

## Chapter Research Project:

# Creating, Marketing, and Showcasing Feature-Length Films in Texas History

Query <[www.ntcc.edu/honorsfilms](http://www.ntcc.edu/honorsfilms)>  
For films and scripts.

*The work of the NTCC Webb Society on its Texas history  
films in 2019. Covering Activity on:*

*Barbara Conrad, and the UT Desegregation Saga of 1956-57.*

*Premiered 8 February 2019.*

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

*Will Premiere: 21 February 2020*

*At the Whatley Performing Arts Center of NE Texas.*

### A) The Scope of the Undertaking:

An average major-studio, feature-length Hollywood film in 2019 costs about 100 million dollars to produce and market. At least, 500, perhaps 3,000 are employed for the effort.<sup>1</sup> Our Webb-chapter film has the components of this effort—the search for an idea, the

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<sup>1</sup> Annie Mueller, “Why Movies Cost So Much to Make,” *Investopedia* 25 June 2019.

appeals to funding authorities, the initial research, the formation of a script, committee meetings, delegation of authority, recruitment and selection of actors, costume design, costume procurement, selection of a site, securing hotel rooms, arranging meals, engaging technical equipment, obtaining a film crew, selecting agreeable dates, production, dissemination, and marketing. We completed both our Conrad, and Adina De Zavala 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 patrons, and a number of administrators of Honors Northeast and Northeast Texas Community College. We are also, of course, beholden to donors, B&B proprietors who allow us to film, local historical associations who allow us the film, and to municipalities that allow us to film.

Our newest work in 2019 on the Adina De Zavala film was a part of a more long-term effort, and we have tried from our knowledge of efforts in previous years to learn new-pathway upgrades. This year, we produced the Film Notes for this purpose found in Appendix 1. In the course of the last eight years, our Webb Chapter has produced eight feature-length films. We have our 2019 film on Adina De Zavala and the making of the modern Alamo, the 2018 film on Barbara Conrad and integration at UT; in 2017, it was the cosmetics CEO, Mary Kay; in 2016, the Texas Cherokee and Sam Houston; in 2015, Ma and Pa Ferguson; in 2014, Harriet Potter Ames; in 2013, Congressman Wright Patman; and in 2012, Morris Sheppard, the Father of Prohibition. These films and scripts are all available on the website, [www.ntcc.edu/honors](http://www.ntcc.edu/honors), through the Scholarship and Art of Northeast Texas link, and on [www.ntcc.edu/honorsfilms](http://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

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<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].

are coterminous. The entering seminar of our honors program involves a course in Texas History. Honors students are expected to join the Webb Society.

These yearly films on previously un-filmed stories of Texas, however, each have a two-year cycle. Thus we are including in this report our film-developing activity for the year 2019, on the two films. These materials include our premiere and publicity outreach for the Conrad film as well as many subsequent showings. We plan to have similar materials for our Adina De Zavala premiere this 21 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.

In terms of this preceding year, then, we finished the Barbara Conrad film cycle only this past November, and are close to the premiere of our De Zavala film this 21 February. Our last film premiere, last 8 February, on the Conrad film, went well. We had had some early controversy about it, and the local NAACP got involved with our college president about the film's casting. But all the rough edges worked out! A young Pastor's wife who was deemed acceptable for the main role as Barbara Conrad, Mary Carter Lloyd, brought her congregation with her, and was awarded roses at the end of the premiere, thanks to a local lawyer who is also a graduate of the University of Texas.



*Two Views of the Discussion that took place after the Conrad Premiere in the Foyer.*

*On Right, Mary Carter Lloyd at the center of the student panel with roses.*

Also, one of our Webb Students, who won a Leaders of Promise Award nationally among other citations for her efforts in this and other endeavors, was recognized for her role making the connections work between the community and the students for this film. Her name is Courtney Baldwin. She played the part in the film of Barbara Conrad's mother, Jerrie Lee, and she is shown on premiere night below:



The film led to some spirited give-and-take in our discussion afterward when a University of Texas alumnus made the argument that the University of Texas had an inbuilt conservatism through the 1960s, during the entire time that Frank Erwin headed the Board of Regents. Our sound was the best ever, and a local donor awarded a special package of vegan treats to our Director of Audiography, Karla Fuentes.



*Karla Fuentes, Our Sound Director, 8 February 2019: Premiere night*

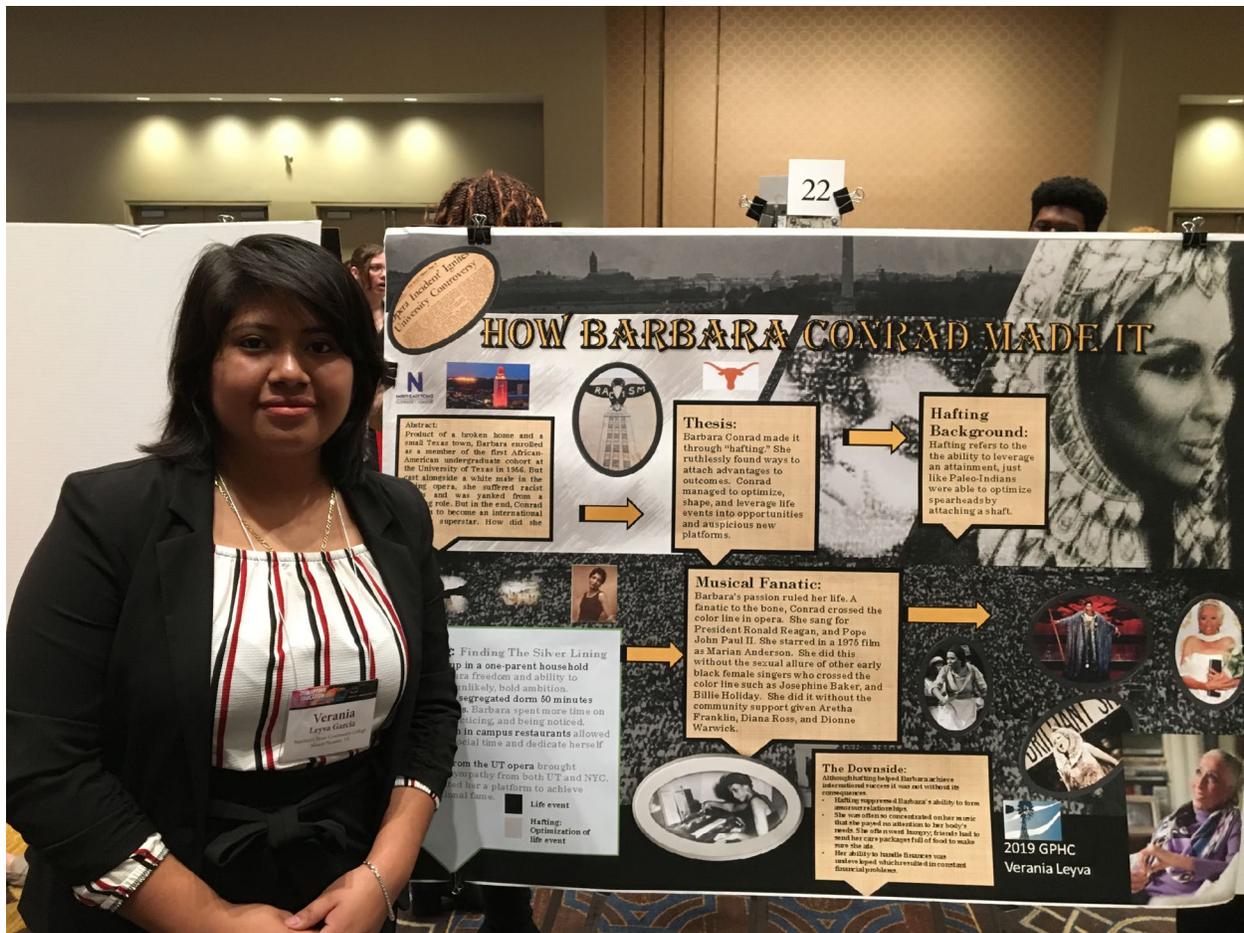
In the spring we went on to feature segments of the Conrad film at our Webb Meeting in Corpus Christi at the end of February, at a teacher's retirement dinner of that month in Mount Pleasant, at a Thank-You Dinner for the donors of our honors program, and for the meeting of the Great Plains Honors Council at the University of Tyler 5-7 March. Miguel Paco, our indomitable producer, presented the film at all these gatherings, and our packet includes one of the press releases that notes Paco's remarkable series of presentations in the space of about a month. In every case, our equipment worked, and we were particularly pleased with the extended applause of our donors at the Selah Ranch in Franklin County, where Paco gave his best presentation. In fact, we now have a vodcast of that presentation on the web at: <<https://www.ntcc.edu/academics/honors-northeast/northeast-texas-art-scholarship>>.

This is our newest category of creative film work now on the web, and we hope to have more of these lecture-format explanations of our films in the future.

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 our new Adina De Zavala trailer at the Webb meeting in Bellville, Texas. This is also on the web at our film site: <[www.ntcc.edu/honorsfilms](http://www.ntcc.edu/honorsfilms)>. Our director of the Adina De Zavala film, Jacob Lambie, also presented the trailer at a presentation luncheon for donors of the honors program, and the president and vice president of the college 31 October. Paco also presented segments of our Conrad film at the East Texas Historical Association meeting 10-11 October in Nacogdoches. For the second year in a row, we had a panel to ourselves, and much of it involved film research, the original scholarship for the Conrad film pursued so ardently by our Caldwell-Award winning scholars, Jacob Lambie, and Verania Leyva Garcia. A copy of our panel, taken from the printed program of the ETHA, is enclosed in our packet.

For the first time in five years, the National Collegiate Honors Council did not in 2019 accept our film proposal to have a whole panel on Conrad, and the use of film in a Webb/honors situation. Unfortunately too, Jacob Lambie, was unable to present work on the University-of-Texas context to the film saga at nationals in New Orleans because of a major downturn in his health. However, key Film Scholar, Verania Leyva was both one of the some 30 community college scholarly presenters at the conference, and someone who could get many of our film ideas out there, with her poster on Conrad.



*Verania Leyva Garcia Presenting our Film subject, Barbara Conrad*

During the fall semester in Texas History, Jalyn English continued to work on editing the Adina De Zavala film, and Maritza Quinones continued to perfect her film research on the character of De Zavala. And for the first time, we had a member of the community, Kenny Goodson, volunteer to write a musical score for one of our Webb films! Mr. Goodson is a former area band director and tech director, who now transposes pieces for marching bands among regional high schools. As he is interested in increasing the breadth, and sophistication of his appeal on his website, he became interested in scoring our entire film. We have met with Mr. Goodson, now three times, once to go over various scenes and musical sensibilities scene by scene. We are delighted that he is very interested in trying to find an idiom to express turn-of-the-century Spanish San Antonio, as well as convey the more straight-laced Victorian style represented by the Anglo ladies of the Daughters of the Republic of Texas.

Our meetings with Mr. Goodson have also involved lunches, which tend to draw our people together.

In December, four of our Webb members went on the regional radio—K-LAKE, to discuss our upcoming film premiere of the De Zavala film, 21 February. Our host, Collins Knighton, long-term disc jockey admitted he had never heard that there as a second battle for the Alamo.



*Before our 30-Minute Spot on K-Lake Radio: Left to Right--Sam Griffin, who also helped Mr. Goodson to develop some musical lines, Jalyn English, producer, Mercedes Collins who has played the part of privileged-white detractor of our minority hero bravely for the last two films, Katelyn Cox, who was not in our film, but whose research on Walter P Webb explained the Webb Society, and why we do the films, and lastly, Dr. Yox*

**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 educational work involves engaging new audiences, and we have tried in 2018 and 2019 to expand our horizons. As we discussed the engagement effort of our Conrad film above, and in our 2019 Caldwell submission, we will concentrate now on the Adina De Zavala film. In 2015 our college became a Title V institution because of the size of our Hispanic community. We had a film now on Barbara Conrad, and integration, but what about Hispanics? We emailed our excellent friend at the Dolph Briscoe Center in Austin, Margaret Schlankey, and asked if there was a Hispanic whose papers in her archive were extensive enough for us to do an interesting film. She gave us a list of prospects, but indicated her preference for the articulate De Zavala. We floated the idea and gained a Whatley Enhancement Grant, plus a generous set of matching gifts from our preeminent film patrons, Gerald, and Mary Lou Mowery, of Scroggins. The college foundation, and our patrons thus, both supported this purpose to dramatize the story of a woman of Hispanic descent, indeed the grand-daughter of Texas' first Vice President Lorenzo De Zavala. Having Adina De Zavala as our lead character also gave us a chance to re-tilt a cultural bias that tends to occur naturally in Texas history, and award a lead role to a promising entering scholar, also of Hispanic descent.

With the original viewpoint of this film we hope to better engage Hispanic students at our college, and the local Hispanic community, and to open up the discussion about Hispanic influence in Texas. Our film shows that Hispanic culture not only built the Alamo, but in the case of the actions of Adina De Zavala, helped preserve it, and make it the focus of Texas patriotism.

The films have traditionally served as stepping stones for our students in terms of moving on to win other awards. We believe that previous film participation had a very positive effect on the accumulation of major regional and national awards during the year of 2019: Texas summertime Star awards won by Verania Leyva, and Jacob Lambie; the top-in-Texas, Dr. Mary Hood Award won by Mercedes Collins; a one-in-ten-in-the-nation Pearson Award, won by our Director, Jacob Lambie; Leaders of Promise Awards won last fall by Courtney Baldwin, and Daniel Landaverde; and Coca Cola Bronze Awards won by our cinematographer, and a key actress in the Conrad film—Rhylie Anderson, and Hannah Dickson.<sup>2</sup>

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, attempting to comb each other's hair, and helping each other reciting lines. Our group had a little more to celebrate this year as the *East Texas Journal*, an important area magazine put our Alamo scene on their front cover in August! We have included those journals with our packet here.

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<sup>2</sup> 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>



*Film Leaders above in the Kennedy Manor of Jefferson: Peyton McClendon, Jalyn English, and Jacob Lambie.*

### **C) Procedures Followed:**

With the money and purpose in place, we set off for Austin last 29-31 May, to perform research on De Zavala in the Dolph Briscoe Center for three days (Appendix B). The student contingent included: Maritza Quinones, Harley Anderson, David Martinez, and Jalyn English. Dr. Yox drove. Margaret Schlankey, had everything ready for an intense two-and-a-half days of research.



*Dolph Briscoe Film Scholars: Harley Anderson, Jalyn English, Maritza Quinones, and David Martinez*

We divided the work. Texas Governor Samuel W.T. Lanham enters the story as the leader who relieved the Daughters of the Republic of Texas from having to foot the entire bill to buy the Long Barracks. Jalyn English concentrated on him. Governor Oscar Colquitt, on the other hand, was the Governor who most recognized De Zavala's contributions, and sided with her sentiments on the Long Barracks. David Martinez researched Colquitt. This worked out well because Jalyn later was able to play the part of W. T. Lanham in the film, and David was able to play the part of Colquitt—with lines fashioned from their own research. The group also tried to shape what could be the essential plot of the film, at the UT Cafeteria near the Dolph Briscoe, the Hyde Park Grill, and the Scholz Garten in Austin.

Considering the cat fight between rival DRT factions, and the act of De Zavala risking her life in a rat infested building, we knew we could build an exciting and dramatic script. In June we did this, receiving some suggestions from a former Humanities professor at the college who once had attended Yale to become a playwright, Professor Tom Wilkinson. We also built a leadership team. Last year's Unit Production Director, Jacob Lambie, stepped up and agreed to become the Director. Peyton McClendon, a very public spirited honors scholar, and a great actress and dancer, agreed to assume the difficult position of Unit Production Director, sequencing the entire filming. Jalyn English, majoring in computer

science, agreed to be the producer. Miguel Paco, our producer from last year, agreed to give Jalyn a lesson in Adobe Premier Pro one early morning in his Mount Pleasant home before he went to work. Maritza Quinones agreed to take the star role which was huge, and an incoming honors student, Rebekah Reed, agreed both to perform more research on Clara Driscoll who became De Zavala's key antagonist, and co-star in that important role.

When women agree to take a major role in the film, particularly, it means extra makeup and extra efforts with clothes and accessories. Our college meanwhile, does not have a very good procedure to help student actors make a number of these purchases. We were thankful to Glenda Brogoitti, a former history professor, and donor, who provided us with three, one-hundred-dollar bills for this purpose.



***Film Participants Above***

*(Photo above courtesy of Hudson Old and the East Texas Journal. Above: Left to Right, David Martinez (Omaha), Karla Fuentes (Winnsboro), Peyton McClendon (Mount Pleasant), Parker Smith (Winnsboro), Jalyn English (Bogata), Verania Leyva-Garcia (Mount Pleasant), Sam Griffin (Pittsburg), Rebekah Reed (Mount Pleasant), Cade Armstrong (Mount Pleasant), Maritza Quinones (Mount Pleasant), Honors Director--Dr. Andrew Yox, PTK-Honors Coordinator—Andrea Reyes, and Presley Smith (Winnsboro).*

A luncheon in May, a dinner in June, and then Friday morning rehearsal sessions at Jo's Coffee House in Mount Pleasant helped us to align script and actors. Once again Professor Martin Holden was very generous in allowing us to borrow period costumes from the NTCC theatre department. As the script featured 50 scenes, everyone braced themselves

for a perfervid week of filming. Then Jacob and Peyton made the momentous decision to bust out of the tight-week we had usually encumbered, and embrace two more days. Thus McClendon set out an ambitious filming schedule covering seven days, one in Mount Pleasant, one at the college, one in Pittsburg, one in Mount Vernon, and three in Jefferson (Appendix C).

These decisions led to a less-rushed sequencing, and a remarkable balancing of available scenes with available actors while heeding the needs of the script. Producer Jalyn English attended every day of the filming, and began to process much of it, employing *Adobe Premiere*, and *Adobe Prelude*, installed by Adam Bise of NTCC computer services.

As the film highlights the indispensable role of De Zavala in securing the Alamo as the epicenter of Texas patriotism, the NTCC group was beholden to the efforts of residents in Franklin County to commemorate Texas traditions. We were amazingly fortunate in this case. The Alamo Mission Museum of Franklin County, maintained by Jacqueline Miller, has become perhaps the most accessible, real-scale Alamo facsimile in the nation. The Alamo facsimile in Dripping Springs, used for the 2004 film, burned down. The Alamo facsimile in Bracketville, the site of the John Wayne film of 1960, is no longer open to the public. There is also an Alamo facsimile in Plano. No one that we are aware of has ever been allowed make a feature-length film using the walls of the actual Alamo, even after a well-heeled bid of a Hollywood filmmaker in 1969.



*Filming at the Franklin County Alamo Mission Museum: Dr. Andrew Yox, Jalyn English, Maritza Quinones as Adina De. Zavala, Cade Armstrong, Rebekah Reed, Andrea Reyes, and Karla Fuentes.*

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. Incoming students find the film a way to quickly begin working with other students. Team action greatly increases our social knowledge, and facilitates friendships even before the new fall semester starts.

After all the filming was completed, Jalyn English 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 Jalyn English have also worked extensively together, and we are indebted to Mr. Goodson for his tech experience, and knowledge of file sharing, and also to Jalyn English, who has been working on the film all during the Christmas break.

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 at a good archive 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:**

It is sometimes said that anyone who wants to do things right, or better must be original. We believed in time that various commentators on Adina De Zavala had tended to caricature this high-spirited but essentially lonely woman. This was true from the time when the State Daughters of the Texas Republic wrote the disparaging "Statement of the Situation" in 1908, to a recent study by Suzanne Seifert Cottraux. In these portraits, De Zavala evolved from an aggressive Amazon who caused needless conflict to a kind of reclusive participant of limited

influence in the remaking of the Alamo. Thanks to the excellent research of Maritza Quinones—who is also our film star!—we found many allusions to De Zavala, wanting to remain a virgin, and honor those most who were committed to a life of self-sacrifice in imitation of Christ. Through this lens we have spotlighted a kind of zealous Catholic viewpoint that motivated her, and have dramatized how she essentially “Catholicized” Texas patriotism. By this we mean that she shifted the focus of Texas patriotism from victory at San Jacinto (celebrated at the 50<sup>th</sup> anniversary of the Texas Revolution) to the Alamo with its overtones of self-sacrifice. She did this by willfully completing a series of critical steps. First she won Clara Driscoll over to the project of financing the purchase of the greater Alamo purchase in 1903. Second, she refused to vacate the Long Barracks, the part of the Alamo complex most associated with the death of its defenders, and caused a public happening. Third, she optimized this happening in 1908, known as the “Second Siege of the Alamo,” by risking her own death as she was locked up in a cold and dark, rat-infested environment for three days. This greatly spiked the drama of the event. Finally her bravery stilled the wrecking ball, won an injunction to discontinue the destruction of the Long Barracks, and was instrumental in reorienting the eyes of the state and nation toward the Alamo.



*Our Film Scholar, Maritza Quinones, who also Stars as Adina De Zavala*

The contribution of De Zavala to the rise of the Alamo as the iconic site was fundamental. Though it is true that without Clara Driscoll, the Long Barracks might never have been salvaged, it was De Zavala who first approached Driscoll for help. It was De Zavala who first administered the site. She then made it a centerpiece of a national discussion. She alone “defended” the site, risking her life like the original defenders. She alone used this happening and made it into a national-educational showcase—handing out to the press, releases that carried original Texas Revolutionary slogans. She revitalized, and re-enchanted the Alamo site.

It is true that De Zavala lost control of the physical site. The State Daughters of the Texas Republic won the administrative battle. But the symbolic battle, of making the Alamo

the center of Texas patriotism, and thus Catholicizing to some extent, Texas patriotism—this victory went to Zavala.

Our film research also reinterprets the impact of the more traditional “Savior of the Alamo,” Clara Driscoll. We believe she was significant in ways that the literature has not yet described. As a traveler fluent in Spanish, and proud of her South Texas, Corpus Christi heritage, Driscoll did much to reorient Texas patriotism from north to south, and even entertain a stronger Tex-Mex mix. Driscoll while in New York City, wrote and staged a musical about Mexican culture. When she moved to Austin, she emphasized the South Texas heritage by constructing a glorious mansion in the Spanish style, the Laguna Gloria. One of the reasons why she divorced her husband, Hal Sevier, ironically, was that while he sided with Franklin Roosevelt in the Supreme Court packing fight of 1937, she sided with her fellow South Texan, Cactus Jack Garner. In the end she refused to be buried in Austin, but in the ground of her beloved South Texas, in San Antonio. Though De Zavala and Driscoll became bitter enemies for a time, their lives intersected in such a way that each contributed to furthering the interests of the other.

## **F) Significance:**

The Adina De Zavala story dramatizes how the Spanish heritage helped shape modern Texas. It also shows how someone with passion, and courage can surmount other natural obstacles. As our key film scholar, and De Zavala actress, Maritza Quinones argues, the transfiguration of the Alamo site was an amazing outcome. De Zavala led her ostracized San Antonio faction of the DRT at the same time that she was worried that her family would not be able to sustain house payments after the death of their father, Augustin. In an age where women could not vote, she compounded her lack of influence by pledging only to remain a virgin. In an age where prices in downtown San Antonio were rising rapidly, she lacked strong connections with the city’s movers and shakers. In a highly symbolic contest in which an

under-schooled Zavala lacked expert writing skills, she wrote on, nevertheless. Fighting to sustain what was already a derided chapter of a larger state organization, she not only took her case to Texas governors, but risked herself in a confrontation with authorities. Her steady application of erudition and willpower made national news which she was able to channel in support of her position. The De Zavala story dramatizes that Texas for all its big money, and larger-than-life power brokers, remains a democracy, and a product of a diverse number of people who care enough to help shape its values.

Thank you for considering our project. Again we urge you to query YouTube <Starlight: Adina De Zavala and the Making of a Patriotic Supersite> or consult [www.ntcc.edu/honorsfilms](http://www.ntcc.edu/honorsfilms), to witness our newest feature-length film on De Zavala. If you have any technical issues, please email [ayox@ntcc.edu](mailto:ayox@ntcc.edu).

## Appendix A: Film Notes

### *Webb, Honors Northeast, Film Notes*

(Underlined terms are defined elsewhere)

**Action Lines:** Lines written flush to the extreme left-hand margin of the script in italics which describe the action of a scene, allowing Director to block it, for actors, and giving actors a look at what they will be doing.

**Action Scene Deficit:** Conversations should occur along the axis of an action that can help express what is happening. Washing dishes might concur with an actor's need in a dialogue to clean up a certain situation. Too much chit-chat without action lulls viewers to distraction.

**AUDIO:** refers to sound tracks made while filming, or imported into the film during the production phase. See: Director of Audiography.

**Audio-spike:** One of the virtues of using a clapboard while filming is that it creates an audio spike for the producer, who can gauge sound and film tracks from it.

**Age of Cinema:** Films are only 100 years old.

**Audition:** Brad Maule says: “You have to see an actor on camera before selection. (S)he may come across on camera differently. A camera is more of a lie-detector than you think. Some actors “pop” on camera.”

**B&H:** May be the only store in America with all the advice and availability necessary for the tech needs of high-end filming. Located in New York City, it offers online consultants.

**Blocking:** A director telling the actors what their movements will be in a scene.

**Books about Film:** *Age of the Image*, by Stephen F Apkon. *The invisible Ink*. *The Anatomy of Story* by John Trully. *Save the Cat*.

**Boom Mic:** The mic on a pole that must get as close to the sound source as possible without being in the picture. We should make almost constant use of the two we have.

**Camera Director:** Could be a huge job in itself. Lenses. You change lenses depending on what you want. Telephoto lens: puts the big face in definition. Another lens will allow one to see a huge backdrop. Then there is a normal lens. A wide lens sees from here until forever. A long lens sees a narrow focus. A normal lens is what the normal eye would see. Flip out the kind of lens.

**Camera on a Track:** a wheel chair will work for smoothly taking in the picture down a line. In *One Flew Over the Cuckoo’s Nest*, a great deal of visual stimulation occurs as you see orderlies walking toward the audience or the Fourth Wall.

**Character Development:** 1 Weakness and need. 2. Desire. 3. Opponent. 4. Plan, 5. Battle, 6. Self-Revelation, the 7. New Equilibrium.

**Cinematic Language:** must be learned by a culture, by a people who have experienced film over time.

**Cinematographer:** For our films, conscientious cinematographers make an incredible difference in the final result. They must have a knowledge of blocking, where the action of the scene is going to go. They may often engage in zoom-ins and zoom-outs at their own discretion, but it takes practice to do these right.

**Clapboard Etiquette:** Say the following before filming each scene: 1. “Quiet on the Set,” (this triggers the cameras on, and hopefully ends off-scene noises. It is often followed by a short pause.) 2. “Scene \_\_\_\_\_, Take\_\_\_\_\_.” (This tells the producer what scene he is viewing since the actual filming rarely follows the script. The second stage should also feature a visual image of the scene and take number held before the cameras). “Action” (this signals the actors to begin).

**Classic Films:** *Sunset Blvd.* With Gloria Swanson, Anthony Hitchcock’s *Vertigo*, *Lawrence of Arabia*, *Ashes and Diamonds*, a Polish film. And Francis Ford Coppola rated it number one. *West Side Story*. *Bridge over the River Kwai*. *Twelve Angry Men* with Henry Fonda, *Dr. Strangelove*, *Ben Hur*, *Apocalypse Now*, *Dr. Zhivago*, *Patton*, *Jaws*, *The Treasure of Sierra Madre*. Ingmar Bergman made incredible films like *Winter Light*. *Tokyo Story*.<sup>3</sup>

**Close-ups:** Where the camcorder zooms, and fixes on the emotion of a character with very close shots. Note the differences below between Medium CU, Close up and Extreme CU:

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<sup>3</sup> The Book, *How to Read a Film*, gives a thumbs up to Spike Lee’s *Malcolm X*, *Zelig*, Woody Allen’s *Manhattan*, *The Player*, Coppola’s *Youth without Youth*, *The Age of Innocence*, *The Lost Honor of Katharina Blum*, *Butch Cassidy and the Sundance Kid*, *Rebel without a Cause* with James Dean. Ingmar Bergman’s *Face to Face*, and *Shame*, *The Shootist* (Western), Preminger’s *Advise and Consent* 1962. Oliver Stone. *JFK*. Oliver Stone, *Wallstreet*. Another list of recently influential American films: *Glory*, *Thunderheart*, *JFK*, *Born on the Fourth of July*, *Malcolm X*, *Jefferson in Paris*, *Forrest Gump*, *Nixon*, *United 93*, and *World Trade Center*, *Wilson* (1944), *Truman*, *Wallace*. It is said that Disney has plans for a theme part in American history.



Medium close-ups get the shoulders and head; close-ups, just the head; and extreme close-ups, less than that.

**Colors:** Script re-writes should come in color. May mean new lines. If every script change was in white, you wouldn't know the changes.

**Constituencies:** Honors has a unique possibility here to engage core constituencies of your college or denomination. Every Film can engage, ennoble, or endear some community.

**Continuity Editing vs. Dynamic cutting:** Continuity Editing refers to the conventions through which the illusion of same-place-same time is maintained, even though shots are taken at different times. Dynamic cutting involves the use of montage scenes, taking from other non-continuous clips.

**Costs:** In the motion-picture business budget films still cost \$20 million. The average big-time feature costs \$140 million, though these are struggling these days. A blockbuster will cost 250 million typically to produce. But it will cost another 250 million to market. Someone put their heart and soul in it. *Easy Rider*: an anomaly, was filmed for 5 million.

**Critical Thinking:** At the heart of this concept, from our perspective, is translation. It is at the core of our honors seminar experience. Critical thinking takes what is given and turns it into paraphrases, examples, and illustrations. The Key Translation Element in films is the conversion into action.

**CROSS-CUTTING:** inter-splicing two different scenes into one. The film standard of this is the switching back and forth in a single scene, showing a maiden tied to the tracks and ready to be run over by a train, and the heroic cowboy racing to the scene. This can be done, for example, in a telephone conversation, where we see the two talkers back and forth, in their separate environments.

**CUT-AWAYS:** looking at what the protagonist is looking at. This is different from a montage which is footage that describes what is being narrated or written.

**Cuts to New Scenes:** do it on the beats of Non-Digetic music. Cut the camera on the beats.

**Difficulties:** Every film comes with about 10 major demands, and it is if any one of these demands is not dealt with, the film dies. It is truly a system of systems.

**Digetic, and Non-Digetic:** Non-digetic sounds or music is inserted after the film has been concatenated by Producer. If a radio is going on set, and sounding in the scene—perhaps as white noise, it is digetic sound since it is recorded along with dialogue.

**Digital Cameras:** Modern camcorders such as ours costing \$1,000 give more detail than the best cameras a generation ago. This has hastened very early retirements. The audience wants beauty, a life before scars. Our honors students are the perfect age for what audiences want.

**Director:** The on-set leader of filming, coordinating cinematographers, boom mic operators, and actors. The Director works with the Unit Production Director to make sure the sequencing of scenes occurs in a hopefully continuous, smooth way. In film, the director makes the decisions of where the actors should be, what they should do, and how they should say something. These can include decisions about using cut-aways. See this term above. One actor looks away. That may be a time to do a cut-away, with cinematographers adjusting accordingly. A Director can, for example, emphasize when a character is lying. Cutaway to person B and his or her reaction in a conversation when person A is lying. A Director can work more with artistic possibilities, as long as s(he) has a Unit Production Director, and Production editor, working with realities.

**Director of Audiography:** Manages the boom mics, our new recorder. Should wear headphones as one of the cinematographers. Makes sure there are two mics in every scene. Checks with Director and Producer about the quality of the sound.

**Docket Rehearsals:** Rehearsals of scenes that are soon to be filmed, but are not yet on set.

**Documentaries:** this is too easy. We want dramatizations.

**Dollhouse the Script:** This is the tendency to make everything chit-chatty, with no real action going on.

**Editing:** is what makes films different than theatre.

**Elements of Screen Plays.** The various units of the film want to work as segments of a whole, cohesive story. Such as: 1. *Once upon the time.* 2. *And every day. (I looked through the TV)* 3. *Until One day. (My brother died and I had to leave home.) I met a theatre teacher.* 4. *He changed my life. He told me there was a life beyond mine.* 5. *And Because of this.* 6. *Until Finally. (I drove to LA)* 7. *And ever since that day. . .*

**Epic Films:** *Giant* was an epic film, shot with unprecedented contracts, technical alacrity, and investment, but not a classic, and it is now dated.

**Establishment Shot:** Using a big-picture perspective to take in the entire environment for the world you are describing before proceeding with the action of the film. Recommended!

**Executive Producer:** In Hollywood, they are the ones with the big bucks. For us, the producer is the one who finishes the trailer and film on a high-end laptop.

**EXT:** [Exterior \(outside\) scene film shoot.](#)

**FADE-IN:** [A Producer-facilitated coming to light and color from previous darkness.](#)

**FADE-OUT:** to go to darkness on screen, facilitated by producer. Usually gives audience time to digest what is happening.

**Fast Fidelity Memorization Practice.** Memory is the muscle of education. Films encourage us to perfect a recall that is fast and accurate.

**Feature-Length Films:** Since 2012, we have been doing feature-length films, which by definition are at least forty minutes long.

**Fictionally Dramatized History:** has been our niche. We hope to enliven the drama but at the same time steep the film in facts. Main characters and events are real, dialogues are based on surmises.

**Film:** One way in which an honors program converts into a team. If you have a bureaucracy and want to make it a team, this is one way.

**Film:** Without a Story, there is nothing.

**Film Group Responsibilities:** Brad Maule said: “If you lie to the police, it will be a big deal. I make films every year in Nacogdoches. You mess things, up, you leave things in better condition.”

**First Assistant Director:** First AD: Is the drill sergeant. They are usually jerks says Brad.

**Fourth Wall:** the wall in front of the actors. We will assume a willing suspension of disbelief.

**Fourth Wall:** “That invisible scrim that forever separates the audience from the stage.”<sup>4</sup>

**Frost, Robert:** (his dictum) “Everything written is as good as it is dramatic.”

**Gaffer:** came from NYC could you get someone to move heavy equipment. Go to the docks. Go get me a gaffer down on the docks.

**Gaffes:** Some of the biggest problems are with audio, the white room phenomena, and memory.

**Genre.** You have to know the genre to sell your film, A Western? A love story?

**Graphic Rhyme:** A visual rhyme between two successive shots.

**Innovations:** Docket Rehearsals, and Liaisons.

**INT.** Interior scene.

**Invisible Cuts:** cuts hidden in darkness.

**It’s in the Face!** (Says Gloria Swanson in *Sunset Blv.*) Close-ups of the face help the viewer to sympathize with the characters. Time for emotional bursts of the the eyes, and lips. This can be specified in the action lines of a script.

**L-CUT:** audio continues from last scene through FADE-OUT or even in to the beginning of the next scene.

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<sup>4</sup> Vincent Canby 1987.

**Lavaliers** are personal mics.

**Lehman's:** An Ohio Company that found that no one was worrying about non-electrical situations, and making non-electrical tools. They did and became a multi-million global corporation. No one is really doing anything for regional or denominational culture. Honors can realize this market, certainly with limitations as Lehman's does.

**Lighting:** three point lighting. Key Light—the brightest light is the brightest. It is the one which shadows. Half of the film you see is complete darkness. Flicks—in old days, because it is a series of still pictures. 24 frames per second. There is actually darkness half the time, between the frames. A bunch of pictures. Shadows will heighten fright. If key light is to the side, you will shadow one side of the face. So you put a less light bright on the other side. Fill in the other light. I need depth. Light the back of me to create distance. A light in the back will give a person presence. A single light will create a lot of chiaroscuro.

**Line of Continuity:** If you run right to left on screen. You cannot cross the line of continuity. First start with establishing shot. It gives the sense of where everything is. The star is who you shoot first. But you cannot change the line of continuity. You have to pick the 180 degrees to shoot from. You are in that circumference unless the actor moves around a circle on the screen.

**Lock Down:** Can't change anything anymore. You score the lock down. Then you add the sound track for non-digetic sounds.

**Looping:** ADR: Automatic Dialogue Replacement. Every film has looping. If you film two people on the beach, you will only hear the ocean. They do ambient sound while they are on. Ambient takes the sound for 30 seconds. Just do the sound as it is for 30 seconds. There was a lot of stuff. Put that on a loop. Use that sound underneath it all, but turn it down in volume. You have to watch the film and speak your part at the same time. Frederico Felini actually filmed and then composed dialogue. Thus Professor Maule referred disparagingly to "Italian Films." Hear low level of crickets. Hundreds of layers of sound they can layer in. You just lay it on. Hundreds of people working.

**Maule, Brad:** Expert film professor at Stephen F. Austin University who has helped us on our films. He says he will try to address our emails at [bradmaule@hotmail.com](mailto:bradmaule@hotmail.com).

**Memorse:** the remorse that comes with the forgetfulness of one's lines. When we forget our parts on set, we waste everyone's time.

**Minimalist Art:** We can "splice out" horse-drawn carriages, and get more for less, by stripping away the exogenous.

**Mistakes We Have Made With Filming:** See the film page of [www.ntcc.edu/honors](http://www.ntcc.edu/honors)

**Origins of Film:** People would watch how someone had killed a deer. They would draw on the screen of the cave wall. This is where film play began.

**Montage:** This is including other filmed segments in the midst of a filmed segment. The Ferguson film should have had a few Ku Kluxers and other action scenes within the long, drawn-out dialogue. It is a scene within a scene. See "Cut-Away" above.

**Movement:** There must always be motion once the film is underway. Else the film will die.

**Non-Digetic:** See Digetic, above.

**Point of View Shot:** A shot which is taken from the point of view of a character in the film.

**Practice with Eloquence.** Films help us to see how we can throw body and soul into our words, and gain higher levels of discourse.

**Problems with our films:** *Action Scene Deficit:* Film watchers usually tire of continuing conversations without action. *Actors:* who will not propel their whole bodies and minds to engage the audience. *Gaffes:* One camcorder catching another camcorder filming (2009). *Reading from scripts* (2010). Inert travel scenes without good scenery or interesting musical backdrop (2011). *Lack of close-up focus* on the face for human responses and emotions (2009-2011, 2012-2018 in a lesser respect). *Lack of explanation* of who historical

figures are (2011 opening scene). *Lack of ongoing dramatic tension* (Most films). *Zooming wrong*, sometimes even cutting off the faces (2010).

**Producer:** See executive producer, above.

**Production Assistant:** they get coffee, or whatever is necessary.

**Production Designer:** One who matches apt backdrops, and costumes to the story.

**Production Editor:** In our films, the Production Editor assists the producer in downloading takes, suggesting non-diegetic music, and in editing film.

**Prop Distribution:** if there are a lot of props, it might be good to distribute them to the actors who most will use them. A prop list should be circulated in advance.

**Quote:** “Every serious entity in America imagines itself on film.”

**Regional and Denominational Cultures:** Left impoverished. Give your people talking points. Teach in the community.

**Roles:** Choreographer (deals with dance) Cinematographer (deals with the camera, and decisions about filming), Producer (splices the film together).

**Script Coordinator:** Stands next to director. They tell the director they got the line wrong. Spot other problems. Any one of us can volunteer to do this.

**Sound Mixer and Boom Person:** The boom needs to be right at a person’s mouth. Tilt the boom toward their face. But you do not want boom in shot.

**Scripts:** Scripts have two major components: ACTION, which is described flush with the left margin, and DIALOGUE, which is indented.

**Script-Writing:** Slug-Line: Small line top left after scene title. It will say: interior or exterior, location, and time of scene. Next is the description of what will be shown. Action lines are indented and flush left. Dialogues are indented.

**SD cards:** 128 GB or more to film.

**Sequencing:** a big deal, a science in itself. See [Unit Production Director](#).

**Shooting times for Hollywood:** It will take a day to film four pages in a Feature Length Film. A day for four minutes! TV will shoot ten pages a day, 10 minutes. Soap Operas shoot 97 pages a day. Soap Actors are on under a deadline. Movie actors have all the time in the world.

**Slug-Lines:** Lines at the top of each scene that are supposed to convey to cinematographers and directors whether the shot will be interior (INT) or exterior (EXT), what time of day, and where if possible, where the scene is to be shot.

**Snowstorms:** When uploads to YouTube contain substantial sections where the action and scenes cannot even be seen because of electronic interference. The producer should try turning off the anti-virus, rival programs, and the snooze limitation.

**Still Photographer:** still needed in filming for advertising the films later.

**Subjective Camera:** the camera that takes the viewpoint of a character.

**Suspense:** Is different from Surprise. Suspense is awakened in the audience, as we give a clear sense that there are two kinds of outcomes, a binary possibility chart. One is distinctly bad. Surprise is more unheralded.

**Titles or Captions:** Any text inserted in the film

**Toggle between Cameras and Perspectives, Constantly:** One should usually not rely for footage from a single stationary camera for more than 5 seconds! Zoom in on actor talking. Do “cutaway.” Zoom over to the actor who is hearing a lie, and get their reaction. Even 3 seconds is not too short of a perspective. Brad Maule says amateur film makers give themselves away by not toggling. We need more point of view switch, or dialogue between objective and subjective cameras.

**Unit Production Director:** A UPD must decide on sequencing: what scenes will be shot where with who, and in what order. It requires a mind able to perform a novel type of calculus. Using index cards for

each actor, scene, and place, and then gathering and re-gathering them, might be the best way to sequence the film. Ideally, a UPD should serve during filming as a liaison between the Director, and actors who will soon be filming. A UPD can even direct docket rehearsals, readying actors ready to film just before their scene, and increasing the rate of throughput. A UPD who can make clear, ahead of time, the sequence--will contribute to a smoothly running operation, and will optimize performances.

**Vertigo:** this famous Hitchcock film introduced disorientation-- Move the camera in and zoom out, and that throws people off balance.

**Voiceover:** putting a voice into the scene that was not there originally. It could be what the character is thinking.

**What to do on Site:** Block, Light, Rehearse and shoot.

**Where is the Danger?** Our 2014 Harriet Potter film was special in the sense that one always knew where the danger was—the gambling husband, the wilderness, the Revolution, the feuding. Every good story thrives off of danger that is felt.

**Why there is a niche:** Theatre Departments will work with only classic scripts. Cinema departments have the idea that you couldn't possibly do anything until you had all of their classes.

**Windfall of Advantages:** our yearly films have provided a windfall of academic, professional and social advantages. Feature-length films are exceptional enough to attract attention on applications and résumés. Several of our participants have used the film as a portal to area research, or as a key credential in gaining regional and national awards. Finally our films have reticulated important contacts while providing a public service.

**Windfall of Awards:** NTCC leads the US in Guistwhite Awards, a high-end service/leadership prize. <Guistwhite>. 6 of 7 of our Guistwhites have been film leaders.

**WIPE:** Producer facilitated animated screen transition.

**YouTube Uploads:** Today eight years of content are added every day in YouTube. Cameras are everywhere. We are on camera all the time. Videos represent the ultimate format for advertising, news, and promotion.

## Appendix B

### Itinerary for Austin Trip

# Research Trip to Dolph Briscoe Center at the University of Texas at Austin, 29 to 31 May 2019

\*It is important that each student bring a valid photo ID, especially, if possible, a Driver's License. The Dolph Briscoe Center will want this. Students should also register on Aeon, the UT Austin library service ([www.briscoecenter.org/login](http://www.briscoecenter.org/login)) before we depart on Wednesday. You are welcome to bring a laptop, or ask me for one asap that you could use during your time with us. I might be able to get it in time.

**4:30 AM, 29 May, Wednesday.** Harley Anderson, Jalyn English, David Martinez, Maritza Quinones, Leshly Zermeno, and Dr. Andrew Yox, Honors Director, will leave NTCC parking lot, *behind Humanities Building* with a mini-van rented from Enterprise in Mount Pleasant. Dr. Yox will do all the driving.

NTCC Honors will cover all meals, hotel, travel, and entrance fees.

**7:30 AM Starbucks in Hillsboro** for Breakfast (Or Red Oak before that if we are all awake or possibly Waco).

**10:30 AM** Work on materials of Dolph Briscoe Center relating to Adina de Zavala, State of Texas preservationist.

12:30 PM. We will break for lunch on the UT Campus.

4:30 PM Depart for stay in Embassy Suites, Austin Central). The Embassy has a nice pool, a sumptuous breakfast, colas and sprites at 5PM which we will try to drink there rather than at a restaurant, and exercise room.

Free Time, and Dinner

### **30 May Thursday**

Breakfast at Embassy, Austin

Ride to Dolph Briscoe and other UT Resources

10- 4:30 Work in Archives, breaking for lunch as before.

Free Time, and Dinner. We will plan on taking a tour of the Texas Capitol, a popular at-night tourist stop. Is there something else you would like to see?

### **31 May Friday**

Breakfast at Embassy Austin

10-12 noon. Work in LBJ Library Archives.

12:00 noon – 3:00 PM Perhaps visit Bob Bullock Museum of Texas History on Congress Street, eating there for lunch, or converting on some other opportunity for the film that might arise.

Return home at NTCC, stopping for dinner:

9:30 PM return to NTCC Campus

## **Appendix C: Film Itinerary**

# **Itinerary for 2019 Honors-NTCC Filming:** *Adina De Zavala and the Making of a Patriotic Supersite* 8-16 August

Aim to have your parts memorized fluently, so you can add action, and intonation. Bring outfits your character could wear on set. Or contact Costume Director Cendy Sanchez (see our group emails) for costume needs. Note that women wore dresses and blouses with a lot of lace, and big rimmed hats in the early 1900s. Contact Peyton McClendon for makeup needs. Email/text Director, Jacob Lambie or [ayox@ntcc.edu](mailto:ayox@ntcc.edu) for other questions. Dr. Yox's phone during film week is 903-291-7987. See communications from Director, Jacob Lambie, and our Unit Production Director, Rebekah Reed, on the sequencing of scenes.

We have been promised proximity to A/C at all sites. Outside of your scenes you are welcome to dress informally, as it does get hot when we do outside scenes.

## **8 August at Tennison Memorial Methodist Church**

313 N Church Ave, Mt Pleasant, TX 75455 1:00 PM-4:30 PM

Stay attuned to sequencing: Questions? Text or email Peyton McClendon, Rebekah Reed, Jacob Lambie, or Yox 903-291-7987.

## **10 August at NTCC 9am- till when we are done**

Stay attuned to sequencing: Questions? Text or email Peyton McClendon, Rebekah Reed, Jacob Lambie, or Yox 903-291-7987.

9 AM meet at Whatley Center

## **12 August: at the Pittsburg Rural Heritage Museum**

Stay attuned to sequencing: Questions? Text or email Peyton McClendon, Rebekah Reed, Jacob Lambie, or Yox 903-291-7987.

9:00 AM: Meet to film at Pittsburg Heritage Museum on Mount Pleasant St.

Lunch provided by Papa Nachos

## **13 August: at the Mount Vernon Alamo Site and Franklin County Historical Sites such as the Thruston House**

9:00 AM. Begin filming at the Mount Vernon Alamo

Lunch provided by ML Edwards

7:30 PM. Maritza Quinones checks into the Delta Inn in Jefferson.

## **14 August Wednesday in Jefferson**

*\*Important Notes about Jefferson B&Bs. Do not move Furniture. Only 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. We have our own supply of drinks on hand that will be at every film site in the blue and white cooler. You are always welcome to help yourself to our drinks. Please treat their parlor (common) areas with respect.*

Stay attuned to sequencing: Questions? Text or email Peyton McClendon, Rebekah Reed, Jacob Lambie, or Yox 903-291-7987.

**10 AM.** Filming begins in Jefferson at the Delta House

Lunch Provided.

**1 PM.** Possible Check-In at Oak Creek Manor and possibility of filming there.

**3:00 PM.** Beginning of Check-in in rest of Jefferson B&Bs, and break.

Recommended Boarding Below:  
Check with Yox for possible changes

**Carriage House**, 401 North Polk Street: Carriage is the main, controlling house with the great breakfasts in the morning, but not the one we will be filming at. We will film at the **Sam Houston House** owned by the Carriage House owners.

We have the Red River and Caddo Rooms.

Mercedes Collins  
Peyton McClendon  
Cendy Sanchez  
Parker Smith  
Presley Smith

Andrea Reyes & Family will reside here past 11 AM and can stay till 11 AM Saturday Morning. This will be the “last bastion” for filming.

## **Delta House, 206 East Delta Street.**

Two Rooms:

Maritza Quinones  
Rebekah Reed  
Karla Fuentes  
Verania Leyva

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

We have Patty’s Room and Dougherty’s Room  
Andrew Yox  
Spare Room that we have rented.

## **White Oak Manor, 502 E. Benners St.**

We have reserved 3 rooms

Cade Armstrong

Jalyn English  
Sam Griffin  
Jacob Lambie  
Daniel Landaverde  
David Martinez

**6PM:** Dinner in Jefferson.

## **15 August, Thursday:**

**Breakfasts 8-10 AM.** Again, we are paying for the breakfasts, and will go relatively lighter on lunches, so please take advantage of them. Owners will set specific times for them. Please be there for these times. We should not schedule filming at these times unless the meal works in with the filming. The breakfasts are generally very good and interesting.

Lunch provided.

6 PM Signature Film Dinner at **Austin St. Bistro** in Jefferson. We will aim to have a photo afterwards.

## **16 August, Friday**

**Breakfasts 8-10:00 AM.**

Filming.

11AM Checkout of B&Bs. Group that remains will stay at the Sam Houston House. Meals provided on Friday. The Sam Houston House will be our last bastion to film at.

Most will probably return home at some point early Friday afternoon. See Jacob, Peyton, and Rebekah for sequencing.

Be sure to leave period outfits with person who Jacob Lambie designates. This person will need to return all borrowed articles to Honors office. Thanks!

## **17 August, Saturday**

Breakfast provided at Carriage House for Reyes Family.

Andrea Reyes will return the equipment to honors office.