about this important mover and shaker in our region. Was he sincere? He certainly was a product of the Northeast Texas past, but what exactly did that mean? Was Pilgrim corrupt in some way? Was he the actual racist? Was his evangelical activity a way of covering up other liabilities, perhaps in the area of pollution, and exploitation, to which his name is often associated?

Our films have traditionally served as stepping stones for our students in terms of winning other awards. We believe that previous film participation had a very positive effect on the accumulation of major regional and national awards in 2020. Daniel Landaverde who contributed very conscientiously to our Conrad, and De Zavala films as an actor, also wrote the path-breaking work on Mount Pleasant Hispanics that stimulated our Pilgrim project. He earned our tenth Jack Kent Cooke Award in May, a \$120,000 transfer scholarship that is one of the most prestigious scholarships in the United States. Maritza Quinones, this year's foremost nominee for the Jack Kent Cooke, was both the scholar and the star behind our De Zavala film. She also won Coca Cola's *Leader of Promise* Award this past September as well as a McGraw Hill poster award for her De Zavala project last May for \$200. Our producer and director of the two films, Jalyn English, was the winner of a *Texas Star* award of Phi Theta Kappa last summer, and the premiere winner of the \$2,500 James and Elizabeth Whatley Honors Scholarship.⁵ Our film effort also gave this year's freshmen a chance for an early accolade as they were able to present on aspects of their work that contributed to our PILGRIMage project at the fall meeting of the Webb Society. This group included Carolina

⁵ These citations can all be googled by name and award with results. Another source is: <https://www.ntcc.edu/academics/honors-northeast/community/wall-honor-honors-northeast>

Alcocer Salas, Aaliyah, Avellaneda, Cade Bennet, Israel Perez, Brian Ramirez, Hilda Rodriguez, and John Rodriguez. Most of this group, by the way, are a living embodiment of Pilgrim's influence. They have relatives who came to Mount Pleasant from Mexico with the purpose of working for Pilgrim's Pride Corporation.



Above: Group that presented virtually for the Fall Webb Society Meeting, read as a book: Andrea Reyes, Honors/PTK Coordinator; Hilda Rodriguez, Aaliyah, Avellaneda, Carolina Alcocer Salas, Cade Bennett, Israel Perez, John Rodriguez, and Brian Ramirez

Finally, our film serves to pull us together. We not only end up eating a lot of meals together, and staying in the same Jefferson Bed and Breakfasts, but we gain a group spirit by spending hours together filming, and helping each other reciting lines. We were very thankful that our attempt to be safe last summer worked. We went without boom mics, and practiced social distancing and masking through the film experience. No one caught COVID as a result of our filming. We did however lose the participation some key people like Hannah Barnes,

Hilda Rodriguez, and Aaliyah Avellaneda either because they had COVID initially and could not participate, or were in COVID quarantine.



Above: Director Jalyn English; cinematographer, Dorali Hernandez; cinematographer, Carolina Alcocer Salas; and Unit Production Director, Brian Ramirez.

C) Procedures Followed:

Thanks to the Webb Society and its encouragement of student research in Texas history, we entered this project with a trio of excellent student essays which had already engaged the topic. The 2019 *Touchstone* includes an essay by Morgan Martin that first sorted out the sudden fall of the corporation in 2008, and subsisted on important interviews, such as

with former Mount Pleasant Mayor, Jerry Boatner, and Pilgrim's pastor, Steve Packer.⁶ Hannah Dickson's and Daniel Landaverde's Caldwell-prize-winning 2019 essays on Mount Pleasant's Hispanics were also helpful.

Though our May research trip was canceled because of COVID as noted above, we were able to pursue some notable Zoom interviews last summer. On July 2 we interviewed Pilgrim's amanuensis, who wrote his autobiography, *One Pilgrim's Progress*. She refused to let her name be used, but she once enjoyed a high rank in the Pilgrim Corporation. She also arranged for us to have ten deluxe and signed hardbound copies of *One Pilgrim's Progress* for free. On 23 June we interviewed Jane Brookshire, via zoom. Some expertise with Zoom during the previous COVID semester thus allowed for an interview we might not have employed as well, as Brookshire now resides in North Carolina. Brookshire was the first woman to become an Executive Officer at Pilgrim's Pride. Finally on 28 May we had an arresting zoom encounter with Kassy Martinez. She was once an active member of the Webb Society, and we interviewed her about her experience working the night shift of Pilgrim's Pride before she became a student. Finally, Hilda Rodriguez was a COVID casualty last summer. She and her parents, who both to this day work the line at Pilgrim's, had a very difficult two weeks together battling the coronavirus. The father had to go to the hospital. But in the midst of these difficulties, Hilda was able to talk a great deal with her mother about her career, and what working at Pilgrim's was like. Hilda Rodriguez and Kassy Martinez provided us with vital information that were nearly transposed directly into scenes 39, 40, and 43, scenes that introduced the Hispanic perspective on Pilgrim's impact.

We had no idea where our project was going last July, but the 23 July dinner at Nardellos' terrace in downtown Mount Pleasant, was an important turning point. For this

⁶ "The Condonable Craving: The Fall of Pilgrim's Pride," *Touchstone* (38) 2019, 50-56.

meal, we can only thank our donors, especially Jerald and Mary Lou Mowery. Without donated money, this meal would not have occurred. At this dinner, Brian Ramirez emerged as a student leader as noted above, and the group galvanized in support of the film project. We also invited composer Kenny Goodson to the dinner, and despite his fears of COVID at the time (we were in the midst of a summer upswing), he attended. He again was impressed by the student input, and agreed again to compose the film score.



Above: Andrea Reyes making a point. Our Socially distanced outdoor dinner on the terrace of Nardello's, 23 July 2020.

From the momentum of the dinner, we developed our leadership team, and began to reach out to honors students to join the Webb Society, and become participants in the effort. One device to do this was to have free breakfasts (paid by donors) on the Mount Pleasant Starbucks terrace. We did this twice.



Free Breakfast Outreach at Starbucks in Mount Pleasant, 7 August.

Appendix A notes our itinerary that served to complete some 51 of the needed 53 scenes for the feature-length film. *Appendix B* denotes the ten commandments of filming we devised for governing our behavior during the pandemic. Naturally recruitment sagged in this pandemic summer as, at the time of our filming, the pandemic was raging. We were helped (saved) at the last moment by Andrea Reyes and her family, including Julio and Joel, who agreed to learn parts days before filming was about to begin.



Film Participants Above

Top: Julio and Andrea Reyes, Dorali Hernandez, Carolina Alcocer-Salas, Brian Ramirez, Maxime Risner, Dr. Andrew Yox. Bottom: Martin Mendoza, Joel Reyes, John Rodriguez, Cade Bennett, Jalyn English.

Once again we were fortunate to be able to borrow costumes from the NTCC theatre department. We were fortunate that we had donors who could cover the expenses of wigs and facial effects. Finally we were thankful for a harmonious and wise crew at the top. Brian Ramirez was the flashy, outspoken, demonstrative leader who got the flow going, and people motivated for their parts. Dr. Yox worried that some of Ramirez' ad hoc, solo cinematography efforts would wobble, but Ramirez handled off-scenes with a steadiness of purpose, and a firm grip on the camera. Jalyn English was terse, but omnipresent. He was very effective, making final decisions, and adding expertise from last year's film effort. As cinematographers, Carolina Alcocer Salas, Dorali Hernandez, and Maxime Risner were more willing than cinematographers of other years to simply heed directives from the top, in this case, 99 percent of the time from Ramirez. This created more efficiency, and they did their assigned work in a professional, smooth manner.



Ramirez, English, Hernandez, Alcocer and Mendoza filming a “Jose Guzman” Scene



The Crew in a Trailer Park

Doing a film in August is optimal because Bed and Breakfast lodgings are typically vacant and willing to not only give us a decent price, but more important, allow us to film. In Jefferson, Texas, B.W. and Jessie Brooks at the Carriage House, Tom and Tracey Engle at the Kennedy Mansion, and Pam and Bob Thomas at the Delta House are incredible people, who took an interest in our students, and have encouraged our historical films in Texas history. B.W. Brooks even has had the experience of directing films for the American Heart Association, and other clients.

Cade Bennett, our star as Bo Pilgrim, impressed everyone during and after the filming as a personable young man who memorized heroically for our effort. He showed a lot of energy, and radiated the old-fashioned, religious charm that Pilgrim himself had during his life. Bennett had limited film and theatre experience, but he jumped at the opportunity to

represent a community figure who he had heard and wondered about. We were extremely fortunate to have Cade during this jittery summer when recruitment was so difficult.



Cade Bennett

After all the filming was completed, Brian Ramirez removed the super-huge and expensive SD cards from our HFG-40 Canon camcorders, and fed them into his new Dell laptop, purchased through Honors here. For the Texas History class this past fall, he was able to work on editing the film in lieu of having to do an essay like the other students. Kenny

Goodson, and Brian Ramirez worked extensively together, and we are indebted to Mr. Goodson for his knowledge of Drop Box, his tech experience, and knowledge of file sharing, and also to Brian Ramirez, who has been working on the film all during the Christmas break. Amazingly, Mr. Goodson not only knows a lot about composition, but also how to “scrub” out some of our unwanted background noise.

Our ideal procedural cycle in sum is this: 1) Receive or derive an idea of a film focus with significance to our community. 2) Receive a grant and gifts from the community to film it. 3. Research the story from scratch a with students dividing up the main aspects of the story. 4. Have the students with Dr. Yox’s help develop a professional script with slug-lines, action-lines, and indented dialogue. 5. Translate the history into something dramatic with as much action as possible to appeal to viewers. 6. Give all students in our Webb Society the chance to act, and lead various aspects of the film. 7. Travel to a place to film like Jefferson, Texas where we can better appreciate the historical settings of the past. 8. Rise above the technical challenges working with audio and mastering Canon HFG-40 camcorders, and Adobe Premiere software. 9. Select student leaders who can handle not only direction, but the equally arduous challenge of the Unit Production Director, to sequence actors and scenes at the right times, and order. 10. Choose a reliable student producer who can edit the film in the fall semester. 11. Advertise the premiere on radio and in the local press. 12. Stage a local premiere, free of charge; sponsoring a discussion with our film scholars afterward.

D) Findings:

We thought naively at first that the Pilgrim study would bring our multi-county region that supports the college together. Here was one name everyone knew. Everyone has jokes about chicken trucks, and chicken houses. Everyone in the region experienced a sag in the economy when Pilgrim was bought out by JBS Foods from Brazil in 2009, and transferred the headquarters of Pilgrim’s to Greeley, Colorado.

We found, however, that Pilgrim remains a controversial and polarizing figure. There was a very powerful group of fellow Republicans in Mount Pleasant, including Art Scharlach, Bill Ratliff, and Mayor Boatner, who suspected the worst of Pilgrim, finding even his Christianity questionable or insincere. Residents of Pittsburg, by contrast, tend to find Pilgrim a remarkable philanthropist. Local members of the Baptist church point to the amazing eight-million dollar chapel he created on the campus of Dallas Baptist University. Former executives at Pilgrim's such as Jane Brookshire, Frank King, and our amanuensis all believe he made a formidable contribution to the American diet, and to America's meat industry.

On balance, after examining the documents, and interviews, we have adopted a middle course. We argue that Pilgrim was very influenced by his struggle with Don Tyson, and that many of the local people did not see or understand how fanatical Pilgrim was in the effort to be number one. As Israel Perez will argue, Pilgrim maintained a Protestant Work Ethic in the highest sense. By being number one in business, he believed he simultaneously could be a more effective evangelist. We argue that Pilgrim was sincere, though we understand how his kind of Christianity was not always amenable to all other Christians or non-Christians. Pilgrim, like many Baptists was a Premillennialist who believed that it was the duty of Christians not so much to clean the fishbowl, but to be fishers of men. Pilgrim followed many teachings of the time that the world was getting worse, and might not last that much longer. He was oblivious therefore to charges that he was polluting land, air, and water, and often indeed, was more willing to pay the fine than fix the problems.

With regard to his largely Hispanic workforce, we find that Pilgrim actually thought of himself at times as a "Moses," who was leading people to a better country. Israel Perez has found some evidence that his corporation screened would-be immigrants in Mexico. Pilgrim wanted a workforce that would work hard, and be amenable to his calls for religion. In fact, Pilgrim did give thousands of dollars to the Roman Catholic churches in the areas where his

workers settled. He also gave money to the local schools, though not nearly enough to cover the costs of educating a huge incoming population of Spanish-speakers. John Rodriguez and Hilda Rodriguez (no relation) also find that the Hispanic population by and large tolerated Pilgrim's efforts. We have never yet had a union, a LULAC, or GI Forum organization in our small cities. Both John, and Hilda have therefore examined the 'quietism' of local Hispanics.

F) Significance:

The logical growth of Pilgrim's Pride after 1946 takes us into some very intriguing issues about our modern era.

- 1) **Medical Irony:** Pilgrim's Pride had its share of high-priced veterinarians, and aspired to provide the best in chicken care. Part of the logic of vertical integration in the chicken business was to raise healthier, leaner birds. Yet his chicken house managers have become more and more paranoid about influenzas, and other bird pandemics. The amount of care it took by the early twenty-first century to screen off germs, with foot and car washings, the use of gloves and masks, and other precautions gives us a vision of what we hope does not become a permanent mark of human civilization in our modern era.
- 2) **Agathokakological Aspect Despite His Essential Decency.** Pilgrim, a Bible Class teacher, and philanthropist, could be very generous with his Hispanic workers, to whom he would give awards. He was devoutly married to Patty Pilgrim, and gave hundreds of scholarships so that local young people could attend the community college. At the same time, he could be very ruthless, a man who would despoil the environment, and risk the health of thousands of his workers. He was not a very good or successful father, even as he was a good husband. Pilgrim focused a great deal of his abundant energy on being good, and letting his light shine. But he was so powerful, and at the same time so at the mercy of national

markets, and prices, that he made decisions which had many unfortunate effects on our area. His highly versatile flagship Mount Pleasant plant that could offer 800 discrete products created a stench that has terrorized Mount Pleasant; his long-term workers suffered from arthritis, and his chicken were given arsenic to grow which caused the deaths of area cattle.

- 3) **Pilgrim's Vision, Partially Realized:** Pilgrim, who was from our region, had a remarkable vision to redeem it. He dreamt of greater prosperity, greater devotion, more education, and better medicine. When his Pittsburg-centered corporation failed, a good deal of local money did go elsewhere. Pilgrim represented a way in which semi-rural areas like ours could have established more financial independence from the big cities. However, he probably did increase the material progress of our area. Counties out of his orbit, such as Red River County, and the western half of Bowie, today have a very high poverty rates, and have lost Walmarts, schools, and effective services. This is not to say we have gained, nor have other rural areas, financially in relation to bigger cities. Pilgrim did help to re-affirm our region's status as a stronghold of the Bible Belt and the Republican party.

Thank you for considering our project. Again we urge you to query YouTube <PILGRIMage: A Story aBOut Northeast Texas> and <Starlight: Adina De Zavala and the Making of a Patriotic Supersite> or consult www.ntcc.edu/honorsfilms, to witness our feature-length film on Pilgrim and De Zavala. If you have any technical issues, please email ayox@ntcc.edu.

Appendix A: 2020 Film Itinerary

10-14 August

Students please remember:

- **Parts:** Aim to have your parts memorized fluently, so you can add action, and emotion to your part. So that we can get through a scene with only one dry run, and one-three takes!
- **Outfits:** Bring outfits/props your character could wear/use on set, or ask Director, *Jalyn English* about what he has envisioned for this. jalynenglish0606@gmail.com.
- **Sequencing:** Make sure you are well connected to Unit Program Director, *Brian Ramirez*, by text, snapchat, and email br24249@gmail.com. Or call Dr. Yox's cell at 903-291-7987 or email: ayox@ntcc.edu. *Brian* will keep us all informed as to each day's sequencing. It would be good to exchange phone numbers with him giving us extra lines of contact.
- **COVID CARE:** Cinematographers, Director and all set-crew people need to wear masks. Actors should make sure that we are not speaking in the direction of unmasked faces. Remember, you need only attend scenes where you are needed. We don't want unnecessary human aerosols in a room. Brian and Jalyn will let us know who is needed and when. The director will have hand cleanser on hand. Use it before and after handling equipment. Please observe the Ten Commandments of Filming. We should film no more than two straight scenes in the same place. Do not come to the set if you feel in any way sick, or have even a slight fever. Always inform Brian about time issues.
- **AUGUST HEAT:** We should always have proximity to A/C at all sites. Though waters will be provided, you are welcome to bring your own water containers. Still, outside of special costumes when acting, you are welcome to dress informally, as it does get hot, especially as it will frequently be in your interest to be outside more often.
- **Clapboard Etiquette:** It will important for our producer, Brian, that we use our clapboard, and scene number before every take. The audio spike is a point of reference. Clapboard etiquette involves someone on the set writing down scene and take number on the clapboard, and putting it in the view of both camcorders. The correct sequence is 1. "Quiet on the Set." 2. "Scene X Take X" 3. "Action!" See NTCC film notes.

10 August Monday Filming in Whatley Center at NTCC

7:30 AM? (Always stay attuned to times and sequencing with Brian). Film Crew designated by Director and UPD meets at Yox's office for equipment to first learn, and then take over to the Whatley

8:30 AM? Start filming in Whatley

At some point we may film in the NTCC Trailer Park. Take your cars. It is near Priefert's rodeo arena at NTCC. From Whatley, go out to FM 1735, and take a right. Take next right by Baptist Student Center. The Priefert rodeo and trailer park are not too far down road.

Noon: Lunch in **Humanities 101**.

More Filming

5:00 PM? Break for filming a concluding scene at Shae's orthodontics. 2015 W. Ferguson, Mount Pleasant.

11 August Tuesday Filming in Humanities Building at NTCC, and hopefully Mount Vernon for early life Bo Scenes

Hear from Brian about times. We will probably eat an early lunch in Humanities 101, and hopefully then, journey to Mount Vernon. Stay tuned for details.

Tuesday Evening

- ✓ *Carolina Alcocer-Salas and*
- ✓ *Hannah Barnes* will check into the Delta House in Jefferson, 206 East Delta St. so that we can begin filming there Wednesday morning about 9:15 AM.

**Important Notes about Jefferson B&Bs. They have wifi, and luxurious living areas that you can use and hang out in. Do not move Furniture, however, even when filming. Only light chairs. If you are not a guest at a particular house we are filming at, or have not been given permission by your host, you are not entitled to their drinks.*

12 August Wednesday

9:15 AM (Breakfast for Hannah and Carolina left at their doors at 8AM) We can start filming in Delta thanks to beachhead established by Hannah, and Carolina.

Yox will give out \$40 to participants as they arrive on the scene. Please do not park in Delta Inn Parking lots in back, but along the sides of the front yard, or in front. There is a Gazebo. If you have to wait for a scene, the time can be spent outside.

Yox will bring meal wrapped individually at noontime to Delta.

2:00 PM or Earlier. Start Checking into the following B&Bs: There are separate rooms with your own key for each. If you do not show up, we will have to pay for the room in any case, so we hope we can optimize our investment by having everyone in Jefferson, starting 2PM on Wednesday, staying for two nights:

- **Delta Inn. 206 East Delta St., Jefferson, TX:**
 - ✓ **Dorali Hernandez** will have our third room at Delta.
- **Carriage House Properties, 401 North Polk Street**
 - ✓ **The Reyes Family** (Daniel Alley Cottage)
 - ✓ **Jalyn English**
 - ✓ **Brian Ramirez**
 - ✓ **John Rodriguez**
 - ✓ **Andrew Yox**

➤ **Kennedy Manor, 217 W. Lafayette Street.**

- ✓ **Cade Bennett**
- ✓ **Martin Mendoza**
- ✓ **Maxime Risner**

We may have taken out and delivery again for supper.

13 August, Thursday:

*Breakfasts start at various times in the various inns. Do not miss this experience! They are great breakfasts. Be sure to touch bases with hosts on this. Breakfasts will be served at all inns on Thursday, and Friday mornings.

9:30 AM. Or So Start Filming.

Lunch delivered.

5:30 PM we have reservations at Austin Street Bistro for our Culminating Film Dinner.

14 August, Friday

Start Filming 9:30 AM.

11AM Checkout of B&Bs. Group that remains will stay at Carriage House where we have reserved one room for Friday night.

Most will probably return home at some point early Friday afternoon, if not sooner. See Brian Ramirez for sequencing.

Appendix B: The Ten Commandments of Filming during a Pandemic.

Document Signed by all Participants.

By signing the document below, I agree to uphold the following to the best of my ability:

Ten Commandments of Filming During COVID ERA

1. Anyone who participates in the summer of 2020 NTCC *Honors Northeast* film on Bo Pilgrim will recognize that this activity is strictly, and at all times and places, voluntary. No one at any time can be coerced to film, or shamed or ordered or told or cajoled to continue with the filming process.
2. Participants will recognize the language of their already signed honors code point #11 that neither Northeast Texas Community College nor the Honors Director nor any NTCC personnel can be held liable for mishaps, illnesses, or injuries that occur during filming.¹ For non-honors students signing this also constitutes an agreement that neither

NTCC nor its staff will be held liable for any mishaps, accidents or sickness resulting from the film experience.

3. We will at all times recognize that droplets and aerosols released from our nose and mouth are the most potent factor in spreading the disease. We will strive to minimize the chance in every situation of transmitting this “human spray effect” that occurs when talking/singing/shouting to others. Everyone will come equipped with at least three masks.
4. Each person, before departing for Jefferson on Tuesday/Wednesday, must attain a ‘green-light’ and armband from on-campus, NTCC screening in UHS. After that we will obey all venue rules in B&Bs, and each participant will submit each day to our own temperature checks, with Brian Ramirez, and Andrea Reyes in charge.
5. Cinematographers may make an Establishment Pan before each scene showing actors in position, as long as they are not talking--without their masks on. After that, 6-feet, social distancing will be the rule.
6. We will use lavalier mics, and cell phones, and a recorder rather than boom mics which would expose holders.
7. Director, UPD, Director of Audiography, and Cinematographers will use masks at all times. If a scene or situation is judged dangerous, even actors will have to wear masks while being filmed. They will be at least six feet away from speakers, who when isolated, will not need masks.
8. Actors who share speaking parts in a scene will be at least six feet away from one another, and will not speak toward each other. Cinematographers, and Producer will work so that the film toggles back and forth continually between speakers looking into the camera, and apparently, but not actually, toward one another. This means filming each speaker, and each person reacting to speaker separately at the same time.
9. Everyone must keep track of and use only their own equipment. Cinematographers must keep track of camcorders, and tripods, directors of clapboards, headphones, Director of audiography—recorder, mics, and wires. If we are to switch the use of the material from person to person, they must be wiped down with disinfectant wipes.
10. Actors in Jefferson will each have their own rooms. Makeup, bathroom-needs, and personal effects should be done there as much as possible. Preparation and bathroom space should not be assumed at the location of filming, and masks should be worn by all who are not acting in a particular scene at all times.

I agree to uphold these ten precepts by signing here:

_____ Date _____

¹ Non-Honors Students participating in the film will need to sign attached Travel Voucher.