

Raymond S. Hocker

Thesis Committee:

Sara Montgomery, Thesis Advisor

Christopher Rossiter,

Alyn Warren.

The Silent Thief

Written thesis is submitted in partial fulfillment  
of the qualifications for the Digital Cinema, MFA

National University

School of Media and Communication

April 11, 2015

## Thesis Project Data Sheet

**Project Title:** The Silent Thief

**Project Log Line:** There is a silent thief that is stealing the most precious treasure belonging to Native Americans and American Indians. Cardiovascular disease and diabetes is the number one killer of American Indians and Alaska Natives. The modern western diet is wreaking havoc in these indigenous populations and many others around the world. Only after this silent thief is exposed and unmasked can the healing can begin.

**Project Genre:** Documentary

Project Running Time: 20 minutes

Project Format: DVCPROHD

Screen Ratio: 16X9

**Project Frame Rate:** 59.94 FPS Progressive

**Thesis Deliverables:** Written Thesis, DVD, and Production Book

Digital file naming conventions and format specification notes:

This project is being filmed in the DVCPRO HD format with acquisition onto P2 secure data cards and direct to disk using a Focus Enhancements FS-100 Firestore device. File names will follow the P2 file naming protocol.

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## Digital Cinema MFA Thesis Qualification Form

We certify that \_\_\_\_\_ has completed a Digital Cinema thesis project entitled, \_\_\_\_\_, that has been reviewed by members of the thesis qualification review committee listed below on \_\_\_\_\_. By unanimous consent the committee agrees that the project has met/exceeded the qualification requirements for the Digital Cinema thesis and recommends to the Dean of National University's School of Media and Communication that the degree be conferred effective \_\_\_\_\_.

Chair: E. Alyn Warren III, Assistant Professor, SOMC

Bettina Moss, Assistant Professor, SOMC

Cameron Spencer, Associate Faculty, SOMC

I, \_\_\_\_\_, Dean of the School of Media and Communication, have reviewed the thesis and concur with the qualification review committee that the MFA degree should be conferred on the above date.

Karla Berry, Dean, SOMC

## MFA Qualification Review Deliverable Checklist

Deliverable	Date Submitted	Approved
1. Thesis Proposal	_____	_____
2. Screenplay/Documentary Treatment	_____	_____
3. Pre-production Schedule	_____	_____
4. Production Schedule & Shooting Script	_____	_____
5. Production Wrap Report	_____	_____
6. Post-production Workflow & Schedule	_____	_____
7. Split Page Editorial Script	_____	_____
8. Qualification Review Cut	_____	_____
9. Split-page Qualification Review Script	_____	_____
10. Thesis Fellow Revision Notes	_____	_____
11. Qualification Checklist	_____	_____
12. Qualification Review Conference	_____	_____
13. Final Qualification Cut	_____	_____
14. Committee Recommendation	_____	_____
15. Dean Approval	_____	_____
16. Final Written Thesis	_____	_____
17. Final DVDs (3 playable, 1 data)	_____	_____

- [N.B. 1) The thesis committee chair will acknowledge submittal and review  
 2) Thesis Fellow is responsible for filing conferral application in time for the desired conferral deadline  
 3) Based on Committee qualification review notes fellows may be required to submit multiple qualification cuts, revision notes and qualification checklist]

## Introduction

Diabetes is often referred to as the silent killer. The onset of its symptoms is often subtle and develops over a long period of time. Its victims easily rationalize the changes in their health and lifestyle as “just part of getting older”. The harsh reality is that even these early symptoms can be causing lasting damage.

This silent thief is stealing the most precious treasure belonging to Native Americans and American Indians. Cardiovascular disease and diabetes is the number one killer of American Indians and Alaska Natives. The modern western diet is wreaking havoc in these indigenous populations and many others around the world. Only after this *silent thief* is exposed and unmasked can the healing can begin.

## Synopsis

There is a war taking place in America. Native Americans are fighting for their lives. This time, the war isn't being fought against invading cattle ranchers or the U.S. Calvary. In this war, no one is wearing uniforms or war paint. The enemy is a thief, a silent thief, that is stealing away the lives and health of huge numbers of America's indigenous population.

The Silent Thief presents the facts about the epidemic of diabetes among Native Americans. The film exposes the victims of this war by examining the lives of Native Americans living with the disease. It also introduces many of the combatants as it elucidates the symptoms, causes, and effects along with the efforts being taken to by medial and healthcare professionals that have dedicated their lives to fighting this disease.

The story is revealed through personal and candid interviews, filmed on location in the mountains and valleys of the Paiute Reservation near Bishop, California. The strength and spirit of the Paiute people remains evident despite the carnage caused by the intrusion of a modern western diet and the onslaught of our fast food nation.

## Personal Motivation

I have several reasons for selecting this topic for my thesis project. I have a personal interest in pursuing this effort. For the last ten years, I have worked with the Hualapai Indian Tribe in Peach Springs, Arizona. I organized and presented a marathon running race for two years on their reservation and organized an international auto rally race on their lands for 10 years. During this time I became friends with many of the tribal members and developed a genuine appreciation for their culture and lifestyle. I also saw evidence the devastation caused by alcohol and our modern diet and its impact on individuals and their families.

Native American Indians are a proud and quiet people. My reasons for taking on this project does stem from any altruistic perception of these people being needy or helpless. They are very capable and self-sufficient but they are often reluctant to draw attention to their personal and communal struggles. My motivation comes from a desire to give something back that will be lasting and might help future generations.

What special skills and insight do I bring to the table? This project is important. This project fills the gap between need and solution by bringing attention to the problem so the healing can begin. My production team and I will couple our experience and abilities as interviewers and filmmakers to create a documentary that is both relevant and persuasive. We can make a difference by making people aware of this hidden and silent killer. It was these silent, unspoken, realities that lead me to name this film *The Silent Thief*.

It took some time for me to realize the depth of the problems facing the Hualapai and many other Native American groups. From the outside, it's easy to see the ravages a modern diet has brought them. A large percentage of American Indians and Native Americans are obese. The struggle with alcohol abuse is often hidden just below the surface but the pain and suffering from alcohol related traffic deaths has touched many families.

These problems are not due to any personality flaw endemic to this population, or a cultural disposition toward self-destruction. There are real and serious physiological reasons that contribute to the pervasiveness of these problems. According to study results from the National Heart, Lung, and Blood Institute (NHLBI), "...American Indians in the past had very low CVD (cardiovascular disease) rates, CVD today is the leading cause of death among American Indians.

Approximately 30 percent of American Indian deaths for all ages is associated with diseases of the heart, and the number of American Indians ages 45 years and older with heart disease exceeds the next three leading causes of death (cancer, diabetes, and unintentional injuries) combined.” The study goes on to point out how diabetes has become a major part of the problem, “...the Strong Heart Study has confirmed that diabetes is a major risk factor for CVD among American Indians. The study continues to focus on understanding why this increase in CVD occurs in individuals with diabetes and, more importantly, what can be done to reverse the trend.”

The NHLBI report concludes by stating the need for programs tailored specifically to this group of citizens and how, “Diabetes was found to be the most important contributing factor to the rate of CVD among American Indians.” In their conclusions the researchers stressed the need for both community and school based prevention to promote physical activity and healthy diets for Indian children to reduce their risk of developing diabetes.

The NHLBI’s study clearly identifies the need for a program tailored toward the Indian population. Their Health Heart educational program was developed as a result of this study. The Health Heart program has been successful in helping many to change their eating habits and incorporate more physical activity into their lifestyle. What is missing is the call-to-action that sets off a personal alarm bell. This would motivate them to sign up for the Health Heart program by making lifestyle changes to improve their health. *The Silent Thief* story will fill this void. This documentary is, the missing call-to-action.

## Preparatory Research

I have conducted intensive research into this subject. I gathered and read over 400 pages of data, surveys, and background information from research on the Internet and online research libraries. The National Heart, Lung, and Blood Institute have issued four comprehensive documents focusing on heart disease and diabetes in the American Indian populations. The information from these sources makes up the bulk of the quantitative data used in this project. This research was used to develop the questions being used to put a human face and emotions behind the data.

I worked closely with Rick Frey, PhD who leads the Healthy Heart Program on the Paiute Reservation near Bishop, California. Dr. Frey administers the grant that is partially funding this project. Dr. Frey's personal experience and contacts serve as the spine of this documentary. He has also been a source for many contacts and information sources.

Nancy Walter, PhD is an anthropologist that has done extensive research on the Paiutes. Her collection of old photographs is used to illustrate the migratory nature and physical activity of the tribe's ancestors. Her research on the food sources available along the migratory routes is used to establish the tribe's early diet and food sources.

## Methodology

From the earliest days of the production process I attempted to envision the challenges and hurdles that would arise as I progressed through this task. In many ways this forethought was helpful and helped me to avoid many problems. However, despite my best efforts and planning there were many complications to be overcome. These obstacles proved to be both personal and technical and they resulted in it taking over seven years to finish the postproduction work on the project.

When I began, I knew that there would be a lot of facts about the disease that would need to be presented to provide the viewer with a good understanding of the challenges facing a person diagnosed with diabetes. I knew that my subject matter experts could easily and clearly recite the facts. The challenge was finding ways to provide this information in a way that was both

educational and compelling for the viewer. A twenty-minute film of talking heads was not going to work. I knew I needed an end product that could retain the attention of a middle class Native American while also standing up to the scrutiny of a medical expert.

## Critical Self-Analysis

### Stylistic Approach

I've always enjoyed the documentary work of Errol Morris, the way he incorporated seemingly-unconnected scenic imagery into his films to invoke a mood and sense of location or time. Using both images and sounds; Morris could make you feel like you were there inside his films. I wanted to put my viewers inside the heads of the people featured in my project. In the worst case, I wanted to make them feel like they were sitting talking and listening to them.

I also knew this project belonged to a few others, as much as it belonged to me. I could not have accomplished this task without the help and support of the people at the Toiyabe Indian Health Project. I approached the project knowing that my thesis committee, with their own sensibilities regarding acceptable aesthetic treatments of this form of documentary, would also scrutinize my style and treatment.

### Cinematic Design

The first thing I did was to hire the amazing cinematographer, Harris Done. I've known Harris for over 20 years, watching him develop his craft even before he graduated from the USC film school. He's been the director of photography on several projects for Steven Spielberg, including the short film *A Timeless Call* for the 2008 Democratic Convention and the Academy Award winning film "*The Last Days*," which was chosen best feature documentary in 1999.

Harris is a gifted filmmaker in many ways but specifically he stands out in two aspects that were especially important for my project. He knows how to capture the sense of a place as he demonstrated as the director of photography in the film "*Running the Sahara*" and in lighting interview subjects as he did in the aforementioned "*Last Days*". I knew that both of these components would be key in creating the "look" I was after for "*The Silent Thief*".

For the scene setting footage we chose to capture wide vistas that featured the towering

Sierra Nevada mountain range that towers over Bishop, California where the Toiyabe Indian Health Project is located. We setup and shot b-roll scenic shots at every opportunity during the compact three-day production schedule, giving extra attention to capturing the early morning and late afternoon lighting. I returned later to shoot additional scenic footage for use in the transitions and mood setting sequences used throughout the film.

## Production Design

I knew from the very beginning that I wanted to utilize a fully digital workflow. The advances that have taken place over the last eight years now make this choice rather obvious but looking back to what was available at the time this was a rather daring choice. There were very few digital recording systems available at the time. I chose to utilize the Focus Enhancements FS-100 Firestore device that used an onboard spinning hard drive. Because this was still very new technology at the time, I backed up the digital recording using the onboard tape-recording system on our Panasonic HDX900 camera. This secondary recording method proved to be a lifesaver, as I will illustrate later in this document when I discuss some of the problems I encountered in postproduction.

Another element of my early production design was the choice to shoot the interview footage with a portrait style set up. Because of my extensive background in and commercial and portrait photography, I knew exactly what would be required to light and set up this style of interview footage. In her book *Documentary Story Telling*, Sheila Curran Bernard quotes cinematographer Boyd Estus, “My approach is to try to make an environmental portrait, so that the setting the person is in and the way they look tells you something about them and subject matter”. When possible I utilized an office environment for my interviews, carefully dressing the background to provide visual clues about the subject. I knew that some of the interviews would be conducted in a tiny and cluttered space inside the medical clinic. In this small location the solution was utilizing a painted muslin backdrop. I also chose to conduct several interviews in an open grassy field with the Sierras as the backdrop to echo the opening and closing elements of the film. It was my feeling that mixing these interview environments would create a style for my project while also delivering the necessary story telling elements provided by my interview subjects.

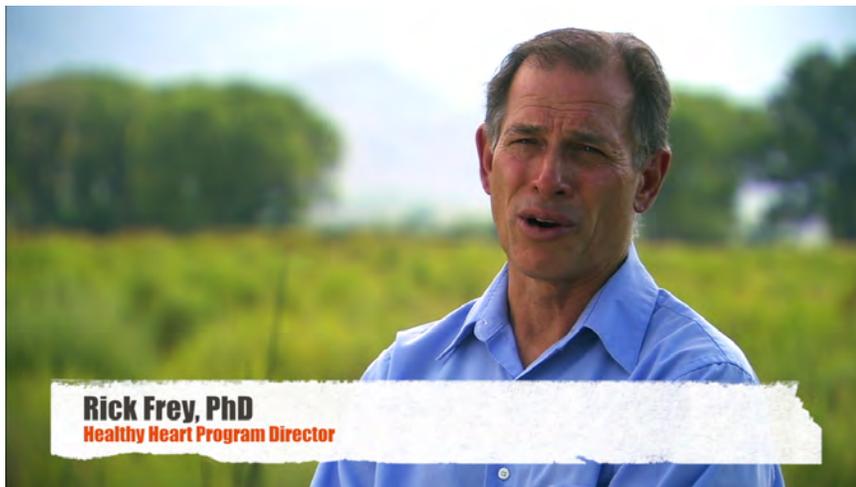


Figure 1 Samples of environmental portrait style interview setups.

One of the most important segments of the film was the opening and closing sequence of the Indian husband and wife walking in the large field with their dog. I had carefully scripted and storyboard this sequence and did a lot of pre-visualization because I knew how important it was going to be to the overall storytelling. These storyboards are included in the appendix of this document. The process of capturing these sequences turned out to be pretty simple. The toughest thing we had was casting and finding two people willing to come and be our actors for this sequence.

On the day, the whole sequence turned out to be pretty simple and it fell together very quickly. We had a beautiful clear morning and our actors arrived on time. We were able to fit shooting this rather complex sequence into the first couple hours of what turned out to be a very long day of shooting. The only problem was that I wished I had a bit more footage of the dog running in the grass. Once again, the old adage comes true: it's always better to have more footage than you think you're going to need when it comes time for your final edit.

## Sound Design

The viewer's experience is affected by sounds just as much as it is through images. The sound design of my production was always one of my key priorities from the earliest planning through the editing of the final cut. My thesis advisor gave me superb input on the way to enrich and improve the soundscape of the project.

In one sequence photographing the footage of one of the Healthy Heart Program clients outdoors, there were lots of bird and insect sounds in the background. While these ambient sounds work great while seeing the client on screen, they were a bit disconcerting when cutting away to b-roll footage in another location. The sounds seemed out of place inside the hallways of the clinic but they were impossible to remove from the audio soundtrack. As it worked out, this only happened once over a short bit of dialogue and it didn't adversely affect the overall quality of the sequence. Ambient environmental sounds during an interview can be great but they can also be a source of consternation in postproduction.

While shooting b-roll footage we utilized an on camera shotgun microphone to record ambient sounds. I used the audio tracks from the b-roll to help build a good soundscape that benefited my stylistic approach for the project.

### Mise en scène (Directorial Approach)

“ The mise-en-scène of a shot contains information, a certain meaning, derived from a combination of what we see in the shot and how it is presented.” (Hurbis-Cherrier, 2012, *Kindle Locations* 1496-1497).

I wanted the viewer to have a good sense of the place and the people they were observing in this documentary. The Piute Indians live in a very unique geographical area at the eastern foot of the Southern Sierra Nevada Mountains in the central region of California. Their environment has always been an important part of their story. To tell their story I used carefully selected scenic sequences for each of the transition points in the documentary.

During the transition entitled “Change” (approximately 9:59), I opened with a wide shot of the mountains over the Sierra Nevada’s showing a stream of sunlight through a heavy cloud cover to signify the end of a storm. Using Kuleshov’s technique of juxtaposition, I linked together seemingly unrelated images. My next shot was a pastoral scene of sheep grazing that was then linked to a final image of the wind blowing through aspen trees.

As Hurbis-Cherrier notes, “The “meaning” derived by the juxtaposition of two shots need not only be logistical or expository, but the context created by putting one shot next to the other can also elicit an emotional understanding from the audience.” (pg.45). My intent in using juxtaposition for this scene was for the audience to make the following connections: storm clouds equates to disharmony or disease, sheep in pasture equates to being at ease or at peace, and the wind in the aspen trees equates to change or *winds of change*.

In a similar way, I used a series of shots for the opening of the section “Trouble” (approximately 3:19). In *Directing the Documentary*, Michael Rabiger explains how juxtapositions highlight contrast and contradictions, and argues as much as they inform (pg. 146). He goes on to point out how their meaning and significance is culturally based and is a “conversation via conventions”. In the segment titled “Trouble” I contrasted historical still images of Indians wearing the clothing of white settlers with an image from the same period of actual white settlers. I then used images of the town of Bishop from the 1900’s with a horse drawn buggy building up at a group photograph of Native American’s being exploited and trivialized as an “Indian Band”. The final image of a Native American driving an early automobile is used to transport the viewer to the modern day in the following shot as busy traffic

hurries down the same street of Bishop. Through juxtaposition, this series of shots was designed to illustrate the impact that the introduction of western culture had on the Native American society.

### **Editorial Approach**

My Initial approach to editing the project was to build the film using a number of segments. The segments that I'd planned to use are detailed in my thesis project proposal in the appendix. The actual segments I used changed and evolved once I set to work actually editing together the final Film.

Someone, once wrote, "every film is actually three films", the one the writer created, the one the filmmaker photographed, and the story the editor told. This was true for *The Silent Thief*. Although the segments that I had planned during the preproduction stage change greatly in postproduction, they still serve their purpose of allowing me to plan and prepare for the arduous time schedule during the production process.

Based on some early input from a member of my thesis committee, Alyn Warren, I was careful to maintain continuity and structure so my finished project would be coherent and meaningful to my viewer. I reevaluated and revised the segments and their order of presentation. During postproduction, I repeatedly revised the order of the segments in an effort to develop a flow of information, emotion, and meaning from the beginning through to the end.

## **Development: Documentary Production Plan**

### **Update from Proposal**

The planning for this documentary began in early 2008 as I progressed through the thesis production course at National University. The elements of this production plan underwent many revisions as I moved towards the actual production dates.

The part of the plan that underwent the most change was the budget. My initial cost estimates for the production cost was about \$20,000. It didn't take long for me to realize that I would not be able to come up with anywhere near this amount. Thanks to a lot of hard work by my wife and executive producer, we were able to secure a \$10,000 grant from the Toiyabe Indian Health Project. We added \$5,000 of our own funds to finance the production expenses.

Our limited budget forced a change from a five-day shooting schedule to one with only three days on location. It also required cutting down from a four-person production crew to only my director of photography and myself. Along with doing all the legwork to secure the grant from Toiyabe, Donna made all the arrangements for our travel and accommodations in Bishop. I paired down the shooting schedule to three days and made arrangements with the Indian Health Project Clinic for the interviews of clients and healthcare providers. My associate producer, Dr. Rick Frey, was also extremely helpful making arrangements for the interviews with the doctors and staff at the clinic. He helped us find Native American clients for interviews and b-roll footage of activities supported by the health project.

### **Lessons learned**

Any project that requires travel to a location over three hours away is a real challenge. The last thing we wanted to do was to arrive in Bishop and find some important piece of equipment was left at home. We rented a Ford Explorer SUV and filled it to the roof with equipment and supplies. Much of the equipment we packed we never used but I don't regret the planning and packing that went into our preparation. As it turned out, no critical piece of equipment was forgotten and there were no compromises to our hectic production schedule.

It really pays to work with a professional. My director of photography, Harris Done, provided a complete camera package so I didn't have to worry about any of this critical part of

our equipment package. We spent hours on the phone planning each detail of our production schedule and reviewing our equipment needs. I borrowed and rented all of the other necessary equipment to supplement the gear I owned.



**Figure 2. Our Ford Expedition was filled to the roof with gear.**

Despite all the planning and efforts in preproduction they are always little things that fall through the cracks. These “little things” always prove to be important on the day of the shoot. The “little thing” that proved to be my biggest challenge was finding the actors for the opening and closing segments. The couple that had initially agreed to it changed their minds the day before the shoot when I called them to confirm. At the last minute, I was able to get one of our interview subjects, Karen Howard, to arrange for her brother in-law to come out and play her spouse for the opening and closing sequences.

## Recommendations

Getting commitments from unpaid participants and helpers can be a real challenge. Even after they’ve given their word they will be there for you, it is all too easy for “something” to come up and turn them into a no-show. The best solution is to be as preemptive as possible with repeated personal contacts prior to the shoot day. Phone calls are better than email but using both is a good choice. There is something about a personal phone call that builds commitment. If the volunteer sounds even the least bit flaky on the phone, it’s best to arrange a backup and have contingency plans ready –just in case.

Whenever the production requires travel to a remote location it is vital to carefully plan and pack all the necessary equipment. The use of an equipment checklist is mandatory. This is even more important when you shoot in a remote area where it could take several days to have

equipment shipped in. Even something as small as a cable, or battery can halt production and cause delays costing thousands of dollars. The equipment checklist is also important for inventorying equipment in and out of locations.

It is helpful to include extra columns on the inventory list showing each location and placing them in order of use. It can be helpful knowing that a piece of equipment, like dolly track, is only being used on the final day of production. Careful planning allows the crew to pack the truck for the early load outs and place items quickly unloading when needed. Checklists are a great way to track gear in and out of the truck. If something is missing, a quick look at the list can tell you where to start looking.

After production is wrapped the list can be used to make notes on equipment that needs repair or calibration. Keeping lists for future reference and use on future projects can make preparations and planning for the next shoot much faster.

## Preproduction

### Process

For the most part, preproduction on *The Silent Thief* went smoothly. The executive producer, Donna Hocker, handled most of the phone calls and arrangements for travel and accommodations. Our hotel was very convenient only ten minutes way from the clinic where we would be doing the majority of our production work. Bishop has excellent restaurants. At the end of a long day shooting, it was a short walk to get something to eat before heading back to our hotel to catch some sleep.

I handled arrangements for the interviews with the clinic staff and program participants over the phone. The associate producer, Dr. Rick Frey, also helped me schedule staff and participants. Rick provided background information on each of our interview subjects helping me to prepare questions on the areas that we wanted to discuss with each of them.

In addition to scheduling, we focused our time and effort into planning out our equipment needs and requirements. I relied heavily on my director of photography's experience and knowledge in selecting the lighting and camera support gear we needed. We worked together on a number of earlier productions and were familiar with the way each of us worked. We definitely over packed and brought along lots of extra gear to handle anything that might pop up in the middle of production. Being so far from home, in a remote location like Bishop, can make it very difficult when something small brings production to a grinding halt.

I reviewed my reference materials and developed a list of questions I would use during the interviews. I developed about 25 questions that I would ask most of the interview subjects. I created a copy for each interview and highlighted the specific questions that would be specific for each person so I could be sure to ask these questions during the interview. The interview questions are in the appendix.

### Lessons learned

There is no substitute for good planning. Thankfully the preparations and planning for this project were all part of the early coursework of the Digital Cinema program. I put in hours planning and documenting each step of the process prior to scheduling my actual shooting days. I've had the opportunity to work on a number of productions far from home and in isolated

locations.

One such production was filming an international rally race in New York State. We had to pack and carry every stick of equipment on the plane with us. Because this was a three-man shoot that was being done on a shoestring budget, there was not room for surplus baggage or extra gear. I had to plan every minute of the shoot and every shot prior to packing for the trip. There's a lot to be said for learning how to work with a miniscule budget.

I had a chance to gain more valuable experience during my residency coursework at National University. One of the three productions we completed during our four-week residency was a documentary for the YWCA in San Diego. Our crew had to plan and pack everything we needed for the two-day shoot. With fifteen people jumping in to load and unload gear each day, the use of checklists and inventory records was essential.

## **Recommendations**

Don't ever skimp on the planning phase of a production. It is not uncommon for the planning on a Hollywood feature film to span several years. The bigger the budget, the greater the risk for a planning mistake to cost tens of thousands of dollars. Having a small crew idled for a day due to poor planning is a problem but having a crew of 50 or 60 with expensive talent and resources idled can be disastrous.

An important part of planning is creating and being ready to implement contingency plans. Being ready for unpredicted, or anticipated problems is always a good idea. If unforeseen scheduling or planning problems occur, it is advisable to gather together the principal production team members to discuss the options for rescheduling shots, or evaluating alternative ideas. Good decisions are rarely made in a vacuum. Getting input from your team will almost always help make the best decisions.

## Production

### Process

The production phase of my project began when Harris arrived at my house early on the first day of the shoot in his little Prius, it was filled with lighting and camera gear. We added it to all my gear and filled a rented Ford Expedition to the roof. It was an hour and a half drive up to Bishop California where my wife and executive producer, Donna, had lined up hotel rooms for three nights.

I scheduled and made arrangements with our interview subjects well in advance because I know how often schedules end up getting revised along the way. In addition to the shooting schedule I prepared a detailed shot list and storyboards for the opening and closing segments. The shot lists were very helpful. We use them as a checklist to grab b-roll footage every chance we had between the interviews and travel from location to location.

At the Toiyabe Indian Health Clinic we got a quick tour from the director of the Healthy Heart Program, Rick Frey and he showed us the small office we would be using for interviews. The room was way too small of course. Harris and I planned on shooting the interviews with a long lens in order to achieve a nice looking bokeh (out of focus soft background) and that meant we would need some distance between the subject and her background. We actually had to position the camera outside the room in the hallway and shoot through the narrow doorway. It was important that we move the camera back far enough to utilize the longer focal length of the zoom lens to minimize the depth of field. I set the shot up the same way as I would for a still portrait photograph. The setup ended up with me sitting in a chair up against the door jam and Harris in the hallway operating the camera. We blocked out some of the available light coming through the windows using Duvetyne black commando cloth secured with clothespins.



**Figure 3. The small office where we did several of our interviews provided some challenges.**



My position in the doorway with the camera over my shoulder allowed the subjects to be looking only slightly off-camera. Months earlier, I'd prepared a set of questions for each interview subject to be sure I touched on each of the topics important for the finished project.

We knew we needed both good sound and a great-looking image on these interviews. Harris had lots of experience in this area he was a big help. We used a high quality microphone positioned on the stand slightly in front and above our subjects pointed towards the ground. This positioning helped eliminate the air conditioner noise and we were able to capture a nice clean soundtrack on all of the interviews despite the occasional conversation of the people passing through the hallway.

We shot b-roll footage of each subject right after the interview. The plan was to get footage that could be used for cutaways as well as introductions. It was challenging to find simple activities in a nearby location that fit each of our subjects. Because their work environment was right there and so we were able to capture them engaged in suitable activities.

Harris shared with me several techniques used by the directors he'd worked with in the past. One technique was to never interrupt the flow of thoughts and words from the subject. It is easy to become fixated on getting all of your questions asked that you are not actually listening to their responses. I also used the technique of remaining quiet for a few moments after the subject is done speaking. Many times the perfect little nugget of an idea or an expression will pop out at this moment. By waiting, it's like asking them to give you "just a little bit more" and often they will.

I created a digital workflow for use during production. I used a direct to digital recording device attached to the Panasonic camera. The unit recorded in the Apple ProRes format directly to an internal spinning hard drive. Production took place seven years ago, today recording on SSD drives in a much simpler and more reliable device. I then transferred the clips from the DVR to two hard drives. Lucky for me, we also recorded all the video to tape stock running inside the camera. (I later lost both hard drives and had to go back to these tapes!)



**Figure 4. The digital workflow included backing up all footage to two portable raid drives.**

The Panasonic camera has professional recording capabilities with two XLR inputs. To capture the interview footage are utilized a high-quality microphone suspended over the interview subject's head on a boom arm. We placed the microphone as close as possible to the interview subject while carefully placing it and repeatedly checked to keep it out of the frame. We also doubled the audio on to a separate backup track on the camera.

My camera operator monitored the sound levels using the VU meters on the camera while

listening carefully using over-the-ear headphones. There were several cases where this careful monitoring was important. Because we are working in a busy office environment there were times that someone would come into the office, or be talking loudly out in the hallway. When this would happen we would have to stop the interview and get the interview subject to backup a bit so that we could re-record that section that had been fouled by the extraneous sound.

In the late afternoon of the first day we headed out to scout the mountain meadow location where we would be shooting the opening and closing sequences for the film. Along the way we shot some additional B-roll footage of the houses, roads, pastures and fences on the reservation. We also planned to do two interviews in this same field.



**Figure 5. This grassy field was the location for the opening and closing sequences.**

Working in the field location was a challenge. We weren't far from the highway and our microphones picked up the noise from passing cars. The lighting can be terrible at four in the afternoon. We made things look as good as possible by throwing up a 4 x 4 scrim and backing the subject with a 4 x 4 black net to cut down the background brightness so that it didn't overpower the diffused light on our subject. Once again we used a long lens and a wide-open aperture for a shallow depth of field. We used neutral density filters so that we could use a wide-open f-stop. This process was pretty easy for me coming from a commercial and portrait studio background. It is a lot more challenging on a video camera with a small sensor than it is with a Hasselblad film camera.

Our first interview subject in the field was one of the tribal leaders Montie Bengochia. I always ask my interview subjects to pronounce and spell their name at the start of each

interview. Not only does it help them to get over their initial butterflies but it has also proven to be very valuable during post when I had to go back and check the spelling on a name.

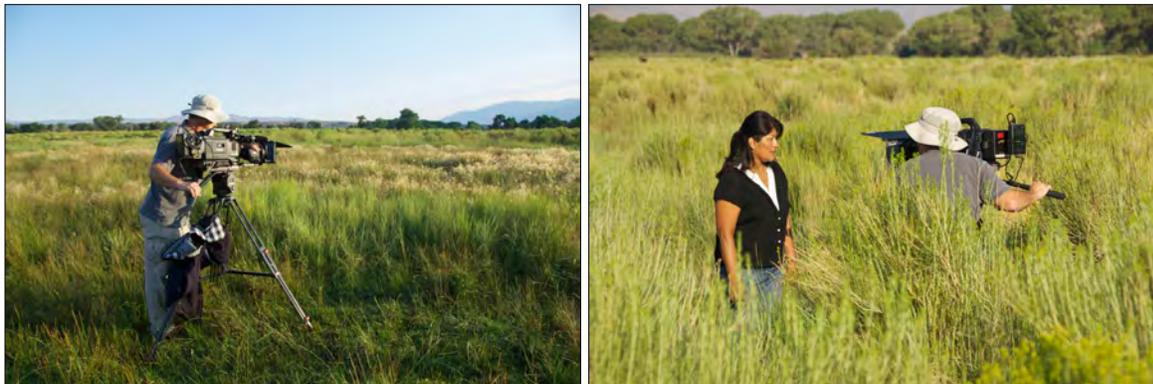
Montie was a challenging interview. He wanted to look everywhere but where we wanted him to look. He kept looking down and hiding his eyes behind the brim of his hat. I'm reasonably sure Montie's actions were cultural behavior. After working with several Indian tribes I learned that many of them feel that direct eye-to-eye contact is confrontational.

The second interview in the field was with Rick Frey, director of the Health Heart Program. We shifted our set up 180° to create a different look for Rick's interview.

After the interviews in the field, we traveled to Mammoth Lakes about 45 minutes north of Bishop. We setup another "environmental portrait" of Nancy Peterson, PhD and she gave us a detailed history of the Piute Indian tribe.

In every production there are all those shots and sequences that keep getting pushed back and rescheduled. We had difficulties lining up people to portray the two characters for my opening and closing sequences. At the last minute, I was able to get Karen Howard to ask her brother in law to portray her husband for these sequences. He even had a great looking dog just like the one I used in my storyboards.

We started early at 6 AM with Harris and I setting up in the same grassy field used earlier. Our performers showed up right on schedule and filming the opening and closing sequence went smoothly. I knew that we would not be working with nonprofessional actors so I tried to make these sequences simple and easy. Harris captured the beautiful morning light and the towering Sierra Nevada Mountains and we came away with some great looking shots.



**Figure 6. The opening and closing sequences provided bookends for the project.**

## Lessons learned

I learned a number of important lessons during the production phase of this project. It is very important to take good notes on the schedules and interview questions. Often, a lot of time passes between production and postproduction. My notes proved to be helpful in remembering the order of our shots and reminded me about important moments captured during our interviews.

Similarly, I learned to take a moment at the end of each interview to review my questions, motives and footage before wrapping the setup. Perhaps the greatest lesson I learned was to let the camera run and not interrupt my interview subjects. On several occasions great stuff popped out a moment or two after I thought they were done speaking. Giving them an extra beat or two at the end of each answer allowed them to fill in any information they felt was missing from their answer.

## Recommendations

Always try to go into an interview knowing exactly what you want to get. Have a plan for the answers you hope to get as well as just a list of questions. Don't be too rigid about staying on the topic. You can learn a lot if you listen. Listen as though you were the audience watching the interview. Make sure your subject's answers were clear and understandable. If not, go back and ask to go over the information again. I suggest sometimes restating to your subject what you heard them say and ask if that is accurate. If not, ask them to restate their answer again so you are sure and your audience will understand their meaning.

I found it helpful to talk to my subject for a while prior to rolling the camera. Your camera operator can also quietly start rolling the camera and catch the subject in a very relaxed mode. Try to shoot and think like an editor, looking for links, connections, and possible transitions with other interview footage.

## Post-production

### Process

The production phase of this project was completed in 2007, using an early digital workflow. Panasonic P2 cards were already in common use for digital capture during production at the time. Using a Panasonic camera we recorded in DVCHDPRO format to tape while simultaneously capturing to a Focus Enhancements FS-100 Firestore device recording Apple ProRes files to its spinning hard drive.

Most of the postproduction work on the project took place seven years later but the rough cut version was completed much earlier. In his book *Directing the Documentary*, Michael Rabiger suggests not worrying about length and balance during this initial step of giving form to the film. He advises that it is important to see the film, “in some long, loose form before doing any detailed work on any sections.” (pg.428). I agree with Rabiger’s approach. The assembly edit process is where the fabric of story and context are first woven together. The assembly cut serves as the foundation for rough cut that follows.

I completed my rough-cut version using Apple Final Cut Pro Studio (version 7). During the time between the rough-cut and starting work on my director’s cut I switched over to Final Cut Pro-X. There was a long and trying learning period as I adapted my methods and way of thinking to become comfortable in FCP-X. I followed the development of this tool from its introduction as it slowly developed into a fully functioning professional tool. There are still many editors that switched to other editing software because they could not see the value in relearning edit with FCP-X.

After teaching video production at both the high school and college level, I’ve come to appreciate the analogy used by Robert Goodman (2002, pg.65) in his book on digital video editing. He describes two approaches to the editing process. One is analogous to a bricklayer carefully placing one clip (brick) on top of the next in a carefully crafting together each clip into the timeline in a deliberate step-by-step process. The other approach is comparable to a sculptor, starting with a large block of stone and then carefully and methodically chisels away all the unnecessary bits to expose the perfected form. Regardless of the approach used, the result is the same; the sculptor still needs a plan and a model to guide his chisel and the bricklayer needs a floor plan and foundation on which to lay his bricks. The rough-cut edit provides the skeleton, or

foundation of the project.

My personal approach is more akin to the sculptor. I envision the final film as vague images and emotions then build segments, starting at the beginning and linking them together to the end. I build the segments based on my vision of the whole. These segments are often picked up and repositioned in the timeline. When I get bored with one segment and leave it to work on another. Often my enthusiasm will return as I see how each segment links and contributes to those around it. In my completed project, several of these “segments” were lifted and repositioned in the timeline based on the input of my instructor.

It took about five weeks to complete the rough-cut. I went further with this version than was necessary for submission to my instructors. The comments I received from both my initial submission to Alyn Warren and Christopher Rossiter in July of 2010, and my new thesis advisor Sara Montgomery in May of 2014, indicated the cut easily exceeded the requirements for a rough-cut. I spent a lot of time with graphic and music that were not actually required for this early version.

The detailed feedback on my rough cut provided by Sara Montgomery was helpful and contributed significantly to my director’s cut. Even though I’ve been teaching video production for almost a decade, I failed to evaluate my own work the same way I would evaluate one of my student’s work. It’s hard to understand why it so difficult to evaluate my own work with this same critical eye. Perhaps I have spent too much time with my footage and become too attached to view it from a fresh perspective.

## Lessons learned

“In the majority of film, story and structure do not truly come together until the editor begins to assemble and pare down the filmed material” (Bernard, 2009. p 193).

I faced difficult decisions on what *not* to include as I crafted my story. I had excellent interview footage detailing the negative effects of the western diet and how Native American children were taken away from their families and forced to attend regional Indian schools set up by the Government. At these schools the white man’s religion, culture, and diet was forced on the children. When they returned to their homes they where no longer satisfied with the traditional foods and way of life. However, I didn’t want my film to become a political

statement or to spark controversy. Telling one side of the story would also require presenting the alternative viewpoint. My goal was different. Needless controversy would only be a distraction. I wanted to reach Native American's and to educate them about the dangers of diabetes while encouraging them to get involved with the Healthy Heart Program.

In her second edition of *Documentary Storytelling*, Shelia Curran Bernard concludes that, “you also want to be careful not to clutter a story with too much detail.” I grappled with the question of what *is* “too much detail” as I deliberated over my segment on the A,B,C's of diabetes. I felt this information was vital for someone facing the possibility of this disease. Providing this information allowed them to enter the fight forearmed with a few basic facts for starting a dialog with their health care provider. My use of the ABC graphics was a deliberate decision based on input I received from my associate producer, Dr. Rick Frey. This was one of his few demands and since the Toiyabe Indian Health Clinic contributed ten thousand dollars in a grant for this project I was compelled to comply.

The most challenging part of the postproduction process was crafting the interviews and b-roll footage into a cohesive story that personalized the fears and hardships faced by Native Americans as their bodies and culture come to grips with the modern American diet and lifestyle. Almost without thinking about it, I approached the topic in the traditional three-act structure:

**Act One:** Introducing the characters (Native Americans and Doctors), the “inciting incident” (a thief is stealing away people's lives) and the first turning point (the thief takes away the man).

**Act Two:** Conflict is introduced (diabetes among Native Americans), complications arise (drifting away from medical care, being unwilling to seek help, fatalism, the “wellness” myth, and the implied distrust of white doctors).

**Act Three:** Intensifies the tension and conflict at the end of act two and the tension pushes forward into the resolution (Native American client says “I'm just afraid I'm going to miss out on a whole lot of life I'm looking forward to living, doctors point out “its treatable, it doesn't have to kill you”, showing although there is evidence that there is a genetic link you can “walk it away”).

In addition to using the classic three act structure I also developed several story lines to

track individuals and topic through the work. According to Shelia Curran Bernard, “Most importantly, the stories should inform each other, meaning that at some point they should connect to form a coherent whole and advance a single story line” (p 70). My story lines were:

1. The **white doctors** as a whole told the story of diabetes, the risks, and the challenges they face getting people to seek help.
2. The **Native Americans clients** facing the risk and learning to cope with the disease.
3. The **caseworkers** with the job of helping their clients make healthy changes in their lives.
4. The story of **the silent thief disease of diabetes** and how it is plaguing the American culture and rampant devastation of the Native American populace.
5. The **Health Heart Program** that was created and designed specifically for Native Americans to bring together a multifaceted approach to fight heart disease and diabetes.

As Shelia Curran Bernard suggests, each of these story lines track through the film informing the viewer along the way while also connecting and advancing the story. Much in the way a character’s story arc rounds out the view’s knowledge of a fictional character, my storylines each round out the viewer’s knowledge of diabetes with each story line building layers of information that connect and lead to a better understanding of the disease and what can be done to fight it.

## Recommendations

Always backup all of your work, not just your raw video files. During postproduction, one of my expensive G-Raid hard drives crashed. I lost all my postproduction work that spanned an entire year. My mistake was neglecting to backup everything including all the graphics, still images, titles, and audio files I’d collected and created. Because of the way I had created sub-clips, renamed clips, and manipulated the source files on the failed drive, my backup FCP project file was virtually useless. I’ve spent dozens of hours trying to rebuild and recapture lost files, spending hundreds of dollars on useless file recovery software to no avail.

## **Postproduction Finishing, Release Schedule and Next Steps**

My final steps in finishing included the compression of my finished FCPX timeline for delivery to several online locations. My first compression was done to upload the Editor's Cut to my Vimeo.com account for viewing by my thesis advisor. I created a smaller version of the file using a smaller image size for uploading to the National University's Digital Cinema Dropbox account for distribution to the members of my thesis committee. This upload, along with the director's cut version I uploaded earlier, have created an archive of all the versions I produced.

Once my final revision is completed using the input from my thesis committee, I will create compressed versions for uploading to both Vimeo.com and the NU Dropbox accounts and I will create a video DVD of the project along with a data DVD for submission along with this written thesis.

## **Funding**

### **Funding Sources and Methods**

During the initial planning of this project I created a target budget for the project that reflected my vision of the finished film. This was a "pie in the sky" budget and it included a five day schedule with a crew of five with a full lighting truck and assistants for each of the primary crew members. We used this budget as a reference as we put out proposals to numerous funding sources.

After creating a proposal package based on my thesis proposal, we mailed out packets to targeted potential supporters. We constructed target groups based on either a regional presence in the Bishop area or association with the Native American population there. We received lots of rejection letters, most of which acknowledged the importance of the project. A copy of a rejection letter is included in the appendixes.

One of our proposals was presented to the Toiyabe Indian Health Project in Bishop. They provided us with a ten thousand dollar grant to the project. My wife and I funded the remainder of the budget that totaled about twenty thousand dollars.

## Budget and Expenses

The largest area of the budget was for production expenses. I paid my director of photography two thousand dollars plus an additional fifteen hundred for use of his camera and lighting package. This was far below the normal rate he is paid on most of his projects. He gave me a lower rate because of our long friendship. An additional two thousand dollars was expensed for rental car, lodging, and meals. The remainder of the budget was spent on equipment and supplies used during production.

## Lessons Learned

I learned that it never hurts to ask for help. This can be a very hard thing for people to accept but I've learned that there are people and organizations that are often ready and willing to provide assistance to worthy projects. There were actually several groups that expressed an interest in helping us with large grants. In these cases the lead-time and proposal requirements proved to be outside the scope of our limitations.

I was reminded once again of the need for careful financial planning and control of a film project budget. It is time consuming to record and detail all the expenses during a busy twelve hour shooting day. That's why large productions have a line producer and assistants to control these costs.

## Recommendations

Don't go into a project thinking you can do it at essentially no cost. There are always expenses. Even if you consider your time to be free, you have to consider what you would otherwise be earning working at your normal job. In my case, every time I take a day off work I lose hundreds of dollars of income. This lost income must be considered when creating a budget. Similarly, the expenses for your car, home office, phone, and electrical power all are expenses that need to be considered in creating a budget. One also has to consider the infrastructure required for postproduction. Items like your computer and software are often over looked expenses.

As I noted above, the most under estimated factor is the cost of your time. This project required literally hundreds of hours of postproduction. Had I been being paid my normal hourly wage for all this postproduction time, it would amount to well over ten thousand dollars.

## Distribution Strategy

### Distribution Objectives

My distribution objectives for this program are rather narrow. The program was produced, in part, through a grant from the Toiyabe Indian Health Services. The goal was to produce a program educating present and future clients on the resources available. Because of this focused purpose there is limited distribution possibilities outside of this intended use.

### Audience

This program was designed to reach a very specific target audience; the Native Americans that might benefit from learning about and participating in the Health Heart Program. The program content and presentation style was designed to reach the average adult with a high school education in this demographic.

### Market

There are some limited markets for this program outside of my targeted. As I did my initial research on the subject, I contacted the National Heart, Lung, and Blood Institute asking for permission to include material from their publications including *Honoring the Gift of Heart Health* in my film. The response email I received from them is included in the appendices. I have considered also offering my finished product to them for their use on their websites and other programs. The content of my targeted piece could easily be modified to effectively benefit other audiences.

### Marketing

The only marketing of this project was the work done prior to production in obtaining the grant from Toiyabe Indian Health Services. I do not plan to do any further marketing on this project.

### Distribution and Festivals

The finished production will be hosted on Vimeo.com and embedded on several websites. The Toiyabe Indian Health Services has been using the program, in an earlier form, for several years. I have no plans for further distribution or entry into festivals.

## Appendix

### A. Shooting Script

EXT. MOUNTAIN MEADOW

Mountains raise above the plains. A river flows through a grassy meadow. A middle-aged Native American couple walk their dog through the tall grass.

V.O. TRIBAL ELDER

Our people have a legacy of living in union with nature. Our Fathers and mothers found everything they needed, here on our lands. But our world has changed. There is a thief among us. This thief slipped silently into our communities. At first, the thief stole so slowly that no one noticed.

The husband stops walking and looks at his wife as she moves ahead being pulled by the dog. He looks confused. His hand to signal his wife. as he slumps to the ground. We hear,

V.O. TRIBAL ELDER  
(CONT'D)

But now the  
thief has grown  
bold and he  
steals from us  
in the day as  
often has he  
does in the  
darkness.

The woman turns wife looks back and does not see her husband. He is simply gone.

V.O. TRIBAL ELDER  
(CONT'D)

The thief is  
cunning. Often  
do not hear him  
coming. He is

evil because he  
steals only  
that which is  
most precious  
to our  
families.

The scene dissolves slowly to a view of  
the sun setting over a western canyon.

V.O. TRIBAL ELDER  
(CONT'D)

Now we have given the thief a name. We  
have learned his face and he can no  
longer hide.

Super Title: The Silent Thief

Interview Segment: The Doctor

Dr. Scott Clark has been a doctor in  
Bishop, California for over twenty  
years. He's retired now but he spent  
over half his life working with local  
Bishop residents, many of whom are  
members of the Paiute Indian Tribe.  
After learning about Dr. Clark's  
background he talks about his experience  
with the heart disease problem in the  
American Indian and provides an  
historical perspective to the problem.

Segment: Historical Background

Historical film footage and old photos  
will be used as a history of this  
problem is presented. This segment will  
show how their diet has changed as  
they've been moved on to reservations.  
Because this program is targeted towards  
American Indians, great care will be  
taken to present this segment in a way  
that doesn't stereo-type or draw broad  
assumptions for a diversified group of  
people.

Segment: The Athlete

Billy Mills is a famous American Indian athlete, Olympic gold medal winner, and fitness advocate. A biographical element introduces Billy showing the historical footage of him entering the stadium at the Tokyo Olympics in 1964 in ninth place and then going on to lap the field to win the gold medal. In his interview, Billy provides insight into the problems of diet and inactivity. He also talks about efforts to reverse the negative effects of the modern lifestyle.

Segment: Personal Stories

This element further illustrates using the words of American Indians. Each in turn tells their personal story. A father tells about losing his sons. A wife and widow share how heart disease has devastated her family. A healthy young mother talks about her heart attack. An Indian Health Service staff member talks about the size and scope of the problem.

Segment: The Facts and Figures

The size and scope of the problem are documented using facts, charts, and statistics compiled by the National Heart, Lung, and Blood Institute. Several simple graphics or charts will be used.

Segment: Solutions and Future

Dr. Rick Frey , an educator talks about the program titled Honoring the Gift of a Healthy Heart from the NHLBI. This program was designed specifically for the American Indian and Native Alaskan. Then, each of the previous speakers weighs in on possible solutions and hopes for the future. A feeling of optimism tempered with a realization of the magnitude of the problem pervades this final segment.

EXT. MOUNTAIN MEADOW

Again we see the images used in the opening segment. The couple are walking through a grassy meadow.

V.O. TRIBAL ELDER

Our world has  
changed. We  
have called out  
to the thief  
that walks  
among us and we  
have given him  
a name. We have  
told him he is  
not welcome  
here anymore."

Fade to black.

**B. Shot List**

	Scene One Opening
	Opening of people walking in field
1A	WS of mountains –various pans and still frames that can also be used for credits or graphic backgrounds
1B	CU Blowing grass or flowers in the field
1C	WS Tilt up from grass to show Husband and Wife (with dog?) walking in the field
1D	MS on Husband and Wife as she moves ahead of him following the dog
1E	MC Dog running through grass
1F	MC on Husband as he falls behind the Wife and slows
1G	CU on Husband with a confused and pained expression
1H	MS on Wife, she is bent down petting dog or looking at flowers, stands and turns to look back to Husband
1I	CU on Wife, she turns surprised, then concerned not to see her husband
1J	MW on empty field from Wife’s POV, hold for transition to next scene
	Reprise of Opening Scene for ending
1K	CU on Husband, he looks to wife then looks down and bend forward out of the frame
1L	MS on Husband, he bends to pull a flower (or toy for dog) from the ground
1M	MS on Wife as Husband walks to her and gives her the flower (or throws the dogs toy for fetch) They turn away from camera and walk into field.
1N	WS Husband and Wife walk off into field, camera tilts down to grass and holds for closing credit roll
1O	Same as above but camera tilts up to blue sky and clouds and holds for closing credit roll.

1P	MS of Husband and Wife hiking for B-Roll when talking about getting exercise and activity
	Diabetes Clinic Day (Wednesday?)
	CU of any signage or schedule for Diabetes Clinic Day
	MS low angle of feet walking in Clinic doors
	WS showing all the cars in the parking lot
	MS Person getting blood drawn
	MS person talking with counselor
	CU various wall charts showing proper nutrition, heart/blood facts, medical models etc.
	MS two medical professionals looking at charts discussing the chart (“beating diabetes is a team effort”)
	Exterior Shots -Toiyabe
	Toiyabe front signs and building from several angles
	Toiyabe building or sign with mountains in the background
	Exterior Shots -Bishop
	Bishop City limit sign, park sign, city hall, or library
	Main street Bishop
	Bishop with mountains in background
	CU on fast food signs, get a bunch to show all the kinds of “bad” food available.
	Mountains, meadows, flowers, blowing grass, flowers
	Exterior Shots -Bishop
	Bishop Paiute reservation signs “entering the Bishop Paitue Reservation” etc
	WS of reservation, streets, neighborhoods, civic center,
	WS kids at school, running track, playing basketball, riding bikes, other general physical activity
	Various Interior Shots
	Health Heart Class showing people in the class, teaching aides, Healthy Heart workbook and Instructors manual, classroom activities.

	Rick's workout or golf class other physical activity shots
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### Opening for The Silent Thief

 <p>1 Wide Shot of Mountains to the North in the early morning sun. Slow pan of mountains.</p>	 <p>2 Close up of sun through grass</p>	 <p>3 Med Close on grass Dog runs through the frame</p>	 <p>4 Wide Shot of Field Couple follows their dog through the knee-high grass</p>
 <p>5 Med The woman moves ahead of the man as she follows the dog as it leaves the frame.</p>	 <p>6 Med Close Man falls behind the woman and dog and begins to slow his walk.</p>	 <p>7 Close up on Man The man has a look of confusion that moves to pain.</p>	 <p>8 Med Close on woman She stops and turns to look back.</p>
 <p>9 Close up She looks but she does not see the man.</p>	 <p>10 Wide shot of empty field The man is simply gone. Hold on field for slow transition to next shot.</p>		

### Closing for The Silent Thief

 <p>1 Wide Shot of Mountains to the North in the early morning sun. Slow pan of mountains.</p>	 <p>2 Close up of sun through grass</p>	 <p>3 Med Close on grass Dog runs through the frame</p>	 <p>4 Wide Shot of Field Couple follows their dog through the knee-high grass</p>
 <p>5 Med The woman moves ahead of the man as she follows the dog as it leaves the frame.</p>	 <p>6 Med Close Man falls behind the woman and dog and begins to slow his walk.</p>	 <p>7 Close up on Man The man has a look of confusion for a moment the bends forward leaving the frame.</p>	 <p>8 Med Close on woman She stops and turns to look back.</p>
 <p>9 Med. on man He bends forward and pulls up a meadow flower and smiles at the woman.</p>	 <p>10 Close up She looks but she does not see the man.</p>	 <p>11 Med on man and woman. The woman smiles back as the man brings the flower to his wife. They hug and turn away from the camera.</p>	 <p>12 Wide of Field Couple walks off way from camera. Hold on wide shot of field for credit roll.</p>

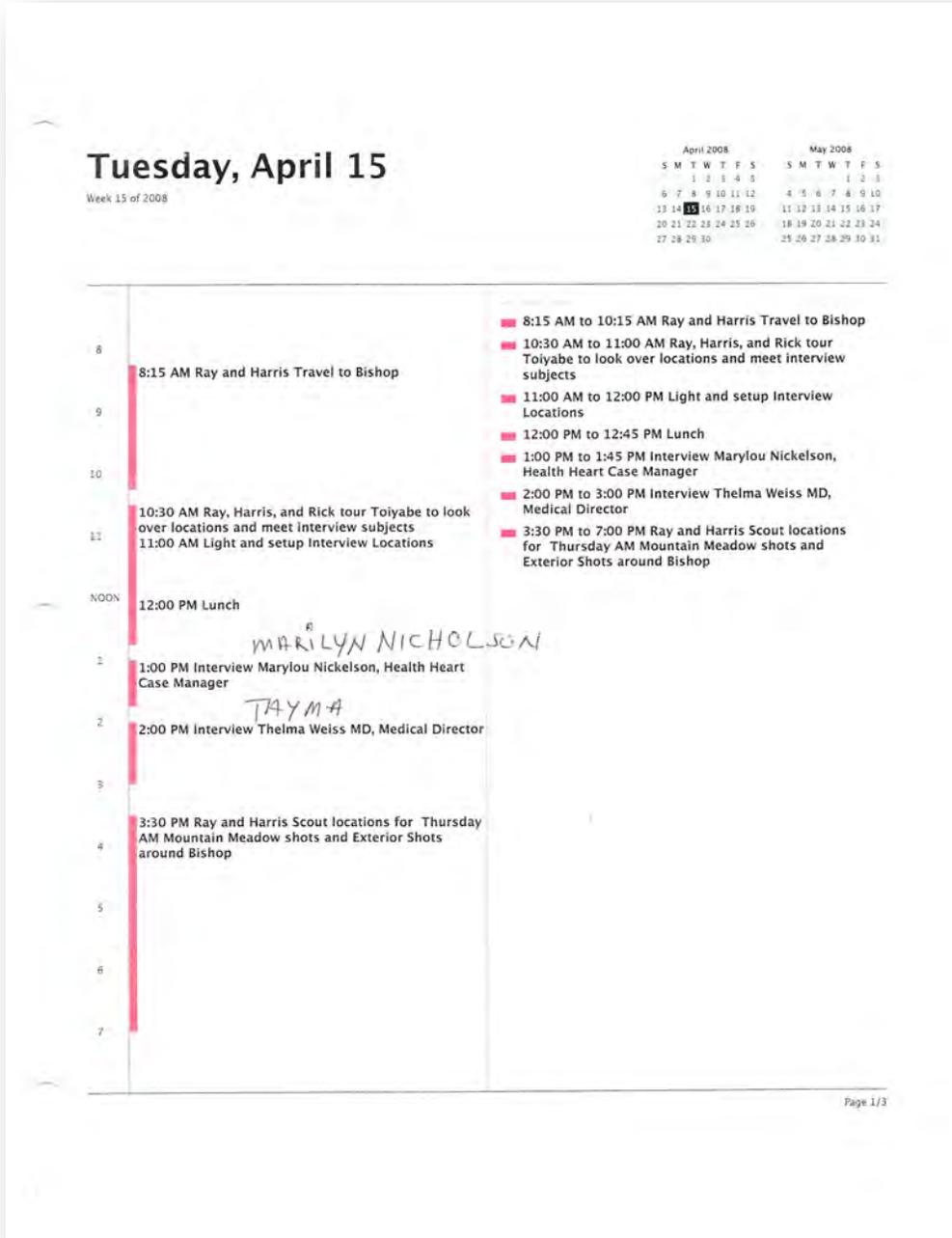
## C. Story Boards of Opening and Closing Sequences

## D. Tear sheets

I gathered these images for references in lighting and composing interview footage. My director of photography and I used them for discussion as we planned how we would make use of an *environmental portrait style* lighting and composition for our interviews.



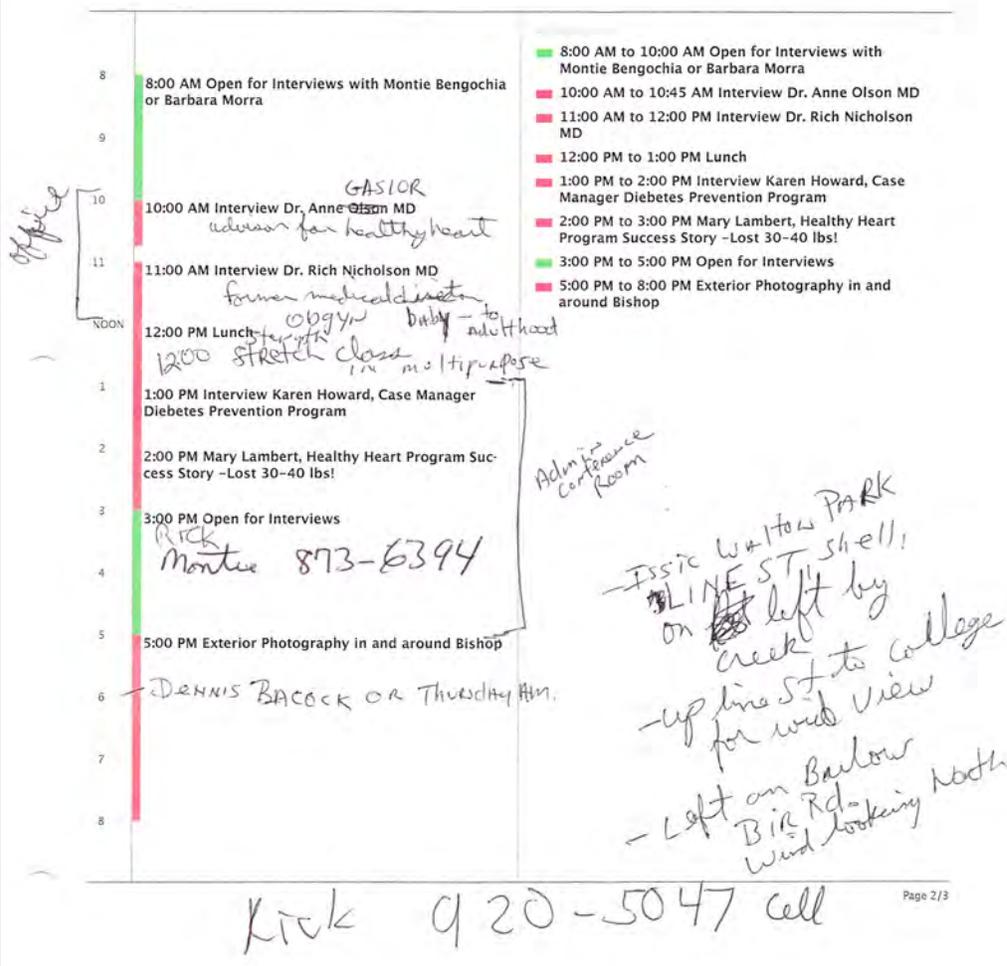
### E. Production Schedule With Revisions and Notes



# Wednesday, April 16

Week 16 of 2008

April 2008							May 2008							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	
			1	2	3	4	5					1	2	3
6	7	8	9	10	11	12	4	5	6	7	8	9	10	
13	14	15	16	17	18	19	11	12	13	14	15	16	17	
20	21	22	23	24	25	26	18	19	20	21	22	23	24	
27	28	29	30				25	26	27	28	29	30	31	



# Thursday, April 17

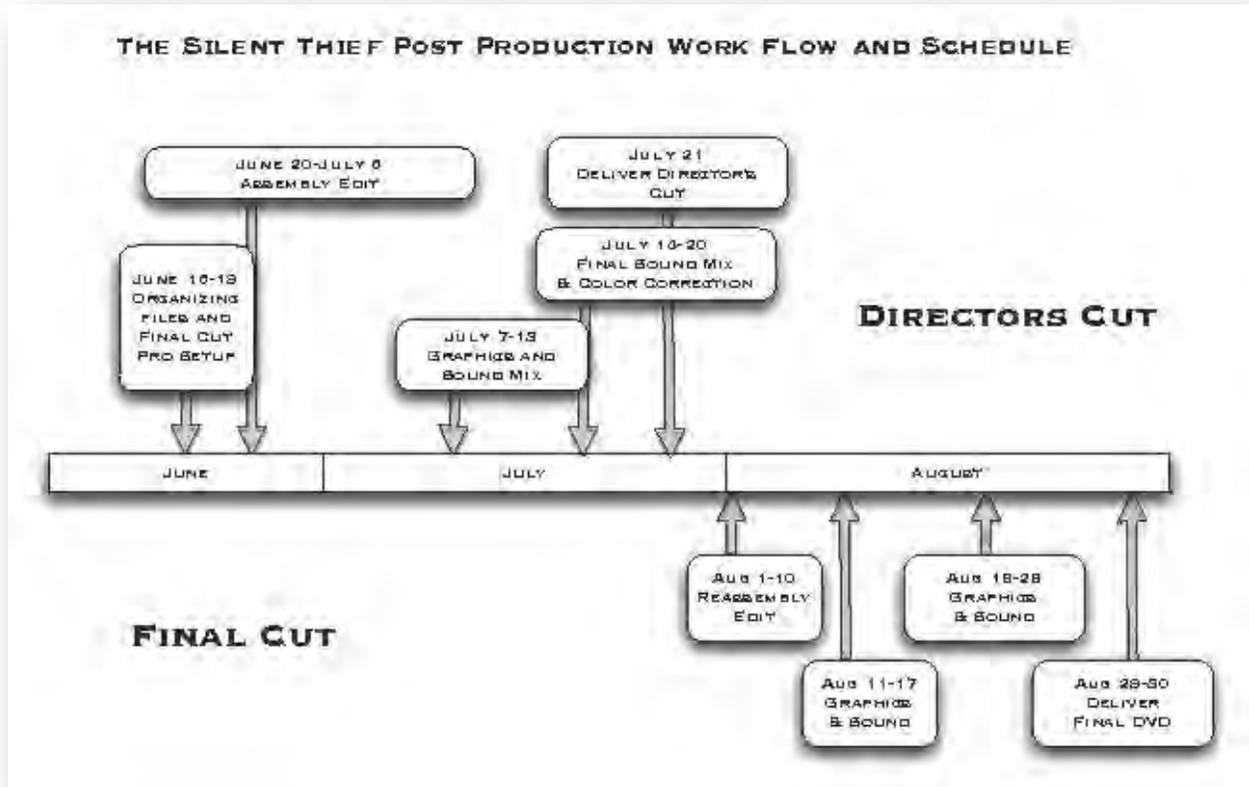
Week 16 of 2008

April 2008							May 2008						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
6	7	8	9	10	11	12	4	5	6	7	8	9	10
13	14	15	16	17	18	19	11	12	13	14	15	16	17
20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30				25	26	27	28	29	30	31

*Diabetes Clinic 8-12 noon*

<p>6 7 8 9 10 11 NOON 1 2 3 4 5 6</p>	<p>6:00 AM Ray and Harris Check out of Hotel and Pack-up, Shoot Opening of People Walking in Meadow - David Lent, Toiyabe Exec. Dir. as Husband, Wife is TBA</p> <p>8:00 AM Ray and Harris travel to Mammoth and eat breakfast</p> <p>9:00 AM Dr. Nancy Peterson Walter PhD -sociologist about early life of the Paiutes Lots of still images to photograph too</p> <p>11:00 AM Possible Interview Sheri Pueblo in Mammoth Lakes Hospital, Nurse and Physical therapist, Work 760-934-7302 Home 760-933-2506</p> <p>12:30 PM Travel to Fort Independence/Lone Pine -Eat Lunch on the way.</p> <p>2:00 PM Possible Interview with Richard Stewart at Fort Independence EPA</p> <p>3:00 PM Travel to Lone Pine</p> <p>3:45 PM Possible Interview with Sandra Jefferson Yonge Home 760-876-5658, Cell 760-920-0669, 880 Zucco, Lone Pine.</p> <p>5:00 PM Ray and Harris Travel to Ridgecrest</p>	<ul style="list-style-type: none"> <li>6:00 AM to 8:00 AM Ray and Harris Check out of Hotel and Packup, Shoot Opening of People Walking in Meadow -David Lent, Toiyabe Exec. Dir. as Husband, Wife is TBA</li> <li>8:00 AM to 9:00 AM Ray and Harris travel to Mammoth and eat breakfast</li> <li>9:00 AM to 11:00 AM Dr. Nancy Peterson Walter PhD -sociologist about early life of the Paiutes Lots of still images to photograph too</li> <li>11:00 AM to 12:30 PM Possible Interview Sheri Pueblo in Mammoth Lakes Hospital, Nurse and Physical therapist, Work 760-934-7302 Home 760-933-2506</li> <li>12:30 PM to 2:00 PM Travel to Fort Independence/ Lone Pine -Eat Lunch on the way.</li> <li>2:00 PM to 3:00 PM Possible Interview with Richard Stewart at Fort Independence EPA</li> <li>3:00 PM to 3:45 PM Travel to Lone Pine</li> <li>3:45 PM to 5:00 PM Possible Interview with Sandra Jefferson Yonge Home 760-876-5658, Cell 760-920-0669, 880 Zucco, Lone Pine.</li> <li>5:00 PM to 6:00 PM Ray and Harris Travel to Ridgecrest</li> </ul>
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### F. Post Production Schedule



**G. Budget**

<b>Account</b>	<b>Total</b>
Story Development and Research	\$1000
Producer	\$1000
Director	\$1000
Consultants	\$1000
Voice Over Narrator	\$500
Director of Photography/Cameraman	\$2000
Asst. Cameraman	\$1000
Soundman	\$1000
Gaffer	\$1500
Production Asst. (Local)	\$1000
Hotel	\$1875
Crew Meals	\$1250
Petty Cash	\$200
Car Rentals	\$375
Gas & Tolls	\$375
Camera	\$750
Lighting Package	\$750
Editor	\$1500
Editing Supplies	\$200
Magnetic Stock	\$780
Release Prints	\$100
Freight & Shipping	\$100
Xerox	\$300
Contingency Reserve	\$3911
<b>Total</b>	<b>\$23,466</b>

## H. Department and staff/crew outline

Position	Name
Producers	Ray Hocker
Co-Producer	Donna Hocker
Director	Ray Hocker
Director of Photography	Harris Done
Unit Production Manager	Donna Hocker
Sound Engineer	Ray Hocker
Gaffer	Harris Done
Key Grip	Ray Hocker
Technical Advisor	Rick Frey, PhD
Medical Advisor	Dr. Bruce Parker, MD
Medical Advisor	Dr. Scott Clark
Editor	Ray Hocker

## I. Sources

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Burlington, MA: Focal Press/Elsevier, 2007.

Hurbis-Cherrier. *Voice & Vision: A Creative Approach to Narrative Film and DV Production*  
(2<sup>nd</sup> Ed.) Burlington, MA: Focal Press/Elsevier, 2011

## L. Works Cited

Bernard, Sheila Curran. Documentary Storytelling: Creative Nonfiction on Screen. 3rd ed.  
Amsterdam: Focal, 2011. Print.

Hurbis-Cherrier. Voice & Vision: A Creative Approach to Narrative Film and DV Production  
(2<sup>nd</sup> Ed.) Burlington, MA: Focal Press/Elsevier, 2011

Rabiger, Michael. Directing the Documentary. (4th Ed.)  
Burlington, MA: Focal Press/Elsevier, 2004.

## **M. Thesis Proposal**

**“The Silent Thief”**

***A Native American Health Film Project***

Produced by

Ray and Donna Hocker in  
association with  
The Toiyabe Indian Health Project, Inc.

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## Introduction

There is a silent thief that is stealing the most precious treasure of the Native Americans and American Indians. Cardiovascular disease is the number one killer of American Indians and Alaska Natives. This would seem obvious because it is the number one killer of all Americans.

What most don't know is that the major health factor leading to cardiovascular disease among American Indians and Alaska Natives is diabetes. The modern western diet is wreaking havoc in these indigenous populations and many others around the world.

Only after this *silent thief* is exposed and unmasked can the healing begin.

## Title

The Silent Thief

## Premise

This is a documentary about why diabetes leading to heart disease has become the number one killer of American Indians and Native Americans. It is an exploration of the root causes, public perception, and scope of these tragic affections. By using the experiences of real people telling their stories using their own words, it delivers a powerful and persuasive message to this "at risk" group about the many factors leading to the onslaught of diabetes and heart disease. This documentary is also a call to action and delivers a message of hope that this silent thief can be defeated.

## Genre

This project is a documentary. It is real people telling their own stories using their own words.

## Running Time

This program is not being created to fill any predetermined time slot so the exact running time will be determined during the final editing process. The finished program will be approximately 30 minutes in length.

## Format

The DVCPRO-HD video format will be used during production. This is a high definition format is used on Panasonic Vericam cameras. While high definition video is not yet a widely used standard, using it for this project will increase the useful life of the production footage. The high definition coverage can easily be down-converted for standard definition broadcast and distribution.

## Motivation

We have several reasons for selecting this topic for my thesis project. We have personal interest in pursuing this effort. For the last ten years, We've worked with the Hualapai Indian Tribe in Peach Springs, Arizona. We organized and presented a marathon running race for two years on their reservation. We also organized an international auto rally race on their lands for the last 10 years. During this time we became friends with many of the tribal members and developed a genuine appreciation for their culture and lifestyle. We also saw evidence the devastation to individuals and their families caused by alcohol and our modern diet.

Native American Indians, are a proud and quiet people. Our reasons for taking on this project does stem from any altruistic perception of these people being needy or helpless. They are also very capable and self-sufficient but they are often reluctant to draw attention to their personal and communal struggles. Our motivation comes from a desire to give something back that will be lasting and might help future generations.

Why us? What special skills and insight do We bring to the table? This project is important. This project fills the gap between need and solution bringing attention to the problem so the healing can begin. We will couple our experience and abilities as an interviewer and filmmaker to create a documentary that is both relevant and persuasive. We can make a difference by making people aware of this hidden and silent killers. It was these silent, unspoken, realities that lead me to name this film *The Silent Thief*.

## Background

It took some time for us to realize the depth of the problems facing the Hualapai and many other Native American groups. From the outside, it's easy to see the ravages a modern diet has brought them. A large percentage of American Indians and Native Americans are obese. The struggle with alcohol abuse is often hidden just below the surface but the pain and suffering from alcohol related traffic deaths has touched many families.

These problems are not due to any personality flaw endemic to this population, or a cultural disposition toward self-destruction. There are real and serious physiological reasons that contribute to the pervasiveness of these problems. According to a study results from the National Heart, Lung, and Blood Institute, "...American Indians in the past had very low CVD (cardiovascular disease) rates, CVD today is the leading cause of death among American Indians. Approximately 30 percent of American Indian deaths for all ages is associated with diseases of the heart, and the number of American Indians ages 45 years and older with heart disease exceeds the next three leading causes of death (cancer, diabetes, and unintentional injuries) combined." The study goes on to point out how diabetes has become a major part of the problem, "...the Strong Heart Study has confirmed that diabetes is a major risk factor for CVD among American Indians. The study continues to focus on understanding why this increase in CVD occurs in individuals with diabetes and, more importantly, what can be done to reverse the trend."

The NHLBI report concludes by stating the need for programs tailored specifically toward this group of citizens and how, “Diabetes was found to be the most important factor contributing to the rate of CVD among American Indians.” In their conclusions the researchers stressed the need for both community and school based prevention programs to promote physical activity and healthy diets for Indian children to reduce their risk of developing diabetes.

The NHLBI’s study clearly identifies the need for a program tailored toward the American Indian population. Their Health Heart educational program was developed as a result of this study. The Health Heart program has been successful in helping many participants to change their eating habits and incorporate more physical activity into their lifestyle. What is missing is the call-to-action that sets off the personal alarm bell and motivates them to sign up for the Health Heart program or making lifestyle changes to improve their health.

The Silent Thief project will fill this void. This documentary is, the missing call-to-action.

## Preparatory research

We have conducted intensive research into this subject. We have gathered and read over 400 pages of data, surveys, and background information from research on the internet and online research libraries. The National Heart, Lung, and Blood Institute has issued four comprehensive documents focusing on heart disease and diabetes in the American Indian populations. The information from these sources make up the bulk of the quantitative data used in this project. This research was used to develop the questions being used to put a human face and emotions behind the data.

We will be working closely with Dr. Rick Frey, PhD who leads the Healthy Heart program on the Paiute Reservation near Bishop, California. Dr. Frey administers the grant that is partially funding this project. Dr. Frey's personal experience and contacts serve as the spine of this documentary. He has also been a source for many contacts and information sources.

Dr. Nancy Walter, PhD is an anthropologist that has done extensive research on the Paiutes. Her collection of old photographs that will help to illustrate the migratory nature and physical activity of the tribe's ancestors. Her research on the food sources available along the migratory routes is used to establish the tribe's early diet and food sources. Methodology

## Distribution Strategy

Our goal is to carry the message of the "Silent Thief" in a quickly and inexpensively way to as many people as possible. To that end, the finished program will be available in several formats from several distribution sources. A portion of the budget has been designated to produce 100 standard DVD's that will be available to groups and organizations at no charge.

Initially, this program will be used to promote participation in the National Heart, Lung, and Blood Institute's Healthy Heart educational program but many more uses for this documentary. The documentary will also be incorporated in to the curriculum for the Healthy Heart course offered by the Toiyabe Indian Health Project . The 30 minute format is also perfect for presentations at other meetings and conferences where it can be used to promote the Health Heart course or just to draw attention to this important issue.

The program will also be formatted and compressed for and viewing from websites in streaming media formats. This will allow Internet users to access the documentary and play it over their web browser using a free plug-in with their web browser.

A high definition tape master will be maintained by the producer so broadcast quality reproductions can be created in various format.

## Audience

This program is being created for American Indian viewers. However, the content of this program includes information that is important to every American. The same crisis being faced by American Indians is also widespread across other ethnic groups to a greater or lesser extent. While the target audience for the “Silent Thief” is American Indians, this program will be produced to be relevant to everyone.

## Story Treatment

This film is a documentary about why heart disease has become the number one killer of American Indians and Native Americans. The goal is to explore the depth of this problem and to educate members of this “at risk” group about the factors leading to heart disease. The hope is to deliver a powerful and persuasive message by using the experiences of real people, telling their stories in their own words.

### **OPENING SEGMENT: THE LOSS**

The film opens with a short narrative segment showing views of the majestic beauty of the American West. We see mountains, plains, a river flowing through a meadow. These images dissolve to a middle-aged Native American husband and wife walking through a grassy meadow.

A tribal elder speaks in voice-over-picture, “Our people have a legacy of living in union with nature. Our Fathers and mothers found everything they needed, here on our lands. But our world has changed. There is a thief among us. This thief slipped silently into our communities. At first, the thief stole so slowly that no one noticed.”

The husband stops walking and looks at his wife as she moves ahead of him. He looks confused. We hear, “But now the thief has grown bold and he steals from us in the day as often as he does in the darkness.”

The wife looks back and does not see her husband. He is simply gone. We hear, “The thief is cunning. Often do not hear him coming. He is evil because he steals only that which is most precious to our families.”

The scene dissolves slowly to a view of the sun setting over a western canyon. The elder speaks again, “Now we have given the thief a name. We have learned his face and he can no longer hide.”

Opening titles roll introducing the program: *The Silent Thief*.

The film uses the participatory documentary approach as we meet and speak with people with a first hand knowledge of this problem. Each interview subject is introduced with a short biographical segment using live footage of them in the everyday life combined with personal and family photographs.

## **SEGMENT TWO: THE DOCTOR**

Interview with a doctor in Bishop. The doctor has spent many years working with local Bishop residents, many of whom are members of the Paiute Indian Tribe. After learning about the doctor's background he talks about his experience with the heart disease problem in the American Indian and provides a historical perspective to the problem.

## **SEGMENT THREE: HISTORICAL BACKGROUND**

This segment explores the history of one American Indian tribe. Using historic photographs and anthropologic data, the migratory culture and diet of the Paiutes will be examined. The diet of the migratory hunter-gatherer will be contrasted with the modern diet.

## **SEGMENT FOUR: THE ATHLETE**

Billy Mills is a famous American Indian athlete, Olympic gold medal winner, and fitness advocate. A biographic element introduces Billy showing the historical footage of him entering the stadium at the Tokyo Olympics in 1964 in ninth place and then going on to lap the field to win the gold medal. In his interview, Billy provides insight into the problems of diet and inactivity. He also talks about efforts to reverse the negative effects of the modern lifestyle.

## **SEGMENT FIVE: PERSONAL STORIES**

This element further illustrates using the words of American Indians. Each in turn tells their personal story. A father tells about losing his sons. A wife and widow share how heart disease has devastated her family. A healthy young mother talks about her heart attack. An Indian Health Service staff member talks about the size and scope of the problem.

## **SEGMENT SIX: THE FACTS**

The size and scope of the problem are documented using facts, charts, and statistics compiled by the National Heart, Lung, and Blood Institute.

## **SEGMENT SEVEN: SOLUTIONS AND FUTURE**

Dr. Rick Frey, an educator talks about the program titled *Honoring the Gift of a Healthy Heart* from the NHLBI. This program was designed specifically for the AI and NA. Then, each of the previous speakers weighs in on possible solutions and hopes for the future. A feeling of optimism tempered with a realization of the magnitude of the problem pervades this final segment.

## **SEGMENT EIGHT: CLOSING, HOPE**

Again we see the images used in the opening segment. The husband and wife are walking through a grassy meadow. A tribal elder speaks in voice over the picture, "Our world has changed. We have called out to the thief that walks among us and we have given him a name. We have told him he is not welcome here anymore." Fade to black.

## Financing Sources

The project is fortunate to have already found a primary funding source for this project. The Toiyabe Indian Health Project, Inc. is an Indian Health Service entity. It includes the tribes and land between Death Valley in the south and Coleville in the north. That's nine tribes, seven of them federally recognized. Their mission is the health of the native people in their service area.

Toiyabe has a federal grant for their Healthy Heart Program from which they have ear-marked \$10,000 for this project. These funds become available in late March. This money will be enough to fund about 20-30% of the budget. The remaining 70-80% of the film's budget will be funded from other sources.

## Department and Crew Outline

Position	Name
Producers	Ray Hocker
Co-Producer	Donna Hocker
Associate Producer	Rick Frey, PhD
Director	Ray Hocker
Director of Photography	Harris Done
Unit Production Manager	Donna Hocker
Sound Engineer	TBA
Gaffer	TBA
Key Grip	TBA
Technical Advisor	Rick Frey, PhD
Medical Advisor	Dr. Bruce Parker, MD
Medical Advisor	Dr. Scott Clark, MD
Editor	Ray Hocker

**N. Production Book Crowd Release**

**CROWD NOTICE—RELEASE**

**CROWD NOTICE—RELEASE**

PLEASE BE ADVISED THAT FILMING/TAPING IS TAKING PLACE IN CONNECTION WITH THE PRODUCTION OF A Documentary Video TENTATIVELY ENTITLED The Slient Thief PEOPLE ENTERING THIS AREA MAY APPEAR IN THE PICTURE. BY ENTERING THIS AREA, YOU GRANT TO Creative Edge Events Inc. THE RIGHT TO FILM AND PHOTOGRAPH YOU AND RECORD YOUR VOICE AND TO USE YOUR VOICE AND LIKENESS, WITHOUT COMPENSATION, IN CONNECTION WITH THE PICTURE AND THE DISTRIBUTION AND EXPLOITATION THEREOF, AND YOU RELEASE Creative Edge Events Inc. AND ITS LICENSEES FROM ALL LIABILITY IN CONNECTION THEREIN. YOU AGREE AND UNDERSTAND THAT Creative Edge Events Inc. WILL PROCEED IN RELIANCE UPON SUCH GRANT AND RELEASE.

Creative Edge Events Inc. DOES NOT ASSUME RESPONSIBILITY FOR ANY INJURY TO YOUR PERSON OR DAMAGE OR LOSS TO YOUR PROPERTY.

**THE USE OF CAMERA AND RECORDING EQUIPMENT IS PROHIBITED DUE TO UNION AND COPYRIGHT REGULATIONS.**

SMOKING IS PROHIBITED IN THIS AREA. THANK YOU!

### O. Production Book Personal Release Forms

#### PERSONAL RELEASE

Film The Silent Thief  
 Production Company Creative Edge Events Inc.  
 Address P.O. Box 1388  
Ridgecrest, CA 93556

Date July 16, 2008

Ladies and Gentlemen:

I, the undersigned, hereby grant permission to Creative Edge Events Inc.  
 ("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use  
 my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the \_\_\_\_\_  
Documentary Video Production tentatively entitled The Silent Thief  
 \_\_\_\_\_ (the "Picture") and the unlimited distribution, advertising,  
 promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which  
 the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or  
 demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights  
 of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness  
 and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each  
 of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses  
 whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may,  
 or shall hereafter have by reason, matter, cause or thing arising out of your use as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or  
 \_\_\_\_\_ representative of any television network, motion picture studio or production entity for arranging my appearance  
 on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I  
 have signed this release.

Dated 7/16/08 \_\_\_\_\_ Signature [Handwritten Signature]

If a minor, Guardian's Signature \_\_\_\_\_  
DR. Rich Nicholson M.D.  
 Please Print Name

AGREED AND ACCEPTED TO \_\_\_\_\_  
 Address Toyabe

By [Handwritten Signature] \_\_\_\_\_ ( ) -  
 Phone Number

Release #1

PERSONAL RELEASE

The Silent Thief
Production Company Creative Edge Events Inc.
Address P.O. Box 1388
Ridgecrest, CA 93556

Date July 15, 2008

Ladies and Gentlemen:

I, the undersigned, hereby grant permission to Creative Edge Events Inc. ("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the Documentary Video Production tentatively entitled The Silent Thief (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, or shall hereafter have by reason, matter, cause or thing arising out of your use as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or representative of any television network, motion picture studio or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Dated 7/15/08 Taema Weiss Signature

If a minor, Guardian's Signature
Taema Weiss Please Print Name

AGREED AND ACCEPTED TO 52 Tu Su Address Bishop, CA 93514

By [Signature] (760) 873-8461 Phone Number

Release #1

PERSONAL RELEASE

The Silent Thief
Production Company Creative Edge Events Inc.
Address P.O. Box 1388
Ridgecrest, CA 93556
Date

Ladies and Gentlemen:

I, the undersigned, hereby grant permission to Creative Edge Events Inc. ("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the Documentary Video Production tentatively entitled The Silent Thief (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, or shall hereafter have by reason, matter, cause or thing arising out of your use as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or representative of any television network, motion picture studio or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Dated 7/15/08 Signature [Handwritten Signature]

If a minor, Guardian's Signature

Please Print Name NANCY FONG

AGREED AND ACCEPTED TO

Address 52 Tu Su Ln
RIDGECREST CA 93574

By (760) 873-8461
Phone Number

Release #1

Workout Session

PERSONAL RELEASE

Title The Silent Thief  
Production Company Creative Edge Events Inc.  
Address P.O. Box 1388  
Ridgecrest, CA 93556

Date \_\_\_\_\_

Ladies and Gentlemen:

I, the undersigned, hereby grant permission to Creative Edge Events Inc. ("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the Documentary Video Production tentatively entitled The Silent Thief (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, or shall hereafter have by reason, matter, cause or thing arising out of your use as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or representative of any television network, motion picture studio or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Dated \_\_\_\_\_

E. Lomantava  
Signature

E. Lomantava  
If a minor, Guardian's Signature

E. Lomantava & Randy  
Please Print Name

AGREED AND ACCEPTED TO

791 N Tansu Ln  
Address  
Bishop CA

By \_\_\_\_\_

( ) -  
Phone Number

Release #1

Workout Session

PERSONAL RELEASE

Title The Silent Thief  
Production Company Creative Edge Events Inc.  
Address P.O. Box 1388  
Ridgecrest, CA 93556

Date \_\_\_\_\_

Ladies and Gentlemen:

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I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Dated July 16, 2008 Susan Cisneros  
Signature

\_\_\_\_\_  
If a minor, Guardian's Signature

Susie Cisneros  
Please Print Name

AGREED AND ACCEPTED TO

202 Meadow Lane  
Address  
Bishop CA 93514

By \_\_\_\_\_ ( ) -  
Phone Number

Release #1

Work out Session

PERSONAL RELEASE

Film The Silent Thief  
Production Company Creative Edge Events Inc.  
Address P.O. Box 1388  
Ridgecrest, CA 93556

Date \_\_\_\_\_

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Dated 7/16/08 Debon Blue  
Signature

\_\_\_\_\_  
If a minor, Guardian's Signature

Debona Blue  
Please Print Name

AGREED AND ACCEPTED TO P.O. Box 1785 Bishop CA 93515  
Address

By \_\_\_\_\_ ( ) -  
Phone Number

Release #1

PERSONAL RELEASE

Title The Silent Thief
Production Company Creative Edge Events Inc.
Address P.O. Box 1388
Ridgecrest, CA 93556
Date

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Dated 7-16-08 Signature [Handwritten Signature]

If a minor, Guardian's Signature

Karen Howarth
Please Print Name

AGREED AND ACCEPTED TO

293 Paine Lane
Address Bishop, CA 93514

By [Handwritten Name] Phone Number (760) 872-3074

Release #1

PERSONAL RELEASE

Film The Silent Thief  
Production Company Creative Edge Events Inc.  
Address P.O. Box 1388  
Ridgecrest, CA 93556

Date \_\_\_\_\_

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Dated \_\_\_\_\_ Mary Lambert  
Signature

\_\_\_\_\_  
If a minor, Guardian's Signature

AGREED AND ACCEPTED TO \_\_\_\_\_  
Please Print Name 551 Sunland Dr - # 3  
Address Bishop CA

By \_\_\_\_\_ ( ) -  
Phone Number

Release #1

PERSONAL RELEASE

The Silent Thief
Production Company Creative Edge Events Inc.
Address P.O. Box 1388
Ridgecrest, CA 93556
Date

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Dated 7-16-08

Signature MBengochia

If a minor, Guardian's Signature

Please Print Name Monty J Bengochia

AGREED AND ACCEPTED TO

Address P.O. Box 584 Bishop CA 93514

By

Phone Number 769 873-6394

Release #1

PERSONAL RELEASE

The Silent Thief
Production Company Creative Edge Events Inc.
Address P.O. Box 1388
Ridgecrest, CA 93556
Date

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Dated 7-17-08 Signature [Handwritten Signature]

If a minor, Guardian's Signature

Please Print Name Gerald Howard

AGREED AND ACCEPTED TO

239 ParMe Lane
Address
Bishop, CA 93514

By ( ) - Phone Number

Release #1

PERSONAL RELEASE

The Silent Thief
Production Company Creative Edge Events Inc.
Address P.O. Box 1388
Ridgecrest, CA 93556
Date

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Dated 7-17-08 Signature Dennis Bacool

If a minor, Guardian's Signature
Dennis Bacool
Please Print Name

AGREED AND ACCEPTED TO
Address P.O. Box 291
Big Pine, CA 93513

By Phone Number (760) 938-2552

Release #1

PERSONAL RELEASE

The Silent Thief  
Production Company Creative Edge Events Inc.  
Address P.O. Box 1388  
Ridgecrest, CA 93556

Date July 17, 08

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Dated 7/17/08 Rick Frey  
Signature

If a minor, Guardian's Signature

RICK FREY  
Please Print Name

AGREED AND ACCEPTED TO

2610 GLENBROOK  
Address BISHOP CA 93514

By R. Hocker (760) 920 - 5047  
Phone Number

Release #1

PERSONAL RELEASE

The Silent Thief
Production Company Creative Edge Events Inc.
Address P.O. Box 1388
Ridgecrest, CA 93556
Date

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Dated 7/17/08 Signature

If a minor, Guardian's Signature

Please Print Name

AGREED AND ACCEPTED TO

Address

By ( ) - Phone Number

Release #1

P. EDL Sample Page

### Healthy Heart Cut

PRINTED 3/9/11 AT 1:13 PM  
PAGE 17



Typ	Thumbnail	Name	Trac	Start/End/Lengt	In/Out/Duration
		field and crickets sfx.aif	A	01:15:30:06	00:00:00:00
			3	01:15:58:35 00:00:28:30	00:00:29:59 00:00:30:00
		field and crickets sfx.aif	A	01:15:30:06	00:00:00:00
			4	01:15:58:35 00:00:28:30	00:00:29:59 00:00:30:00
		People walking in Field Med, good up from dog	V	01:15:32:08	10:19:25:37
			2	01:15:35:28 00:00:03:21	10:19:28:57 00:00:03:21
		Dr Rick Frey Interview	A	01:15:32:25	01:39:26:21
			2	01:15:37:37 00:00:05:13	01:39:31:33 00:00:05:13
		Dr Rick Frey Interview	A	01:15:32:25	01:39:26:21
			1	01:15:37:37 00:00:05:13	01:39:31:33 00:00:05:13
		Dr Rick Frey Interview	V	01:15:32:25	01:39:26:21
			1	01:15:37:37 00:00:05:13	01:39:31:33 00:00:05:13
		Man feeling bad MCU , bends for flower	V	01:15:35:29	10:26:36:13
			2	01:15:40:56 00:00:05:28	10:26:41:40 00:00:05:28
		Dr Rick Frey Interview	A	01:15:37:38	01:40:02:29
			1	01:15:41:28 00:00:03:51	01:40:06:19 00:00:03:51
		Dr Rick Frey Interview	A	01:15:37:38	01:40:02:29
			2	01:15:41:28 00:00:03:51	01:40:06:19 00:00:03:51
		Dr Rick Frey Interview	V	01:15:37:38	01:40:02:29
			1	01:15:41:28 00:00:03:51	01:40:06:19 00:00:03:51
		Man gives flower	V	01:15:40:57	10:22:38:38
			2	01:15:54:41 00:00:13:45	10:22:52:22 00:00:13:45
		Dr Rick Frey Interview	A	01:15:41:29	01:40:08:57
			1	01:15:50:51 00:00:09:23	01:40:18:19 00:00:09:23
		Dr Rick Frey Interview	A	01:15:41:29	01:40:08:57
			2	01:15:50:51 00:00:09:23	01:40:18:19 00:00:09:23
		Dr Rick Frey Interview	V	01:15:41:29	01:40:08:57
			1	01:15:50:51 00:00:09:23	01:40:18:19 00:00:09:23
		Hands Flower CU	V	01:15:52:33	10:23:38:01
			3	01:15:54:41 00:00:02:09	10:23:40:08 00:00:02:08
		Couple walks away tilt up to sky	V	01:15:54:42	10:29:31:47
			3	01:16:01:56 00:00:07:15	10:29:39:01 00:00:07:15

## Q. Interview Questions

### Approach

Each interview segment will begin with a casual introduction of the interview subject. People will be shown in their normal working and/or home environment involved in an activity that tells something about them. During this introductory element, the voice-over narration will supply facts about the person's background or experiences that might not be presented during the actual interview.

### Method

Subjects will be supplied with an advance copy of the production's "Personal Release" or "Personal Release –Payment" form. The signed form will be collected by the producer or their agent prior to recording the interview.

Each subject will be advised that every word spoken while the camera is recording is to be considered "on the record".

Several of the questions asked are designed to provide background and biographical information that will not be used in the finished program. These background questions are for fact checking and future verification of the information supplied during the interviews.

### Segment One: The Healthcare Providers (Doctors and Medical Experts)

**Goal:** These healthcare providers have spent many years working with members of several Paiute Indian Tribes. Together their words and experiences will provide background information on diabetes and in this population. The questions directed to them will also provide the opportunity to cover several important elements of the Honoring the Gift of a Healthy Heart Program.

1. How long have you been working in medicine?
2. What brought you to live and work in this area?
3. How long have you been working with American Indians?
4. What tribes or groups have you worked with?

5. In your professional opinion, what are the major health problems they face?
6. Why are diabetes and heart disease so prevalent among this group?
7. From your experience why is this group more prone to suffer from these ailments?
8. Once you've made a patient aware of their risks or condition, how do they react?
9. Once you've made a patient aware of their risks or condition, do you see a positive change in their behavior or lifestyle? If not, why do you think they don't make a change?
10. Is there a specific personal story that illustrates this problem? If so, can you tell us about this situation?
11. Have you ever heard of a condition or mindset referred to as the "wellness myth"? If so, do you think this condition really exists and how can it be overcome?
12. Are there any cultural, social, or physiological reasons that this problem is so endemic to this population?
13. What risk factors contribute to these conditions?

Include:

- High blood pressure
- High blood cholesterol
- Overweight or obesity
- Cigarette smoking
- Diabetes
- Physical inactivity

14. How does physical activity play a role in the treatment of these conditions?

Include:

- Physical activity is good for the heart and overall health.
- Adults should be physically active for a total of 30 minutes on most days, preferably daily.
- Children should be physically active for a total of 60 minutes on most days, preferably daily.
- Brisk walking is a simple activity almost everyone can do.
- There are ways to fit more activity into a busy schedule.

15. What do we need to know about high blood pressure, salt and sodium?

Include:

- It is best to have a blood pressure of less than 120/80 mmHg.
- Blood pressure between 120/80 and 139/89 mmHg is *prehypertension*.
- A blood pressure of 140/90 mmHg or more is high.
- Eating less salt and sodium can lower the risk of developing high blood pressure.
- There are steps you can take to lower the amount of salt and sodium in your diet.

16. What do we need to know about

Include:

- How cholesterol affects the body.

- What cholesterol levels are best.
- What steps they can take to lower their blood cholesterol levels.

17. How does body weight affect these conditions?

Include:

- Being overweight is a risk factor for high blood cholesterol, high blood pressure, diabetes, and heart disease.
- Healthy weights are given in ranges.
- Losing weight or keeping a healthy weight means making lifelong changes.
- Fad diets usually do not work and can be harmful.

18. Is there any other questions I should ask you?

19. Is there any other related experiences you would like to share?

### Segment Three: The Athlete

**Background:** Billy Mills is a famous AI athlete, Olympic gold medal winner, and fitness advocate. A biographic element introduces Billy showing the historical footage of him entering the stadium at the Tokyo Olympics in 1964 in ninth place and then going on to lap the field to win the gold medal. In his interview, Billy provides insight into the problems of diet and inactivity. He also talks about efforts to reverse the negative effects of the modern lifestyle.

1. Is there any thing you've seen change through the years that has contributed to the rise of diabetes among American Indians?
2. What's different today, than when you grew up?
3. Is physical activity less a part of the modern American Indian's lifestyle?
4. What factors contribute to this condition?
5. From your experience why is this group more prone to suffer from these ailments?
6. I know you've been a advocate for physical fitness and you spoken on this subject for many years. Once you've made a person aware of their risks or condition, do you see a positive change in their behavior or lifestyle? If not, why do you think they don't make a change?
7. How does your personal story and battle with diabetes illustrate this problem?
8. Have you ever heard of a condition or mindset referred to as the "wellness myth"? If so, do you think this condition really exists and how can it be overcome?
9. Are there any cultural, social, or physiological reasons that this problem is so endemic to this population?
10. In a perfect world, what could we do to change this situation?
11. Is there any other questions I should ask you?
12. Is there any other related experiences you would like to share?
13. Do you have any other people you think we should talk with about this topic?

14. Do you give us your permission to use the content of this interview in the documentary film we are making about diabetes and heart disease and the American Indian?
15. Do you have any concerns about the content of this interview we've just conducted?

#### **Segment Four: Personal Stories**

**Background:** This element further illustrates using the words of American Indians. Each in turn tells their personal story. A father tells about losing his sons. A wife and widow share how heart disease has devastated her family. A healthy young mother talks about her heart attack. An Indian Health Service staff member talks about the size and scope of the problem.

1. How has diabetes and/or heart disease affected your life?
2. What factors lead to this condition?
3. How has your life changed?
4. Where you aware of the risk factors before the condition surfaced?
5. Was it difficult to accept this was happening to you (or your family member)?
6. What changes have you (or your family members) taken to improve this situation?  
Include steps to improve:
  - High blood pressure
  - High blood cholesterol
  - Overweight or obesity
  - Cigarette smoking
  - Diabetes
  - Physical inactivity
7. In a perfect world, what could we do to change this situation?
8. Is there any other questions I should ask you?
9. Is there any other related experiences you would like to share?
10. Do you have any other people you think we should talk with about this topic?
11. Do you give us your permission to use the content of this interview in the documentary film we are making about diabetes and heart disease and the American Indian?
12. Do you have any concerns about the content of this interview we've just conducted?

#### **Segment Six: Solutions and Future**

**Background:** Dr. Rick Frey and Toiyabe Indian Health Project staff talk about the program titled *Honoring the Gift of a Healthy Heart*. A feeling of hopeful optimism tempered with a realization of the magnitude of the problem pervades this final segment.

1. How long have you been working with the Toiyabe Indian Health Project?
2. What was your background before you came to this project?
3. What brought you to live and work in this area?
4. What tribes or groups have you worked with?
5. In your professional opinion, what are the major health problems they face?
6. Why are diabetes and heart disease so prevalent among this group?

7. What factors contribute to this condition?
8. What is the Healthy Heart Program? Who developed it and why?
9. Once you've made a person aware of their risks or condition, do you see a positive change in their behavior or lifestyle? If not, why do you think they don't make a change?
10. Have you ever heard of a condition or mindset referred to as the "wellness myth"? If so, do you think this condition really exists and how can it be overcome?
11. Is there a specific personal story that illustrates who you've seen people overcome this problem and move towards a healthier lifestyle? If so, can you tell us about them?
12. In a perfect world, what could we do to change this situation?
13. How does healthy eating play a roll?

Include:

- How to plan and prepare traditional American Indian meals in a heart healthy way.
- How to choose foods for a heart healthy diet using the American Indian
- Quick and easy food preparation and mealtime tips.
- How to eat out in a heart healthy way.
- How to save money on their food bill.

14. Why is smoking a risk factor?

Include:

- How cigarette smoking harms the smoker.
- How secondhand smoke harms people who are near people who smoke.
- Tips that can help a smoker who wants to quit.
- Ways to ask people not to smoke when they are nearby.

15. What are the ABC's of diabetes?

Include:

- **A is for A1C test**, which is short for hemoglobin A1C. This test measures your average blood glucose (blood sugar) over the last 3 months. It lets you know if your blood glucose level is under control. Get this test at least twice a year.  
**Number to aim for:** below 7.
- **B is for blood pressure.** The higher your blood pressure, the harder your heart has to work. Get your blood pressure measured at every doctor's visit.  
**Numbers to aim for:** below 120/80

mmHg.

- **C is for cholesterol.** "Bad" cholesterol, or LDL, builds up and clogs your arteries. Get your LDL cholesterol tested at least once a year.

**Number to aim for:** below 100 mg/dL.

16. What are the signs of a heart attack?

Include:

- Your chest hurts or feels squeezed
- One or both arms, your back, or stomach may hurt.
- You may feel pain in the neck or jaw.
- You feel like you can't breathe.
- You may feel light-headed or break out in a cold sweat.
- You may feel sick to your stomach.

17. If you think you're having a heart attack, what should you do?

Include:

- Golden Hour.
- A heart attack may not be sudden or very painful. You may not be sure what is wrong. But it is important to check it out right away.
- Call 9-1-1 in 5 minutes or less. Do not drive yourself to the hospital.
- When you call 9-1-1, an emergency vehicle arrives right away. Treatment can begin at once.
- Learn the heart attack warning signs, and act fast if you feel them.
- Talk with family and friends about the warning signs and the need to call 9-1-1 right away.
- Ask your doctor about your heart attack risk and how to lower it.

18. Is there any other questions I should ask you?

19. Is there any other related experiences you would like to share?

20. Do you have any other people you think we should talk with about this topic?

21. Do you give us your permission to use the content of this interview in the documentary film we are making about diabetes and heart disease and the American Indian?

22. Do you have any concerns about the content of this interview we've just conducted?

## R. Feedback and Responses from Director's Cut Review

**Director's Cut Feedback and Response**  
**The Silent Thief**  
**Submitted by Ray Hocker**  
**For MDC 691**  
**February 27, 2015**

Item	Input from Thesis Committee	Actions and Responses
1	SM: I would encourage you to consider swapping the "Risk Factors" segment with the "Change" segment. It feels a little out of place. This would also help you to avoid going from the female dr in the coral shirt to a title card then back to the female dr in the coral shirt. You need more visual variety in this section.	Moved referenced segment to 7:49.33.
2	SM: ABOVE ALL – more b roll. It's really hindering your ability to burn certain things into your audience's minds.	Added lots of new b-roll .
3	SM: Remember what I said about how a drum could add subtext for a heartbeat in my Rough Cut Commentary? Just a thought! I'm not saying to replace the flute for drum, just suggesting a little clip of slow drum over the sounds of wind and birds then layering it with heartbeat THEN going into the flute. This could serve as a sound motif throughout the film and could really strengthen the connection between the Healthy Heart Program and the Native American community.	Great suggestion. I added a new drumbeat track and used it as you suggested introducing each section as a sound motif.
4	SM: Love the shots of the man as he catches his breath, he's breathing somewhat in time with the flute and it makes me think you could use this theoretically. Look for an opportunity to integrate some kind of musical parallel to his inability to breathe – such as	I also added the drumbeat it to the section where the NA man disappears using an edited version with several beats messing to represent his

	perhaps a missed note in the music or even cut the music and add labored breathing instead. Think of the song in terms of symbolism to the issue as a whole.	heartbeat stopping. Added breath sounds as suggested.
5	SM: Your lack of b-roll in several sections of the film however creates several missed opportunities to support and even create subtext through imagery and juxtaposition. Look for ways to correct this.	Added b-roll to give additional subtext. One area where subtext was the driving purpose is the montage at the beginning of the “problems” segment. I showed NA children in photos that were almost exploitive, followed by a group shot of NA’s in western clothing in front of farmhouse. Then the juxtaposition of the western settlers in the same pose. This cuts to the towns growing up and then transitions from a NA driving an early car to modern day.
6	SM: Opening montage feels a little on the long side but it actually is a good length. I suggest starting the flute music slightly sooner or possibly adding in a little bit of lonely Native American drum then slowly dropping it at the start of the flute.	Added drumbeat and changed flute timing.
7	SM: Dip to white is a bit too quick at 0:47/0:48ish. Give it one or two more beats then cut back to the wife walking – beat, beat, beat, THEN have her turn. We want to give the impression that she doesn’t even notice he’s gone until it’s too late. This will help communicate more fully to the audience the idea of the Silent Thief .	Changed timing on cut, Works much better.

8	SM: Hold your lower thirds slightly longer – viewers should be able to read them at least twice. Remember they’re looking at the person on screen and the mise-en-scene THEN looking at the lower third usually.	Increased duration on lower-thirds.
9	SM: As you move to your title card for the film, look for a way to make the title more conducive to overall film. For example, have the title fade in then have the word “Silent” dissolve or fade two beats or so before the rest of the title to express the feeling of silence and thievery. Accompany this with a sound of a punctuated exhale (this will help refer back to the man’s earlier shortness of breath in the narrative) over the music.	Great input! Changed title to have “Silent” dissolve first. Added breath sounds used in opening.
10	SM: Use cross dissolve from graphic to graphic rather than jump cut around 2:18ish	Fixed dissolve.
11	SM: Shot of Burger King sign and McDonalds drive through are too long – tighten and get back to Karen. Slows down your pacing.	Made changes as suggested however, this b-roll covers a highly edited audio track of the interview. The subject spoke very slowly with long gaps in her speech. What she was saying was very important to the story and required audio editing. I’ve retimed the b-roll to pick up the pace but not able to cut back to Karen without using distracting jump cuts or short dissolves to show gaps in speech.
12	SM: Hold the shot of the dialysis center interior longer	You are exactly right. This idea

	<p>or cut to another shot of someone having dialysis or of the tools of dialysis etc. This is a MAJOR point that must impact the viewer – that kidney failure (often in relation to diabetes) is such a huge issue that this tribe actually has its own dialysis center. It must be emphasized more before moving to the next segment.</p>	<p>of the “lingering image” to end each section was not something that occurred to me but is so important. I carefully considered the final image (thought) for each segment and reedited with this in mind. I made major changes to the dialysis segment and found a killer clip to use. I had thought of exactly this idea when shooting and directed the camera operator to get this shot. We shot it going from the mural on the wall to the machines but I reversed the shot for use here. It really works!</p>
13	<p>SM: In the “People” segment, the interjection of Mary’s comments around 8:31 feel a bit disjointed and out of place. You either need more interviews from other people with diabetes talking about their initial reactions/symptoms or you need to just stay focused on Dennis until he is done talking about his own experience.</p>	<p>Pulled Mary out of the segment.</p>
14	<p>SM: Remember to give the audience a chance to absorb what the last interview is saying before you move on to each new segment throughout the film. At the end of Mary’s comments at about 9:56 I even suggest switching to an image that supports her comment of “if they seek help, they’ll be fine.” This is</p>	<p>I increased fade to black time as you suggested.</p> <p>Added b-roll of Dennis walking to end the segment. Works much better this way.</p>

	<p>the last comment of this segment of the film so I strongly suggest you give a powerful visual rather than keeping it on the shot of Mary in her interview. Do you have any footage of two people hugging or greeting one another with perhaps a comment of “you look great!”? This would be a good way to reinforce this idea. Keep this in mind and develop a pattern from segment to segment – to end on a powerful shot that reinforces the last words of each segment, as it is the best way to help the viewer absorb the message. You also need to keep a bit of breathing room in-between the final shot of each segment and the following title card announcing the next segment</p>	
15	<p>SM: At the end of the “Change” segment before the “Risk Factors” segment around 12:32, again we need a final b-roll shot. Since the last interview of the segment is speaking about weight loss goals, consider shots of someone walking, an extreme close up of feet stepping on a scale, etc.</p>	<p>Found b-roll we shot of exactly what you suggested. Changed final image of the segment.</p>
16	<p>SM: In the title card for “ABCs” around 13:24ish, I suggest pacing it out a little with A (beat with slow fade in) B (beat with slow fade in) C (beat with slow fade in) s (slow fade in) which matches the beats of the music.</p>	<p>Changed ABC title and added drumbeat sound track clip.</p>
17	<p>SM: The hold on the text screen around 14:00 is really not working for you visually. You need to break it up with b-roll. It feels far too much like a power point if you hold on this screen. Go back to the shot of the one</p>	<p>Cut back and forth from chart to speaker. This works better, still not great. This segment is a bit of a concession to the people</p>

	female dr. taking blood pressure for example for the letter B.	that funded this project. They feel it is vital to make sure that these important points are made very clear.
18	SM: Archival images at the beginning of the “Trouble” segment should have the texture overlay that the previous archival images have – the feeling of layering with the texture background.	I reworked this whole section and used this opening to add a subtext as I referenced in item #5  So as not to detract from the images I chose to crop them to fill the frame and went for extreme close-ups for the first two images of the children.
19	SM: In the last archival photo of the NA in the car – do a cross dissolve with a car to give the feeling of movement from the photo to the footage. Or, consider moving the image from left to right for the feeling of movement that is then carried through with traffic b-roll in the next shot.	See above, also added motion and long dissolve to move from still to motion along with shift from B&W archive images to full color b-roll clip of busy street.
20	SM: Also, during Dennis’s interview (around 8:50) you have a shot of him walking around the clinic while he talks about being a jogger. You have some b-roll of someone’s feet running through a creek earlier in the film so I would recommend either re-using that footage or using a different section of that footage as he’s speaking of himself in the past and also to help breakup the clinic footage.	Added a great stock footage clip of jogger. Added a nice bit of juxtaposition too.
21	SM: At around 10:45ish, the woman doctor is talking	Added footage of health food

	about the kinds of changes the participants have to make in order to stay healthy – you really need more supportive b-roll of this. We see an opportunity to create parallels to the earlier shots of fast food, instead of fries we could see green beans, instead of a drive through we could see someone walk into a grocery store, someone drinking a glass of water, etc. Look for opportunities to create layers of meaning and parallels beyond just adding supportive b-roll...	and food prep to breakup talking-head.
22	SM: You need more cut aways during your interviews, especially during the “Risk Factors” segment. It’s far too many “talking heads” and its more likely to be memorable with visual stimulation.	Added b-roll.
23	SM: You need more b-roll around 15:00 when they’re speaking about the various physical activities.	Added b-roll
24	SM: Also need b-roll around 16:15 when they’re talking about the Pima tribes in AZ and in the hills of Mexico. Try showing a picture of the AZ Pima on screen right then adding a picture of Mexico Pima on screen left since this section is a compare/contrast between the two sections of Pima.	Found some excellent charts that visually reinforce what Doctor is talking about. Images from NIB website that gave me written permission to use.
25	SM: More b-roll around 17:00ish when the dr is speaking about the unhealthy habits of American culture – calling out for pizza for example.	Added exactly what you suggested. Found stock footage of pizza being eaten that works perfectly.
26	SM: Color in the opening shots seems a little flat, some of the greens in the grass shots (such as around 0:23 are a little “hot” – seem more yellow).	Adjusted color by crushing the blacks a bit and increasing saturation. Increased yellow.
27	SM: You have a wonderful sense of style throughout the film but the opening montage and the narrative	Increased over saturation and black levels in opening to create

	<p>sequence don't match in terms of color. I totally understand the need to create contrast but the tone could still be deepened slightly to create a greater sense of harmony. As it stands they feel quite disjointed in comparison to one another.</p>	<p>an even greater difference between opening and body of work where white doctors are talking. Returned to saturated look when the NA client Dennis is walking in nature and talking. Same for tribal leader, Monty, when he is speaking. Used a more straight up color balance for interviews of white health care people. Went for a feeling of disjointed comparison between the two.</p>
28	<p>SM: Again, color for exterior shots seem a little washed out - at the start of the "People" segment around 8:00, for example.</p>	<p>Worked on balance in these sections. A few were over-exposed and gave me limited options.</p>
29	<p>SM: Watch out for sound levels. The level of the music in comparison to the opening monologue starting around 0:23 is very loud so it's difficult to hear him at first.</p>	<p>Worked on sound through out the film. Carefully adjusted all vocal tracks.</p>
30	<p>SM: Sound cut is abrupt after end of interview at 3:19 as we dip to black and the title card "Trouble". Make the decrescendo a little longer either in the interview sound (if she has a pause long enough in her dialogue) or in the room track.</p>	<p>The speakers voice track did not leave me a choice but to cutoff her words and image. She let out a big long, open-mouthed, "ahhhhh", so I used music track to trail off. I also added a little thunder clap sound track where she slaps her fists together and says "pow".</p>

31	SM: Watch out for the music level around 7:48 as it's fighting with your interview track.	Lowered music track levels.
32	SM: Music levels are too high in comparison to Mary's dialogue at around 9:55.	Lowered music track levels.
33	SM: The music playing during the "Risk Factors" section doesn't seem to fit or at least doesn't fit with what is being said at the moment. For example, at about 13:10ish the female doctor in the coral colored shirt says that you can change...etc. This is a high point, it is an uplifting and positive statement, thus it'd make more sense if the music supported this. The music feels much more upbeat slightly before this point in the dialogue from the start of the segment until right before 13:00 then it gets quieter. I would flip this and loop the quieter music so that it's quiet throughout the segment UNTIL the doctor speaks about change around 13:10. Keep the more upbeat music shorter, as a sort of punctuation for the statement about change.	I was going for a sharp contrast in using the upbeat, almost happy music to contrast words. This was perhaps to dramatic. Added a new music cue to replace the one I'd used. Works better.  I could see the way the drum interlude on the music cue didn't work. Changed it.
34	SM: GREAT new use of sound and music for the opening sequence! I love the flute music. The birds and crows are excellent as well but try to add some more variety. Do you have the sound of the wind in grass or trees? It's hard to tell. I would suggest adding a little bit more layering within your soundscape to create a deeper sense of environment, vastness, and a sense of spirituality.	Worked carefully to add soundscape throughout the film. In some places there are 4 to 6 layers of ambient sound added.
35	SM: Lots of dogs barking around 0:48. Are you	This was exactly my goal. There

	<p>creating a symbolic parallel as discussed of the dog representing the Silent Thief? If this is the case, it is interesting to me that both the man AND the woman are walking with the dog at the beginning. It suggests that BOTH are susceptible which is true!</p>	<p>are always lots of loose and stray dogs on NA reservations. You are always hearing dogs barking. I used the barking dogs not to represent the Silent Thief but to serve as an alert of the presence of a stranger or danger that is almost universal. My dog imagery is very purposeful, the dog represents the guardian figure that is also knowledge and prevention.</p>
36	<p>SM: The music for the intro of the “Trouble” segment (about 3:24ish) is an interesting choice. It’s very upbeat and doesn’t convey trouble at all. I assume you’re trying to use counterpunctal music for irony but I’m not sure it works. I’d suggest using something that is light but also has darker tones such as through the use of a key change in the music</p>	<p>This was meant as a counter-point. I did change all this whole section and it really works much better now.</p>
37	<p>SM: Synthesized drum beat around 5:55ish is misplaced. Loop your music to avoid it as it gives the impression of a segue into a new topic rather than in the middle of an interview.</p>	<p>Right on. Changed it.</p>

## T. Funding Support Rejection Letter



May 28, 2008

Mr. and Mrs. Hocker  
Creative Edge Events INC  
Po Box 1388  
Ridgecrest, California 93556

RE: Donation

Dear Mr. and Mrs. Hocker:

Thank you for the opportunity to assist you with educating Native Americans. At this time we are unable to participate. We do hope that the documentary is successful and touches the lives of many. Please keep AltaOne Federal Credit Union in mind for future community and/or charitable events.

Once again, thank you.

Respectfully,

A handwritten signature in blue ink that reads 'Wendy Cleveland'.

Wendy Cleveland  
V.P Marketing /Business Development  
AltaOne Federal Credit Union



701 South China Lake Boulevard, P.O. Box 1209, Ridgecrest, California 93556-1209  
(760) 371-7000 • (800) 433-9727 • (760) 371-2304 FAX  
[www.AltaOne.org](http://www.AltaOne.org)



## U. Permission for Use from National Heart, Lung, and Blood Institute

Request to Use Honoring the Gift of Heart Health in Film

Subject: Request to Use Honoring the Gift of Heart Health in Film  
From: "Tracy, Rachael (NIH/NHLBI) [E]" <tracyr@nhlbi.nih.gov>  
Date: Fri Feb 29 12:21:03 2008  
To: <rayhocker@verizon.net>  
CC: <rick.frey@toiyabe.us>

Dear Mr. Ray Hocker,

Your letter to the Director of the National Heart, Lung, and Blood Institute (NHLBI), Elizabeth G. Nabel, M.D., was referred to me for reply. Thank you for your courtesy in requesting permission to use the information published by the NHLBI. No copyright exists on documents generated by the U.S. government, so please feel free to use any information that we provide. We simply request that you cite NHLBI (as part of the NIH), as well as the source document, and if implications or conclusions are drawn that are not in the original NHLBI document, this fact is clearly stated in your product. In addition, the material should not be used in any direct or indirect product endorsement.

Your assistance in making our research and health-related information available to the largest number of people possible is greatly appreciated.

Sincerely,

Rachael L. Tracy, M.P.H.  
Public Health Advisor  
Enhanced Dissemination and Utilization Branch  
Division for the Application of Research Discoveries  
National Heart, Lung, and Blood Institute  
31 Center Drive, MSC 2480  
Building 31, Room 4A10  
Bethesda, MD 20892-2480  
301-496-1051 (Office)  
301-480-4907 (Fax)  
[tracyr@mail.nih.gov](mailto:tracyr@mail.nih.gov)