NO WAY OUT: A HISTORICAL DOCUMENTARY

Elizabeth Suzanne Holder B.S.

Thesis Prepared for the Degree of

MASTER OF ARTS

UNIVERSITY OF NORTH TEXAS

August 2003

APPROVED:

Ben Levin, Major Professor and Coordinator
of Graduate Program
C. Melinda Levin, Committee Member
Kenneth Loomis, Committee Member
Alan Albarran, Chair of the Department of
Radio, Television and Film
C. Neal Tate, Dean of the Robert B.
Toulouse School of Graduate Studies

*No Way Out: A Historical Documentary* is the written companion to a forty-minute documentary film entitled “No Way Out”. The film deals with a 1974 inmate standoff at a prison in Huntsville, Texas known as the Carrasco Incident. The film examines the prison takeover through the eyes of those who lived through it. Composed of five interviews, “No Way Out” is a compilation of various points of view ranging from former hostages, members of the press, and law enforcement. The written companion for this piece discusses the three phases of the production for this film. These chapters are designed to share with the reader the various intricacies of documentary filmmaking. The thesis also explores theoretical issues concerning collective memory, coping behavior, and the ethics of historical documentary filmmaking.
Copyright 2003

by

Elizabeth Suzanne Holder
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pre-Production</td>
<td>1</td>
</tr>
<tr>
<td>Inspiration</td>
<td></td>
</tr>
<tr>
<td>Subject Matter Research</td>
<td></td>
</tr>
<tr>
<td>Production Issues and Research</td>
<td></td>
</tr>
<tr>
<td>Film Style</td>
<td></td>
</tr>
<tr>
<td>Definition of terms</td>
<td></td>
</tr>
<tr>
<td>Goals of the Film</td>
<td></td>
</tr>
<tr>
<td>Reconceptualization before Production</td>
<td></td>
</tr>
<tr>
<td>2. Theoretical Applications</td>
<td>25</td>
</tr>
<tr>
<td>Coping Behaviors</td>
<td></td>
</tr>
<tr>
<td>Collective Memory and Eyewitness</td>
<td></td>
</tr>
<tr>
<td>Historical Documentary</td>
<td></td>
</tr>
<tr>
<td>Ethics of Historical Documentary</td>
<td></td>
</tr>
<tr>
<td>3. Production</td>
<td>48</td>
</tr>
<tr>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Overview</td>
<td></td>
</tr>
<tr>
<td>Interview Scenarios</td>
<td></td>
</tr>
<tr>
<td>Archival Information</td>
<td></td>
</tr>
<tr>
<td>Summary</td>
<td></td>
</tr>
<tr>
<td>4. Post-Production</td>
<td>66</td>
</tr>
<tr>
<td>Rough Cuts</td>
<td></td>
</tr>
<tr>
<td>Editing</td>
<td></td>
</tr>
<tr>
<td>Visuals</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
</tr>
<tr>
<td>5. Reconceptualization of Film During Post Production</td>
<td>81</td>
</tr>
</tbody>
</table>
CHAPTER 1

Pre-Production

Inspiration

I have always been interested in documentary films that deal with historical events. My parents, who opted to spend summer vacations touring battlefields and historical homes as opposed to Disney world, encouraged my enthusiasm for history. One summer my father took my brother and me to Appomattox Courthouse, Virginia. In this tiny town Robert E. Lee, General of the Army of Northern Virginia, surrendered his men to Ulysses Grant, General of the United States forces, on April 9, 1865. It was an overwhelming experience to be standing in the same room where the events that signaled the end of the Southern States' attempt to create a separate nation came to an end. This was one of those moments when I realized the importance of history because it gave me a since of understanding about how past events have shaped the present.

As I grew older I discovered that I was really interested in history that goes beyond what is covered in the classroom. In high school the same history textbook was used for both required courses in American History. I thought everything that happened in American History was covered in this text. It was only through the historical documentary that I was able to learn the sometimes less colorful truths about American History. In school we learned about the Civil Rights movement. We were given a time line of important people and dates. I thought I was informed about the Civil Rights Movement until I saw the PBS documentary Eyes on the Prize, 1986. In watching this documentary every triumphant or horrific thing I had read about
intensified and I remember being moved to tears during parts of the film. I realized how powerful a film could be and how it takes something that is flat and one-dimensional, like written words, and brings them to life. Through my studies in history, I found there are many interesting areas of history that scholars are working in. It is unfortunate that most history curricula are limited by time constraints and are only able to graze the surface of many historical events. I made the decision to pursue my masters’ degree in the documentary field because I wanted to make films that introduced (or reintroduced) people to events of the past. The combination of history and film helps the viewer to not only understand the chronology of a particular event but the medium also takes something out of the past and brings it into the present. This re-representation causes people rethink or question his or her own understanding of history.

When I began the graduate program at the University of North Texas the first course I took was documentary pre-production. Our major assignment for the course was to develop a proposal for a documentary film. I knew the type of documentary that I wanted to propose, but I did not have an immediate subject. I went home to Huntsville, Texas, shortly after I began the program. It was during this visit that the idea to make a documentary about Mrs. Flemming and the Carrasco Tragedy originated. (A detail explanation of the Carrasco Tragedy will be provided later in the chapter)

When in high school I volunteered for one weekend at the Texas Prison Museum. It was a particularly slow day at the museum so I had a lot of time to walk around and look at the exhibits. One of the exhibits about a group of inmates that took over the prison library in the summer of 1974 caught my attention. There was a brief synopsis on the wall next to a display that listed the names of the civilian hostages held in the library. As I was reading the names of
the people involved I came to the name Ann Flemming. Mrs. Flemming has lived across the 
street from me my entire life. She was also the librarian at my elementary school. I always 
thought of her as a warm and friendly woman. I can remember being in school and counting 
down the seconds until my class got to go to the library to have Mrs. Flemming read a story. It 
was hard to imagine her working for the prison and even harder to imagine someone holding her 
hostage. However, it would not be until several years later during my graduate studies that I 
renewed my interest in the subject.

There were several reasons why I wanted to make a film about Mrs. Flemming and her 
experience during that time as a hostage. One of the obvious reasons was the sensibility of the 
project. I felt like it would be a film that I could make as a graduate student. I was familiar with 
the area as well as the primary subject. Also travel expenses would be limited. On a deeper 
level, I was intrigued by the fact that this terrible thing had happened to someone who did not 
appear to be outwardly affected. When I think about someone who has been held hostage I 
immediately think of people like Patty Hearst, a woman whose life, since her time as a captive, 
has been defined by that one event. Another image of a hostage that comes to mind are those 
from movies or news broadcasts. Images of men and women who have been tortured both 
mentally and physically and are forced tolerate unbelievable circumstances. Then there are the 
posttraumatic issues that are often talked about in relation to those who have been held hostage, 
such as sleeplessness, depression, or withdraw from society. I could not see any of these 
symptoms in Mrs. Flemming, but I did not really know her on a personal level. I was curious to 
understand the situation better as well as how she continued her everyday life.

Secondly, The historical aspect of the project appealed to me. I was excited to begin the 
research. I wanted to explore the Carrasco event itself. At the time it was my belief that very few
people in the current community knew about the actions of that summer. After living in Huntsville all of my life the only time I ever remembered any discussion of the standoff was during my brief involvement with the Prison Museum. Why were there no memorials? Why was it not talked about more? What happened to the survivors? How was the community affected? Had people really forgotten about it?

I was always detached from any previous hostage situation that I had heard about. There was always the comfort of being able to say that was just a movie or that only happens in other places. But this instance involved someone that I knew and it happened in my hometown. I felt a connection to the story because of my close proximity to the happenings of that summer, despite the 25-year chasm. This standoff turned the eyes of the country, for a brief moment, to Huntsville. I wanted to bring the Carrasco Incident to film because I thought it would give life to a story that had been dormant for so many years. It is difficult to explain the attraction, but its almost as if I felt a responsibility to pursue the film even if nothing came to fruition.

Background and Subject Matter Research

The 1960’s were a decade marked by social unrest and political change. The civil rights movement showed that resistance as well as the law could change the minds of Americans. Minorities were claiming the right to equality, the poor were claiming the right to welfare, and prisoners were protesting against inhumane treatment. In the wake of radical change and civic disorder, the public’s faith in governing institutions was beginning to decline. This lack of confidence also extended to the penal system. People began to question the purpose of imprisonment, was it to rehabilitate and reform or merely a device for containing society’s unwanted (Useem 1989)? In 1971, the broadcast negotiations between prison officials and
inmates at Attica prison and the 43 deaths that occurred as a result of the riots, solidified the public’s doubts regarding prisons.

July 24, 1974 would mark the onset of another major event involving a prison. That summer in the small Texas town of Huntsville convicted killer Fred Carrasco former narcotics kingpin from San Antonio, along with two other armed inmates, stormed the education building at the Walls Unit of Huntsville Federal Penitentiary. These inmates held sixteen people hostage for eleven days in the prison library—the longest prison siege in American History (Robinson 1997).

In 1969, the Texas Legislature passed an act creating the Windham School District within the confines of the Texas prison system. By 1970 the school was running and the Texas Education Agency recommended the employment of certified library and teaching staff for the fourteen different schools in the Texas Department of Corrections (TDC). All of the educators within the Windham School District understood the rare situation in which they worked, but felt that their work was gratifying despite the possibility of harm from prisoners like Fred Carrasco (House 1975).

Known as the “Mexican Connection” by authorities, Fred Carrasco was one of the biggest and deadliest drug lords in Texas, overseeing a cocaine and heroin empire that stretched from San Diego to Chicago. Born and raised in San Antonio Texas, Carrasco began his life of crime at age of fifteen. He reached the apex of his criminal career in the late 1960’s. Based in Nuevo Laredo, Texas, Carrasco was able to operate within the United States and Mexico with little or no harassment from authorities. His gun-slinging exploits were celebrated in a Spanish ballads’ and sung in local dance halls (McKinney 1975). Carrasco often boasted of gunning down forty-seven men and this reputation earned him the nickname El Senor (The Man).
On September 19, 1972, Mexican authorities arrested Carrasco in Guadalajara as he was preparing a heroin shipment to San Antonio. In November of the following year Carrasco managed to escape from the penitentiary in Guadalajara, and remained underground until the following February of 1973, when San Antonio police began hearing rumors that he was back in the San Antonio area. Carrasco vowed that police would never take him alive again and was in fact shot four times by San Antonio police as they arrested him in July of 1973 (McKinney 1975). His feelings had not changed one year later; shortly after he took over the Walls Unit at Huntsville he declared, “I’m not the type of man who can live life behind bars”. He also coolly concluded that he would rather die and take the hostages with him than surrender.

Shortly after lunch on July 24, 1974, Ann Flemming sat in the main office of the third floor library preparing to make a phone call. Flemming, a fifty-year-old former library science teacher, had only been working twenty days for The Texas Department of Corrections (TDC) as a librarian. Soon after the prison whistle sounded for lunch, someone began shouting, “Get out of here”. Another librarian, Aline House, stuck her head out side of the office to see what the commotion was all about, and there she saw Carrasco standing at the door to the library with a gun-ordering prisoners out of the library and down the ramp into the prison courtyard (House 1975). Two guards attempted to run up the ramp, the convict began shooting and wounded one of them. Then his two accomplices Rodolfo Dominguez and Ignacio Cuevas slammed the double glass doors to the library trapping Flemming and fifteen others inside (Robinson 1997).

Carrasco wanted assurance of safe passage to Cuba, and in return promised that no harm would come to the hostages. However, the Texas Department of Correction’s policy on hostage situations forbade the release of a prisoner in exchange for a hostage. The negotiations between prison officials, the Governor, and Carrasco would last for eleven days. Carrasco demanded, and
was awarded, civilian clothes, bulletproof helmets, and hot meals. At the same time he was denied bulletproof vests, stronger weapons, and an armored car.

As negotiations dragged on, the families and friends of the hostages gathered outside of the prison. The hostages were allowed to talk to their relatives, friends, and reporters over the telephones in the library office. It was four days after the siege began that Mrs. Flemming learned from her husband that her mother had died in Nashville, Tennessee. Helpless to do anything at the time, Flemming remained a prisoner with her co-workers. Four hostages were released at various times during the takeover. Glen Johnson, director of education for the Walls Unit, suffered a heart attack during the second day of his captivity and was released. Then on July 29th the hostages and their captors awoke to the sound of breaking glass as Henry Escamilla, one of the inmate hostages dove through the glass doors. Though cut badly, Escamilla did manage to escape. He feared that he would be implicated in the takeover because he too was a Hispanic prisoner, and he did not want prison officials to increase the sentence he was already serving. On that same day Aline House, a librarian, also suffered a heart attack and was allowed to leave the prison library (House 1975). At this point the gunman vowed that no one, no matter how sick, would leave the prison until they themselves were allowed to leave. An exception was made on August second when Linda Woodman, a librarian, was released in order to give written details of the inmates escape plan to authorities.

As the days went on, Carrasco repeatedly made threats about blowing up the library and killing the hostages, but his deadlines came and went. Texas Governor Dolph Briscoe decided that the to time act had come. It seemed that Carrasco would not hurt his hostages. Word was sent to Carrasco that an armored car would be provided to him. Carrasco and his cohorts prepared a shield, consisting of rolling chalkboards and law books covered in cardboard, to hide
them as they made their way down the ramp. There were also four hostages handcuffed inside of this contraption. Ann Flemming was originally chosen to be one of those hostages handcuffed inside, but her co-worker Judy Standley offered to take her place and would later lose her life.

The eleven-day nightmare was over in a matter of seconds once the convicts and their hostages set out on the ramp. The group was suddenly blasted with high-pressure water hoses in an attempt to topple the Trojan horse. However, a hose ruptured, giving the convicts a chance to open fire. The officers returned their fire and when the dust settled Carrasco and Dominguez lay dead on the ramp along with two librarians, Judy Standley and Elizabeth (Von) Beseda. The third gunman, Ignacio Cuevas, fainted sometime during the upheaval and fell to the ground taking hostage Novella Pollard with him. Neither of them was harmed in the shootout, and Cuevas was taken back into custody (Robinson, 1997).

Cuevas stood trial in 1975 for his participation in the Carrasco Tragedy, despite his lawyer’s plea of mental retardation. His case remained in and out the appeals process for sometime. Cuevas was convicted and sentenced to death by lethal injection. Cuevas was on death row for seventeen years. At the time of his execution in 1991 he was the oldest surviving inmate on Texas’ death row.

Carrasco left several letters in the library, which were addressed, to his female hostages. One of those letters was addressed to Ann Flemming, which read:

Since the 9 days I’ve had the honor of knowing Ann Flemming and thru her having had the opportunity of talking with her husband. For me it has been an honor and joy to know this lovely couple While I live I will remember this couple as I remember my dear parents. With all love and Respect (House, 1975).

In the summer of 1999 the survivors of the Carrasco Tragedy were once again reunited. Judy Standley and Von Beseda were memorialized in an emotional ceremony
attended by over 300 of their friends, family, and colleagues for the dedication of the Standley-Beseda Education Facility at the Walls Unit.

Production Issues

In every production endeavor there are always preconceived hardships and those that arise unexpectedly. There were four primary production concerns for this piece. The first was locating people willing to be interviewed on camera. The second was travel to and from interviews. The third was the design of the interviews, and finally the procurement of archival elements to supplement the interviews.

In order to achieve the desired effect of a diverse collection of memories at least five or six interviews were included in this documentary. However, it was difficult to locate individuals who were involved in the Carrasco Tragedy nearly thirty years after the incident and who were willing to be interviewed. I began my search by looking through telephone books, prison personnel directories, newspapers, and word of mouth. The typical objection to an interview was that the people who were involved in the Carrasco Tragedy are tired of being asked the same questions. They also feel that little or nothing has been produced regarding the individuals involved. The families of the two women who were killed particularly objected to the interviews, possibly because they feel that filmmakers or writers are trying to exploit their personal tragedy. Therefore, the questions had to concentrate on the hostage’s specific experience rather than asking them to recount the only the violent ending of the Carrasco Tragedy. There was a positive reception to this approach.

Secondly, because I am from Huntsville, Texas, I felt that I would have easy access to the subject matter. This worked in my favor as far as securing interviews in the community. The
only lodging arrangements that had to be made before filming began were with my mother, at whose house I would be staying. During my research I found that I needed to travel to College Station, Waco, and Fort Worth for interviews and continued research. Several other key figures involved in the Carrasco incident now live out of state. Jim Estelle, former director of the Texas Department of Corrections, and Cal Thomas, a reporter for NBC news, were significant interviews because of their highly visible roles during the standoff. Although the interviews would be very interesting there was no way work the travel time into my time frame.

The subsequent issues revolved around the presentation and content of the interviews, which are a significant part of this documentary. I shot the interviews in one consistent shot and then cut away to pictures and archival footage. At least two of the interview subjects are elderly and one is in very poor health. I needed to remember what I wanted each interview to contribute to the documentary and formulate questions that used simple conversational language and that dealt with only one issue at a time (Rabiger 1998). I also had to be conscious of the interviews length. I did not want to exhaust the interview subjects. My hope was to edit my voice completely out of the piece and leave the subject and the audience in a face-to-face relationship (Rabiger 1998), which I was able to achieve. I feel that by eliminating my presence, as much as possible, the audience will focus on what the interview subjects are saying. Because the hostages indicated that there has been a lack of interest in their point of view I feel a necessity to not include my self in the film. I although I do have a personal connection to the piece the film am about the individuals involved and not me.

I initiated a massive letter and e-mail writing campaign in my search for archival material. The main areas of interest were television and radio. Inquiries were sent to the National Archives and National Public Radio. The three major television networks were also
contacted along with the Television News Archive at Vanderbilt University. I also approached Sam Houston State University, the Texas Prison Museum, and the Walker County Historical Society. Luckily, I was able to acquire material from most of these sources, which will be discussed in chapter three.

Film Style

Every documentary film adopts a certain style. The voice of the film is articulated through the style. When examining documentary you are essentially examining the characteristics particular to that approach according to author Bill Nichols (1991). In documentary the ways in which a topic is represented can vary greatly. There are six modes of representation or sub-genres of the documentary film. The modes of representation are: Expository Mode, Observational Mode, Interactive Mode, Reflexive Mode, Performative Mode and Poetic.

The Expository Mode shapes the text around commentary directed toward the viewer about the historical world. Images and narration are typically used with this mode to advance an argument. The Observational Mode surfaced as a result of mobile camera equipment and from the dissatisfaction surrounding the righteous tendencies of the Expository Mode (Nichols 1991). The Observational camera serves as a “fly on the wall” recording the subject inconspicuously. In the Interactive Mode, the filmmakers’ presence and viewpoint are more evident. This mode allows the documentarian the freedom to interact with the people and events. The Reflexive Mode challenges the viewers’ sense of reality and allows them to see the connection between not only the filmmaker and the film subject but also the filmmaking process. The Performative Mode constructs itself around the idea of a performance by either the documentary subjects or
the documentary filmmaker (Nichols 1991). The Poetic mode, which stems from the modernist avant-garde, sacrifices continuity editing in favor of exploring associations and patterns that involve temporal rhythms. Seldom do you get to know the characters on a personal level. In the poetic mode the characters function in tandem with other elements of the film such as archival footage. The character and historical components makeup the framework or materials of the film that the filmmaker then arranges into patterns or rhythms. The poetic mode is multifaceted, but the mode emphasizes the way in which fragments of history are given new meaning by the filmmaker (Nichols 2001).

Modes of representation are ways of organizing documentaries based on reoccurring components within the text. The film “No Way Out” is consistent with that of the expository film but also possesses characteristics consistent with the poetic mode. It is composed of interview footage, still photographs as well as more artful aesthetic choices such as slow motion footage. I chose the combination of the expository and poetic mode of representation for this film because the general viewing audience will have little knowledge about the prison siege at Huntsville. I felt that it was necessary to incorporate the historical background in order to understand the exact situation being recalled by the subject. However, I chose to combine these elements in a manner that allows the audience to interpret the film. The expository mode assembles fragments of the historical world into a more sequential light. Working in conjunction with images from the past, the expository mode uses its character commentary to address the audience. The commentary is often times the sole argument of the film. The editing for the expository mode generally serves to advance the argument of the film and the process favors continuity (Nichols 2001).
Unlike many expository films “No Way Out” lacks the authoritative voice-of-God narration that often serves to build credibility for the piece. The absence of the narration opens the film up to alternative readings as seen in films adhering to the poetic mode. Instead of strictly transforming information the film stresses other meanings that are not literally expressed to the viewer such as tone or mode. The viewer is not told how to feel or what to think about the images on screen. In relation to the historical world the poetic documentary absorbs its material from history and transforms it. Priority is given to how these shots can be arranged to produce a poetic impression (Nichols 2001).

The “voice” of the documentary film is the pattern of interactions within a film that conveys the social point of view of the text. In the chapter entitled “the voice of the documentary” Bill Nichols discusses the loss of voice in contemporary documentary filmmaking. The loss, according to the author, is due to the fact that filmmakers often give-up their own voice as a result of the choices they make regarding style. For example, the use of voice-over narration can suppress the images within the film and cause the film to become unbalanced. The direct address style of documentary filmmaking which depends on interviews to reconstruct the past, is an approach that risks of the voice of the interviews overpowering the voice of the film. (Nichols 2001). Typically, the point of view of the witness is not questioned and the audience is encouraged to believe that what the interview subjects are saying is true.

By using interviews along with archival material to construct the narrative the some of the pitfalls associated with this style of filmmaking can be avoided. The interviews with interrelated historical images obscures the voice of the film in an interesting way, according to Nichols, because it allows the viewer to travel back and forth between the past and the present. The audience is given the chance to judge for themselves how the archival information correlates to
what the witnesses are saying. By putting the statements of the witnesses next to archival film and audio recordings the filmmaker creates a broader interpretation of the film. In “No Way Out” the use of supplemental audio and video footage takes the viewer back to the prison during the standoff. They are able hear and see the tension and horrors created by the hostage situation. Having seen this material the audience is able to compare or question what the survivors say on film with their own observations.

Therefore, the film does not have the finalizing effect that Nichols discusses. The significance established between the compilation footage and the interviews presents a gap between the past and the present that gives the viewer room to contemplate more than what is being literally said. Although, Nichols suggests that the most effective form of the interview based documentary establishes a voice in contrast to the voices it uses or observes. Because these films provide an alternative theory to our own understanding of the world as seen in Atomic Café (1982) (Nichols 2001). Atomic Café is a compilation of films from the 1960’s that were used to prepare Americans for nuclear war. The film uses no narration and is edited together in a way that highlights how the government used propaganda to increase the fears of the American public. “No Way Out” does not overtly challenge any social or political norms, as does Atomic Café. There are subtler forms of questioning present in the film with regard to the role of the media in these events, tactical methods used by authorities, and how people cope with traumatic situations.

Definition of Terms

**TDC**: Acronym for the Texas Department of Corrections
**TDCJ**: Acronym for the Texas Department of Criminal Justice

**The Walls Unit**: was the state's first enclosed penitentiary for convicted felons located in Huntsville Texas. On March 13, 1848, the Texas legislature passed the bill to establish a state prison. The new law stated that the new prison facility would be a place where inmates would be forced to abide by strict rules of behavior and discipline and would work so as not to be a burden on the state's taxpayers.

**The Windham School District**: The district, which began operation in 1969, was established by the Texas Legislature and operates within the confines of each prison facility. It is the first education system of such scope to be established within a statewide prison system. Windham School District provides academic and vocational education to eligible offenders incarcerated within the Texas Department of Criminal Justice (TDCJ).

**Attica Prison Riots**: On September 13, 1971, a four-day revolt at the Attica Correctional Facility near Buffalo, NY, ends when 1,500 State Police and National Guardsmen storm the complex. Forty-two people are killed, including ten hostages, and many more injured. The prisoners were attempting to negotiate legal representation before the Parole Board, improvement in medical care, upkeep of facilities and working conditions, an end to segregation based on political beliefs, and Amnesty.

**The Gang Rebellion at Joliet Prison**: On April 22, 1975 sixty to seventy inmates took over the prison cell house, holding over a dozen hostages both inmates and civilian. The prisoners all
allegedly parts of a prison gang were reacting to three of their high-ranking members being transferred to another prison. By 6:00pm on the evening of the 22nd all of the hostages were released with minor injuries. A 1986 report from the U.S. Department Justice found Illinois to have the most gang-dominated prisons in the nation.

**Memory:** Memory is divided into three categories: short term, long term, and implicit memory, which involve learning a skill. There are also three stages of memory encoding, transforming physical input into a representation that the memory accepts and “placing” it into memory; storage, retaining the physical input from the encoding stage, and retrieval, recovering physical input from storage (Atkinson and others, 1993).

**Long-term memory:** When people report on complex social or political situations they may misremember many of the specifics yet can accurately describe the basic situations. Therefore we tend to code meaning versus actual events. One of the best ways to improve memory while encoding is to elaborate and the more deeply and thoroughly you expand on the events meaning the better the event will be recalled. Poor long-term memory often reflects poor retrieval. Retrieval is most often impaired by interference, which can be either proactive or retroactive. An alternative way to think about retrieval is in terms of activation. Emotion can influence long-term memory in five distinct ways: rehearsal, flashbulb memories, and retrieval interference via anxiety, context effects, and repression (Atkinson and others, 1993).

**Collective Memories:** People and entire cultures are bound together by a set of shared memories or beliefs. These shared histories help to cement individuals’ identities with the group or groups
to which they belong. Some of these memories are experienced by members of a group firsthand for example, a birth, a natural disaster, and a car accident. Other memories held by certain groups are not memories at all but rather presumed memories or histories. An example of these presumed memories are the ways in which American citizens “remember” the defeat of Germany in WWII as opposed to how Russians, British, and French citizens remember the defeat of Germany. Collective memories whether real of invented can be the source of war, prejudice, nationalism, and cultural identities.

State Dependent learning: Memory is partly dependent of the internal state prevailing during learning. Feelings evoked by the altered state serve as cues for retrieving information encoded while in that state (Atkinson and others, 1993).

Stockholm Syndrome: In 1973, four Swedes held in a bank vault for six days during a robbery became attached to their captors; a phenomenon dubbed the Stockholm Syndrome. According to psychologists, the abused bond to their abusers as a means to endure violence. The most notorious instance came when heiress Patty Hearst was kidnapped by the Symbionese Liberation Army, and after some months, re-christened herself "Tanya" and joined their ranks. The Stockholm Syndrome is an emotional attachment, a bond of interdependence between captive and captor that develops 'when someone threatens your life, deliberates, and doesn't kill you.' (Brusca 1993) The relief resulting from the removal of the threat of death generates intense feelings of gratitude and fear that combine to make the captive reluctant to display negative feelings toward the captor.
B-Roll: A shot, usually a close-up of some detail, or landscape, that is used break up a matching action sequence, and is often very helpful in editing. The shot does not focus on some detail of the shot before or after it but cuts away from the action at hand (Honthaner 2001).

Sound Editing: Sound editing equipment and software are compatible with digital editing systems (see below). Digitally edited files are loaded onto the sound editing systems computer or manually loaded from a DAT (Digital Audio Tape). The system allows for corrections to made to the audio track or for special effects to be added (Honthaner 2001).

Cool Edit Pro©: Digital audio mixing, editing, and effects processing software.

Digitizing: The loading of material—footage, sound and music into a digital editing system (Honthaner 2001).

Digital Editing System: Is a nonlinear system. A nonlinear system allows the editor to insert, remove, or alter the scene without affecting the scenes proceeding or following the change. Cutting digitally equates to cutting on a computer (Honthaner 2001).

Adobe® Premiere®: Digital editing software

Transitions: Visual affects such as dissolves, fades, enlargements, etc. This may also include titles and pictures that are used to move the film forward (Honthaner 2001).

Scanning Process: In order for an individual to insert an image into a document, it must be saved in an electronic format. Hand drawn images, camera taken photos, and illustrations can be scanned with a flat scanner to accomplish this task.
**Goals of the Film**

“No Way Out” explores the various memories regarding a prison take-over, and eleven-day hostage situation in Huntsville Texas, known as the Carrasco Tragedy. The documentary discusses the Carrasco Tragedy in its historical context and encompasses official and personal accounts of the incident in order to reveal a more complete understanding.

The standoff at the Huntsville prison in 1974 came at a time when the county’s confidence in the penal system was at an all-time low. This event occurred between the upheaval at Attica prison, in New York, and the riots at Joliet prison, in Illinois. As a result this particular occurrence has been somewhat paled, and it is important to discuss this event and recognize the people involved as survivors.

The film centers on the survivors of those eleven-days in 1974 first. Broad spectrums of individuals were interviewed ranging from actual hostages, prison employees, and members of state and local law enforcement. These interviews were supplemented with archival footage, photographs, and radio broadcasts. The use of multiple interviews and sources in this
documentary combine to expose a more accurate account of the Carrasco Tragedy. The film also emphasizes the important role of the human memory in historical reporting. Films such as “No Way Out” take on an enormous burden when trying to reacquaint an audience with a traumatic event. There is no way for a contemporary audience to fully understand an experience such as being held hostage unless they too have been in this situation. The documentary tries to give voice to the survivors while at the same time bring the audience into contact with the past, through the use of archival material, so they can have some sense of the traumas relation to the present. As a result the viewer is given the chance to learn something about a past event that they can never fully understand.

What makes this film different from other accounts of Carrasco is that it’s the first documentary effort to focus on the memories of those involved in the Carrasco Tragedy. An endeavor of this nature will appeal to viewers interested in psychology, sociology, Texas history and criminal justice. For over 150 years Huntsville has been the “prison-city” of Texas and is currently home to seven prisons. Only two percent of Huntsville’s’ citizens are out of work making TDC the largest employer in the city. Therefore, former and current residents of Huntsville, Texas will likely show tremendous interest in the project. Much of Huntsville’s culture and history involves the prison system and this film provides a new and stimulating record of the event.

Those directly involved in a traumatic event may encode, retrieve, or perceive information differently based on a variety of things ranging from race, age, and gender to ethnicity. The shear impact of such an experience can also influence how one retains information. The film works to encourage the audience to understand that (how) people remember can also be as important as what they remember. The interviews evoke the time,
mood, and facts being recalled by the subject. This technique amplifies the subjective imaginary of the account by drawing the audience into the speaker’s world of memory and perception (Rabiger 1998). The purpose of this project is to create an awareness about the human memory and how it is possible to have more than one truth.
CHAPTER 2
Theoretical Applications

Introduction

The film “No Way Out” is a historical documentary that utilizes survivor memory as the core storytelling device. This section will review four fundamental factors, which are associated with this type of documentary film. The first factor relates to the survivors coping behaviors exhibited during the hostage situation. The second deals with the memory of the survivor. The third deals with the construction of the historical documentary and the final section deals with the ethical issues regarding the purpose of the documentary, accuracy in reporting the event, and the availability of participants. Lastly, the documentary observes how traumatic memories over time come together to form collective histories and how memories develop and maintain with regard to historical events.

Coping Behaviors

Folkman & Lazarus (1988) identified two general categories of coping: problem focused coping and emotional focused coping. Problem focused coping is used when people feel something constructive can be accomplished. Emotional focused coping is aimed at reducing a stressor, which must be endured (Carver, Sheier & Weintraub, 1989, 267).

Problem focused coping. In 1973 an escaped convict took four-bank employees hostage in Stockholm Sweden. The hostages were held for five days and upon their release the hostages reported that they had no ill feelings toward the hostage takers, and they actually feared the
police more than their captors. One of the female hostages later became romantically involved
with one of her captors. This newly discovered phenomenon was labeled the Stockholm
Syndrome (Brusca, 1993). The Stockholm Syndrome has been embraced by popular culture as
common coping mechanism.

According to Schorr (1995) fiction, and film overemphasize the Stockholm Syndrome
because many find it provocative. In reality, research done by the FBI indicates that 92 percent
of victims showed no aspect of the Stockholm Syndrome (Fuselier, 1999). The research
concluded that the Stockholm Syndrome usually does not develop in hostages, but can in hostage
situations that are of long duration and emotional intensity.

A better way to understand what went on between Carrasco and his captives was a
mutual sharing of goals. In reality, the only thing Carrasco and the hostages had in common was
the goal of freedom. So in this situation the hostages and the inmates had a similar goal and that
was to get out of the library and the people who could make that possible were the prison
authorities. Instead of working against him they decided to work with him not because the
hostages were on Carrasco’s side or believed that he was doing the right thing, but to work
toward their common desire. Their instinct was to try and survive and get home and if Carrasco
were allowed to leave then they would be allowed to leave. The delaying tactics of used by the
Texas Department of Corrections was not helping the hostages to get out of the prison but
keeping them in, which would explain their anger and frustration.

Another way of managing this traumatic situation was discovered in the audiotapes. The
hostages were provided Valium, an anti-anxiety medication. Carver & Scheier (1994) cites the
use of drugs as a means of coping with threats of harm. Taking this drug helped remove the
anxiety, which allowed the hostages to focus on the problem.
Emotional focused coping. As cited in McIntosh, Silver and Wortman (1993) “the most frequent respondent-generated answer to questions concerning how older adults handled major negative events was with religious coping (p.812). They identify two ways in which religion is used. “First, religious participation may be associated with integration into a social network or community. Secondly, religion may provide a belief system or perspective that enables individuals to deal differently and perhaps better with crises in general and death in particular.” (p. 812)

As seen in “No Way Out”, Ann Fleming discusses the prayer sessions she had with Ronald Robinson, Anthony Branch and Bert Davis. Bert Davis recalled in her interview that she marveled that the four in the prayer sessions survived unharmed. In a previous interview Ann Fleming noted that two hostages had to sit in front of the two glass doors, the only entrance to the library, to prevent the guards from storming it, a highly stressful situation. She and Anthony Branch, while sitting in front of the glass doors, would sing hymns, “the old hymns”. In recorded phone conversations with her husband, Mrs. Fleming would respond to his hope that tomorrow would be the end of the situation, “If it is God’s will.” The above exemplifies the role of religion as a vehicle for emotional focused coping.

A second emotional coping technique that was identified is mental and physical distancing. Bert Davis discussed the need to remove herself from the pressures of negotiations, the general stress of the hostage situation and to maintain the belief that she would survive; she sought the book A Man Called Peter by Catherine Marshall. She would go into the stack area of the library by herself and read.
The third emotional coping technique was the use of valium. Valium is “a drug that appears to act directly on the limbic system, the thalamus and the hypothalamus, and induces calming effects. It is used in the management of anxiety disorders and the short term relief of symptoms of anxiety.” {Physicians Desk Reference (2002) 56th edition. Mont Vale, N.J., Thomson Health Care. p 3047} As discussed above, drugs are used to reduce the perceived threat of harm (Carver & Scheier, 1994). By taking the valium the hostages could minimize the negative emotions, anxiety and fear, and make their environment more emotionally tolerable. Emotional focused coping is illustrated by the use of religion, mental and/or physical distancing and the use of medication.

Collective Memory and Eyewitness

Pennebaker, Paez, and Rime discuss the creation, maintenance, and distortion of collective memories (2000). Collective memories, according to the authors, are common memories among groups of people. Some of these memories are of historical events that were experienced simultaneously by a community. Other memories are not really memories at all, but presumed memories or histories. For example, many members of a society may believe that their ancestors fought for a particular cause without any first-hand knowledge.

The authors discuss three categories of collective study. The first deals with the creation and maintenance of collective memories over time. Events that change our lives or change a large section of the population’s life are the events that will be remembered. These events are usually very emotional and are associated with high levels of dialogue, along with the resurrection of monuments, movie releases, and other memorials. Studies have shown that people tend to look back and commemorate the past in cyclical patterns, every 20 to 30 years.
(Pennebaker and others, 1997). For example, in August of 2002 the library at the Walls Unit was renamed the Standley-Beseda Library a little less than thirty years after their death.

Pennebaker, et al, also discussed how collective memories are maintained, and that they concentrate on how emotions play a large role in the lasting power of collective memories. According to both laboratory and real world studies it is relatively impossible for someone to experience an emotionally charged event without sharing it with someone else. Once these experiences are passed on to others they too will share the information with the same amount of emotional intensity. Although emotional experiences, especially those linked to political upheaval, tend to be short in duration they often result in the creation of “Flashbulb Memories” (Pennebaker and others, 1997). These are vivid and relatively permanent records of circumstances, which were learned during an emotionally charged event. The authors also suggested that “Flashbulb Memories” could attach individuals to each other by creating very specific collective memories.

Finally, the Pennebaker, et al, deal with how collective memories are reconstructed and forgotten. In most cases the memories do not change, but the perception or explanation for those memories may change. Oftentimes cultures or governments will recreate impressive histories in order to avoid responsibility or to make themselves look better. These more flattering narratives help preserve a positive identity (Pennebaker and others, 1997).

Collective memories are more than just a set of shared facts or a process of the cognitive mind. They are shared interpretations and meanings of events passed on from generation to generation. These memories can also be the origin of war, prejudice, and cultural identities (Pennebaker and others, 1997). During the interviews conducted for this film all of the subjects described the experience similarly as far as the order of events. The perspective differed from
person to person depending on their position, which is evident in the film. FBI agent, Robert Wiatt an outside observer, is very matter of fact and technical in his interview; whereas the hostages are much more emotive in their discussion on the importance of their faith in seeing them through the ordeal. Both Mrs. Flemming and Mrs. Davis describe the captor Dominguez in very strong negative terms; he was the one most likely to kill them.

One very interesting aspect of this situation that was discovered during the review of the recorded audio conversations was that the supply of Valium to the hostages as well as their families. This would have dulled their emotional state and possibly caused differences in recollection. Unfortunately, the use of anti-depressants was not exposed until after the interviews were conducted so the hostages were not asked to comment on this topic. However, it would be interesting to learn how this altered the reactions of the individuals involved. Although this aspect of the Carrasco incident could not be explored for this thesis it does highlight the precariousness of collective histories and autobiographies. In that they, the histories, have been touched by human hands and are subject to change where as primary resources such as these tapes are not and revealed an unusual detail that none of the Carrasco survivors have commented on.

Eyewitnesses

Loftus (1980) stated that when a person experiences something extremely upsetting or traumatic, they don’t record the event like a video. The process, according to Loftus, is much more complex; what actually happens is that the individual takes in bits and pieces of the experience and stores the information. However, the information being stored is not an indelible image that the person is able to dig out and replay later. When you, the victim, try to explain to
someone what happened after the fact, you are in some sense reconstructing that experience and piecing it together and essentially telling a story about your experience. Similarly, Schechtman (1994), in her article debated the “psychological continuity theory” which suggested that identity is created by the links between present and past provided by autobiographical experience memories. Schechtman argued that the autobiographical memory does not provide the links discussed in the theory because the autobiographical memory is a summary or condensed version of ones life experiences. She contends that the memory is like a coherent narrative as opposed to a photo album (Schechtman 1994).

The remembrances that were visited in “No Way Out” were of a traumatic history. There is often controversy surrounding the practice of recalling these events. One is that the remembrance of mass violence may become an irrational or obsessive practice that can be used as a calculated endeavor to mobilize support for a particular political or social interest. Secondly, the idea of retelling violent stories of the past has also be seen as socially unwise because the stories often evoke anguish, grief and a righteous desperate rage that only risks ensuing more violence (Simon, Rosenberg, and Eppert, 2000). However, more often than not, scholars, artists, and filmmakers, etc. will make the claim that they hope to offer the promise of a reconciled future and the opportunity for people to learn from the mistakes of the past and prevent such instances from ever occurring again (Simon and others, 2000).

Simon, Rosenberg and Eppert (2000) suggested two predominant forms of remembrance. The first being remembrance as a strategic practice and the second remembrance as a difficult return. Remembrance as a strategic practice includes the use of social memory as a sociohistorical formation using what the author’s term the “structure of feeling”. Memories are essentially created as tangible text, for example: songs, memorials, monuments, and rituals. The
communities then share these texts in an attempt to solidify particular versions of past events and subsequently offer guidance on current dilemmas. This approach to traumatic memory often offers the means by which societies form attachments to the past both positive and negative. Furthermore, this practice also provides the grounds for nationalism and enthnocultural identifications (2000). Remembrance as a strategic practice also aligns itself with the promise of a better tomorrow. Often times legal prosecution, public apology and some form of compensation find their way into the concluding narratives regarding traumatic events.

In the incident at Huntsville, all of the inmates who participated in the takeover plot were subsequently punished. Despite the fact that they were already in prison serving heavy sentences, those who aided Carrasco were essentially re-punished. Cuevas the third inmate, who survived the final shootout, was eventually executed. These actions served to provide the public with the feeling that justice has been done and that those responsible for inflicting this violence were made to pay. These sorts of actions project a feeling that all is again right with the world. Lastly, in the concluding moments of the film “No Way Out” NBC producer Larry Weidman suggests that “TDC was sending a strong message by allowing to reporters to come in and take pictures of Carrasco and the other inmates before there were even sheets over their bodies”. The intent was to forever capture these grave images on film, thus providing a moral lesson to those who might consider similar actions.

The second school of thought with regard to remembrance as a difficult return suggests that it is necessary to bring forth into contemporary life those who have suffered and even died as a result of a traumatic event. In doing so the audience is forced to live with loss and live with the idea that the past can never be reconciled. In “No Way Out”, Mrs. Davis described how recalling events affected her; she said, “Once the tape starts to role in my head I can’t stop it”.

29
This is upsetting because it forces people to contemplate living in the shadow of violence and suggests that lessons are not being learned from the past. This assumption directly conflicts with the idea of strategic remembrance. Instead of integrating the actions of a traumatic event into coherent frames of social memory, strategic remembrance suggests that society must live with a “wound that still bleeds” as opposed to assimilating and moving (Simon and others, 2000).

There are several issues to be discussed with both remembrance as a difficult return and strategic remembrance. First of all, strategic remembrance suggests continuity between the living and the dead and collapses the latter into our every day use-value system by essentially suggesting that the same social, political, and economic climate is still in existence. Consequently the same elements that lead to the last event are still present and could come together yet a second time if we as a society do not remember. The problem with this proposal is that times have changed. In the case of the Carrasco incident it is true that the prisons do still exist and civilians still do work for the prison in an educational capacity, but the facilities have changed, technology has changed, and prison standards of operation have changed. Similarly, remembrance as a difficult return is problematic because it over privileges the continuity suggested earlier through identification and could force society into the throes of depressions because there is no way to live with what cannot be redeemed. The authors suggest that there must be a blended approach to remembrance; one that introduces discontinuity as a means of learning from the past, which suggests an understanding of the differences between the past and future and honors the association that there were human beings involved who suffered and even lost their lives (Simon and others, 2000).

The benefit in a project, which revisits the past using personal testimony, is that it reopening the event to a modern audience. History often provides the public with a linear
uncomplicated sequence of events and over time the valence is striped away and the event is neither positive or negative but a normal part of life (Simon and others, 2000). However, the importance of telling a story such as the Carrasco event through multiple sources and personal testimony disrupts the audience’s desensitized view of violence. The film forces people to reconsider the event by bringing back the depth of the story that could have been lost over time.

Historical Documentary

Not only does the film deal with collective memories but the film also describes a history. The question raised in historical documentary is to weather the documentary medium can accurately deal with history. Historian Donald Watt (1988) discussed the problem of the historical documentary as two fold. The first problem he found was that the historical scholar is concerned with facts and accuracy, while the filmmaker is concerned with entertainment. When writing about history one is able to include much more detail in a book or article than in film. Also the reader has the ability to flip back and forth from chapter to chapter in order to fortify his or her understanding of the material. Books and articles also point to sources through the use of footnotes and references that lead the reader to other material on the topic. Watt’s premise suggested that to be accurate in films equals a dull film (1988). His second premise is that to be entertaining it is necessary to distort or misrepresent. By distortion or misrepresentation he means the misuse of archival footage and pictures used to represent images that are not available. An example used in the article talks about the use of film footage from London shot in 1930 being used in a film about London in the 1920’s.

Watt also questions the use of experts, witnesses, and the use of narration. Bruzzi (Bruzzi 2000) also claims that narration is the ultimate manipulation in documentary. Often
narration is necessary because it bridges gaps in time or explains images on the screen or ideas and concepts that are not readily known to the public. Narration can also have a cause and effect structure. Bruzzi discusses The World at War, a Thames Television’s series about World War Two, as a classic example of “Voice of God” narration. Bruzzi focuses on one episode of the 24-part series, which dealt with the Nazi final solution entitled “Genocide”, where the narration permits the idea that had Himmler not existed, the Final Solution would not have happened. Although there is no “voice of god” narration used in “No Way Out” there are title cards that provide information to move the film forward. If the film was about a very well known or recent event, like September 11, 2001, the cards might not be necessary because the audience would already have an understanding of the film’s topic. In this particular situation due to the suspect lack of knowledge about the standoff the title cards provide factual information without attempting to introduce the audience to opinion.

Typically the historical documentary centers on social problems or movements in history. The historical documentary can also include portraits of artist or historical figures. The problem, which Watt also alludes to, is that embedded in this form of documentary film is the conceit of truth (1988). The tendency for the viewer to accept the documentary and its conclusions as fact can have a finalizing effect. According to Bruzzi (Bruzzi 2000), the viewer will not look any deeper into the subject matter or perform any continued research because they are inclined to believe that they have all the facts already, or the viewer might be of the opinion that something not covered by the documentary is perhaps not worth knowing or looking into. Also the viewer is not privy to the filmmaker or the filmmaking processes and as a result the information offered by the film is typically accepted as fact.
Jill Godmilow (1997) argues that this “conceit of the real” limits what the non-fiction film can do (pg 81). She believes that the historical documentary should not be used as a tool to educate the audience on the past as a lecture or historical text would providing all of the names, dates, and places relevant and related to historical events. Instead the historical documentary should be used as a tool to improve or enlighten rather than educate.

Godmilow suggests that documentary filmmakers should resist the notion to present the material as the unmediated truth. While the Carrasco standoff, was not a staged event the film was in fact scripted and very deliberate. There were specific choices made as far as who to interview and where to shoot. Furthermore, there were choices made with regards to editing, music, the use of archival pictures and film footage. All of these decisions ultimately affect the outcome of the film and set the pace, tone and mood.

With regard to her own documentary filmmaking Godmilow (1997) states that she wants to produce for the audience a film that allows the audience members to maintain their individuality and become intellectual participants in a discussion of social conditions and relationships represented. This intellectual participation allows the viewer, by the end of the film, to articulate a critique or an idea that is applicable to all kinds of social and historical situations. In her film “Far From Poland, 1984” Godmilow uses reenactments to make the audience conscious of its own desires towards the material.

In the case of the film “No Way Out” the idea of powerlessness and how each person involved dealt with the loss of control over his or her life emerges as the story unfolds. Carrasco, Dominguez, and Cuevas, essentially lost their power the day they entered the correctional system; they reacted violently and refused to give in to the idea that they would be forever the
incarcerated. As Carrasco himself states in one of the interviews with a reporter during the takeover “any place they put me I will get out of”.

The civilian hostages Bert Davis and Ann Flemming turned to faith and spirituality as a source of comfort and strength. They were “resigned” to whatever happened because they believed that regardless of who was calling the shots on a day-to-day basis the real control was in God’s hands. In an attempt to regain their lost control the Texas Department of Corrections tried to exert more control over the situation. The authorities prolonged the negotiations by implementing tactics that would buy them time like allowing for the press to speak with the hostages. Finally, the event was forced to culmination on Saturday evening by the authorities because they claimed that they could not repair the light and air conditioning outage caused by a storm. In reality they had the means to do so.

The idea of truth is still at the center of this project because it is a true story. However, it is not a comprehensive description of the event. Rather, the film attempts to engage the audience in a discussion about the ideas buried in history. Additionally, the film ends with a portion of the interview with former hostage Ann Flemming, in which she concludes her statement by saying that “because so many people in Huntsville work for the prison system they have never really wanted to know what happened”. While a statement such as this may seem unsettling to some viewers it will leave others with the impression that there is more to the story than what has been addressed in the film. It does not produce the finalizing effect that Godmilow discusses in her article.

Godmilow (1997) also expresses concern for the way documentary filmmakers choose to end their historical films. In the case of many documentaries regarding social or historical issues Godmilow believes filmmakers tend to leave the audience with a feeling of hope that the
problem is well on its way to being solved or has in fact been solved. Just like Bruzzi, Godmilow asserts that the audience is somehow made to feel that they are concerned citizens who have now been informed. The audience is effectively lead away from the root cause of social injustice by a sense of compassion for the dilemmas of others. The author contends that the audience is given a false sense of closure that is inappropriate for the topic. She feels that real access to a moment in time can best be told by breaking away from a linear narrative and introducing parallel stories that add dimension to the film (Godmilow 1997).

In the Carrasco film the use of parallel stories played a major role from the project’s conception. The film speaks on many different levels about the experience of those involved. There are interviews with those directly held at gunpoint as well as individuals outside of the prison walls. When an individual tells a story it is often simplified and condensed. The details are reduced or even repressed. By including several individuals who are telling the same story information that one person does not have or remember can be introduced or elaborated on by another.

Although, Godmilow frowns upon the tendency of the historical documentary to evoke understanding or empathy of its subject the feeling of compassion for what these individuals suffered is inherent to the story of these hostages. It is difficult not to empathize with them when listening to their interviews and their description of the experience. The audio recording from the actual event, more than the individual interviews, create an even greater sense of compassion and understanding for what the hostages endured. The information recorded on these tapes has been plucked directly from that time period and has not been altered by years of separation. Those conversations directly bridge the gap between the past and the present and they also bring back to life for a brief moment some of the individuals who did not make it out of the prison.
These conversations are particularly beneficial in creating the image of Fred Carrasco. The former hostages, the media, and the prison authorities give the audience several accounts of him; but actually being able to hear his voice gives the audience the ability to observe Carrasco in a different light. He does not come across as intimidating or threatening as one might envision a man with his history. Being able to see him through pictures and hear his voice makes Carrasco seem less menacing.

The documentary film is a production like any other film and is partially guided by time and financial constraints, which can force some compromise in filmmaking according to producer Jerry Kuehl (1988). All productions despite their content adhere to certain guidelines and when one makes a film one hopes that someone else will want to watch it. In the case of the historical documentary, it is necessary, in Kuehl’s opinion, to be concise because these films do lend themselves easily to detailed analysis. It is more accurate to say that the historical documentary’s capacity to portray abstract notions is strictly limited and depends on striking a series of very fine balances between simplicity and precision (1988, pg 448). Another limiting factor is that many events from the past were not captured by any medium such has film or photography so it is difficult for these images to transcend and become accurately represented on film. For example, Kuehl, discusses the relations between church and state as being very important to the leaders of the Third Reich, but little if any film exists which shows the National Socialist leaders and churchmen together or doing anything significant. Therefore, considerations of church and state are often omitted from films about Nazi Germany. Kuehl recommends that the filmmaker be conscious of not only how many details he or she chooses to include in a historical documentary but they should also be aware of which details are included. It is unwise to assume that the audience is homogenous and unvarying.
One of the most intriguing aspects of the Carrasco case is how the weapons were brought into the prison. They were supposedly left near the prison by one of Carrasco associates from San Antonio, and then retrieved by a trustee, a prisoner given the privilege of working outside of the prison based on good behavior, and smuggled into the prison. The interview with Jim Willett, who was a prison guard at the time, discusses this story at length, but none of that portion of the interview was incorporated into the film. If you are familiar with the intricacies of the prison system then you are familiar with the term trustee. For a resident of Huntsville, it would not be difficult to think of a prisoner working in or around the homes of prison employees, but for many people in an unexposed audience it may be difficult to understand why a convicted criminal is allowed outside the prison. Another story that was subsequently left out of the final cut of the film was any reference to what was happening in the prison with regard to the several hundred other inmates who were in prison during the siege at the Walls. Again Mr. Willet discusses this issue at length but again the use of too much prison jargon made it impossible to easily assimilate that discussion into the film. It is safer to assume that there are some details with which a majority of the audience would not have intimate knowledge of and should be excluded from the film because they could be distracting.

Multiple witnesses are often used today in historical documentary filmmaking. Their testimonies are continually used to recreate the event. Witnesses are beneficial to a historical piece because essentially they bring the past to life. They can either be used as complementary or in opposition to one another. Usually, the witness fills in factual details or evidence; the witness also serves to set the milieu of the piece. As discussed earlier in this chapter, the way people remember an event can be different and, while there may be hundreds of witness, their stories may not all be the same. Due to the fact that the witness is usually seen as the sole
authority, it is important that the choice concerning who is interviewed is made carefully. John Pym (1988) writes what we ultimately feel about certain historical works has largely to do with what we subjectively feel about the witnesses, and what we feel about them depends partly on the conviction with which they present themselves (1988). Pym goes on to describe two documentary series about Ireland “The Troubles” and “Ireland: A Television History”. Both documentaries devote time to the Easter Uprising of 1916 and the subsequent terrorism that followed. Each documentary also uses some of the same witnesses. In one of the films a man called Vinny Bynre, confidently and without remorse discusses the part he played in the death of fourteen British undercover agents and in the second interview the same man seems very uncomfortable with the questioning and not very sure of himself, which according to Pym “changes the color”. How is an individual to be perceived? Is he a repentant man looking back on his youth with shame or a devote patriot? The author discusses another danger of the witness-based film. This danger is that the interview subject not being viewed as an individual harboring his or her own opinions. Rather, their own thoughts are positioned to stand for many others who were experiencing the same event (Pym, 1988).

In an attempt to avoid Pym’s notion that one particular aspect or perception is speaking for everyone who was involved “No Way Out” incorporates many different interviews. Had the film used only the interviews with the prison guard or FBI agent it would not have had the same effect because those in law enforcement approach the situation and criminals very differently than civilians.
Ethical Considerations in Historical Documentary Film Making

Ethical decision making exists to govern matters for which no rules exist, this decision making process them becomes a series of negotiations between three groups: the filmmaker, the subject, and the audience. The decisions of the documentary filmmakers are very public. The choices that they make in regard to their particular films will be publicly viewed and permanently recorded. If their ethical decision-making is questionable then they are also publicly scrutinized. Poor ethical decision-making is often associated with the news media. However, journalism tends to reside in the reflective past tense from the readers point of view. But this perception of impartiality omits the human element of filmmaking (Rabiger 1998). This is why documentary filmmakers have a greater responsibility to apply ethical standards to their work. But what standards guide this type of decision-making? What are the rules of ethical decision-making? What duty does the filmmaker owe to the subject as well as the audience? How should a filmmaker treat people in film so as to avoid exploiting them and causing unnecessary suffering?

At the heart of any documentary film is the compelling evidence that draws the filmmaker to the project. Documentaries engage the world because of their attempt to represent it. These films, what author Bill Nichols has called the films of social representation, substantially portray aspects of the world that we already inhabit. As opposed to suspending reality, as does the fiction film, the images in documentary are familiar (Nichols, 2001). A filmmaker takes on a great task when he or she takes this evidence with the intent of making a film. The evidence a filmmaker is working with is not just material that will make a great film; it is someone else’s life or life’s work. There is an obligation to that person or subject to present the truest representation. Unlike the actors within a fiction film, the social actors within
documentary are valued for their everyday behavior. Therefore, the burden on the filmmaker is to represent others rather than portray a character because of the consequences a person may face when they play themselves in documentary (Nichols, 2001). Gilbert (1988) states that one of the virtues in documentary filmmaking is a complete openness and understanding about the motives of the film between the filmmaker and their subject. There is no way to predict how a subject will feel about the finished product and once they see themselves on screen. However, it is important to consider how everyone will stand in the end? This brings up the question of informed consent. Should a filmmaker inform participants of certain consequences or risks that could result from the documentary? To what extent can the filmmaker reveal his or her intentions or the actual effects of a film without somehow altering the behavior of the subject (Nichols, 2001)?

Filmmakers must also be aware of their own personal biases regarding class, gender and ethnicity, when sifting through the material for a potential film (Patterson and Wilkins, 1998). If the filmmaker is strongly supportive of someone’s thoughts or ideas they maybe inclined to glorify them on film. Conversely, if a filmmaker inherently disagrees with someone or their ideas the film could reflect their difference of opinion. The danger in not recognizing personal feelings about the subject matter is the risk of turning the film into propaganda.

Impartiality demands that all points of view be considered, but that not all is framed as equally compelling. Equity expands the norm of “telling both sides of the story” to “telling all sides of the story” (Patterson and Wilkins, 1998). Equity extends beyond the subjects of a film. A person’s memory is very personal and unique to them and may not encompass an event entirely. Furthermore, people’s memories can be selective and memories can fade. The filmmaker has an obligation to portray the subject factually, and also an obligation to the
historical record. It is easy to develop a certain fondness for a subject, but in order to achieve impartiality a filmmaker must be able to balance loyalty to the subject and fidelity to the historical truth (Edgerton, 1993). A filmmaker must also be careful in how they approach a historical topic and be conscious of how they are treating the material. Oftentimes revisiting an event from the past, especially a horrific event, can expose scars of memory, which historical interpretation and education have not helped to heal, thereby revealing the gap between collective memories, personal experience and exposure to interpretation over a period of time (Edgerton, 1993). Collective memories, because they do shape so much of what societies believe about themselves are often resistant to historical reinterpretation. For example, a proposed exhibit in Washington featuring the Enola Gay has been the subject of controversy. The historians responsible for the proposed exhibit were not praising the Enola Gay or her crew as the heroes responsible for the end of WWII, but rather reinterpreting the voyage of the Enola Gay as the beginning of a worldwide arms race and the vehicle of destruction that has yet to be equaled. Obviously, many WWII veterans, as well as the many Americans, who lived through the war and who have celebrated the Enola Gay for the last fifty years, would resist such a description. Therefore, it is ethically responsible to be on the level with an interview subject and provide insight as to how their interview will be used in the final project and what the goal of the final project is (Crane 1997).

There must also be ethical decisions made when it comes to production. Decisions regarding editing must be made carefully so as not to manipulate the image and take scenes or bits of the story out of context. The filmmaker must take into consideration how to use archival material because an image cannot tell everything we want to know about what happened in an event, and images can be altered through conventional and digital means. During the research
phase of this project, as stated earlier, it was discovered that the Texas State Library and Archive housed a collection of audiotapes recorded during the Carrasco siege. While listening to the tapes there are some very tense moments between the hostages and reporters as well as prison officials. There were also some very private moments shared between the families and the hostages. Although it was perfectly legal to be listening to these tapes one still felt like an intruder. The conversations do play an important role in the film because from those conversations the audience can draw certain conclusions and even details about the event that the living subjects could not recall. However, it was not necessary to over use the conversations, particularly the more gripping conversations, in order to create more drama within the film. Although the tapes are part of the public record the conversations belong to the hostages. Many are still alive and could find hearing these conversations painful. The friction between a filmmaker who wants to make a compelling film, and the subject, who desires to have their rights and dignity respected, is a deep-rooted challenge in documentary filmmaking (Nichols, 2001). It is in situations such as these Patterson and Wilkins (1998) state that it is beneficial to remind yourself why you want to make this film. *To readdress a historical event? or To further your career? Or the most familiar response, The public has a right to know!*

Ruby argues that the public’s right to know is not more important that a person’s privacy (Ruby, 1988). The public no longer operates under the naïve assumption that the camera does not lie. They are aware that images can be constructed to suit a certain point of view, and no matter how ardently the attempt at objectivity, the filmmaker’s view of the world shows through. Ruby then raises the question of informed consent in reference to the audience and asks should image-maker reveal their techniques to the viewers?
Earlier in the paper the question of what the filmmaker owes a documentary film subject was suggested. These responsibilities can be broken into two distinct types; legal and moral. Legal duties are applied to everyone and are made up of provisions outlined in the law. In contrast moral duties consist of what is morally essential to a person’s unique position, weather one is a teacher or a filmmaker (Hindman 1999). Many filmmakers try to justify their actions by mistakenly assuming that they have a legal duty to “let the public know”. However, there is no written law that defines “the right to know”. Therefore, while legal duties should always be considered, the question of how to treat people in documentaries should be at the forefront of the production processes.

Conclusion.

Throughout the course of this project many ideas have come and gone. Originally, a psychologist was going to be interviewed to help explain or expound on the different aspects of memory. This idea was later discarded because it would have lessened the impact of the piece by using someone to help explain the thoughts of the interview subjects. The theories surrounding collective memories and how these memories become rooted in history and how that history is later captured on film is probably the most fascinating reasoning developed during the making of this film. The free flowing thoughts and associations made by the survivors of the Carrasco incident reflect the situation more accurately than having someone dictate a very specific point of view to the audience, which would reduce the piece to an educational tool. Everyone is deeply involved in their cultural and ideological systems and may not receive the film as it has been conceived. There are certain universal ideas that will resonate with the audience. Hopefully the audience will see the film for what it is; a documentary that is subject to
the artfulness of editing and choice regarding documentary subjects, music, and archival footage.

It is not a minute-by-minute account of the event but rather a vehicle that provides some
necessary observations on a moment in history.
CHAPTER 3

Production

Overview

The production for “No Way Out” began in October of 2002 and concluded in February of 2003. When this project was originally conceived it was going to center around an interview with one of the hostages Mrs. Ann Flemming. However as the project progressed I was able to slowly gather the names and contact information for others who I thought might provide interesting interviews. So the project began to slowly expand from one interview into six. However the final cut will only include five interviews.

Despite the changing schedule, the production portion of the film was successful because of easy access to the central shooting location, Huntsville, Texas. A majority of the shooting occurred either in, or around, the Huntsville area, and because my mother still lives in Huntsville, I was saved the expense of an overnight stay. Had I not had this resource multiple trips would have been very difficult. The other interviews were in Fort Worth and Dallas, which are a short distance from my home in Denton. This also made it easier for me to obtain help from fellow graduate students because they were not asked travel over night. During the interviews in Huntsville, my brother Matt Holder assisted me with the camera operations, as did other acquaintances. There were two additional research trips to Austin and Waco that only required me to spend two days at each location.
Interview with Ann Flemming

I began preparation for the first interview with Mrs. Flemming at the Newton Gresham Library at Sam Houston State University. The library’s Thomason Room, which houses their special collections, includes a lot of material on the Carrasco incident. It was during this trip that I was given a collection of newspapers to use for my research by a member of the Walker County Historical Society. These papers would become more important to the project later in production. I was also allowed to see a video of a speech that Mrs. Flemming gave to group in Huntsville about her experience. The tape gave me insight into how she felt about what she experienced, and what she remembers. Reviewing the tape allowed me to better prepare my interview questions.

Mrs. Flemming’s interview was held at her home, which is right across the street from my mother’s house. Before I left Denton I spent time working with the audio equipment and camera. I was conducting this interview by myself so I was nervous about forgetting something. When I arrived at her home there was a lot of Carrasco memorabilia laid out on the dinning room table. I don’t think that she fully understood what I was doing until I showed up on her doorstep with my camera and tripod. So we took a few minutes to talk about the project. I did not bring a lighting kit with me for the interview. I wanted to use natural light for the interview. Once the interview began I noticed a glare on her glasses so we stopped and repositioned her. After we began the second time I realized why she had all of the books and newspaper clipping out on the table. She was using them as aids to remember more specific details, which explains why she is often looking away during the interview. The interview had to be rearranged yet again because I noticed that her hair was blending into the window treatment, but that was easily remedied by
pulling the curtain closed. Once the interview concluded I sat and visited with Mrs. Flemming
for an hour or two and she seemed very interested in the project. She told me that the interview
was very different from ones she had done previously because it centered more on her
experience than on Carrasco or the final shoot out. This gave me some encouragement about the
project. When she told me that she had been asked to do several interviews recently I felt like
someone had beaten me to the punch. However, Pat McConnell, a graduate student from Sam
Houston State University in Huntsville, who was interviewing Carrasco survivors, is writing his
thesis of the event on the last night.

The Texas Prison Museum

Before I left for Huntsville that weekend I contacted the Texas Prison Museum. Originally I wanted to interview a curator for my film. Weldon Sveboda the Director of the museum responded to my e-mail. He told me that a retired warden from the Walls Unit volunteers at the museum on Friday afternoons, and that he was also a guard during the takeover. Mr. Sveboda recommended that I speak with him. I made an appointment for 3:00 pm to go to the museum on the same Friday as my interview with Mrs. Flemming. When I arrived I introduced myself to the man working behind the counter. The museum was about to be closed and moved to another location and the director was at the new site. I asked him if he was retired warden that Weldon Sveboda told me about. He said that he was and that his name was Jim Willet. He did not really seem interested in talking to me. In fact, he seemed rather suspicious. I would later find out that Mr. Willet, during his time as warden, supervised around 90 executions and is heavily pursued for interviews about that. He told me that I was more than welcome to wait for Weldon and to have a look around the museum.
Weldon Sveboda arrived at the museum shortly after I arrived. He explained that most of their holdings regarding the Carrasco takeover were in route to the new facility, but that I could come back and shoot some of the artifacts when the new museum opened in November. He also provided me several pictures that I could use in the film.

Interview with Bertha Davis

When I contacted Mrs. Flemming about the interview I asked her if she kept in touch with any of the other hostages, and if she would she mind providing their contact information? During my own research I was able to locate Ronald Robinson, a former teacher for the prison who is now a professor at Stephan F. Austin State University. Mrs. Flemming gave me the telephone number and address for Bertha Davis, one of the other hostages, and Golda Rich another teacher at the Walls who left the school about an hour before Carrasco took over. As far as the other hostages she was not sure about their whereabouts. Some of them have passed away and many others have left the Huntsville area. After the interview with Mrs. Flemming Mrs. Davis, who now lives in Forth Worth, was contacted and an interview was arranged for the following week. I also attempted to contact Mrs. Rich and sent her a letter but never received any response. Multiple e-mails were sent to Ronald Robinson at Stephan F. Austin State University, and messages were left at his department but there was no response as well. Nefin Dinc, a fellow graduate student, accompanied me to the interview and served as the camera operator.

When we arrived at Mrs. Davis’s home I realized that she had a severe hearing problem that I did not recognize the problem before. She instructed me to speak loudly during the interview but I felt uncomfortable yelling at her. The first 10 or 15 minutes of the interview
were fairly frustrating for both of us. Luckily, her daughter was willing to help facilitate the questions. I found both interviews to be very moving. I was amazed to find them both women so forgiving. As we were packing up to leave the Davis home, Mrs. Davis’s daughter Carol began telling us about her experience during the time her mother was held hostage. I asked Carol if she would be willing to grant an interview for the film and she agreed. We tentatively set a date for after the Christmas Holidays.

The Texas Rangers Memorial Museum

My next trip was to Waco to the Texas Rangers Memorial Museum. The Texas Rangers were present at the prison for the entire duration of the takeover. I thought the research center might have contact information for one or both of the Texas Rangers who were at Huntsville. In order to carry out research at the museum one has to call in advance and send a letter describing the project. When I arrived at the Museum the librarian pulled all of the information they had on Carrasco, which was three folders full of newspaper clippings, some other official documents, and several boxes of pictures. The pictures were far more graphic than any of the ones I was given by the prison museum. They were possibly photos taken before the autopsy was to be performed on Carrasco and Dominguez. Both men were laid out on gurneys and completely stripped. The pictures were mostly of the injuries. There were also several pictures of the two deceased hostages Von Beseda and Judy Stanley. None of these photographs would be used in the documentary because of their graphic nature.

Among some of the paper work I found a transcribed speech given by Bob Wiatt. Mr. Wiatt was the FBI agent who assisted TDC during the takeover. The speech, given at a SWAT team convention, was very detailed and I considered using it as some form of narration.
Locating a Member of the Press

I decided that I should locate someone from the news media that covered the story. I tried going through old newspapers looking for the names of journalist, who were either writing about Carrasco or who were mentioned in the papers. After two weeks of trying this approach I sent out e-mails to the Texas chapter of the Society of Professional Journalist and the Texas Association of Professional Broadcasters. Michael Schneider with the Texas Association of Broadcasters contacted me with the telephone number for a former producer at NBC in Houston named Ray Miller. He felt that Mr. Miller might still be in contact with someone who was actually in Huntsville covering the story for NBC at that time. When I contacted Mr. Miller he was extremely helpful and pointed me in the direction of Larry Weidman, who is currently a producer at the NBC bureau in Dallas. During the Carrasco incident Mr. Weidman was producing the 6:00pm news. By the time contact information was received for Mr. Weidman the Thanksgiving and Christmas Holidays were approaching. I opted not to contact him until after this normally busy time of year had passed.

Interview with Jim Willet

I scheduled my interview with Mr. Willet for the Saturday after Thanksgiving and we were going to meet at the prison museum. My brother would accompany me to this interview. They had not quite completed unpacking when we arrived so it was difficult to find a place to conduct the interview. We decided to go back into one of the office and just move around some of the boxes and position Mr. Willet behind a desk that was shoved into the room. I knew that out of everyone to be interviewed Mr. Willet had the least hands on experience with the takeover because he was a guard at the time. I thought his perspective on the matter would be beneficial because he continued to work for the prison after the culmination of the event. He could provide
insight into how the prison system was affected post-Carrasco. Another factor exclusive to this interview was that it was constantly interrupted. The phone would ring or someone needed Mr. Willet to come answer a question at the museum’s information desk, he consistently had to get up. Upon finishing the interview Mr. Willet told me that there were audio tape recordings of the conversations between the hostages, the inmates, and the media at the State Archive in Austin. It was also possible to pay and have copies of the tapes made.

I was interested in including an interview with someone who could represent the perspective of the prison officials, but I was coming up empty handed. My research had shown me thus far that both of the Texas Rangers involved were now deceased and that Mr. Estelle, the former director of the Texas Department of Corrections, was living in California. Before my brother and I left the museum that day I asked Mr. Willet if he had any information on anyone else that might have assisted in the negotiations. He then told me that Bob Wiatt, the FBI agent whose speech I found in Waco, lived in College Station and was the head of security at Texas A&M. This was a major breakthrough for me because I had found a new avenue to pursue as far as an interview and I had information on more archival material.

Shooting at the Prison Museum and Finding Archival Footage

After the Thanksgiving holiday I started making more contacts and I called or sent e-mails to former FBI agent Bob Wiatt and NBC producer Larry Wiedman. By the time I left to go home for Christmas there was still no reply from either Wiatt or Wiedman. While in Huntsville for the holidays I made arrangements with Weldon Sveboda Director of the Prison Museum, to come in and take photographs of the articles from the Carrasco siege that were displayed in the museum. The display was very simple. It consisted of a large glass casing that
held two helmets, two guns, a pair of the handcuffs, one walkie-talkie and several hollow point
bullets. Weldon Sveboda opened up the case so that I could take pictures. The lighting was very
poor and I had not come with a lighting kit. Earlier in the fall semester I met with Professor
Zavoina in the journalism department to discuss how I should arrange the photography session.
At the time of our discussion I had not taken into consideration that I would not be able to
remove the items from the display. Regrettably, many of Professor Zavoina’s suggestions were
not possible. I managed the best I could with the shoot, but I did not feel confident about the
pictures because I had a lot of difficulty maneuvering within such a small space. After the photo
shoot Weldon Sveboda told me that he found a couple of things in some boxes during the move
that had not been displayed yet. He thought that there might be other things in the storage room
that pertained to the Carrasco incident. Within a few minutes of our search Weldon produced
reels of what appeared to be 16mm film from one of the boxes and they were marked Carrasco
1974. Immediately we both assumed that these were the films that were shot on the final night.
The Texas Department of Corrections (TDC) had used two cameras that night to capture the
event, but no one seemed to know what happened to them. Mr. Willet told me that he thought
they were used as part of a training video, but I was never able to find anyone at TDC who could
confirm that. Weldon told me that I could use the films for my project but he did not feel
comfortable with me taking them back to Denton. Right away we made arrangements to have
the tapes brought to the Radio, Television, and Film department at Sam Houston State University
to be transferred to digital video once school reopened.
The Texas State Archives

I contacted the Texas State Archives in Austin in preparations to come and listen to the tapes. The procedure was similar to one used at the Texas Rangers Museum. They asked me to send information on the project, and I had to register with them before I could do any research there. Once all of the paper work was complete I made arrangements to visit the archive on January 2, 2003. When I arrived the librarians gave me a large notebook that contained brief descriptions of what was on each tape. There were eighty-eight tapes in the collection, each running about 90 minutes. After some time I picked thirty seven tapes out the book to listen to. The archive provided me with a tape-recorder and I spent the next five hours listening.

Unfortunately, many of the discussions were in Spanish. Some of the conversations had been recorded more than once, and many of the summaries listed in the notebook did not correspond with what was on the tape. When I approached the librarian about this he told me that not all of the tapes and been listened to from beginning to end so the guidebook might not be 100% accurate. I was not able to finish listening to all of my selections that day. I put my tapes on reserve so I could come back in the morning. I was really interested in listening to the tapes and wish that I had had time to listen to all of them. It was so fascinating to hear all the people I had read so much about come to life. However, listening to the tapes was also an emotional experience as well. I was not anticipating some of the conversations I heard. For example, Novella Pollard talking to a friend about his roll as guardian to her children should she not live through the experience, or Ronald Robinson completely breaking-down after a conversation with his daughter. One of the most difficult conversations for me to hear was one between Mrs. Flemming and her husband after she learned about the death of her mother. I was surprised at
how emotional I was. It was at that point that I realized how important the tapes would be in the film. People are so desensitized to acts of violence now, myself included, that these tapes really would allow the audience to be taken back and exposed to just how serious the crises was. At the end of the second day I narrowed down the tapes to 22 and paid to have them copied and sent to Denton.

Finalizing the Last Interviews

Shortly after my trip to Austin the school reopened and I was able to start going thorough the three interviews that I already completed and began loading them onto the computer. I also started following up on some of the other interviews that I wanted to film. NBC producer Larry Wiedman and I had missed each other several times by phone just before Christmas. A few days after new years he finally got back to me but said that he was out of town and upon his return he would have to go to New York immediately. He was interested in giving an interview once he got back from New York, which would be around the 21st of January.

There was still no word from FBI agent Robert Wiatt and I was just about to give up on him when he responded to one of the e-mails I sent him. He explained that he had been out of the office since the early part of December because of back surgery. He said that he would be happy to provide an interview but he was not sure about his availability. He was out of work for some time and had a lot of catching up to do. Furthermore, he mentioned that he had spent quite a bit of time in last six months with Pat McConnell discussing the Carrasco incident and he was not interested in committing to a long-term project. I wrote him back and said that I would be willing to come to College Station whenever it was convenient for him and that normally the interviews were taking about 1 to 2 hours. I explained that I would need to revisit him only if
there was some sort of technical problem with the interview. He agreed to an interview on the 29th of January. By this time I was starting to get concerned about my time frame as far as editing was concerned. But the interviews were important to the film and I did not want to exclude them.

In the meantime I started loading the audiotapes on to my hard drive using the Cool Edit Pro© audio mixing and editing software (see definition of terms page 16). This process took about 5 days because my experience with the audio software was fairly limited. In order to make the transfer for all 22 tapes I had to listen to each conversation again as they were being loaded into the computer and transferred from a cassette tape to a digital audio file.

The only real aspect of the production that was not essentially finalized at this point was the interview with Carol Davis the daughter of hostage Bertha Davis. I contacted her home and left a message just before I left Denton for the holidays. When I arrived back in Denton after New Years there was still no reply. I called her again and she apologized for not getting back to me sooner, but that she was dealing with a family crisis. She was still interested in participating but now was not a good time for her. I told her that I would contact her in a couple of weeks and that we could set up something for the beginning of February. I estimated that I would already be editing at that point but I thought that I might still be able to include her interview. Unfortunately, when I contacted her during my preparation for the final two interviews the message was never returned. I decided not to call another time. I reasoned that if she was having family trouble the last thing that she would want to do is an interview. If I continue to work on the project I would like to contact her again.
Interview with Larry Wiedman

I found that the preparation for the interview with Larry Wiedman was quite difficult. I had to revisit a lot of my research to get a good idea of what the media’s role in the Carrasco incident was. Having listened to the tapes was beneficial because I had an understanding of how the media interacted with Carrasco and the hostages. As far as specific details that I wanted to discuss I needed to go back to the library and find articles and books that I used during the proposal phase of this project. I needed to reacquaint myself with the specific role the media played during the standoff in order to prepare my questions.

The interview with Mr. Wiedman was scheduled during the week and in the middle of the day. Due to the time frame I could not find anyone who could go with me to Dallas. I did not want to delay the interview any longer because Mr. Wiedman was under the impression that he might be going to the Middle East on assignment. I would have to conduct the interview on my own. The interview was at Mr. Wiedman’s office. It had many windows so the natural light was sufficient for the interview. He was also very nice about turning off the ringer to his telephone as well as the volume on his computer. After the complications during Mrs. Flemming’s and Mr. Willet’s interviews I decided that I would try and keep all of my interviews uniform. I wanted the subject to be nicely framed but not an extreme close up. During the interviews that Nefin Dinc and Matt Holder helped on they had free reign over the camera and made adjustments as they saw fit. The interview with Mr. Wiedman was my first solo attempt since Mrs. Flemming. I explained to him that there would be times during the interview that I would need to readjust the camera. He said that it would not be a problem and he was very patient during these brief intermissions. During his career he has been assigned to cover many important events like the
standoff in Waco. He was stationed in Israel during the Gulf War. He was also in Oklahoma City to cover the bombing of the Murrah Building in 1995. I felt that this interview went really well. Mr. Wiedman and his perspective added a lot of detail to the film. He was able to discuss the media involvement during Carrasco as it compared to other high profile events providing points of reference for the audience.

Interview with Bob Wiatt

I used the transcription of Bob Wiatt’s speech along with information I gathered from books and article I read for my proposal as the basis for my interview questions. I wanted him to discuss the authorities approach to the takeover and his personal feelings about the outcome. I was anticipating a very clinical response from Mr. Wiatt, simply because most individuals in law enforcement have to detach themselves emotionally in order to get the job done. The interview took place in his office, which was a large room that had several huge windows. It was a cloudy day but the overcast diffused the light so it was not too harsh. However, because of the size and openness of the room I was worried about the sound of the air conditioning because there was not way control it without calling campus maintenance. Again, the timing of the interview, which was held on a Wednesday morning in College Station, prevented me from bringing anyone along. I explained my handicap to Mr. Wiatt and that I would periodically pause to readjust the camera in between questions. I also asked him if it would be possible to turn off the ringer to the telephone as well as the police scanner in his office. The phone was not a problem but the scanner could not be turned off in case of an emergency. The scanner only interrupted a few times and I usually stopped and asked him to repeat his response. In retrospect I should have gotten a shot of the scanner so the audience could have seen it. Mr. Wiatt’s interview was
very thorough and he gave a lot of important information that had not been covered by anyone else. Despite all of the years and other tragedies that he had been witness to in his career; he discussed Carrasco as if the standoff took place recently. He was able to recall in great detail the actions of the authorities during the eleven-day standoff. This would provide an interesting contrast to the hostages who had some difficulty recalling the specifics of their day-to-day experiences.

Following up on Archival Footage

The last thing to do before editing could begin was to contact Weldon and the Prison Museum one last time about the archival footage. I was getting nervous about what was going to happen because I had not heard from Weldon in a couple of weeks nor had anyone from Sam Houston State University. When I did speak with him he explained that there was small problem with the footage. When he examined the film canisters he found that there was some audiotape in one of the film canisters. He felt that this was probably the audio that I already had from the State Archive. The bright side to this conversation came at the end when he told me that he had done some calling around in the Criminal Justice department at Sam Houston State University and found a professor who had a copy of footage. By this time I had made arrangements to go to Huntsville to shoot some of my B-roll (alternate or backup footage). I told Weldon Sveboda that I would be in Huntsville on January 30th and would come by at that time to pick up the tape.

Challenges with the B-Roll or Alternative Footage

Obtaining footage to be used as the B-roll (see definition of terms page 16) for this project would prove to be the most challenging camera work for me. Originally, I wanted to go
to the Walls Unit in Huntsville and shoot the outside of the prison. I made arrangements to have some help from a family friend who works with photography. I contacted Mr. Willett to ask him if there was anyone that I should contact before I made the trip to Huntsville. He told me that as long as I stood across the street from the facility I should be okay because that was not prison property. I drove into Huntsville late on a Thursday night and got up early the next morning to start shooting. We arrived at the prison around 8:00am. Mr. Willett warned me that Friday’s were a major release day and I should try and get there as early as possible. We were just setting up the camera and trying to check out some other possible angles to shoot from when a prison guard emerged from the main entrance and came across the street to speak with us. He asked us if he could help us with anything and I told him that we were fine, hoping that he would go back inside but he did not. I went into great detail about the project and why I was there. I also told him that I called around to find out if there was any reason why I would not be able to shoot prior to coming to Huntsville. He said that as a courtesy to the warden I should have contacted his office and that I would have to leave and contact the office for permission. So we left and went to “The Hill”, where TDC buries the unclaimed bodies of inmates, to try and find the grave markers for Carrasco, Dominguez, and Cuevas. This proved to be fruitless as well because the prison did not start marking the headstones with names until in the mid-1990’s. I returned to my mothers home feeling a little discouraged that the trip had not been the success I had hoped. I called the wardens office but they never responded. Later that day I went to the prison museum to collect the archival videotape.

At this point I was very concerned about the lack of additional images. I knew that I had to have something to use as a visual during the audio conversations. So I decided that I would make one more trip to Huntsville. I called around the Texas Department of Corrections for about
a week. I got in touch with the photographer for the prison and he told me that he would call the Warden’s office himself and let them know why I was going to be at the Walls. He told me that I could film from a parking lot at the far west corner of the unit. In early February I made the trip to Huntsville with a friend. When we got to Huntsville that day it was very cloudy, very cold, and starting to rain. We arrived at the prison around 2:30 and there was a crowd of people in the parking lot waiting for the release. As a result of the crowd it was difficult to find a good spot to shoot from especially since I could not move around with the camera. It would have been beneficial to bring someone who was a more experienced camera operator than myself. I had no idea what to do in this situation and the footage reflects this lack of knowledge. The camera is moving and jerking all over the place. Before we left town that afternoon we stopped and shot some footage of the historic downtown area, but most of it turned out to be just as unsteady as the footage from the prison.

Using Headlines

Without sufficient alternative footage I was left with no visual image to accompany the audio conversations. After a long brainstorming session with fellow graduate students I decided to use the headlines and pictures from the collection of newspapers I received back in October. I called the local newspaper, the Huntsville Item, to see if there would be any copyright issues involved in using the scanned information. I spoke with Brain Lacy, one of the editors at the paper, and he said as long as I give the newspaper a credit at the end of the film there would be no problem in using them. The scanning process (see definition of terms page 16) is quite involved but once the newspapers were digitized I partnered with another student to create several small montages to accompany the audio portions.
Summary

The production process has not been without its share of difficulties. Although, this was not the first documentary process I have been through. It was definitely the most complex. I also found that working alone is very difficult because you have to be so disciplined and organized in order to achieve what you want from the film. I have been lucky during the production of this film. I stumbled onto so many interesting finds and interviews, the audiotapes and interview with FBI agent Bob Wiatt. Although, I am satisfied with the aesthetic value of the interviews I wish that the order of events surrounding this production could have happened in reverse. Had I been able to listen to the audiotapes before the interviews with the hostages I think it would have made the interviews more compelling, as the questioning would have been less general and more specific to each woman’s experience. Also it has been brought to my attention that Vanderbilt University has an archive, which contains old broadcast news programs. Originally, I thought that I would need to have the networks permission to use the footage but it turns out that the library has loaned the material for thesis and dissertation productions in the past. At first the tendency for the interview candidates to provide me with information on others to interview was beneficial, but towards the end frustrating it was because I knew I would not be able to contact and travel that much before my deadline. The interview that I wish could have been a part of the film is the one with Carol Davis. I don’t think that the film lacks anything because of this but I think that the perspective of the families is very important to the story. However, the first time viewer will find the story fascinating because it will be new to them and I hope that if they do find something is missing from the film they will take it upon themselves to conduct their own research.
Despite all of the challenges I believe that I have learned much more. The most important being that I should ask for help when I recognize a weakness in myself and not to be afraid to take advantage of all the talented people around me. This is important not only with respect to the aesthetic quality of the piece but the content as well. I have also learned that as a filmmaker it is very difficult to come to a point when you feel like you have explored every avenue of research. It seems that there is always something more to be found or someone else to try and interview, but to do so would be impossible when there is a deadline. Although it’s hard not to stray from ones original concept when the temptation to film just one more thing is presented, it is sometimes better to resist. By losing myself in this process I have emerged a much better filmmaker. Despite the difficulties faced during the production of “No Way Out” I am proud of what I was able to accomplish and I feel confident that my next film will benefit from this experience.
CHAPTER 4
Post-Production

Schedule

In early January of 2003 I began logging the first three interviews. I also began capturing footage shot at the Prison Museum along with some of the pictures and alternative footage. Once the remaining interviews and research trips were complete the post-production began according to the following schedule.

January 27- February 12: Log footage/Assemble 1st Rough cut
February 13-February 27: Edit/Assemble 2nd cut
February 28-March 12: Edit/Assemble 3rd cut
March 12-April 1: Edit/ Assemble Final cut

Initially I began the post-production phase with eight hours of footage and about twenty-two hours of audio recordings. In the subsequent paragraphs I will outline each phase of the postproduction process from the first rough cut to the final cut.

The Rough Cuts

I choose to perform the post-production using the Adobe® Premiere® Digital Editing System (see definition of terms page 16). It took me over a week to assemble the first cut of the film. I found that each interview had so many interesting aspects. I could not decide what to include and what did not fit the original vision for the piece. It also took several days to sort through all of the audiocassettes and find the most effective portions. There were many powerful conversations that I wanted to include, but given the lack of visual accompaniment I had to be very selective. Also,
some of the audio was difficult to understand for reasons ranging from poor telephone connections to heavy accents. I debated for a long time as to whether or not I should include conversations containing hostages that were not interviewed for the piece; especially those conversations between the hostages that were killed and their families. I felt like using too much of the audio would be over-kill and would reduce the impact. I had to keep in mind that my interest in what was being said on the tapes was sparked by the fact that I have been very involved with this material for several months. For a new audience it might not be as captivating. Furthermore, I had to limit the conversations and make sure they fit the continuity of the film. This was important because I knew everything that the hostages or Carrasco were referencing in the conversations as a result of my research but the audience would not.

A tentative script was written when I began assembling the piece. I wanted to introduce each subject and move immediately into the beginning of the standoff. I thought it was also important to give the audience an idea of what happened on a daily basis inside the library and contrast that with what was happening on the outside. I wanted to move into the final evening and dedicate a large portion of the film to that event. Lastly, I intended to conclude the film with what happened to these people once the standoff was over. After much deliberation the first cut was complete at two hours and fifteen minutes.

Second Rough Cut

I took a couple days away from editing and started again on a Monday. I knew that the first cut was extremely long, and the story was not coherent. I recognized during the assembly of the first cut that my interviews were not very in-depth and did not provide me with the information needed to accomplish what I had originally intended. I thought that this film would illustrate
people’s memories, but the interviews just seemed to say the same things. I think it would have been beneficial to meet with each individual on multiple occasions for several interviews. By conducting follow-up interviews I would have had the opportunity to ask the subjects to elaborate on aspects of their interviews that were too brief. Perhaps I should have consulted a psychologist about the interviews beforehand to prepare the interview questions. An expert on the human memory might have been able to suggest certain kinds of questions that would trigger repressed thoughts. Also I could have discussed the audio recordings with the hostages as well during a follow-up interview.

The introduction of new material, the audio and archival footage, changed the piece as well. These pieces of information added audio and visual dimensions to the film, but they also revealed information about the Carrasco Tragedy that I would liked to have discussed with the people I interviewed. At this point I had to change my perception of the final cut because there was no time to go back and conduct follow-up interviews. I needed to work with the material that I did have in the first cut.

I could not see where the content of the first cut needed to be changed. It was cluttered with so many bits of information, mainly excessive audio. I decided to go through and shorten the portions of the audio that I knew were excessive and let someone else view the film. Cutting out some of the conversations was very hard, but I felt that the remaining conversations were sufficient for the audience to comprehend the circumstances. Also I had not been able to find a conversation that was not interrupted at some point by technical problems. Despite the compelling content of the conversations there was no need to put inaudible material into the film. It was better to use the most technically sound portions of the audio to achieve the desired effect. I also faced the challenge of cutting down some of the conversations. Many times while these
individuals were on the phone there were long pauses and instances were they would talk to
someone else in the background or reporters would repeat their questions. I felt that these
portions needed to be removed in order to move the film along. There are ethical issues that
have to be taken into consideration when manipulating historical material. However, I did not
feel that I was compromising the interview subjects by removing these portions of the audio,
especially since I was not altering what was being said.

I had to examine the interview segments and rethink what I wanted to achieve. I knew that
some of the individuals went into great detail when answering questions and would usually
provide some form of a back-story before answering the question. This was an unexpected
problem because I had planned my questions so that I could edit them together easily. The
original idea was to move along from person to person as they responded to each question but
there was too much talking and it took a long time to understand the significance of the
statement. The only option was to let go of some material. There were portions of interviews
that I thought were very funny, like when Mrs. Davis would talk about her children, but I knew
that they did not belong in this film. If the piece were centered around one person’s experience I
think that many of the segments that were dropped during the second cut would have been
appropriate.

My big mistake was misunderstanding the goal of the interviews. The collective memory
of the event was already imbedded in each person. What I should have done was try to dissect
their retelling of their story and look for what was left out of or not reported by the collective
memories. The only way to salvage the project was to use the information that I had and create a
film that would explain chronologically what happened during the eleven days using the
memories of the survivors as opposed to a film that would compare or analyze those memories.
I also had to give up on the idea of giving each person equal time in the film. Initially I thought it was important to let everyone speak an equal amount of time. However, this seemed to make the piece drag on, especially in the beginning. I needed to remember why each person was in the film and what role they served, despite how interesting other aspects of their life had been. I needed to focus on giving the audience a good sense of what happened during the standoff and to convey how each of these individuals managed the situation. The second cut was completed at a little over an hour in length. I gave the cut to my major professor for review.

Third Cut

After meeting with professor Ben Levin about the second cut he pointed out some of the continuity issues and that despite some of the reworking that had already been done, the beginning was still sluggish. I reviewed the beginning but could not distinguish exactly how to make it more concise without eliminating too much information. I showed the second cut to a fellow graduate student, Nefin Dinc, and she pointed out that possibly rearranging two large segments of the film might help improve the dilemma. Originally, each person in the film gave a brief introduction of who he or she was and how he or she came to be involved with Carrasco. The following sequences immediately lead into the first few days of the situation. It was during this time that Carrasco made the decision that he would be making his escape with four hostages. The actual escape attempt is not mentioned until the end of the film. It was confusing to have the escape plans discussed in the first portion of the film. So I moved the hostages’ telephone discussions with their families closer to the beginning and put the segment of the film that dealt with the escape closer to the end. This allowed me to see the problem with the beginning of the film. In trying to allow each person to have equal time in the opening I was including a lot of unnecessary
information. I could remove quite a bit of background information and talking by simply using a
title card-Bert Davis/Teacher. The title cards eliminated two to three minutes of dialogue. There
was an interesting story surrounding agent Wiatt and why he was at the prison that day. However,
the importance was really not why he was at the Walls but that he was there at all. I was starting to
see where the excess was. The title cards could also remedy some other excess dialogue and move
the story along instead of trying to force the interviews to give facts that they really did not.

The ending at this point was also a source of stress. I could not figure out how to follow
the preceding portion of the film, which was the shoot out, without ending too abruptly. I knew
that it was important to discuss what happened after the incident was resolved, but I also wanted
to somehow include Carrasco’s letters to the hostages as part of the ending. These letters had
been a driving force during the research phase of the project. I thought that they could provide
insight into the hostages’ memory of Carrasco and explain how they remember him. However, I
could not manage to contextually fit them into the piece. During the interviews I think I was
more fascinated by the letters than the former hostages were. Therefore the material that I hoped
to get on camera was not there. At this point the ending was still a confusing collage of final
thoughts by each person.

Final Cut

By the time I was ready for the final cut I had taken the weekend to assess what I really
wanted the ending to convey. I remembered that one of the subjects during his or her interview
made the comment “a calm after a storm” and that is how I decided the ending would be. I
wanted to show how each of the women moved on and how the situation changed those who were
involved without giving the impression that everything went back to normal. I decided to finish
the new ending with Mrs. Davis talking about how she essentially would have to take another chance at her former job and learn to trust people again. I think that that is the choice most people involved in any sort of traumatic experience have to make. Their old life is gone and now they have to start over. I chose to follow Mrs. Davis’s comment with a final thought by Mrs. Flemming. Mrs. Flemming makes the statement that she believes people in the community have not pursued investigating the Carrasco incident because they don’t want to know the truth. I liked this statement because it avoids bringing the film to a conclusion and leaves the audience wondering what the truth is.

Another overwhelming problem with the third cut was that there were too many conversations between the reporters and the hostages. I made the decision to cut it down to two conversations. Also I recognized that I was still including information in this cut that was not essential to the story. I had to go through and pick out the points that were vital to the film and remove anything that was not really interesting. Once this process was completed the final cut was finished at forty-five minutes. The remaining matter for the project concerned the visuals that would offset the constant headshots.

Visuals

Throughout the editing process I was contemplating which archival pictures I would use in the film. I included several photos in the beginning of the film to establish for the audience who Carrasco and the other inmates were as well as the main prison official, Mr. Estelle. The other photos that were available to me were mostly of the escape vehicle or Trojan Horse and the two victims, Mrs. Standley and Mrs. Besesda. I integrated those photographs toward the end of
the film. The archival surveillance video was used a cut away during the portion of the film that discussed the final shoot-out.

I became conscious early on that I would need to use some form of an effect on the still photographs because I only had one picture of the inmates or the hostages. By zooming in or panning the photo, I could create some sort of movement and deviation from what the audience had already seen. The beginning of the film had very little variation when it came to visuals so I decided to make one last attempt at finding more archival footage.

When I began the project I immediately started looking into archival news broadcasts. I started with the National Archive and the three major television networks, but my search did not produce any footage that I could afford to use in the film. Vanderbilt University has an archive devoted solely to news broadcasts that starts as early as 1968. I did some searching on their web site and found that they did have broadcasts about the Carrasco incident in their holdings. The website for the archive is adamant about not copying any of the tapes that they loan out. I sent an e-mail to the reference desk and explained that I was working on a production thesis. I wanted to know that if the film were being used for educational purposes would it be possible to make copies of the footage. The response from Vanderbilt was very vague. I was told that their footage had been used in production theses before, but that I would need to check with the University of North Texas to see if they would allow the information to be included. Furthermore, if the film were to be shown anywhere other than an academic setting I would have to have permission (paid for) from the networks. After some investigating on my own and consulting with my brother, who is an attorney dealing with intellectual property rights. I decided to only order two newscasts from the archive. I planned to use the newscasts in the
beginning of the film. That way if I wanted to show the film at a later date I could easily remove those portions.

Newspapers

As stated earlier, I was given a collection of newspapers that were issued during the Carrasco standoff. I realized that there was no time left to obtain any more archival material, but I still had areas within the film that needed visuals. Another graduate student suggested that I use the headlines from these newspapers as visual accompaniment. I contacted the newspaper and once I had its permission I began trying to figure out how to incorporate the headlines. The process of scanning the photos was a lengthy one (see definition of terms page 16). I was troubled by the fact that my scanner only scans 8 ½ by 11-inch material, and many of the headlines were larger than this. During the summer in the documentary production workshop Ellen Kreager, a fellow student, utilized a similar approach in her documentary project. I asked Ellen to help me with some ideas. Ellen also informed me that she had a very high-resolution scanner that could accommodate the headlines. We met one afternoon and spent several hours discussing the film and how the headlines would best be used. I timed three of the conversations that would use the headlines as visual footage. Once the headlines were scanned in they were arranged so that they would slowly fade in and out of the conversations. The remaining headlines would be used as transitional footage throughout the piece. I chose 30 headlines I thought would fit into the conversations. I then scanned the headlines onto a CD to transfer to the computer. I then opened the scanned images into Adobe® Photoshop®, an image editing software, so the images could be appropriately cropped and made to fit the screen (see definition of terms page 16). The first problem I noticed was that some of the scans were very yellow looking. This problem could be
corrected by color correcting the image, which I had planned to do because all of the interviews have drastically different lighting. The next dilemma was that the images I scanned in did not accommodate all of the audio that I needed. This required me to essentially leave the editing for a day and start scanning again. The second time I approached the audio with newly scanned images I still came up short so I was forced to repeat two or three of the images during the film. Although I wanted to use different headlines throughout I don’t believe that the repetition takes away from the film.

Ellen and I also worked on some transitions for the still images that I was given by the prison museum. I did not ask the interview subjects for photographs of themselves when I went out to do the interviews. At this point in the production I realized how much I needed them. Being able to see what the hostages and their relatives looked like during the standoff would not only have added something else for the audience to look at, but it would have given the viewer a better understanding of the hostages at that time. With only a week left to complete the project I did not feel that I had time to go back and gather the photographs. Instead I took the pictures that I had and cropped or zoomed in on them to provide some change to the piece as well as transition. There were also some problems with the aspect ratio of some of the pictures and they looked distorted when projected on the screen, but the Adobe® Premiere® software easily remedied this. I choose to crop the pictures of each of the inmates from their original double-sided mug shots into single image photos. I would now use the single front facing image of each inmate in later portions of the film. I also used the profile view of Cuevas at the end of the film when his fate after the standoff is being discussed.

There was still one audio track that did not have visual accompaniment. This was the conversation between hostage Novella Pollard and her daughter in which she was reading
Carrasco’s demands over the phone. The conversation is difficult to understand at some points so I had the idea of trying to type the words on the screen as they were being spoken. Unfortunately, this is not an option on the adobe system. The next best thing was to use the title device to type in individual sentences and then transition each screen together. The conversation was a little over two minutes in length. I had to transcribe and then type the words so that they appear at the same time they were being spoken. This process was extremely time consuming and it was even more difficult to accurately position the words so they matched the audio. At first I thought it worked but then I began to have doubts. It seemed very clumsy and even though all of the screens were typed in the same font using the same positioning the screens looked unusual. It looked like I was just trying to cover up the fact that there was no visual. If there had been time to apply some visual effects to the screens I think that would have improved this portion of the film. I decided to save a copy of the final cut with the conversation included and continue working on a version of the film without the conversation. Although I think it is extremely interesting and provides some tension and build-up to the climax of the film, most of the content regarding what Carrasco wanted the authorities to give him had already been discussed in the film.

I knew that I needed to show the prison at some point but I was dreading the search through the silent visual footage to find the salvageable material. In reviewing the footage my idea of combining the footage from both days of shooting was impossible. One of the days was very clear and sunny and the other very cloudy and overcast. So I literally had to go through each day’s footage and pull 10 seconds here and 10 seconds there and piece it together. I also found that by slowing down the speed of the shot I could control some of the unsteady camera work and I could use different shots of the prison back to back by fading in and out of them.
managed to create two small sections of film that show the prison. The first images are a combination of three shots; one of the east wall guard picket, one of the west wall guard picket, and one of the church steeple that overlooks the western wall. The last sequence containing the prison starts with a shot of the front of the prison and then moves all the way around to the back of the prison. I chose to incorporate this shot because I felt that it would give the audience an idea about the size of the Walls Unit. Although the slow motion is obvious to the viewer, I think that it gives the impression of someone taking his or her time to walk around the prison and take in the enormity of the complex.

As the final cut was beginning to take shape it was now time to insert the title cards containing factual information. After watching the piece several times and showing it to others I mapped out exactly where the film needed help in moving from one phase to the next. I used several cards at the beginning of the film to inform the audience on what the film was about. The first card sets up the time and place of standoff. I did not think that a general viewing audience would be familiar enough with the situation prior to the film and the title card quickly brought the audience up to speed. The subsequent cards list all of the hostage’s names. The final card in this sequence states that this was the longest prison standoff in the history of the U.S. penal system and then fades into a shot of the prison. The information cards that follow essentially move the film along or help explain what the person following the card is going to talk about. The cards will be underscored by music and provide a break from the talking for the viewer. A title card was also used at the beginning of each of the audio conversations. I tried to pick the conversations that would be easy to understand and place them so it would be obvious who was talking. However, when it came to some of the reporter conversations they did not always introduce themselves and I thought that this would be confusing. By giving the audience
the information up front it would allow them more time to actually listen to what was being said
instead of trying to figure out who was talking.

Music

During the final stages of the filming for this project I began to consider the type of music
that I would use. During one of many trips to the prison museum I found that they sold tape
recordings of prisoners singing the old chain gang songs. The music reminded me of old church
hymns. I thought that they would be appropriate not only because they were songs about prison
life, but also the songs were slowly paced and evoked feelings of sorrow. As the film began to
finalize I realized that the chain gang songs might distract from the memories and reflections of
the hostages and the others involved. While the songs are interesting I don’t think that they fit into
this film. If I were focusing solely on Carrasco or one of the other inmates then the chain gang
songs would have been appropriate because they vocalize the misery and hardships of prison life.

I considered folk music, possibly songs about prison life. However, when watching the
final cut I felt like folk music might be too upbeat. The University of North Texas owns a
collection of production music created by the Network Music Company. Using this music
means that I did not have to obtain legal permission to use the songs. I searched through the
network music website using words like hopefully or nostalgic and I came across a piece entitled
_The Crossing_. The website describes the song as a moving arrangement of legato strings that
inspires a quiet sense of hope. The song is bold and very fitting for the opening scene because it
grabs your attention. It is also serious but not melancholy. This song will be used during the
opening and the final credits. It will also underscore the information cards through out the film.
The song is five minutes long so there is enough to use it throughout the piece and not have to repeat the same passage over and over.

Reconceptualization of Film.

When the postproduction phase of the film began the concept for the final version began to change. Once I began sorting through the material I realized that the film was not going to obviously portray the shortcomings of collective memories. I could still tell the story using the memories of each individual. Shortly before the proposal defense I had two interviews scheduled. My intention was to use these two interviews as the bases for the film. Somewhere along the way the project just kept getting bigger. During each of the interviews with Mrs. Davis or Mrs. Flemming they each suggested someone else to interview and those people lead me in subsequent directions and so on. After four months of traveling I had quite a bit of material, but no time left to follow up on any of the interviews. As stated earlier I think that the interviews are contextually and aesthetically sound but they only scrape the surface of what happened. During her interview Mrs. Davis made the comment that “she does not like to talk about that time in her life because it starts the tape rolling in her mind and it’s hard to turn off”. It was not until the editing began that I realized the significance of what she said. We were well into the second hour of the interview and had stopped for a break when she made the comment. Long after the interview began she began to recall details that were more personalized. Had I been able to go back to each interview to or three more times two follow up or ask them to expand on what they said previously the original concept for the film would have been possible. I now realize that it takes time to recall specific details especially thirty years later. During some of my research about psychology I read that one doesn’t ever forget anything. Recall is a matter of being given the right cues so that one can retrieve the
information. This is where an expert opinion would have been helpful before my interviews. Had a psychologist reviewed my questions, he or she could have suggested certain words or phrases that trigger memory recall.

Although I was disappointed that I would have to let go of parts of my original idea I had to remember that there was still a good film to be made. I had to think about the audience at this point. It was not only helpful but, also refreshing, to try and visualize how a first time viewer would see the film. This approach helped me to construct the piece contextually. However, after viewing it over and over again it is hard to judge ones own work. Having someone else review the film is essential because they can find things in the film that are no longer obvious to the filmmaker and point out where the story begins to get off coarse.

I remember during the shooting for the film when I was traveling so much, I kept telling myself that this was going to be the hardest part of the project. Now I believe that the postproduction was the most difficult. There were so many unexpected twists and turns during this phase. I began to question whether or not the film would ever be complete. I came to the conclusion that most likely I will never be completely satisfied with the film. In couple of weeks I’ll look at the piece and wish that I could change something. However, the one thing that I feel the film does accomplish is that it remained about the people involved in the Carrasco incident. I resisted making the piece more reflexive because I did not want my own interests or feelings to interfere with the subject’s opportunity to talk about their experience. Despite all of the changes made between the original idea for the film and the final cut I am happy with the end result.
Pre-Production

The pre-production phase of this documentary initially began two years ago. I was trying to find a pre-production topic for another class and I remembered the Carrasco hostage situation at Huntsville. At first I wanted to make a film revolving around one of the hostages, Ann Flemming. The project at that time would essentially deal with how she survived the incident and how her life was impacted by the experience. When I approached Mrs. Flemming about the idea she was very interested and eager to participate, which was very encouraging. My time was focused on researching the incident. I wanted to familiarize myself with every detail of the Carrasco standoff. I began by reading autobiographies of survivors, as well as biographies on Carrasco. There were many newspapers and magazines that covered the event. I also went back and read articles about Carrasco before he was sent to the Walls Unit. This was all in preparation for the interview with Mrs. Flemming. I wanted to as knowledgeable about the event as I could in order to conduct an in-depth interview.

During the proposal process I began looking into memory and how significant human recollection is when it comes to historical events. Once I began to understand how collective memories come together and influence how future generations perceive the past, I thought it would be best to incorporate more than just one person’s story. As I began delving deeper into research I found that there were many more survivors and individuals who were present during the standoff that were still living in the Huntsville, Texas, area. I set in motion efforts to try and contact anyone who was involved in the incident.
I also had to devote a considerable amount of time to the technical aspects of the film. Once I planned how I wanted the interviews to look I then had to decide on what equipment I would use. I chose to keep the shoot relatively simple because I would be working alone or with one other person. I choose to use only a camera, microphone, and tripod. As the pre-production phase came to a close I was ready to begin filming but I was still not sure how I would convey the ideas about memory. I knew what I wanted to materialize in the final cut but I wondered if I was approaching the film correctly or had given myself enough time to thoroughly address the topic.

Production

I began shooting in October of 2002. The first interview was a little troublesome and it took some time for the subject to really open up. I also had some problems getting the shot aesthetically to match what I had envisioned. Once I found the look I desired, I carried out each interview in the same way. The first two interviews were conducted with former hostages and I felt that I was really prepared for both. After the interview with Mrs. Davis the project hung in limbo for a couple of weeks. I had not had any responses to my other interview inquiries, and my third interview was not scheduled until the end of November. After my third interview with Mr. Willet the project began to expand. It was during this interview that he told me about the audio records housed at the Texas State Archive and how to locate the FBI agent who was present at the Walls during the standoff. I decided to stray at this point from the original shooting schedule and peruse the additional information given to me by Mr. Willet. I felt that the perspective provided by Mr. Wiatt, the FBI agent, was important to the film and the tapes could provide primary source material that I had not been able to find. Furthermore, I was able
to locate a member of the news media, Larry Weidman, who covered the story for a television station in Houston. Although I was not able to interview everyone that I located during the research phase, I was happy with the additional interviews. In looking back it was probably best that there were only two additional interviews because I needed time to research new topics.

The accumulation of new material during the production phase added unforeseen time constraints. Blocks of time originally devoted to reviewing interviews contextually, going back for second interviews, and shooting the b-roll were now being used to conduct new interviews or research. The last interviews with Weidman and Wiatt, along with the audiotapes, proved to be essential to the film.

Post Production

The most difficult aspect of the post-production was assembling the first cut. Sorting through all the footage and trying to figure out which aspect of each interview best represented what I wanted to accomplish with the film was extremely hard. I did not want to exclude anything and the first cut running at two hours in length reflected this desire to include everything. Once the first cut was intact the film began to take shape and I felt comfortable enough to show it to other people. This gave me the opportunity to have feedback from an outside source that was not as familiar with the story. I was also struggling with the flow and pace of the film and the process of letting others review the film helped me to rearrange the structure.

The next hurdle to overcome during this process of the film was the lack of visual accompaniment. Again I began to see how valuable it would have been to have the audiotapes during the pre-production process because I could have planned for additional location shots or
even reenactments to show in conjunction with the audio. I struggled for a long time with this desire to turn back the clock and redo parts of the film. I think this sort of contemplation is fairly common among filmmakers, but it also hindered my completion of the project. I was starting to get discouraged before it was even completed. By giving myself more time to work on the film, even though it required pushing back my thesis defense date, I was able to restore my confidence in the work I had done.

Working on this film has taught me many invaluable lessons as a filmmaker. I now realize that time and planning are the most important elements in a production, but one cannot always prepare for every situation that might present itself during the filmmaking process. There was a lot of frustration and disappointment at times, but when I take a step back and look at the whole picture I am completely taken aback. Only two years ago this project was just an idea on paper and now it’s a film. This realization brings me a great sense of accomplishment.
APPENDIX A

Time Line
**Time Line**

I will continue to research the project and begin applications for funding throughout the spring and summer semesters of 2002. I plan on conducting several interviews prior to the initial shooting date with scholars and individuals who are knowledgeable about the 1974 prison siege. During the continued research phase of the project, I will gather the still photography and needed permissions for that photography. I will also begin looking for archival footage that can be used in the film. Before shooting can begin I will need to have each of the interview scheduled. Finally, I will spend some time familiarizing myself with the camera, Sony® DSR-PD150 ™, and the audio equipment.

Shooting will take place in early October. Each shoot will take no more than two days. In that time I will conduct and record an interview with the subjects and get some additional footage of Huntsville and the prison. Following the shoot the editing will take place in two stages, on and off line. Then the audio and visual material can be assembled onto a master tape. During the second stage of the editing I will begin looking for music for the film.

<table>
<thead>
<tr>
<th>January 2002-August 2002:</th>
<th>Continued Research and Apply for Funding. Schedule all interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>Late October 2002:</td>
<td>Begin working with camera and audio equipment</td>
</tr>
<tr>
<td>October 2002-January 2003:</td>
<td>Shoot</td>
</tr>
<tr>
<td>December 2003-January 2003:</td>
<td>Log Footage</td>
</tr>
<tr>
<td>February 2003-March 2003:</td>
<td>Edit and locate music</td>
</tr>
<tr>
<td>Budget</td>
<td>Rates</td>
</tr>
<tr>
<td>-------------------</td>
<td>--------------</td>
</tr>
<tr>
<td><strong>Production Personnel</strong></td>
<td></td>
</tr>
<tr>
<td>Producer/Director</td>
<td>350/ per day</td>
</tr>
<tr>
<td></td>
<td>x14 days</td>
</tr>
<tr>
<td>Writer</td>
<td>$500</td>
</tr>
<tr>
<td></td>
<td>30 days</td>
</tr>
<tr>
<td>Editor</td>
<td>Included in Editing Suit</td>
</tr>
<tr>
<td>Audio</td>
<td>Included in Editing Suit</td>
</tr>
<tr>
<td>Audio Mixing</td>
<td>Included in Editing Suit</td>
</tr>
<tr>
<td><strong>Professional Services</strong></td>
<td></td>
</tr>
<tr>
<td>Narrator</td>
<td>$400/8hrs</td>
</tr>
<tr>
<td><strong>Production Supplies</strong></td>
<td></td>
</tr>
<tr>
<td>Mini-Dv</td>
<td>$100</td>
</tr>
<tr>
<td>Batteries</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>$1.25 each</td>
</tr>
<tr>
<td>master/edit tapes</td>
<td>$225</td>
</tr>
<tr>
<td>dubs</td>
<td>10 tapes</td>
</tr>
<tr>
<td></td>
<td>at 30.00/per tape</td>
</tr>
<tr>
<td>Food</td>
<td>20/per day/per person</td>
</tr>
<tr>
<td></td>
<td>x14 days for 2 people</td>
</tr>
<tr>
<td><strong>Office Supplies</strong></td>
<td></td>
</tr>
<tr>
<td>Copying Cost</td>
<td>$100</td>
</tr>
<tr>
<td>Telephone</td>
<td>$65</td>
</tr>
<tr>
<td>Postage</td>
<td>$200</td>
</tr>
<tr>
<td>Other</td>
<td>$150</td>
</tr>
<tr>
<td><strong>Equipment Rental</strong></td>
<td></td>
</tr>
<tr>
<td>Camera Package</td>
<td>$675 a day</td>
</tr>
<tr>
<td>Category</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td>included</td>
</tr>
<tr>
<td><strong>Audio Mixer</strong></td>
<td>included</td>
</tr>
<tr>
<td><strong>Microphones</strong></td>
<td>included</td>
</tr>
<tr>
<td><strong>Tripods</strong></td>
<td>included</td>
</tr>
<tr>
<td><strong>Camera Lenses</strong></td>
<td>included</td>
</tr>
<tr>
<td><strong>Post Production</strong></td>
<td></td>
</tr>
<tr>
<td>On Line Editing</td>
<td>$50/per hr</td>
</tr>
<tr>
<td></td>
<td>x60 hrs</td>
</tr>
<tr>
<td>Tape Transfers</td>
<td>45/hr</td>
</tr>
<tr>
<td>Computer/Special Effects</td>
<td>300/hr</td>
</tr>
<tr>
<td>Stock Music</td>
<td>60/per cut</td>
</tr>
<tr>
<td></td>
<td>x 4 songs</td>
</tr>
<tr>
<td><strong>Travel/Transportation</strong></td>
<td></td>
</tr>
<tr>
<td>Gas</td>
<td>$40 /per day</td>
</tr>
<tr>
<td></td>
<td>x14 days</td>
</tr>
<tr>
<td>Lodging/Food</td>
<td>$60/perday for 2 people x14 days</td>
</tr>
<tr>
<td><strong>Publicity</strong></td>
<td></td>
</tr>
<tr>
<td>Advertising</td>
<td>$400</td>
</tr>
<tr>
<td>Material/Poster/Flyers</td>
<td>$150</td>
</tr>
<tr>
<td>Festivals</td>
<td>$25-35 per entry</td>
</tr>
<tr>
<td><strong>Miscellaneous</strong></td>
<td></td>
</tr>
<tr>
<td>Copyright Fees</td>
<td>$30</td>
</tr>
<tr>
<td>Legal Fees</td>
<td>175/ per hr for 4hrs</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
</tr>
</tbody>
</table>
Insurance: equipment, errors & 10% total budget $2,745.80

Grand Total $30,203.80
APPENDIX C

Distribution
Potential Distributors

AGC Educational Media
1560 Sherman Avenue, Suite 100,
Evanston, IL 60201
Phone Mary Cary 847.328.6700

“AGC Educational Media is a leading distributor of educational media. Featuring a collection of over 2,000 titles for the K-12 curriculum and health education areas. They are an exclusive distributor, employ twenty full-time sales representatives, and have an in-house marketing team.”

Films For the Humanities and Sciences
PO Box 2053
Princeton, NJ 08543-2053
Phone: (800) 257-5126, (609) 275-1400
Fax: (609) 275-3767

“ Our more than 7,000 video, CD-Rom, and videodisc programs cover a broad range of subject areas appropriate for schools, colleges, and public libraries. Nowhere else will you find both the breadth and depth represented in this collection.”

Women Make Movies
Box MM
225 Lafayette Street
New York, NY 10012
Suite 207
Ph: 212-925-2052
Fax: 212-925-2052

“ Women Make Movies is the nation’s leading distributor of films and videotapes by and about women, with more that 250 titles on sex equality, cultural identity, literature, violence against women, health and sexuality, global perspectives and other current issues.”
MPI Home Video
15825 Rob Roy Drive
Oak Forest, IL 60452
Phone: 800-323-0442, 708-460-0555
Fax: 708-460-0175

“MPI Media Group is dedicated to providing moving images from classical motion picture, television shows, and historic news coverage to the Internet. The MPI Media Group is comprised of MPI Home Video, MPI Tele-productions, MPI Educational and the unique WPA Film Library”

American Social History Productions, Inc.
Purchasing Dept., 99 Hudson St., Third Floor
New York, NY 10013
Phone: (212) 966-4248, ext. 201
Fax: (212) 966-4589

“ASHP seeks to revitalize interest in history by challenging the traditional ways that people learn about the past.”

Educational Video Network (EVN)
1401 19th St.
Huntsville, Texas 77340
Phone: (800) 762-0060
Fax: (409) 294-0233

“Educational Video Network has been in the business of producing educational media since 1953. We’ve been producing educational videos for junior highs, high schools, and universities for more than 10 years.”

National Women's History Project
7738 Bell Road
Windsor, CA 95492-8518
Phone: (707) 838-6000
Fax: (707) 838-0478

Consumer Vision, Inc
66 Newtown Lane
East Hampton, NY 11937
Ph: 631-329-4680
APPENDIX D

Funding
## Financing Possibilities

<table>
<thead>
<tr>
<th>Grant Title:</th>
<th>Texas Council for the Humanities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grant Description:</td>
<td>In developing project content, the disciplines of the humanities should be used substantively. All projects funded by the TCH must be rooted in the humanities and reflect concerns for critical reflection, interpretation, and open discussion. In the case of contemporary public issues, sponsors should seek to draw upon the disciplines of the humanities to understand and interpret the specific political, social, cultural or economic issue under consideration. All organizations are encouraged to contact the TCH prior to applying for a grant. Persons applying for a Media Grant should submit a draft of the application 30 days prior to the deadline. TCH staff will respond to letters of intent and drafts by offering suggestions, when appropriate, regarding proposed projects.</td>
</tr>
<tr>
<td>Program Type:</td>
<td>Media Grants, Community Project Grants, and Program and Speakers Grants</td>
</tr>
<tr>
<td>Contact:</td>
<td>Phone 512-440-1991 or e-mail: <a href="mailto:jmcclung@public-humanities.org">jmcclung@public-humanities.org</a></td>
</tr>
<tr>
<td>Sponsor:</td>
<td>Texas Council for the Humanities: <a href="http://www.public-humanities.org">www.public-humanities.org</a></td>
</tr>
<tr>
<td>Organization Type:</td>
<td>State</td>
</tr>
<tr>
<td>Descriptors:</td>
<td>local state, and national history and culture; ethnic or women’s history culture; contemporary public issues; foreign cultures and international issues; enduring questions raised by the humanities.</td>
</tr>
</tbody>
</table>

| Grant Title: | Texas Commission on the Arts |
| Grant Description: | The year round program provides mini-grants through four categories to enhance the growth and professional development of the arts industry in Texas. Priority will be given to first time TCA applicants, rural and underserved areas, and unforeseen opportunities. Multiple applications can be submitted, but only $3,000 cumulatively will be awarded to an organization per fiscal year. |
| Program Type: | Artistic Fee Subsidy, Consultant/Speaker Fees, Travel and Visual/Media Arts Touring |
| Contact: | Laura Wiegand/ Visual Arts/Museums/Media Arts/ Film Ph: 512-463-5535 ext. 42330 Laura@arts.state.tx.us |
| Sponsor: | Texas Commission on the Arts Post Office Box 13406 Austin, Texas 78711-3406 |
| Organization Type: | State |
Descriptors: Arts, Touring Art Programs, Art Education, Minorities, Performing Arts, Cultural Activates/Programs, and Economic Development

Grant Title: Texas Filmmakers Production Fund
Grant Description: The Texas Filmmakers Production Fund is an annual grant awarded to emerging film and video artists in the state of Texas. Funding through revenues from benefit films premieres and private and corporate donations, the TFPF is our effort to redress the loss of public funds for filmmakers.
Program Type: In the last five years the Austin Film Society has awarded 230,000 to 94 film and video projects. Awards of up to 5,000 are provided to artists whose work shows promise skill and creativity.
Contact: Not yet posted
Sponsor: The Austin Film Society
Organization Type: Non-profit/educational

Grant Title: Louisiana Endowment for the Humanities
Grant Description: The sponsor provided support for projects that produce film, videotape, television programming or radio broadcast
Program Type: For Funding consideration documentary films and other media projects either must focus on one or more of the humanities disciplines or apply the cutting edge of humanities…interpretation and analysis.
Contact: Walker Lasiter
938 Lafayette Street
Suite 300
New Orleans, LA 70113
Sponsor: Louisiana Endowment for the Humanities
Organization Type: Non-Profit Organization

Grant Title: Playboy Foundation Funded Films Grants Program
Grant Description: The sponsor awards grants for post-production and distribution to a range of social change documentary films and videos. Grants are limited to documentary film and video in the post-production phase
Program Type: Social Change Documentary
Contact: Cleo Wilson, Executive Director
Sponsor: Playboy Foundation
680 North Lake Shore Drive
Chicago, IL 60611
Organization Type: Foundation
Grant Title: American Historical Association
Grant Description: An Award is provided to filmmakers, historians, and others to recognize outstanding interpretations of history through the medium of film or video.
Program Type: Professional/Academic Assoc & Soc.
Contact: Administrative Assistant
Sponsor: American Historical Association
400 A Street, S.E.
Washington, DC 20003

Grant Title: Sundance Documentary Fund
Grant Description: This program is dedicated to supporting documentary films and videos focused on current and significant issues and movements in contemporary human rights, freedom of expression, social justice and civil liberties. Two distinct project categories will be considered for funding: Development Funds, for requests of up to $15,000; and Work in Progress Funds, for requests of up to $50,000
Program Type: General Project and Research Grants
Contact: Not Specified
Sponsor: Sundance Institute
8857 W. Olympic Blvd.
Beverly Hills, CA 90211

Grant Title: Pacific Pioneer Fund
Grant Description: The Sponsor provides grants to support emerging documentary filmmakers. The term “emerging” is intended to denote a person committed to the craft of making documentaries, which has demonstrated that commitment by several years of practical film or video experience.
Program Type: General Project
Contact: Armin Rosencranz
Sponsor: Pacific Pioneer Fund
P.O. Box 20504
Stanford, CA 94309

Grant Title: Open Society Institute
Grant Description: Media fellowships seek dynamic journalists working in print, photography, radio, and documentary film and video to improve the quality and depth of media coverage of incarceration and criminal justice issues.
Program Type: Non-Profit Organization
Contact: Ms. Kate Black, Program Associate
Sponsor: Criminal Justice Initiative
400 West 59th Street, 3rd Floor
New York, NY 10019
APPENDIX E

Releases
January 22, 2003

I agree that my interview dealing with the 1974 Huntsville Prison standoff can be used in any manner necessary by Beth Holder.

Larry F. Weidman
Standard Release

Film Title: Thesis "NO WAY/ MAY"

Production Date: October 2002-February 2003

Production Location: The Texas Prison Museum; Huntsville Texas

I authorize Beth Holder to record and edit into the Film/Program and related materials archival film footage and photographs received from the Texas Prison Museum. Beth may use and authorize others to use all or parts of the film. Beth shall own all rights, title and interest in and to the program, including the recordings, to be used and disposed of without limitation, as Beth Holder shall in her sole discretion determine.

Signature: ________________________

Address:   491 HWY 75 N   HUNTSVILLE, TX 77320

Date:  1/7/03
Standard Appearance Release

Person Appearing: Robert E. Watt

Film Title: NO WAY OUT

Production Date: JAN 2003

Production Location: Texas A&M University

I authorize Beth Holder to record and edit into the Film/Program and related materials my name, likeness, image, voice, interview, and performance. Beth may use and authorize others to use all or parts of the film. Beth shall own all rights, title and interest in and to the program, including the recordings, to be used and disposed of without limitation, as Beth Holder shall in her sole discretion determine.

Signature: 

Address: University Police Dept.

College Station, Texas 77843-1231
Standard Appearance Release

Person Appearing: __Jim Willett________________________

Film Title: __No Way Out____________________________

Production Date: __Nov 2002__________________________

Production Location: __Huntsville Texas Tx Prison Museum________________

I authorize Beth Holder to record and edit into the Film/Program and related materials my name, likeness, image, voice, interview, and performance. Beth may use and authorize others to use all or parts of the film. Beth shall own all rights, title and interest in and to the program, including the recordings, to be used and disposed of without limitation, as Beth Holder shall in her sole discretion determine.

Signature: __Jim Willett___________________________

Address: 2205 Avenue S  Huntsville, Texas 77340

Date: December 5, 2002
APPENDIX F

Correspondence
Dear Beth,

Your question regarding the tapes was forwarded to me as I was the archivist who processed the TDCJ records. The Department of Criminal Justice considered the tapes to be in the public domain when they were transferred to us, we have not found any reason to withhold the tapes so no special permission is needed. Please do cite the tapes according to the format in the TDCJ finding aid - each series has a preferred citation format. For your purposes, you might cite to the specific tape as well. If you do not have a copy of the finding aid, it is mounted on the TARC website at http://www.lib.utexas.edu/taro/tsiac/20012/20012.html - it is also listed below.

(Identify the tape), Carrasco tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Please let me know if you have any further questions.

Sincerely,

Laura K. Saegert
Appraisal Archivist
Archives and Information Services Division
Texas State Library and Archives Commission
P.O. Box 12927
Austin, TX 78711-2927
<table>
<thead>
<tr>
<th>ITEMS</th>
<th>RATE</th>
<th>CHARGE</th>
<th>TAX</th>
<th>RECEIPTS</th>
<th>CASH</th>
<th>CHECK</th>
<th>MICRO-SERV</th>
<th>MONEY</th>
<th>ORDER</th>
<th>MICRO-TX DOCS</th>
<th>PUBLICATIONS</th>
<th>STATE WARRANT</th>
<th>OTHER</th>
<th>CAPEO</th>
<th>DONATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SALES</td>
<td>19.00</td>
<td>19.00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SALES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DONATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POST. &amp; HAND.</td>
<td>4.65</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>$23.65</td>
<td>$</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Signed: K. Smith  Date: 1-6-03

Materials Provided Under Open Record Act
Hello,

I am not a lawyer so I cannot give you a definitive answer, but I can say, that our materials have been used in classroom and in thesis and dissertation productions before. This means that you cannot simply turn your graduate school product into a commercial product without explicit [often purchased] permissions from the networks. In your case, it is really up to the lawyers on your campus to decide if the specific use is an appropriate fair use.

I hope this is not too confusing or frustrating.

john

On 21 Feb 2003 at 14:23, beth_holder@hotmail.com wrote:

> My name is Beth Holder and I am a graduate student at the University of North Texas. I am currently working on my graduate thesis, which is a documentary production. I was writing to find out if it would be possible under the copyright laws to use some footage from a newscast archived at your library in my production because the project is for a masters thesis or would this in violation of the copyright.
>
> Thank you,
>
> Beth Holder.
>
> Phone: 940-453-1412
> email: beth_holder@hotmail.com
> 
> 

John Lynch
Director
Vanderbilt Television News Archive
e-mail: tnews@library.vanderbilt.edu
phone: (615) 322-2927
fax: (615) 343-8250


Tape # 1-3, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 12, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 17-18, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 22, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 30, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 32-34, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 36-37, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 39, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 39, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 43, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 45, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.

Tape # 50-51, Carrasco Tapes, Texas Department of Criminal Justice. Archives and Information Services Division, Texas State Library and Archives Commission.