

379
N81
NO. 6099

THE TEXAS FILM COMMISSION AND ITS EFFECT ON
FILMMAKING IN TEXAS

THESIS

Presented to the Graduated Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

Betty J. Mason, M.S.

Denton, Texas

August, 1984

Copyright © by
Betty Jean Mason
1984
All rights reserved

CUC

Mason, Betty J., The Texas Film Commission and Its Effect On Filmmaking in Texas. Master of Science (Radio/TV/Film), August, 1984, 103 pp., 2 tables, bibliography, 68 titles.

The Texas Film Commission has actively been in existence since 1971, yet there has not been any published study that examines its history, how it functions, or its impact on the film industry in Texas. Using information gathered from magazine and newspaper articles, the State laws of Texas, letters from people associated with the Texas Film Commission, and interviews, this study explores these aspects of the Film Commission.

Texas has been popular as a filmmaking state since the early 1900's. It was through the interest of the State legislators that a film commission was established in Texas. Guidelines for the Texas Film Commission are described in the State Statutes of Texas.

The goal of the Texas Film Commission is to encourage and promote both out-of-state and in-state production. It does receive assistance in promoting Texas as a filmmaking state from other State agencies, but is solely responsible for increasing Texas' popularity with filmmakers through marketing seminars and advertising campaigns.

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF ILLUSTRATIONS	v
Chapter	
I. INTRODUCTION	1
Background	
Purpose of the Study	
Review of Literature	
Justification	
Scope and Limitations of the Study	
Methodology	
Notes	
II. THE DEVELOPMENT OF THE TEXAS FILM COMMISSION	11
III. LEGAL OBLIGATIONS AND POWERS OF THE TEXAS FILM COMMISSION	21
IV. FOUNDERS AND STAFF OF THE TEXAS FILM COMMISSION	31
V. PROMOTING TEXAS AS A FILMMAKING STATE	46
VI. CONCLUSION	63
APPENDIX	64
BIBLIOGRAPHY	99

LIST OF TABLES

Table	Page
I. Estimated Total Expenditures for Motion Picture/Television Productions in 1972-1978 Period of Analysis	56
II. Production Company Expenditures Among Ten Service Categories in Texas for January 1972 - December 1978	58

LIST OF ILLUSTRATIONS

Figure		Page
1.	Texas Film Commission Flow Chart	32
2.	Texas Annual Production Chart	85

CHAPTER I

INTRODUCTION

Background

Filmmaking in Texas dates back to 1900 with Thomas Edison's documentary on the Galveston Flood. By 1909, Gaston Melies (twin brother to George Melies) had moved his studio from Brooklyn, New York, to San Antonio, Texas, establishing the Star Film Ranch.¹ It was during this time that he and noted stage actor William F. Haddock began filming "horse operas."² From his studio in San Antonio, Melies produced mostly Western films. His first film was a comedy about a schoolmarm domesticating her cowboy husband in CYCLONE PETE'S MATRIMONY (1910).³

By 1910, Texas was becoming rather popular with filmmakers. King Vidor went to Galveston for the purpose of filming tidal waves produced by a cyclone, and later sold the footage to a national newsreel company.⁴ Paul and Wesley Hope Tilley began producing films in Houston, and by 1911, formed the Satex Film Company, which was located at Thirteenth and Lavaca streets in Austin. Their only known production in Austin was a three-reeler called THEIR LIVES BY A SLENDER THREAD, using local actors.⁵

"Home talent" films were popular in Texas. Traveling movie companies would shoot all the landmarks in a town, devise a story that usually included local citizens, then premiere the film before the townspeople. The Paragon Feature Film Company filmed A POLITICAL TOUCHDOWN (1915) in the Texas Governor's mansion--Governor Jim Ferguson granted his permission. The entire cast was made up of Austin residents.⁶

Texas Panhandle rancher Charles Goodnight produced a film in 1916 that involved Kiowa Indians from the Fort Sill, Oklahoma, reservation chasing a buffalo on Goodnight's ranch. The completed film, OLD TEXAS, won favorable recognition from the Denver's cattlemen's association. In 1919, Goodnight sold his ranch to oil millionaire Hoot Gibson. Gibson invited Kiowa Indian Horse for another buffalo hunt. Instead of bows and arrows, the chase was conducted in an airplane piloted by World War I ace Gibson, co-piloted by Horse, who did not like flying.⁷

In 1918, Maclyn Arbuckle (no relation to "Fatty") formed a film studio in San Antonio, which was financed by Will Hogg, son of Texas Governor James S. Hogg. The studio was a barnlike structure that provided a home base for films, directors, cameramen, and actors.⁸

By 1912, Hollywood's Fox Film Company was using portions of San Antonio for THE WARRENS OF VIRGINIA. During one of the scenes, the dress of actress Martha Mansfield caught fire by a carelessly thrown match.

She died the next day in a San Antonio hospital. The film was completed and later premiered in San Antonio.⁹

By the 1920's, other areas of Texas were being sought by movie companies for location filming. Paramount filmed near Houston for NORTH OF THE 36TH (1924), followed by King Vidor's THE BIG PARADE (1925), which used portions of Fort Sam Houston for filming. Two years later, Paramount utilized the facilities of Camp Stanley and Kelly Air Force Base for WINGS (1927), and THE ROUGH RIDERS (1927).¹⁰ From 1921 through 1930, more films were made with Texas titles, content, or locations than any other state.¹¹

In 1934, Metro-Goldwyn-Mayer moved a large production unit to the newly completed Randolph Air Force Base in San Antonio, for filming WEST POINT OF THE AIR.¹² The films that followed included: Vitaphone's THE FALL OF THE ALAMO (1935), THE BIG SHOW (1936), Paramount's THE TEXANS (1938), I WANTED WINGS (1940), and the production of HIGH SCHOOL (1940), by Twentieth Century Fox.¹³

It was during the 1950's that Hollywood increased its filming of westerns in Texas. Eagle Lion production company used the Davis Mountains for filming THE SUNDOWNERS (1950), starring Robert Mitchum and John Barrymore, Jr.. In 1951, San Antonio was used by Universal for filming AIR CADET. Between 1950 and 1960, nine films had been produced in Texas. Four of these films used Brackettville as the major location for production.

This included the films ARROWHEAD (1952), THE LAST COMMAND (1955), FIVE BOLD WOMEN (1958), and THE ALAMO (1959).¹⁴ These movies were filmed on the ranch of James T. Shahan, better known as "Happy" Shahan.

Hollywood continued using various locations in Texas for film production during the 1960's, for such films as STATE FAIR (1962), HUD (1963), and BONNIE AND CLYDE (1967). By 1970, twenty-nine feature films had been made in Texas, approximately one film a year since 1923.¹⁵

It was not until the development of the Texas Film Commission, that Texas' potential of becoming a prosperous filmmaking state was realized. During their first year of operation the Texas Film Commission was responsible for attracting five film productions into the state and today continues to be successful in promoting Texas to the filmmaking industry. (Appendix 7).

Purpose of the Study

The purpose of this study is to trace the development of the Texas Film Commission and its activities, and to examine the relationship of the Film Commission with other agencies in the state. Texas has become increasingly popular with filmmakers, advancing its potential for economic as well as occupational growth. It is the objective of this study to determine how the Film Commission cooperates with other State agencies of Texas, for purposes of filming.

Review of Literature

Information on the Texas Film Commission is highlighted in the State Statutes as well as in magazine and newspaper articles. Under Vernon's Civil Statutes, the Texas Film Commission is responsible for promoting film, television, and other multimedia industry in Texas with the aid of other State agencies. The statutes outline the powers and duties of the Film Commission, that may upon occasion be subject to revision.¹⁶ The Film Commission is a service agency, which lists its services in the Texas Production Manual. This manual provides information that would be of interest to any potential filmmaker: location scouting, Texas weather, functions of the liaison with other State agencies, plus a section on film services and facilities.¹⁷

In Third Coast magazine, Jerome Weeks reviews how Texas came to be known as the "Third Coast."¹⁸ Paul Beutel implies in the Austin-American Statesman newspaper that Texas has become a filmmaking competitor to California. The article includes the number of states that have formed film commissions since Texas' film commission, along with their desire to maintain production within the state. Interviews with past and present members of the Film Commission, reflect why Texas has become popular as a filmmaking state.¹⁹

The Texas Film Commission's report on "Estimated Effect on State Economy From Money Left in the State By Motion Picture and Television Production Companies" for the period January 1972 through December 1980, indicates the economic growth for Texas as well as for the Film Commission.²⁰

Justification

It is through the work of the Film Commission and the development of the Dallas Communications Complex that Texas is earning a reputation of being the Third Coast. With the addition of this communication complex, producers will be able to film, tape, and produce anything that could have been done in Hollywood or New York, but at a lower cost. Joe Camp, creator and producer of the Benji films, believes that:

. . . during the next ten years or so, the entire Hollywood system will collapse . . . as that time approaches, Dallas, and parenthetically Texas, will have the best opportunity it's ever had at becoming a major self-sufficient production center.²¹

This newsletter also includes a list of crew members who served in the production of previous films.

Texas is becoming more popular as a filmmaking state as a result of the Texas Film Commission. In spite of its success, there has not been any serious study or scholarly articles on the Film Commission, its history, or progress.

The only articles that are available are found in popular magazines and newspapers.

Scope and Limitations of the Study

The scope of this study will involve the development of the Texas Film Commission, the qualifications of its members and their duties, any revisions that might have occurred between 1971 and 1983, and how other State agencies function with the operation of the Film Commission. Although such agencies will be included, they will be examined only as to how they affect and guide the functions of the Film Commission.

Economic growth will also be studied, but only to the extent as to how it affects the Film Commission and the Texas Film industry. The major subject of study will be the Texas Film Commission, with economic growth listed as one result of the Film Commission's promotional affect on the film industry in Texas, and how these facets interrelate.

Methodology

Information will be gathered from written material and personal interviews. Examination of written material will include: State Statutes, magazines, newspapers, and the State records at Austin.

Interviews will be conducted with persons who aided in the founding of the Texas Film Commission, and past and present members of the Film Commission.

Notes

¹Don Graham, Cowboys and Cadillacs, How Hollywood Looks At Texas, (Austin, 1983), pp. 11-14.

²James R. Buchanan, "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).

³Graham, op. cit.

⁴Graham, op. cit.

⁵Buchanan, op. cit.

⁶Don Graham, Cowboys and Cadillacs, How Hollywood Looks At Texas, (Austin, 1983), pp. 11-14.

⁷Ibid.

⁸James R. Buchanan, "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).

⁹Ibid.

¹⁰Ibid.

¹¹Graham, op. cit.

¹²Buchanan, op. cit.

¹³Texas Film Commission, Texas Production Manual, (Texas, 1981), p. II.

¹⁴Ibid.

¹⁵Ibid.

¹⁶Vernon's Annotated Revised Civil Statutes of the State of Texas, Vol. 12B, (Minnesota, 1976), p. 309.

¹⁷Texas Film Commission, op. cit.

¹⁸Jerome Weeks, "Movie Futures," Third Coast, (September, 1982), p. 62.

¹⁹Austin-American Statesman, December 3, 1978, p. 1.

²⁰Texas Film Commission, "Report on the Estimated Effect on State Economy From Money Left in the State By Motion Picture and Television Production Companies for the Period January 1972 through December 1980," (Austin, 1980).

²¹Mitch Lobrovich, "Lights, Camera, (Where is the Action?)," Dallas, (August, 1982), pp. 42-43.

CHAPTER II

THE DEVELOPMENT OF THE TEXAS FILM COMMISSION

On May 24, 1971, during the sixty-second Legislature, the Texas Film Commission was created by executive order of Texas Governor Preston Smith. (Appendix 1). The position of Executive Director of the Texas Film Commission was first held by Warren Skaaren (1971-1974), a former member of Governor Smith's staff. Skaaren developed a proposal introducing the idea of a film commission for Texas.¹ At this time, only two other states had similar agencies-- Oregon and New Mexico.² Texas' late official entry into the competition for film production, grew out of Hollywood's interest in New Mexico.³

Prior to being elected Governor of Texas in 1969, Governor Preston Smith owned a chain of movie theatres.⁴ Other than Governor Smith, there were only a few men who recognized Texas' potential as a filmmaking state: Jerry Hall, Press Secretary for Governor Smith; Bill J. Parsley, vice-president for governmental affairs at Texas Tech University, Lubbock, Texas; James T. "Happy" Shahan, president of Alamo Village, Brackettville, Texas; and Warren Skaaren, Urban Development Coordinator and Foundations Director.

It was through their dedication that a proposal was drafted for the initiation of a film commission in Texas.

Jerry Hall worked for The Lubbock Avalanche-Journal newspaper in Lubbock, Texas, during the early 1960's. It was here that he met Charles Cullen who later became Press Secretary for the Governor of New Mexico, Governor David Cargo. Along with his new position of Press Secretary, Cullen also inherited New Mexico's film commission. Hall received a newspaper clipping about the New Mexico Film Commission from Bill J. Parsley. Being curious about such an agency, Hall contacted Cullen. Cullen explained how the New Mexico Film Commission had been founded, and that it was a "boom" to the state. During the latter part of 1969, Hall and Cullen were deer hunting on a friend's ranch near Del Rio, Texas. Instead of hunting, they discussed the development of a film commission in Texas.⁵

It was on the banks of the Amistad Lake in Del Rio, where James T. "Happy" Shahan and Hall tried to convince Governor Smith there should be a film commission in Texas.⁶ Parsley and Hall developed a proposal in favor of the idea, and presented it to Governor Smith.⁷ House Appropriations Committee Representative Dick Slack of Pecos, Texas, and Senate Finance Committee Senator Tom Creighton of Mineral Wells, Texas, were chosen by Hall and Parsley, with the goal of obtaining a commitment for state funding for a film commission in Texas.

During this meeting, which included Governor Smith, concensus was reached for a Texas Film Commission. Within thirty minutes, \$400,000 was approved for the first year of operation of the Texas Film Commission.⁸

The Texas Film Commission was initially under the Press Secretary's office. A former student body president of Rice University, Houston, Texas, Warren Skaaren, was currently serving on the Governor's staff as Urban Development Coordinator and Foundations Director.⁹ Hall was interested in Skaaren for the position of Executive Director of the Film Commission. Governor Smith officially appointed Skaaren for this job, whereupon the new Executive Director traveled to Los Angeles in order to learn more about the film industry. His study served as the foundation by which a forty page proposal was developed and presented to the Governor's staff for approval.¹⁰ In the final analysis, it was the Governor's staff that influenced the Legislature to provide funding for the newly established staff of the Texas Film Commission.¹¹ The regulations for the Film Commission were later passed through the Legislature as a bill, becoming part of the Vernon's Annotated Revised Civil Statutes of the State of Texas, in 1976.¹² (Appendix 2).

Upon the development of the Texas Film Commission, its goal, according to Warren Skaaren, was to "develop a film industry in Texas--encouraging and supporting the already strong film industry in our state as well as welcoming and giving full assistance to the producers from outside Texas."¹³ Prior to the Film Commission, no more than two feature films a year were filmed in Texas. During the Film Commission's first year of operation in 1971, five major films used Texas locations for filming. The number of films with Texas locations increases every year.¹⁴

The staff of the Texas Film Commission is employed by the Governor of Texas, who appoints a group of citizens of the state, to serve as the Advisory Board of the Texas Film Commission. The members of the Advisory Board do not receive compensation for their services, but may be reimbursed for their expenditures incurred in performing their duties.¹⁵ (Appendix 2). On March 7, 1980, Governor William Clements modified the executive order of Governor Preston Smith regarding the Advisory Board. It is currently referred to the Texas Film Commission Advisory Council, and is comprised of thirty members. (Appendix 3).

The original Advisory Board consisted of forty-one members, which included Academy Award-winning actress, Dorothy Malone of Dallas, and Paul Baker, director of the Dallas Theater Center; with the remaining members being bankers, legislators, and filmmakers.¹⁶ The first staff members of the Film Commission were chosen from financial institutions, film production units, colleges and universities, the State Legislature, and the radio and television media.¹⁷

Since 1971, the work program of the Texas Film Commission has consisted of four areas: publishing, liaison services, seminars, and conferences. The Film Commission's publications include: advertising Texas as a filmmaking state in various trade journals, producing a catalog of film-related services, establishing a catalog of photographs used for location of potential filming sites, advertising Texas' script and story library (a repository of scenarios or stories with Texas themes), publishing a semi-monthly newsletter, compiling information on Texas right-to-work statutes, informing the public on screen-writing competitions, and developing a manual to include Texas geography and weather. Liaison services of the Film Commission are: (1) location scouting, which involves use of the Film Commission's video tape location library; and (2) liaison work between producer and the people of the community in which filming will take place.

Conferences held by the Film Commission consist of weekly meetings among the staff, who review past activities to enhance service to producers and the public.¹⁸

The first members of the Texas Film Commission Advisory Board were chosen by Governor Smith and Press Secretary Jerry Hall. A number of committees were delegated to its members, for the purpose of enhancing the goals of the Texas Film Commission: documentary and educational, exhibitors and distributors, film investment security, location scouting, on-location services, producers' advisory committee, and a state services committee.¹⁹ The first organizational meeting of the Texas Film Commission was held in Austin, September 2, 1971. The key speaker was Jack Valenti, president of the Motion Picture Association of America.²⁰

Upon the development of the Texas Film Commission, similar agencies were created in Oregon and New Mexico.²¹ Governor Smith reported that as a result of New Mexico Film Commission's promoting their state to the film industry, New Mexico had grossed thirty-five million dollars into their economy.²² In Texas, Dallas and Houston were recognized as leaders in the commercial film industry. The goal of the Texas Film Commission is to encourage both in-state and out-of-state film production.²³ The film commissions in Louisiana and New Mexico concentrate primarily on encouraging out-of-state production.

Texas is one of the few states that encourages filmmakers to use Texas crews and talent for production.²⁴

In the beginning, Texans expressed feelings of ambivalence toward a film commission in Texas. It was feared that by encouraging out-of-state production, business would be taken away from Texas producers. However, once out-of-state film production increased, the greater the job availability and experience became for Texans, and the more the Texas Film Commission was appreciated for its efforts to increase film production throughout the state.²⁵

Before funds were allocated to the Texas Film Commission, Executive Director Warren Skaaren occasionally had to "wine and dine" producers out of his own pocket. By September 1, 1971, the Texas Film Commission was granted its first year budget of \$100,000.²⁶ The first Advisory Board aided in promoting Texas as a filmmaking state by hosting a few cocktail parties for East and West coast film producers and photographing Texas locations for prospective filmmakers. City liaisons from El Paso, Dallas, and Houston also participated in promoting Texas to out-of-state filmmakers. Several Hollywood producers supported the Texas Film Commission. Producer David Foster filmed THE GETAWAY (1972) in Huntsville, San Marcos, San Antonio, and El Paso, and, according to Skaaren, has been an intense supporter of the Texas Film Commission.²⁷

In fact, the producers of THE GETAWAY gave special thanks in the credits of the film to Warren Skaaren and the Texas Film Commission for their assistance.²⁸ Other supporters included: Ted Flicker, producer of the BARNEY MILLER television series; producer Richard Zanuck who used portions of San Antonio, Del Rio, and Floresville to film SUGARLAND EXPRESS (1973);²⁹ and, director Stephen Spielberg of SUGARLAND EXPRESS, who commended the Texas Film Commission for their dedicated service.³⁰

Notes

- ¹Jeff Millar, "Warren Skaaren, Movie Mongul," Texas Monthly, Vol. 1, (July, 1973), pp. 61-62.
- ²Paul Beutel, "The Reel World," Pearl Magazine, (November, 1974), p. 4.
- ³The Dallas Morning News, June 29, 1971, Sec. A, p. 12.
- ⁴Letter from Jerry Hall, president, Jerry Hall and Associates, Austin, Texas, September 21, 1983.
- ⁵Ibid.
- ⁶Letter from James T. "Happy" Shahan, president, Alamo Village, Incorporated, Brackettville, Texas, August 2, 1983.
- ⁷Hall, op. cit.
- ⁸Hall, op. cit.
- ⁹Letter from Jerry Hall, president, Jerry Hall and Associates, Austin, Texas, September 21, 1983.
- ¹⁰Statement by Warren Skaaren, president, Skaaren Corporation, Austin, Texas, September, 1983.
- ¹¹Letter from Governor Preston Smith, Lubbock, Texas, August 12, 1983.
- ¹²Hall, op. cit.
- ¹³The Handbook of Texas, A Supplement, Vol. 3, (Texas, 1976), pp. 977-979.
- ¹⁴Bob Bullock, "Travel, Tourism, and Film Industries Succeed in the Big Business of 'Selling Texas'," Fiscal Notes, (August, 1982), p. 5.
- ¹⁵Vernon's Annotated Revised Civil Statutes of the State of Texas, Vol. 12B (Minnesota, 1976), p. 309.
- ¹⁶The Handbook of Texas, op. cit.
- ¹⁷The Dallas Morning News, May 25, 1971, Sec. A, p. 12.
- ¹⁸Statement by Joel Smith, executive director, Austin, Texas, March 28, 1983.

¹⁹Statement by Warren Skaaren, president, Skaaren Corporation, Austin, Texas, September, 1983.

²⁰Letter from Jerry Hall, president, Jerry Hall and Associates, Austin, Texas, September 21, 1983.

²¹Paul Beutel, "The Reel World," Pearl Magazine, (November, 1974), p. 4.

²²The Dallas Morning News, February 3, 1971, Sec. A, p. 16.

²³Bob Bullock, "Travel, Tourism, and Film Industries Succeed in the Big Business of 'Selling Texas'," Fiscal Notes, (August, 1982), p. 5.

²⁴The Tribune, May 31, 1972, pp. 2-4.

²⁵Skaaren, op. cit.

²⁶The Houston Post, October 15, 1972, Sec. C, p. 16.

²⁷Skaaren, op. cit.

²⁸Jeff Millar, "Warren Skaaren, Movie Mongul," Texas Monthly, Vol. 1, (July, 1973), pp. 61-62.

²⁹Statement by Warren Skaaren, president, Skaaren Corporation, Austin, Texas, September, 1983.

³⁰The Dallas Morning News, August 17, 1972, Sec. C, p. 1.

CHAPTER III

LEGAL OBLIGATIONS AND POWERS OF THE TEXAS FILM COMMISSION

The Texas Film Commission is both a service and information agency, whose members are appointed by the Governor to serve at his pleasure. The structure of the Film Commission differs from other state film commissions in that it is located in the office of the Governor, whereas, other film commissions may be located in the economic or tourism department.¹

The budget for the Texas Film Commission is determined by the State Legislature.² The budget includes the salaries for all staff members, and promotional materials: advertising, photographic supplies and equipment, traveling expenses, itemized for a two-year period.³ The guidelines for the Texas Film Commission are listed in the Vernon's Annotated Revised Civil Statutes. The Film Commission provides services to promote Texas as a filmmaking state:

- (1) Location Scouting: assisting filmmakers in finding appropriate locations for filming;
- (2) Liaison: assistance in making contacts and obtaining cooperation from state, local, and federal government agencies, along with cooperation from private citizens and institutions;

(3) Preproduction Coordination: providing access to information on film services and facilities available in Texas, and the laws of the state pertaining to film production, weather, accommodations and transportation.⁴

The Texas Film Commission offers its assistance to film producers, as well as producers of commercials. Some film commissions offer their services only to film producers. When the Texas Film Commission is sent a script, they offer suggestions as to which Texas location would be the most suitable for filming. Once filming begins, one of the members of the Film Commission staff visits the production site to ensure smooth operation. When production is well underway, his assistance is no longer required. Commercial production offers Texas crews experience to which they can apply toward job opportunities in feature film productions. Use of Texas locations by the film industry, increases the probability of future production sites.⁵

If there is a problem in filming, filmmakers contact the Film Commission for assistance. Indecision or a sudden change in production, are usually the main problems for filmmakers. Permission to film in Texas communities is obtained by the Texas Film Commission.⁶ Conflict can occur between the filmmaker and the government regulatory agency, if production requires highways to be blocked.⁷

Once a production company selects an area in Texas for filming, the Film Commission places them in contact with the appropriate state agencies, the local fire department, the Mayor, and anyone else who needs to be aware that their town will be used for purposes of filming.⁸ Film permits are not required in Texas. However, there are various state and municipal regulations that may apply to film production activities. They are regulatory in nature, and generally require only a simple check with the agencies concerned to ensure compliance.⁹ On such occasions, the Film Commission may have to act as a liaison between filmmakers and any governmental agency within the state.¹⁰

The Texas Film Commission assists out-of-state and in-state producers, whereas most film commissions only assist and encourage out-of-state production. The Texas Film Commission does not finance films, but occasionally serves as a catalyst between filmmaker and possible financiers.¹¹ Law prohibits the Film Commission from acting as a fundraiser. It is not allowed to offer direct or indirect monetary aid to any filmmaker, nor put into effect anything similar to Britain's Eady Plan. In England, the government will help finance a foreign film project, providing the majority of the film is shot in England, and a major portion of the cast and crew are British.¹²

If the Film Commission is approached for assistance by a producer of pornographic films, they are not legally required to offer their assistance, nor are they legally withheld from offering their services. The Film Commission does offer the producer a copy of the Texas Production Manual, and if there are any questions, to contact the Film Commission.¹³ Occasionally, out-of-state producers ask the Film Commission to evaluate Texas companies and crews. However, the Film Commission does not recommend one source over another. The decision is entirely up to the producer.¹⁴

The Film Commission conducts weekly staff meetings to discuss film projects and any specific location requirements for production.¹⁵ Each staff member is assigned his own tasks, but everyone works together as a group on film projects. Any job revision that occurs is under the control of the Executive Director of the Film Commission, but only with the approval of the Governor.¹⁶

There are other state agencies that work in cooperation with the Film Commission for the purpose of promoting the film industry in Texas. If a project requires the use of business employees, or blocking traffic while filming, members of the Film Commission and Advisory Council, act as liaisons between producer and local government agency, or local businesses.¹⁷

The office of the Texas Film Commission is located in Austin, Texas. There are several city convention and visitor tourist bureaus throughout the state that serve as state film liaisons for the Film Commission: Dallas, Arlington, Abilene, Corpus Christi, El Paso, Bryan, Houston, Marshall, Fort Worth, Victoria, San Antonio, Brackettville, Laredo, Nacogdoches, and Beaumont. The Film Commission evaluates out-of-state production requests, then sends them to the appropriate city liaison, who researches their area to meet the needs of the producer.¹⁸ In addition, city liaisons provide such services as: securing various permits, assisting and consulting with the producer regarding local regulations,¹⁹ furnish photographs for specific film projects, supply weather information,²⁰ data on restaurants, air service, hotels, and film production services.²¹

State agencies offer their cooperation to the Film Commission as well as to the producer. These agencies include: Texas State Department of Highways and Public Transportation, Texas Parks and Wildlife Department, Texas Department of Labor and Standards, and the Texas Employment Commission.²²

The State Department of Highways and Public Transportation provides assistance to filmmakers wishing to use state highways for filming. It is through the Film Commission that this department is contacted by the production company for use of a certain highway.

The highway department reviews the request as to its feasibility regarding public safety, preservation of the highway structure and right-of-way, amount of vehicular traffic, along with any other factors that may be involved. If accepted, an agreement is contracted with the production company, outlining the conditions by which the company can use the highway for purposes of filming.²³

The Texas Parks and Wildlife Department renders its services to a production company upon request for filming in one of the state parks. On one occasion, the department was contacted for permission to film at the Texas State Railroad, which is a vintage steam line running from Rust to Palestine, in East Texas.²⁴ When a producer plans to film in Texas, a contact is made with the Texas Department of Labor and Standards for information on licenses and procedures for filming in the state.²⁵ (Appendix 4).

A procedural referral agreement was made in 1981, between the Texas Employment Commission and the Texas Film Commission. The mission statement of this agreement required the Texas Employment Commission to provide workers for production companies filming in Texas, in accordance with requests of the production company or representative agent of that company. Workers would be provided with work as extras, maintenance, clean-up, drivers, food service, or other skilled and semi-skilled workers.

The Director of Training, Information and Media Services of the Employment Commission, serves as a liaison between the Film Commission and respective filming entities or representative agents in the execution of this agreement.²⁶ This agreement was developed to strengthen the position of the Employment Commission as the primary placement agency for production companies filming on location in Texas. When a production company contacts the Film Commission, they will be supplied with an information packet explaining the Employment Commission's services available to the production company. If the production company elects to use the services of the Employment Commission, the Film Commission contacts the Director of Training, Information and Media Services, who will act as a liaison between the Film Commission and local or district offices. This agreement does not in any way preclude production companies from contacting local offices directly, but is an additional vehicle to maximize the Employment Commission's placement activity.²⁷

The Texas Film Commission, along with other state agencies, boards, and commissions, is subject to review for reenactment by the Sunset Advisory Commission, created by the Texas Sunset Act (passed by the sixty-fifth Legislature, effective August, 1977). The Sunset Advisory Commission is responsible for (1) reviewing scheduled agencies,

(2) recommending to the Legislature the abolition, continuation, consolidation or reorganization of the agencies, as well as appropriation levels for each agency, (3) developing draft legislation necessary to carry out its recommendations, and, (4) reviewing the implementation of commission recommendations made to the Legislature during the previous legislative session. The state agencies and advisory committees which are to be reviewed and/or terminated are specified in the Sunset Act. The Act establishes the year in which designated agencies will be reviewed. Once reviewed, each agency can be renewed for a twelve-year period past the original termination date through positive legislative action. The Sunset Act provides that unless continued or modified, the agency will automatically terminate on the scheduled date.²⁸ Under the Texas Sunset Act, the Texas Film Commission is scheduled for review in 1989.²⁹

Notes

¹Statement by Joel Smith, executive director, Austin, Texas, March 28, 1983.

²Ibid.

³Statement by Joy Davis, office manager, Austin, Texas, June, 1983.

⁴Texas Film Commission, Texas Production Manual, (Texas, 1981), p. II.

⁵Statement by Dana Shelton, assistant director, Austin, Texas, March 28, 1983.

⁶Ibid.

⁷Smith, op. cit.

⁸Smith, op. cit.

⁹Texas Film Commission, op. cit.

¹⁰Jeff Millar, "Warren Skaaren, Movie Mongul," Texas Monthly, Vol. 1, (July, 1973), p. 61.

¹¹Shelton, op. cit.

¹²Jerome Weeks, "Movie Futures," Third Coast, (September, 1982), p. 62.

¹³Shelton, op. cit.

¹⁴Statement by Joel Smith, executive director, Austin, Texas, March 28, 1983.

¹⁵Davis, op. cit.

¹⁶Smith, op. cit.

¹⁷Letter from Gordon B. Richardson, insurance agent, advisory council, Caldwell, Texas, July 11, 1983.

¹⁸Smith, op. cit.

¹⁹Letter from Doris Sittig, film representative, liaison, El Paso Tourist and Convention Bureau, El Paso, Texas, July 20, 1983.

- ²⁰Letter from Glynn A. Williams, Jr., chairman, liaison, Motion Picture and Television Committee, Bryan, Texas, July 12, 1983.
- ²¹Letter from Beverly Potts, executive director, liaison, Victoria Convention and Visitors Bureau, Victoria, Texas, July 20, 1983.
- ²²Statement by Joel Smith, executive director, Austin, Texas, March 28, 1983.
- ²³Letter from Mark G. Goode, engineer-director, State Department of Highways and Public Transportation, Austin, Texas, August 29, 1983.
- ²⁴Letter from David Baxter, editor, Texas Parks and Wildlife, Austin, Texas, August 15, 1983.
- ²⁵Statement by Larry Kosta, director, Texas Department of Labor and Standards, Austin, Texas, December 2, 1983.
- ²⁶Texas Employment Commission, Procedural Referral Agreement Between Texas Employment Commission and Texas Film Commission, (Austin, 1981).
- ²⁷Letter from Bill Grossenbacher, employment service director, Texas Employment Commission, Austin, Texas, June 15, 1983.
- ²⁸Texas Sunset Advisory Commission, Sunset Review in Texas: Summary of Process and Procedure, (January, 1982), pp. 1-2.
- ²⁹Statement by Bill Wells, executive director, Texas Sunset Advisory Commission, Austin, Texas, March 29, 1983.

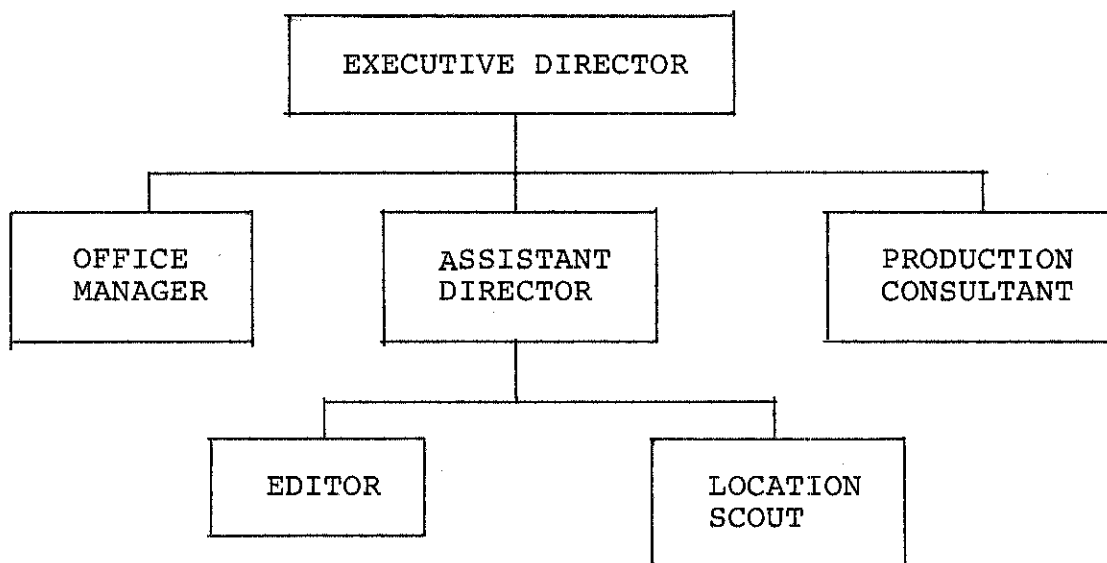
CHAPTER IV

FOUNDERS AND STAFF OF THE TEXAS FILM COMMISSION

The Texas Film Commission was created in 1971 through the work and dedication of Governor Preston Smith, Jerry Hall, Bill J. Parsley, James T. "Happy" Shahan, and Warren Skaaren. The Film Commission began with a staff of three: Warren Skaaren, Executive Director; Diane Booker, Program Coordinator and Assistant Director; and Joy Davis, Office Manager. The Film Commission presently operates with a staff of six: Joel Smith, Executive Director; Joy Davis, Office Manager, Dana Shelton, Assistant Director; Cecyle Rexrode, Production Consultant; Stephen Earll, Editor; and Tom Copeland, Location Scout. (Flow Chart).

Governor Preston Smith was elected Governor of Texas in 1969, serving this political position until 1971. It was during his term that Governor Smith portrayed the part of an auctioneer in a movie based on Larry McMurty's novel, Leaving Cheyenne, which was filmed in Bastrop, Texas.¹ Governor Smith currently resides in Lubbock, Texas.²

TEXAS FILM COMMISSION FLOW CHART



Jerry Hall has a background in journalism. During the 1960's, he worked for several newspapers in Texas, the first one being The Lubbock Avalanche-Journal newspaper, where he was a political writer. Hall moved on to other areas in Texas: Fort Worth and Austin. After serving as a journalist for local Texas newspapers, Hall worked the next three years for a Washington, D.C. congressman. In 1969, he was appointed Press Secretary to Governor Preston Smith. Today, Hall is president of his own advertising firm, Jerry Hall and Associates, located in Austin, Texas.³

Bill J. Parsley was state representative for Texas back in the early 1960's. He later moved to Lubbock, Texas, becoming vice-president of governmental affairs at Texas Tech University. Parsley has since retired from the university, and has established his law firm, Parsley and Parsley, in Lubbock.⁴

James T. "Happy" Shahan is a native of Texas. He received his Bachelor of Arts degree in Sociology from Baylor University, Waco, Texas, in 1940. A resident of Brackettville, Texas, Shahan served as the town's Mayor from 1950 to 1957. His home is a thirty square mile ranch, consisting of Longhorn cattle and other livestock, plus a tourist resort known as Alamo Village, Incorporated, which Shahan serves as president.⁵

When it was rumored that John Wayne planned to remake THE ALAMO in Mexico, Shahan traveled to Hollywood to discuss producing the movie in Texas. However, Wayne was opposed to the idea. Shahan returned to Brackettville, promoting a letter-writing campaign, "Make the ALAMO in Texas." When this did not change Wayne's mind, Shahan promised Wayne that if the movie was not made in Texas, he would inform the Daughters of the American Revolution, who would guarantee the film would never be seen in Texas. Wayne gave in, bringing his team of stars and twelve million dollars to Brackettville, where Shahan built replicas of the Alamo, plus an old San Antonio. Workers were brought in from Mexico, and four months later, the replica of the Alamo, which serves as one of the main locations for western films, as well as being a popular tourist resort known as Alamo Village.⁶

Warren Skaaren has a Bachelor's degree in Art from Rice University, Houston, Texas, where he was active in student politics. In 1969, he became Program Analyst in Human Resources during Governor Preston Smith's administration. Skaaren later served as Urban Development Coordinator, working with federal grants and funds, bringing federal money into Texas for Dallas, Houston, San Antonio, and Austin. Skaaren was also Foundations Director, endorsing grants through private foundations for programs in Urban and Child Care Development.⁷

In 1971, he became the first Executive Director of the Texas Film Commission, and maintained that position until 1974, whereupon he formed the Skaaren Corporation in Austin. His company is a consulting and service corporation in the field of communications. Skaaren produces documentaries and educational films through his corporation, consults with producers wanting to raise finances or distribute their products, and acts as a communications consultant for attorneys, political candidates, oil, and ranching clients. In addition to owning his own company, Skaaren presently serves as Chairman of the Board of Directors of FPS Incorporated, Dallas, Texas. FPS provides studios and networks with below-the-line production services and equipment. Their most famous client is Lorimar's DALLAS, which they have assisted for seven years. Skaaren has directed and written several documentaries for PBS and feature distribution. Aside from writing for the Texas Monthly magazine, Skaaren recently completed his second feature script, OF EAST AND WEST, which will be a British production, set in Nepal, Borneo, and London.⁸

Diane Booker worked in the Media Center of Rice University in Houston prior to her appointment on the Texas Film Commission as Program Coordinator and Assistant Director in 1971.⁹ When Skaaren resigned as Executive Director in 1974, Booker assumed the position of Acting Director until 1975.¹⁰

Upon leaving the Film Commission, Booker attended law school, and presently resides in California.¹¹

Rod Davis served as Assistant Director of the Film Commission from 1974 to 1975. His background is in journalism, working for Associated Press in Dallas and Austin. Davis lives in Austin, and is an English professor at the University of Texas.¹²

Pat Wolfe was appointed to the Film Commission in 1975, as Assistant Director. She later became Executive Director, serving that position until 1981. Wolfe is a graduate of the University of Texas in Austin. She was employed with Mulberry Square Productions prior to her appointment on the Film Commission.¹³ Wolfe resigned from the Film Commission in 1981, where she became General Manager of the Dallas Communications Complex, Irving, Texas, until 1983. Wolfe is presently engaged in several film projects in Los Angeles, California.¹⁴

Grant Fehr worked by contract with the Film Commission in 1977, before being appointed Assistant Director. He developed photographs for the Texas locations brochure, which is still used by the Film Commission.¹⁵ As Assistant Director, Fehr was responsible for publishing the bimonthly newsletter, FILMTEXAS, which kept up-to-date information on the film industry in Texas.¹⁶ He is attributed with labeling Texas as the "Third Coast."¹⁷

Fehr resigned from the Film Commission in 1980, and is presently employed with KLRU Public Television in Austin.¹⁸

Carolyn Jackson was appointed to the Film Commission in October, 1979, as Commercial Specialist, which later changed to Production Consultant. As a Commercial Specialist, Jackson was responsible for assisting in-state and out-of-state producers wishing to film in Texas. Prior to joining the Film Commission, Jackson produced and hosted several talk shows on Austin television and radio, produced television commercials, and has experience of working both in front of as well as behind the camera.¹⁹ Jackson resigned from the Film Commission in September of 1982, and is presently free-lancing.²⁰

Alma Kutruff Dressen was appointed editor of FILMTEXAS, July, 1980. She had worked as production manager for the publication during 1979, becoming an advertisement liaison for trade journals and other publications for the Film Commission. In addition to editing FILMTEXAS, Dressen also edited the Texas Production Manual.²¹ Dressen has a background in journalism, and upon leaving the Film Commission in July of 1981, she began free-lancing as Production Coordinator for Walter Mondale's Presidential campaign.²²

The Texas Film Commission has undergone many changes since 1971. Initially, the Film Commission maintained a staff of three. Over the past few years, it has maintained a staff of six, with two non-staff positions.

A native of Austin, Joel Smith was Capitol Bureau Chief and government and political correspondent for KPRC-TV, the NBC affiliate in Houston, Texas, for ten years. Smith was then appointed Executive Director of the Texas Film Commission in April, 1982. He is administrator over all programs of the Film Commission.²³

Joy Odil Davis has been with the Texas Film Commission since 1971. As Office Manager, Davis oversees the daily operation of the office of the Film Commission, which includes distributing mail and transferring telephone calls to appropriate staff members. She also assists the Executive Director's preparation of reports. In addition, Davis maintains time logs and prepares time sheets, travel and purchase vouchers, and handles ordering and payment of services for the Film Commission. When necessary, Davis handles bidding procedures for purchases, processes mail for the staff, and maintains files on the Film Commission. Davis even acts as a liaison between the Film Commission and other state agencies. She also responds to inquiries on Texas by telephone as well as by mail. When time permits, Davis assists the staff in research. Davis has a background in business, and was a Legal Secretary prior to her appointment on the Texas Film Commission.²⁴

Dana Shelton joined the Film Commission in October of 1979 as Location Specialist. His duties included scouting and photographing locations throughout Texas, and maintaining the Film Commission's library of still photographs.²⁵ Shelton was announced Assistant Director of the Film Commission in July, 1980. Additional duties included representing the Film Commission before business and civic leaders, and motion picture and television companies.²⁶ Since his appointment of Assistant Director, Shelton's duties have grown considerably: responding to feature film production inquiries, researching Texas projects, monitoring trade papers for projects, handling advertising, marketing, and sales, in order to generate productions based in Texas. Shelton is also involved with public speaking on behalf of the Film Commission and the film industry in Texas. He supervises the production of the Texas Production Manual and FILMTEXAS. Shelton attempts to identify key people in Texas who are interested in supporting the film industry in the state. He monitors legislation directly and/or indirectly, in order to promote the film industry. Shelton spends the remaining time working with Texas' film liaisons. Shelton has a Bachelor of Science degree in Radio/TV/Film from the University of Texas in Austin. His background is free-lance photography and filmmaking, commercial photography, editorials for newspapers, magazines, and corporations.

Shelton was a photo-journalist while serving three years in the Air Force, and prior to joining the Film Commission, had his own photography studio.²⁷

Cecyle Rexrode was appointed to the Film Commission in 1981 as Locations Specialist. She was promoted to Production Consultant in February of 1983, by Executive Director Joel Smith.²⁸ As Production Consultant, Rexrode represents the Film Commission before producers of television, educational, industrial, and documentary projects filmed in Texas. She is the primary liaison for feature films originating in Texas, and develops programs for the communications and business communities in order to create a greater awareness of the development, distribution, and production of motion pictures.²⁹ In addition, Rexrode assists with preproduction coordination in locating necessary facilities for production companies, along with obtaining permission to film Texas locations. Rexrode has a degree in Radio/TV/Film from the University of Texas in Austin, with post-graduate work in Cinematography, Theory, and Production Management. Prior to her position with the Film Commission, Rexrode free-lanced in still photography and as a commercial production manager, served as liaison for feature films, and produced public service announcements.³⁰

Stephen M. Earll joined the Film Commission as Editor of FILMTEXAS, May, 1982. He is also responsible for enclosing cover shots in the newsletter, along with compiling information for the Texas Production Manual, which is updated annually.³¹ A graduate from Kansas State University, Earll moved to Texas where he worked for the San Antonio Express-News for eight years.³² In 1980, Earll was named Editor of the Sunday Express-News magazine, SA Style.³³

Tom Copeland was appointed Location Scout with the Film Commission in May, 1983. As a Location Scout, Copeland is responsible for assisting producers searching for appropriate Texas locations. Copeland has been an Austin area resident for the past fifteen years. He began production work in 1974 at KLRU-TV in Austin as a Make-up Artist and Production Assistant. In 1977, he free-lanced as a location scout, a make-up artist, and crew member.³⁴

Since 1971, the Texas Film Commission has provided internships to film students from area universities, to work in the office of the Film Commission, and coordinate the students on several productions.³⁵ Two interns for Spring 1982 and 1983, were Victor Olivarez and Melissa Wolkowsky.

Victor Olivarez joined the Film Commission as an intern during Spring of 1982. His duties consisted of assisting with the Texas Production Manual and filing.³⁶

Olivarez became Staff Assistant, working by contract until September, 1983. Additional duties included researching information on Texas locations such as: pictures, location and mining films, follow-up on contacts regarding productions, and gathering material on both casting and talent agencies. Olivarez received his degrees in Business and Radio/TV/Film from the University of Texas in Austin.³⁷

Melissa Wolkowsky joined the Film Commission as an intern during the Spring of 1983. Her position as Editorial Intern involved writing a few press releases in FILMTEXAS and proof-reading the Texas Production Manual. Wolkowsky was enrolled in the graduate program of Radio/TV/Film at the University of Texas in Austin.³⁸

Notes

¹Jeff Millar, "Warren Skaaren, Movie Mongul," Texas Monthly, Vol. 1, (July, 1973), p. 61.

²Letter from Governor Preston Smith, Lubbock, Texas, October 24, 1983.

³Letter from Jerry Hall, president, Jerry Hall and Associates, Austin, Texas, September 21, 1983.

⁴Letter from Bill J. Parsley, attorney, Parsley and Parsley, Lubbock, Texas, November 22, 1983.

⁵Letter from James T. "Happy" Shahan, president, Alamo Village, Incorporated, Brackettville, Texas, August 2, 1983.

⁶Fort Worth Star Telegram, November 20, 1970, Sec. A, p. 10.

⁷Statement by Warren Skaaren, president, Skaaren Corporation, Austin, Texas, September, 1983.

⁸Letter from Warren Skaaren, president, Skaaren Corporation, Austin, Texas, October 3, 1983.

⁹The Tribune, May 31, 1972, pp. 2-4.

¹⁰The Daily Texan, September 19, 1975, p. 21.

¹¹Statement by Joy Davis, office manager, Austin, Texas, October 17, 1983.

¹²Letter from Rod Davis, English professor, University of Texas, Austin, Texas, October 24, 1983.

¹³Austin-American Statesman, March 28, 1980, Sec. C, p. 1.

¹⁴Davis, op. cit.

¹⁵Davis, op. cit.

¹⁶Austin-American Statesman, December 3, 1978, p. 1.

¹⁷Statement by Dana Shelton, assistant director, Austin, Texas, March 28, 1983.

¹⁸Statement by Joy Davis, office manager, Austin, Texas, October 17, 1983.

¹⁹Press release, Texas Film Commission, Austin, Texas, October 31, 1979.

²⁰Davis, op. cit.

²¹Press release, Texas Film Commission, Austin, Texas, July 8, 1980.

²²Statement by Tom Copeland, location scout, Austin, Texas, October 18, 1983.

²³Statement by Joel Smith, executive director, Austin, Texas, March 28, 1983.

²⁴Statement by Joy Davis, office manager, Austin, Texas, October 16, 1983.

²⁵Newsletter, Texas Film Commission, Austin, Texas, October 31, 1979.

²⁶Newsletter, Texas Film Commission, Austin, Texas, July 8, 1980.

²⁷Statement by Dana Shelton, assistant director, Austin, Texas, March 28, 1983.

²⁸Newsletter, Texas Film Commission, Austin, Texas, February 7, 1983.

²⁹Ibid.

³⁰Statement by Cecyle Rexrode, production consultant, Austin, Texas, June, 1983.

³¹Letter from Texas Film Commission, Austin, Texas, May, 1982.

³²Stephen M. Earll, "Copeland Joins TFC Staff," FilmTexas, Vol. 11, (September, 1983), p. 4.

³³Letter from Texas Film Commission, Austin, Texas, May, 1982.

³⁴Earll, op. cit.

³⁵Letter from Warren Skaaren, president, Skaaren Corporation, Austin, Texas, October 3, 1983.

³⁶Statement by Victor Olivarez, staff assistant,
Austin, Texas, March 29, 1983.

³⁷Ibid.

³⁸Statement by Melissa Wolkowsky, editorial intern,
Austin, Texas, June, 1983.

CHAPTER V

PROMOTING TEXAS AS A FILMMAKING STATE

When the Texas Film Commission was formed in 1971, its staff created various programs to attract film production and enhance the film industry within the state. These programs centered on advertising directed toward national and international motion picture production communities. Attracting production companies to Texas included: advertising in trade journals, conferences, a catalog of film-related services, mailings, development of a location scouting service, a video tape location library, computerized community profile, a climatological and weather-information service, community cooperation function, and developing and advertising Texas' script and story library.¹ The work program of the Film Commission consists of long-range goals. Some of these programs have been revised in order to meet the needs of the film industry.

Advertising in trade journals.

The objective of advertising Texas as a filmmaking state, is to encourage out-of-state and in-state film production. The first advertising campaign focused on Texas locations, with the logo of a cowgirl on a horse.

Photographs of noted directors are included in the advertising campaign of the Film Commission.² The Film Commission advertises in various journals: On Location, Millimeter, Variety, Backstage, The Hollywood Reporter, New York Weekly Variety, Daily Variety, and Producers' Master Guide. (Appendix 5).

Conferences.

The Film Commission is in the business of selling Texas locations and talent. In order to bring the film industry to Texas, the Film Commission must take Texas to the Film industry. A few of the Film Commission staff and city liaisons travel to New York and Los Angeles, introducing Texas to production houses and advertising agencies. The state is promoted as being advantageous for films due to its climate, geographical terrain, production facilities, and Texas crew and talent.³

Catalog of film-related services.

The On-Location Services Committee recommended a catalog that would be a comprehensive filmmaker's guide to Texas.⁴ The Film Commission assembled a Texas Production Manual listing Texas cities, agencies, and facilities. The manual is updated annually.⁵

Mailings.

Whenever inquiries are made about Texas, the Film Commission responds by mailing a production package. Enclosed are: a Texas Production Manual, locations brochures

developed and arranged by the Texas Film Commission and the Texas Tourist Development Agency, FILMTEXAS, the Texas Production Schedule, A Source Book developed by the Dallas Communications Council, a map of Texas, and The Book of Texas Film and Tape Professionals.⁶

Development of location scouting service.

The location scouting service began with the Film Commission staff production of a location profile from the screen play under consideration. The staff met with architects of the Texas Historical Survey Committee for their recommendations.⁷ During location scouting, a guide, either a member of the staff or Advisory Council, accompanies visiting producers to assist in finding locations, and make appropriate contacts in the area involved.⁸

Video tape location library.

The video tape library was suggested by the first members of the Film Commission. The tapes would include a visual record of small towns, beaches, architecture, and other physical elements.⁹ However, due to the growth of the film industry, the video tape library has been replaced with a filing system of 25,000 photographs.¹⁰

Computerized community profile.

This system provided community profiles of cities throughout the state, whose scenery or period of construction is appropriate for a particular movie. The producer would forward a script or story line to the

Film Commission, and on the basis of this information, a computer-printed profile of Texas cities meeting the needs of the production, was returned to the producer.¹¹ However, this system for scouting locations, has been replaced with the Texas Production Manual.

Climatological and weather-information service.

The weather originally attracted the film industry to California. It also plays an important role in attracting filmmakers to Texas. The Film Commission provides climatological profiles for each city in Texas, with means and averages for all the months and years, within the last five-year period.¹³

Community cooperation function.

The Film Commission staff encourages cooperation from the city and county officials, during the production of motion pictures. During a large production, the staff often asks the mayor or county commissioners court to assign a representative to the production staff, as a liaison, for the duration of the shooting schedule.¹⁴

Development and advertisement of Texas script and story library.

The Texas Script Library was a nonprofit repository of scripts and stories with Texas themes or scenarios, that could be filmed in Texas. They were made available to producers looking for good scripts. The only prerequisite for accepting the script, was registering it with the

Screenwriters Guild of America, or copyrighting the story or script.¹⁵ The script and story library had to be discontinued, for producers already had an idea for a story when they chose Texas for filming. All scripts were then returned.¹⁶

Newsletter.

The newsletter would contain a wide range of information about the growth of the film industry in Texas. It would include up-to-the-minute reports on new technology, stories about current production in Texas, and notes from distributors regarding their needs for production. The newsletter would be made available to the public, but primarily be for Texas production personnel. This newsletter became known as FILMTEXAS.¹⁷

Clearinghouse for Government film needs.

Some of the most frequent users of film in the country are governmental units. Information regarding the needs of the state, local, and federal governments is scarce.¹⁸ It is the goal of the Film Commission to compile a list of the Government agencies that use film, and make a list of appropriate bidding procedures.¹⁹

Program to increase visibility of Texas commercial and industrial filmmaking industry.

Before the creation of the Texas Film Commission, very little was known about production facilities or talent in Texas. Even though costs are lower in Texas, film

production goes primarily to companies on the East and West coasts.²⁰ Advertising and marketing have brought the film industry to Texas. Much of the marketing success of Texas, is said to be due to "word of mouth." Staff members of the Film Commission familiarize producers and directors on what Texas has to offer, through a brief twenty minute sales call. The meeting is followed by a letter reinforcing Texas as a filmmaking state.²¹

When the Film Commission staff travels to New York and Los Angeles, they invite producers to attend a cocktail party, in order that they may learn more about Texas. Liaisons located throughout Texas assist the Film Commission in attracting the film industry to the state. The budget of the Film Commission is prohibited by law from paying for cocktail parties, so Texas city liaisons pay for the reception.²²

Last year, the Film Commission arranged an entertainment reception at the Beverly Hills Hotel, through the assistance of Texas city film liaisons. The reception was attended by representatives of commercial and feature films. Texas was the topic of discussion.²³ A cocktail party was held on February 10, 1983, for agencies that produce films and commercials.²⁴ The reception was at the Texarkana Restaurant in New York, and was co-hosted by liaisons from Houston, Dallas, Laredo, San Antonio, Corpus Christi, El Paso, Arlington, Beaumont, Abilene, Nacogdoches,

Grand Prairie, and Brackettville.²⁵

The Greater Houston Convention and Visitors Council became a liaison to the Film Commission in 1976. Since then, inquiries have required assistance from the council.²⁶ If a film is to be made in Dallas, the Film Commission contacts its liaison, the Dallas Convention and Visitors Bureau, who then contacts the Dallas Communications Council. The Dallas liaison assists with the promotion and publicity of film, television, commercial, and music activity in the Dallas area.²⁷

Public information programs.

In order to keep the public informed of film production in Texas, the Film Commission maintains open communication with the press and all media personnel.²⁸ The Film Commission is currently involved in appearing on local television stations as a means of promoting Texas.²⁹

Statewide meetings of teachers of film.

The Educational and Documentary Filmmaking Committee of the Film Commission recommended that a statewide meeting be held for university and college professors of film, or with professors interested in developing departments of film. The meeting was held in the Spring of 1972.³⁰ Since then, there have not been any requests for future meetings.³¹

Screenwriting competition.

The screenwriting seminar is being developed by the Film Commission. It will coordinate educational seminars

and workshops for film and business communities in Texas. The seminars will cover motion picture production and distribution, the new ancillary markets for feature productions, movie genres, and box office success. Other topics will include: what makes the film work, the type of low budget films that are available in Texas, and a discussion of in-state film production. These seminars are the Film Commission's first attempt to promote the business aspect as well as the creative venture of production.³²

Texas children's media center.

The Texas children's media center was placed high on the list of nationwide priorities by the 1970 White House Conference on Children and Youth. Such a center would be a national foundation, and include a center for children's programming and filmmaking. The Film Commission has undertaken investigations into the potential for the center. Meetings have been conducted with filmmaking, medical, and educational professionals of the Dallas and Houston areas.³³

Filmmakers apprenticeship program.

A program for training apprentice filmmakers would entail cooperative efforts between various film schools of Texas colleges and universities, and the production companies that come to Texas. The Film Commission would encourage production companies to use film students whose services apply toward their degree.³⁴ Unfortunately, this program has been discontinued due to a lack of interest

from the producers.³⁵

Investment-security guidelines.

Another phase of the same project would be the sponsorships of seminars for investors, bankers, and private individuals, by which they could learn more about the motion picture industry.³⁶

Motion picture law seminars.

Texas needs lawyers trained in the specialized laws regulating this industry. This project will primarily be the responsibility of the State Bar of Texas, with the Film Commission assisting when necessary.³⁷

The Texas Film Commission acts as a liaison between film companies and state, local, and federal government agencies. When a production company comes to Texas, the Film Commission monitors their activities to ensure they obey state laws.³⁸ Other states attempting film projects and adopting the model developed by the Texas Film Commission are Michigan, Oregon, Oklahoma, Louisiana, and Georgia.³⁹ The most recent inquiry has been by Arkansas.⁴⁰

The latest available figures indicate that more than \$300 million in motion picture budgets have been attracted to Texas, from January 1972 through December 1980. In 1972, the budget for the Texas Film Commission was \$75,000, while the total production budget of filmmakers equaled \$10 million, out of which a little over \$3 million was spent in Texas.⁴¹

The fiscal year 1974-1975 budget for the Film Commission totaled \$100,000. The budget of filmmaking in Texas that year was \$18 million, leaving approximately \$6 million in the state economy. The following fiscal year 1976-1977, the Film Commission budget was between \$138,000 and \$142,000. The total production budget for the Film Commission increased to approximately \$146,000. The total production budget of filmmaking was \$50 million, increasing the amount of expenditures brought into the state to a little over \$16 million. (Table I).

The initial budget for the Texas Film Commission began at \$75,000, rising to approximately \$146,000 by 1978. The total production budget spent in Texas for filmmaking increased from \$10 million during the first year of production, to \$60 million by the fiscal year 1976-1977. It was during this same period that nearly \$20 million had been spent in the state from the film industry. By 1978, the total production budget for filmmaking in Texas decreased to \$50 million, leaving the amount of money spent in Texas by filmmaking crews, approximately \$16 million, a difference of \$3 million. Nevertheless, the amount of money spent in Texas by the film industry during a six year period, averaged over \$45 million. During 1980, \$115 million in motion picture and television productions was utilized, leaving Texas approximately \$38.8 million richer.

TABLE I

ESTIMATED TOTAL EXPENDITURES IN TEXAS FOR MOTION PICTURE/TELEVISION PRODUCTIONS IN
1972-1978 PERIOD OF ANALYSIS

Fiscal Year	Film Commission Budget	Total Production Budget	*Spent in Texas	Return on Investment
1972	\$75,000.00	\$10,000,000.00	\$3,300,000.00	15,180%
1973	75,000.00			
1974	\$100,000.00	\$18,000,000.00	\$5,940,000.00	20,495%
1975	100,000.00			
1976	\$138,426.00	\$60,000,000.00	\$19,800,000.00	48,679%
1977	142,228.00			
1978	\$145,977.00	\$50,000,000.00	\$16,500,000.00	77,992%
Totals	\$776,631.00	\$138,000,000.00	\$45,540,000.00	40,460%

*Based on 1971 Gulf South Research Institute Study

Texas industry experts theorize that these motion picture and television productions spend 45 percent of their production budget while on location in Texas, due to the state's vast availability of film-related services.⁴² In many cases, the money goes into small towns in the form of construction, renting vehicles and equipment, hiring local skilled and unskilled laborers, hiring Texas talent, and renting location facilities.⁴³ (Table II).

Production company expenditures while filming in Texas include: location rentals and construction, transportation, local crew salaries, and contingencies. From 1972 through 1978, the greatest amount of money spent in Texas was on location rentals and construction, local crew salaries, transportation, and lodging. Expenditures for these services indicates an increase over a six year period, with the greatest amount of money spent in Texas, occurring during the fiscal year 1976-1977.

Prior to the development of the Film Commission in 1971, Texas hosted thirty feature films over a fifty year period,⁴⁴ whereas the same number of projects were accomplished during 1983. In the past four years, the Film Commission has worked with production companies filming eighty-three major projects in Texas as well as numerous television commercials, documentaries, educational films, and corporate communications features.⁴⁵

TABLE II

PRODUCTION COMPANY EXPENDITURES AMONG TEN SERVICE CATEGORIES IN TEXAS FOR
JANUARY 1972 - DECEMBER 1978

Type of Service	1972-1973	1974-1975	1976-1977	1978
Location Rentals & Construction	\$627,000.00	\$1,128,600.00	\$3,762,000.00	\$3,135,000.00
Transportation	858,000.00	1,544,400.00	5,148,000.00	4,290,000.00
Lodging	363,000.00	653,400.00	2,178,000.00	1,815,000.00
Catering	132,000.00	237,600.00	792,000.00	660,000.00
Security	99,000.00	178,200.00	594,000.00	495,000.00
Local Casting	16,500.00	29,700.00	99,000.00	82,500.00
Extras	181,500.00	326,700.00	1,089,000.00	907,500.00
Crew Expenses	165,000.00	297,000.00	990,000.00	825,000.00
Local Crew Salaries	693,000.00	1,247,400.00	4,158,000.00	3,465,000.00
Contingencies	165,000.00	297,000.00	990,000.00	825,000.00

Productions range from the 1983 Academy Award nominee films such as TERMS OF ENDEARMENT, TENDER MERCIES, and SILKWOOD,⁴⁶ to television movies, BILL: ON HIS OWN, ADAM, and the television series, DALLAS.⁴⁷ The Texas Annual Production Chart that was developed by Stephen Earll, indicates the growth of the film industry in Texas of one film in 1969, increasing to thirty films during 1983. (Appendix 6). The Texas Film Commission has established a list of motion pictures produced in Texas from 1923 to present date, May, 1984. (Appendix 7).

Notes

¹James R. Buchanan, "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).

²Statement by Dana Shelton, assistant director, Austin, Texas, March 28, 1983.

³Statement by Joel Smith, executive director, Austin, Texas, March 28, 1983.

⁴Buchanan, op. cit.

⁵Statement by Stephen Earll, editor, Austin, Texas, March 28, 1983.

⁶Statement by Stephen Earll, editor, Austin, Texas, October 25, 1983.

⁷Buchanan, op. cit.

⁸Report brief by Scott Hardy, chairman, executive director, Texas Film Commission, to Governor Dolph Briscoe, Austin, Texas, April 9, 1973.

⁹James R. Buchanan, "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).

¹⁰Statement by Stephen Earll, editor, Austin, Texas, October 25, 1983.

¹¹Hardy, op. cit.

¹²Statement by Stephen Earll, editor, Austin, Texas, October 25, 1983.

¹³Buchanan, op. cit.

¹⁴Buchanan, op. cit.

¹⁵James R. Buchanan, "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).

¹⁶Statement by Joy Davis, office manager, Austin, Texas, October 27, 1983.

¹⁷Buchanan, op. cit.

¹⁸Buchanan, op. cit.

¹⁹James R. Buchanan, "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).

²⁰Ibid.

²¹Statement by Dana Shelton, assistant director, Austin, Texas, March 28, 1983.

²²Statement by Joel Smith, executive director, Austin, Texas, March 28, 1983.

²³Shelton, op. cit.

²⁴Letter from Bob Conwell, liaison, Corpus Christi Area Convention and Tourist Bureau, Corpus Christi, Texas, July 15, 1983.

²⁵Letter from Joel Smith, executive director, Austin, Texas, January 27, 1983.

²⁶Press release, Steve Moore, director, liaison, Houston Convention and Visitors Council, Houston, Texas, August 3, 1983.

²⁷Press release, Steve Kemble, assistant manager, liaison, Dallas Convention and Visitors Bureau, Dallas, Texas, July 14, 1983.

²⁸Statement by Joy Davis, office manager, Austin, Texas, October 27, 1983.

²⁹Statement by Cecyle Rexrode, production consultant, Austin, Texas, June, 1983.

³⁰Buchanan, op. cit.

³¹Davis, op. cit.

³²Rexrode, op. cit.

³³Buchanan, op. cit.

³⁴James R. Buchanan, "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).

³⁵Davis, op. cit.

³⁶Buchanan, op. cit.

³⁷Buchanan, op. cit.

³⁸Letter from Joel Smith, executive director, Austin, Texas, February 4, 1983.

³⁹Report brief by Scott Hardy, chairman, executive director, Texas Film Commission, to Governor Dolph Briscoe, Austin, Texas, April 9, 1973.

⁴⁰Statement by Joy Davis, office manager, Austin, Texas, March 29, 1983.

⁴¹Texas Film Commission, Report on the "Estimated Effect on State Economy From Money Left in the State By Motion Picture and Television Production Companies for the Period January 1972 through December 1980," (Austin, 1980).

⁴²Ibid.

⁴³Hardy, op. cit.

⁴⁴Memorandum, Texas Film Commission, Austin, Texas, March 11, 1983.

⁴⁵Governor Mark White Reports, January 12, 1984.

⁴⁶Press release, Texas Film Commission, Austin, Texas, January, 1984.

⁴⁷Governor Mark White Reports, January 12, 1984.

CHAPTER VI

CONCLUSION

The Texas Film Commission was created in an effort to encourage the film industry's use of Texas locations, crews, and talent. Guidelines and a work program were established for the Film Commission in 1971. The guidelines remain constant, while the work program and staff have undergone some revision in order to meet the needs of the film industry.

Since the development of the Film Commission, there has been an influx of feature films and commercials being produced in Texas. The increase in film production has raised state economy and the budget of the Film Commission. Promotional materials used for encouraging film production in Texas, vary from advertisements in magazines and trade journals, to cocktail parties and telephone inquiries.

The Film Commission has functioned as a service agency ready to assist filmmakers with appropriate contacts and scenic Texas locations, for film productions. It is through the dedication of the Texas Film Commission that Texas is earning the reputation of being a viable filmmaking state.

APPENDIX 1

EXECUTIVE ORDER OFFICE OF GOVERNOR PRESTON SMITH
MAY 24, 1971 CREATING THE TEXAS FILM COMMISSION

The growth of the film as a dynamic and efficient medium of communication has been rapid throughout the world. The great potential of film as an entertainment, informational, and educational tool is now widely realized.

WHEREAS, Texas has a uniquely vast array of resources, natural, human and economic, which lend themselves to the film and orderly development of a healthy film production industry; and

WHEREAS, the film production industry is rapidly diversifying in location; and

WHEREAS, it is in the social, economic and educational interest of Texas to encourage the development of the film-communication industry;

NOW, THEREFORE, pursuant to my responsibilities as Governor, to better the social economic and educational environment of the State of Texas, I hereby direct that there be established in the Governor's Office the Texas Film Commission and that:

1. The Commission membership be appointed by the Governor from among Texas citizens interested in developing all areas of the film-communication industry.
2. The Commission shall research and investigate all reasonable manner of procedure, innovation and promotion to secure the orderly and stable development of a film industry devoted to entertainment, education, and information in Texas.
3. The Commission shall fully utilize all available state and local services for the support and encouragement of film making in Texas.
4. The Commission shall identify obstacles to such development and recommend necessary legal changes or policy and administrative steps for State government.
5. The Commission shall encourage the participation of Texas youth in the film production industry.

APPENDIX 2

TEXAS FILM COMMISSION
(ARTICLE 4413.45)

AN ACT relating to the promotion of the development of the film, television, and multimedia production industry in Texas by establishing the Texas Film Commission in the office of the Governor; providing for the powers and duties of the commission; making an appropriation; and declaring an emergency.

SECTION 1. PURPOSE. The purpose of this Act is to encourage the orderly development of the film, television, and multimedia production industry in Texas in order to utilize the State's vast array of natural, human, and economic resources which are uniquely suitable for that industry.

SECTION 2. TEXAS FILM COMMISSION. The Texas Film Commission is established as a division of the office of the Governor. It shall be composed of personnel employed by the Governor to assist in carrying out the provisions of this Act.

SECTION 3. ADVISORS. The Governor may appoint a group of citizens of this State to serve at his pleasure and advise him and the commission concerning the administration of this Act. They shall receive no compensation for their advisory service, but may be reimbursed for their actual and necessary expenses incurred in carrying out their duties.

SECTION 4. POWERS AND DUTIES OF COMMISSION.

- (a) The commission shall promote the development of the film, television, and multimedia industry in Texas by informing members of that industry and the general public of the resources available in this State for film, television, and multimedia production.
- (b) The commission may cooperate with other agencies of the State under the provisions of the Interagency Cooperation Act (Article 4413.32, Vernon's Texas Civil Statutes). The commission shall cooperate with the Industrial Commission and all other branches of State and local government involved in attracting industry to Texas.
- (c) The commission may contract and pay for the furnishing of goods and services necessary to accomplish the purposes of this Act.

- (d) Members of the commission staff may travel inside or outside the State to perform their functions under this Act.
- (e) The commission may apply for and receive gifts and grants from governmental or private sources to be used in carrying out its functions under this Act.

SECTION 5. EXPENSES. Expenses incurred under this Act for the current fiscal year shall be paid from the appropriation Governor in Senate Bill No. 1, Acts of the 62nd Legislature, August 31, 1973.

APPENDIX 3

THE STATE OF TEXAS EXECUTIVE DEPARTMENT
OFFICE OF GOVERNOR WILLIAM P. CLEMENTS

EXECUTIVE ORDER

WPC - 15

CREATING AND ESTABLISHING A CITIZENS' COMMITTEE TO BE CALLED "TEXAS FILM COMMISSION ADVISORY COUNCIL," REPEALING EXECUTIVE ORDER REGARDING THE FILM COMMISSION SIGNED BY GOVERNOR PRESTON SMITH ON MAY 24, 1971.

WHEREAS, Article 4413 (45), V.T.C.S., created the Texas Film Commission in 1972 as a part of the Governor's Office designated to encourage the orderly development of the film, television, and multimedia production industry in Texas in order to utilize the State's vast array of natural, human, and economic resources which are uniquely suitable for that industry; and

WHEREAS, that Commission is accomplishing these stated purposes in an admirable fashion and further is bringing economic benefit and growth to Texas; and

WHEREAS, Article 4413 (45) Sec. 3 authorizes the Governor to appoint a group of citizens to serve at his pleasure and advise him and the Commission; and

WHEREAS, the establishment of an advisory council of citizens on film matters will enhance the State's capability of attracting film industry business in Texas.

NOW, THEREFORE, I, William P. Clements, Jr., Governor of the State of Texas, under the authority vested in me, do hereby create and establish a citizens' committee to be called TEXAS FILM COMMISSION ADVISORY COUNCIL to assist the Governor and the Texas Film Commission in the development of the film, television, and multimedia production industry in Texas.

The ADVISORY COUNCIL shall consist of not more than thirty (30) members, including a chairman named by the Governor, who shall serve for a term of one year and at the pleasure of the Governor. No member of the ADVISORY COUNCIL, including the chairman, shall receive any consideration for his or her services or reimbursement for expenses.

The ADVISORY COUNCIL is directed to meet at least annually and to report to the Governor on its progress.

All State Agencies, Boards, and Commissions are hereby directed to assist the TEXAS FILM COMMISSION ADVISORY COUNCIL in the performance of its functions.

This Executive Order shall be effective immediately and shall remain in full force and effect until modified, amended or rescinded by me.

APPENDIX 4

TEXAS CHILD LABOR LAW
(Article 5158.1)

AN ACT relating to the regulation of child labor;
providing a penalty.

BE IT ENACTED BY THE LEGISLATURE OF THE STATE OF TEXAS:

SECTION 1. PURPOSE. The purpose of this Act is to ensure that no child is employed in an occupation or in a manner that is detrimental to the child's safety, health, or well-being.

SECTION 2. DEFINITIONS. In this Act:

- (1) "Child" means an individual under 18 years of age.
- (2) "Commissioner" means the commissioner of labor and standards.
- (3) "Department" means the Texas Department of Labor and Standards.
- (4) "Person" means an individual, corporation, partnership, unincorporated association, or other legal entity.

SECTION 3. MINIMUM AGE. Except as provided by this Act or by rule of the commissioner of labor and standards, a person commits an offense if that person employs a child under 14 years of age.

SECTION 4. RULEMAKING. The commissioner of labor and standards may adopt rules necessary to promote the purpose of this Act. Except as expressly authorized by this Act, a rule may not permit the employment of a child under 14 years of age.

SECTION 5. HOURS.

- (a) A person who employs a child commits an offense if that person permits a child 14 or 15 years of age to work more than 8 hours in one day or more than 48 hours in one week.

- (b) A person who employs a child commits an offense if that person permits a child 14 or 15 years of age who is enrolled in the fall, spring, or summer session of a public or private school to work between the hours of 10 p.m. and 5 a.m. on a day that is followed by a school day or between the hours of midnight and 5 a.m. on a day that is not followed by a school day.
- (c) A person who employs a child commits an offense if that person permits a child 14 or 15 years of age who is not enrolled in summer school to work between the hours of midnight and 5 a.m. on any day during the time school is recessed for the summer.

SECTION 6. HARDSHIP.

- (a) The commissioner may adopt rules to determine whether a hardship exists in the case of the individual child.
- (b) The department may determine whether a hardship exists in the case of an individual child under the rules adopted by the commissioner.
- (c) If the department determines that hardship exists in the case of an individual child, Sections 5(a), (b), and (c) of this Act do not apply in that case.

SECTION 7. INSPECTORS.

- (a) The commissioner or any deputy or inspector of the commissioner may, during working hours, inspect a place where there is good reason to believe a child is employed and collect information concerning the employment of a child who works at that place.
- (b) A person commits an offense if the person knowingly or intentionally hinders an inspection or the collection of information authorized by this section.

SECTION 8. HAZARDOUS OCCUPATIONS.

- (a) If the commissioner finds that any occupation is particularly hazardous for the employment of a child and that occupation has been declared to be hazardous by an agency of the federal government, the commissioner by rule shall declare that occupation to be hazardous.
- (b) The commissioner by rule may restrict the employment of children 14 years of age or older in hazardous occupations.
- (c) A person commits an offense if that person employs a child in violation of a rule adopted under this section.

SECTION 9. CERTIFICATE OF AGE.

- (a) A child who is at least 14 years of age may apply to the department for a certificate of age.
- (b) When applying for a certificate of age, a child must present documentary proof of age that the department finds necessary,
- (c) After the department has approved a child's documentary proof of age, the department shall issue to the child a certificate stating the date of birth of the child.
- (d) It is a defense to prosecution of a person employing a child who does not meet the minimum age standard for a type of employment that the person in good faith relied on an apparently valid certificate of age presented by the child showing the child to be the required minimum age.

SECTION 10. ACTORS. The commissioner by rule may authorize the employment of a child under 14 years of age as an actor or performer in a motion picture or in a theatrical, radio, or television production.

SECTION 11. EXEMPTIONS.

- (a) This Act does not apply to employment of a child who is:
- (1) employed in a nonhazardous occupation under the direct supervision of the child's parent or an adult having custody of the child in a business or enterprise owned or operated by the parent or custodian;
 - (2) engaged in delivery of newspapers to the consumer;
 - (3) participating in a school-supervised and school-administered work-study program approved by the department;
 - (4) employed in agriculture during a period of time when the child is not legally required to be attending school;
 - (5) employed through a rehabilitation program supervised by a county judge; or
 - (6) engaged in casual nonhazardous employment with parental consent or the consent of an adult having custody of such child which will not endanger the safety, health, or well-being of such child.
- (b) In this section, "employed in agriculture" means engaged in producing crops or livestock and includes:
- (1) cultivating and tilling the soil;
 - (2) producing, cultivating, growing, and harvesting an agricultural or horticultural commodity;
 - (3) dairying; and
 - (4) raising livestock, bees, fur-bearing animals, or poultry.
- (c) The commissioner by rule may define nonhazardous casual employment which the commissioner determines is dangerous to the safety, health, or well-being of a child.

SECTION 12. PENALTY. An offense under this Act is a Class C misdemeanor.

SECTION 13. REPEAL. Articles 5181a through 5181g, Revised Civil Statutes of Texas, 1925, as amended, are repealed.

SECTION 14. EFFECTIVE DATE. This Act takes effect January 1, 1982, and applies only to the employment of a child after that date. Employment of a child before the effective date of this Act is subject to Articles 5181a through 5181g, Revised Civil Statutes of Texas, 1925, as amended, and those laws are continued in effect for that purpose.

SECTION 15. EMERGENCY. The importance of this legislation and the crowded condition of the calendars in both houses create an emergency and an imperative public necessity that the constitutional rule requiring bills to be read on three several days in each house be suspended, and this rule is hereby suspended.

APPENDIX 5

Cocktail invitation to Texarkana Restaurant
Texarkana, New York

You are cordially invited to partake of an evening's fare that is pure Texas. From guacamole to pickled shrimp, our spread will have it all. And while you're savoring the tasty Texas morsels, we'll have some other tidbits for you to sample. Like information on how the wide variety of Texas landscapes can provide just about any location you're looking for. And how our traditional Texas hospitality can help get your production accomplished quickly and efficiently. Come join us. And find out why nobody can serve it up quite like Texas.

February 10, 1983
Texarkana Restaurant
64 West 10 Street
4:30 p.m. - 7:30 p.m.

Cocktails · Texas buffet dinner
RSVP 477-4700 (Millimeter Magazine)

Hosted by the cities of Abilene, Arlington, Beaumont, Bracketville, Corpus Christi, Dallas, El Paso, Grand Prairie, Grapevine, Houston, Laredo, Nacogdoches, San Antonio . . .
and

THE TEXAS FILM COMMISSION

Texas Film Commission Advertisement

Remember the Alamo *...and a whole lot more*



The central image is a collage. On the left, a cowboy in a hat and boots stands prominently. Behind him is a large, detailed illustration of the Alamo mission. To the right, there are several circular and rectangular film stills showing various scenes and characters. At the bottom center, a large five-pointed star is superimposed over the collage. The entire advertisement is enclosed in a rectangular border.

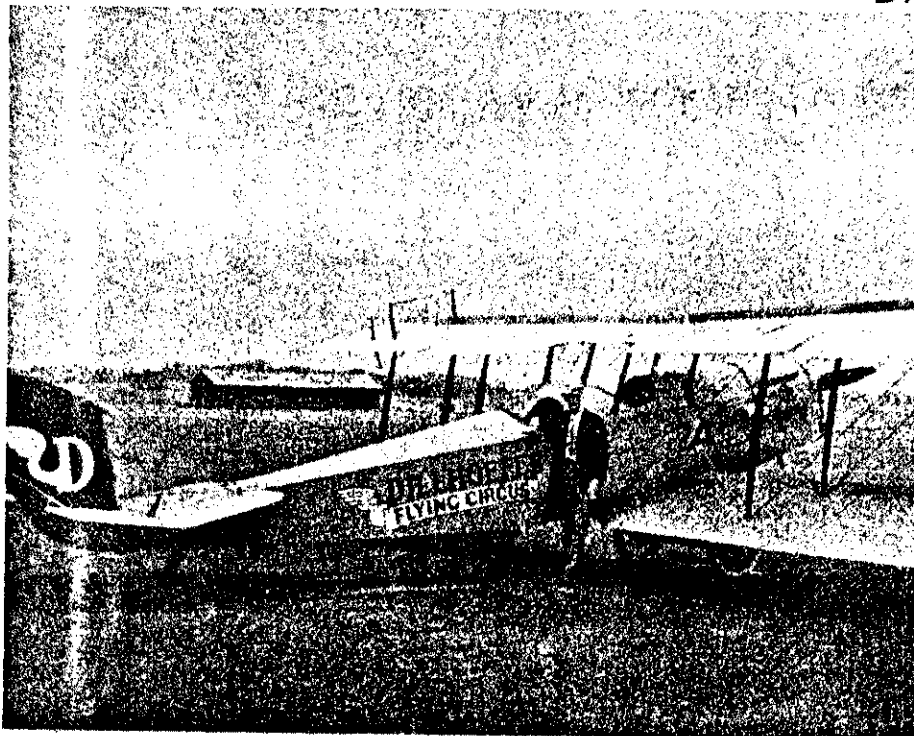
 **Texas Film Commission, Office of the Governor**
• Pat Wolfe, Director
• P.O. Box 12428 • Austin, Texas 78711 • (512) 475-3785

Texas Film Commission Advertisement
In Variety Magazine



Texas Film Commission Advertisement

For a fresh approach to filming,



barnstorm Texas.

To shoot the unshot. Get a warmhearted welcome. And the friendliest of help on whatever you want. A computer, even, for finding your most unlikely shots. A videotape library for previewing photogenic spots. Like fresh-scrubbed skylines. Towns with foreign accents. Plus black forests, high sierras, and barren beaches for backdrops.

The tools of the trade are also stocked. The studios, film labs, and videohouses. Equipment for lighting, for sound, and sight

Plus experienced artists and technicians. Prolific and talented. Either union or not.

Our number is really all you need to know. 512/475-3785. To turn globe-trotting into hedge-hopping for shooting the unshot.

Your central source for film production service



Texas Film Commission
Diane Booker, Director
P. O. Box 12428, Capitol Station
Austin, Texas 78711
512/475-3785

The unshot Florida Beaches...



of Texas.

Well, Florida *does* have Miami Beach. But if you need to film a quiet, desolate beach area, how are you going to convince all those people to pack up and leave? You're not. But you don't have to. Here in Texas lies Padre Island's natural seashore. It's the longest in the United States. 110 miles long. Padre offers one of the *last* entirely natural seashores in the nation . . . untouched and unspoiled. Texas is made up of thirteen

major deep-water ports . . . countless docks, shrimp fleets . . . most haven't been captured on film. The border tropics of Texas, with sun, sand, surf, and 300 frost-free days a year. If you'd like to know more, just call us. We've got the answers . . . and the photos to prove it.

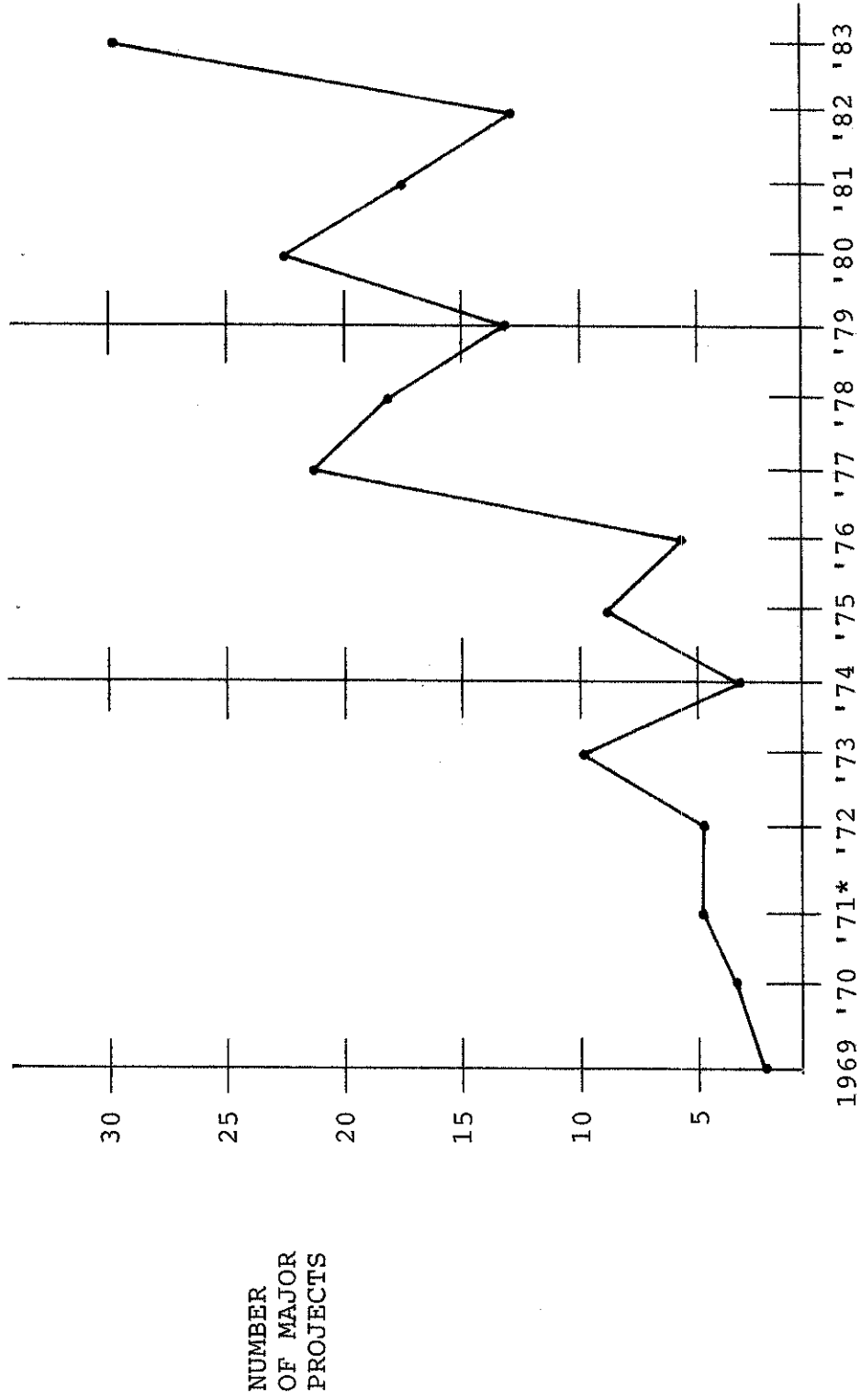
Your central source for film production service



Texas Film Commission
Diane Booker, Director
P.O. Box 12428, Capitol Station
Austin, Texas 78711
512 475-3765

APPENDIX 6

TEXAS ANNUAL PRODUCTION CHART



*Texas Film Commission established

APPENDIX 7

MOTION PICTURES MADE IN TEXAS 1923 - MAY 1984

Title	Location	Year	Distribution or Production Company
1. THE WARRENS OF VIRGINIA	San Antonio	1923	Fox Film Company
2. NORTH OF THE 36TH	Houston	1925	Paramount
3. THE BIG PARADE	San Antonio area	1925	Metro-Goldwyn-Mayer
4. WINGS	San Antonio area	1927	Paramount
5. THE ROUGH RIDERS	San Antonio area	1927	Paramount
6. WEST POINT OF THE AIR	San Antonio area	1934	Metro-Goldwyn-Mayer
7. THE FALL OF THE ALAMO	San Antonio area	1935	Vitaphone
8. THE TEXANS	Cotulla	1938	Paramount
9. HIGH SCHOOL	San Antonio	1940	20th Century Fox
10. I WANTED WINGS	San Antonio area	1940	Paramount
11. THE SUNDOWNERS	Davis Mountains	1950	Eagle Lion
12. AIR CADET	San Antonio	1951	Universal
13. ARROWHEAD	Brackettville area	1952	Paramount
14. VIVA, ZAPATA	Rio Grande City	1952	20th Century Fox
15. THE LAST COMMAND	Brackettville area	1955	Republic
16. GIANT	Marfa-Valentine	1956	Warner Brothers
17. FIVE BOLD WOMEN	Brackettville area	1958	Citation

18.	THE ALAMO	Brackettville area	1959	United Artists
19.	HOME FROM THE HILL	Paris area	1960	Metro-Goldwyn-Mayer
20.	TWO RODE TOGETHER	Brackettville area	1961	Columbia
21.	STATE FAIR	Dallas area	1962	20th Century Fox
22.	HUD	Claude	1963	Paramount
23.	BABY, THE RAIN MUST FALL	Wharton	1964	Columbia
24.	SAM	Brackettville area	1966	NETV
25.	BONNIE AND CLYDE	Denton- Dallas area	1967	Warner Brothers
26.	BANDOLERO	Brackettville area	1968	20th Century Fox
27.	VIVA MAX	San Antonio	1968	Landau/Unger
28.	HELLFIGHTERS	Houston	1969	Universal
29.	BREWSTER MCCLLOUD	Houston	1970	Metro-Goldwyn-Mayer
30.	ANDROMEDIA STRAIN	Shafter (exteriors)	1970	Universal
31.	RED, WHITE, AND BLACK	Old Fort Davis	1971	Hirschman-Northern
32.	THE MARK OF THE WITCH	Dallas	1971	Presidio Productions
33.	THE WIND- SPLITTER	Columbus area	1971	POP Film Company
34.	THE LAST PICTURE SHOW	Archer City area	1971	Columbia
35.	DON'T LOOK IN THE BASEMENT	Tehucana	1971	Century
36.	LOVIN' MOLLY	Bastrop area	1972	Columbia
37.	DISCIPLES OF DEATH	Terlingua	1972	Chisos Productions

38.	THE GETAWAY	Huntsville, El Paso San Marcus, San Antonio	1972	National-General Release
39.	THE THIEF WHO CAME TO DINNER	Houston	1972	Warner Brothers
40.	BOOK OF NUMBERS	Dallas	1972	Burt Productions, Incorporated
41.	TOGETHER BROTHERS	Galveston	1973	Sanford Howard Productions
42.	GIOVANNI AND BEN	Dallas	1973	Documento Productions
43.	BENJI	McKinney	1973	Mulberry Square Productions
44.	THE GREAT WALDO PEPPER	Central Texas: Elgin, Lockhart, Floresville, Kerrville, etc.	1973	Universal
45.	SUGAR HILL	Houston	1973	American International
46.	GATOR BAIT	Caddo Lake area	1973	Sebastian Productions
47.	FOX STYLE	Dallas, Marshall, Pecos	1973	Presidio Productions
48.	SUGARLAND EXPRESS	San Antonio, Del Rio, Floresville	1973	Universal
49.	PHANTOM OF THE PARADISE	Dallas	1973	Pressman-Williams Productions
50.	TEXAS CHAINSAW MASSACRE	Round Rock area	1973	Bryanston
51.	HOUSTON, WE'VE GOT A PROBLEM	NASA (near Houston)	1974	Universal
52.	THE POND	Caddo Lake and Marshall	1974	Walt Disney Productions
53.	THE LEGEND OF BOGGY CREEK	Texarkana	1975	Howco International

54.	LEADBELLY	Austin, Marlin, Bastrop, San Marcos, Georgetown	1975	Paramount
55.	THE FBI STORY: ATTACK ON TERROR	Smithville, Bastrop, San Marcos, Groveton, Sam Houston National Forest	1975	Quinn Martin Productions
56.	RACE WITH THE DEVIL	Bandera, Leakey, Kerrville, San Antonio	1975	Saber Productions
57.	LOGAN'S RUN	Dallas, Houston, Fort Worth	1975	Metro-Goldwyn-Mayer
58.	MCINTOSH AND T.J.	Dickens	1975	Penland Productions
59.	THE PYRAMID	Dallas	1975	PMK Productions
60.	DRIVE-IN	Terrell	1975	George Litto Productions
61.	A SMALL TOWN IN TEXAS	San Marcos, Lockhart	1976	American International
62.	FUTUREWORLD	Houston, NASA	1976	American International
63.	PONY EXPRESS RIDER	Kerrville	1976	Doty-Dayton
64.	ROLLING THUNDER	San Antonio	1976	Lawrence-Gordon
65.	MURDER AT THE WORLD SERIES	Houston	1976	ABC Circle Films
66.	OUTLAW BLUES	Austin	1976	Warner Brothers
67.	THE SENIORS	Dallas	1977	DeHaven-Shapiro Productions
68.	THE GREATEST	Houston	1977	Columbia
69.	WILLIE	Kerrville	1977	Bountiful West
70.	SANTA FE 1836	El Paso	1977	David Leeds Productions

71.	CITYSCAPE: SAN ANTONIO RIVER WALK	San Antonio	1977	Sherry Wagner
72.	SEMI-TOUGH	Dallas	1977	United Artists
73.	RED ALERT	Houston, NASA	1977	Jozak Company
74.	FOR THE LOVE OF BENJI	Houston	1977	Mulberry Square
75.	THE BAD NEWS BEARS IN BREAKING TRAINING	Houston, El Paso	1977	Paramount
76.	CAPRICORN ONE	Galveston	1977	ITC Entertainment
77.	THE REEF	South Padre Island	1977	Cinetex Productions
78.	EYEWITNESS	Dallas	1977	Thomas McCann Associates/KERA-TV
79.	THE TRIAL OF LEE HARVEY OSWALD	Dallas	1977	ABC-TV
80.	RUBY AND OSWALD	Dallas	1977	Alan Landsberg Productions
81.	BIG WEDNESDAY	El Paso	1977	Warner Brothers
82.	CHRISTMAS SUNSHINE	Amarillo	1977	Universal-TV
83.	SHE CAME TO THE VALLEY	Mission	1977	Rio Grande Valley Productions
84.	THE SWARM	Houston	1977	Irwin Allen Productions
85.	FM	Houston	1977	Universal
86.	THADDEUS ROSE & EDDIE	Floresville, Harlingen	1977	CBS-TV
87.	THE BEASTS ARE LOOSE	Grand Prairie	1977	NBC-TV
88.	CHARLIE SMITH AND THE FRITTER TREE	Brackettville, Anahuac	1977	WGBH/WNET

89.	TILT	Corpus Christi	1978	Melvin Simon Productions
90.	THE BERMUDA TRIANGLE	Galveston, Harlingen, Brownsville	1978	Schick-Sunn Classic
91.	DALLAS	Dallas	1978	Lorimar Productions for CBS-TV
92.	EL AMOR DE MI VIDA	San Antonio	1978	Cinematographica Roma
93.	JODY	Brackettville	1978	Mapaho Productions Incorporated
94.	PIRANHA	San Marcos, Wimberley	1978	New World Pictures Incorporated
95.	WHEN YOU COMIN' BACK RED RIDER	El Paso	1978	Melvin Simon Productions
96.	COTTON CANDY	Dallas	1978	Ron Howard Productions
97.	THE 36 MOST BEAUTIFUL GIRLS IN TEXAS	Fort Worth	1978	ABC-TV
98.	CENTIENNIAL	Brackettville, Del Rio	1978	Universal
99.	THE WHOLE SHOOTIN' MATCH	Austin	1978	Maverick Films
100.	THE HAMPSTER OF HAPPINESS	El Paso	1978	Lorimar Productions
101.	BLUE PETER	Houston	1978	BBC
102.	EINSTEIN'S UNIVERSE	Marfa	1978	BBC
103.	GIRLS IN OFFICE	Houston	1978	ABC-TV
104.	DALLAS COWBOYS CHEERLEADERS	Dallas	1978	ABC-TV
105.	WHEELS OF FIRE	Dallas	1978	Five Star Films

106.	FORGOTTEN LADY	Houston	1978	Pinette Films
107.	RESURRECTION	Shiner, El Paso	1979	Universal
108.	URBAN COWBOY	Houston	1979	Paramount
109.	THE LATHE OF HEAVEN	Fort Worth, Dallas	1979	WGBD/WNET-13
110.	THE WHITE LIONS	Grand Prairie	1979	Alan Landsburg
111.	DALLAS	Dallas	1979	Lorimar
112.	MIDDLE AGE CRAZY	Houston, Dallas	1979	Tormont Films Productions
113.	HONEYSUCKLE ROSE	Austin	1979	Warner Brothers
114.	THE CODE OF JOSEY WALES	Brackettville	1979	Multi Productions
115.	LONG RIDERS	Palestine	1979	Huka Films/UA
116.	THE ROADIE	Austin	1979	Vivant Productions
117.	HOT WIRE	Houston	1979	MFC Productions
118.	TEXAS RANGERS	Austin	1979	Filmways
119.	DALLAS COWBOY CHEERLEADERS II	Dallas	1979	Aubrey/Hammer
120.	THE BIG BRAWL	San Antonio, Floresville	1980	Golden Harvest Films
121.	JAKE'S WAY	New Braunfels, Bandera	1980	CBS-TV
122.	HANGAR 18	Big Spring	1980	Schick-Sunn Classic
123.	HELLINGER'S LAW	Houston	1980	Universal TV
124.	OLDEST LIVING GRADUATE	Dallas	1980	NBC-TV

125.	ONCE UPON A SPY	Houston	1980	Columbia TV
126.	CRISIS AT CENTRAL HIGH	Dallas	1980	Time-Life Films
127.	SKYWARD	Dallas	1980	NBC-TV
128.	DALLAS (12 episodes)	Dallas	1980	CBS-TV
129.	BACK ROADS	Brownsville	1980	Warner Brothers
130.	THE BORDER	El Paso	1980	Universal
131.	RAGGEDY MAN	Maxwell	1980	Universal
132.	ACORN PEOPLE	Dallas	1980	NBC-TV
133.	SEGUIN	Brackettville	1980	PBS
134.	300 MILES FOR STEPHANIE	San Antonio	1980	NBC-TV
135.	SWAMP RATS	Marshall	1980	Gaylord Productions
136.	BARBAROSA	Lajitas, Brackettville, Fredericksburg	1980	ITC Films
137.	LIAR'S MOON	Houston	1980	Hanna Productions
138.	DEADLY BLESSING	Dallas	1980	Universal
139.	MURDER IN TEXAS	Houston	1980	NBC-TV
140.	REBORN	Houston	1980	DP Productions
141.	SOUTHERN COMFORT	Caddo Lake	1980	20th Century Fox
142.	GARBAGEMEN STOLE MY CLOTHES	Houston	1980	Panda
143.	THE BEST LITTLE WHOREHOUSE IN TEXAS	Austin, Hallettsville	1981	Universal
144.	BROKEN PROMISE	Dallas, Fort Worth	1981	EMI Television

145.	SPLIT IMAGE (formerly CAPTURED)	Dallas	1981	Polygram
146.	DALLAS	Dallas	1981	Lorimar
147.	HANGIN' ON	Nacogdoches, Rusk	1981	Cherokee Productions
148.	INDEPENDENCE DAY	Anson	1981	Warner Brothers
149.	HANDGUN (formerly KATHLEEN)	Dallas	1981	Kestrel Films
150.	THE LEGEND OF GREGORIA CORTEZ	Gonzales	1981	Moctezuma Esparza Productions
151.	OF MICE AND MEN	Bristol	1981	Mickey Productions for NBC-TV
152.	SILENT RAGE FOR COLUMBIA	Dallas	1981	Top Kick Productions
153.	SKYWARD CHRISTMAS	McKinney	1981	Major H Pro- ductions for NBC-TV
154.	THE STEELER AND THE PITTSBURGH KID	Dallas	1981	Osmond Pro- ductions for NBC-TV
155.	TENDER MERCIES	Waxahachie	1981	EMI
156.	TOUGH ENOUGH	Fort Worth, Dallas	1981	American Cinema
157.	WALTZ ACROSS TEXAS	Midland	1981	Aster Corporation
158.	WRONG IS RIGHT	San Antonio, El Paso	1981	Columbia Pictures
159.	PLAY DEAD	Dallas	1981	Rudine-Wittman Production
160.	HIGHWAY HONEYS (formerly TOWHEADS)	McKinney, Dallas	1982	NBC-TV

161.	EDDIE MACON'S RUN	Laredo	1982	Universal
162.	LOCAL HERO	Houston	1982	Enigma Productions
163.	LONE WOLF	El Paso	1982	Filmways
164.	DALLAS	Dallas	1982	Lorimar
165.	NOTHING LEFT TO LOSE (formerly THIS RIGOROUS LIFE)	El Paso	1982	Atossa Film Produktion for West German TV
166.	MISS ALL AMERICAN BEAUTY	Dallas	1982	Marian Rees Associates for CBS-TV
167.	MONGREL	Austin	1982	Jenkins-Rondo- Sutherland Productions
168.	SILKWOOD	Dallas	1982	ABC Motion Pictures
169.	BLOOD SIMPLE	Round Rock, Austin	1982	River Road Productions
170.	COWBOY	Waxahachie	1982	MGM-TV/UA Entertainment
171.	LONE STAR BAR & GRILL	Houston	1982	MFC-The Texas Outfit & Tomorrow Entertainment for Showtime
172.	ON THE LINE	Laredo	1982	Amber Films
173.	LONE STAR BAR & GRILL	Houston	1983	MFC-The Texas Outfit
174.	STREAMERS	Dallas	1983	Robert Altman Productions
175.	THE FACE OF RAGE	Dallas	1983	Viacom

176.	THE YELLOW ROSE	Del Rio	1983	Warner Brothers
177.	TERMS OF ENDEARMENT	Houston	1983	Paramount
178.	BILL: ON HIS OWN	San Antonio, Houston	1983	Alan Landsburg Productions
179.	FANDANGO	Austin, Pecos, Monahans	1983	Warner Brothers
180.	LICENSE TO KILL	Dallas	1983	Marian Rees Associates
181.	ELLIE	Dallas, McKinney	1983	Rudine-Wittman Productions
182.	CUTTER TO HOUSTON	Houston	1983	MGM/UA
183.	DALLAS	Dallas area	1983	Lorimar
184.	ADAM	Houston area	1983	Alan Landsburg
185.	THE MAN WHO LOVED WOMEN	Houston	1983	Blake Edwards
186.	THE INITIATION	Dallas, Fort Worth	1983	First Captex Group
187.	BENJI ON SATURDAY MORNING	Dallas, McKinney	1983	Mulberry Square Productions
188.	FORGIVE US OUR TRESPASSES	Austin	1983	XIT Productions
189.	MATT HOUSTON	Houston	1983	Aaron Spelling Productions
190.	VOYEUR	Dallas	1983	Las Colinas Productions
191.	CLOAK & DAGGER	San Antonio	1983	Universal
192.	AIR FORCE	Del Rio	1983	Tisch-Avnet Productions

193.	FUTURE-KILL	Austin	1983	Magic Shadows Productions
194.	CELEBRITY	Dallas, Fort Worth	1983	NBC Productions
195.	PARIS, TEXAS	West Texas, Houston	1983	Road Movies
196.	THE TEXAS PROJECT	Waxahachie	1983	The Texas Project, Incorporated
197.	THE SKY'S NO LIMIT	Houston	1983	Palance-Levy Productions
198.	SONGWRITER	Austin	1983	Tri-Star Productions
199.	NOT FOR PUBLICATION	Dallas	1983	North Stree Productions
200.	THE LADY FROM YESTERDAY	Houston	1983	The Lady Company
201.	THE NEW AMERICA THE BEAUTIFUL	San Antonio	1983	Walt Disney Productions
202.	THE BEAR	College Station	1983	Larry G. Spangler Productions
203.	TIME BOMB	Dallas	1984	Universal
204.	INTENT TO KILL	Dallas	1984	London Films
205.	LOST IN AMERICA	Houston, El Paso San Antonio, West Texas	1984	The Geffen Company
206.	ALAMO BAY	Corpus Christi	1984	Port Alamo, Incorporated
207.	THE JESSE OWENS STORY	Dallas	1984	Paramount
208.	A SONNET FOR THE HUNTER	Bastrop	1984	Panda Movie Company
209.	1918	Waxahachie	1984	The Guadalupe Company

210.	THE KARATE KID	Dallas	1984	Columbia
211.	HE'S NOT YOUR SON	Dallas	1984	CBS Television

BIBLIOGRAPHY

Books

- Graham, Don, Cowboys and Cadillacs, How Hollywood Looks At Texas, Texas, Texas Monthly Press, 1983.
- Handbook of Texas, A Supplement, The, Vol. 3, Texas, Texas State Historical Association, 1976.
- Texas Film Commission, Texas Production Manual, Texas, Texas Film Commission, 1981.
- Vernon's Annotated Revised Civil Statutes of the State of Texas, Vol. 12B, Minnesota, West Publishing Company, 1976.

Articles

- Beutel, Paul, "The Reel World," Pearl Magazine, (November, 1974), p. 4.
- Buchanan, James R., "A Look at the Texas Film Industry," Texas Business Review, XLVI (January, 1972).
- Bullock, Bob, "Travel, Tourism, and Film Industries Succeed in the Big Business of 'Selling Texas'," Fiscal Notes,
- Earll, Stephen M., "Copeland Joins TFC Staff," FilmTexas, Vol. 11, (September, 1983), p. 4.
- Lobrovich, Mitch, "Lights, Camera, (Where is the Action?)," Dallas, (August, 1982), 42-43.
- Millar, Jeff, "Warren Skaaren, Movie Mongul," Texas Monthly, Vol. 1, (July, 1973), 61-62.
- Weeks, Jerome, "Movie Futures," Third Coast, (September, 1982), p. 62.

Reports

Texas Employment Commission, Procedural Referral Agreement Between Texas Employment Commission and Texas Film Commission, Austin, 1981.

Texas Sunset Advisory Commission, Sunset Review in Texas: Summary of Process and Procedure, Austin, 1982.

Unpublished Materials

Baxter, David, editor, Texas Parks and Wildlife, Letter on August 15, 1983, Austin, Texas.

Conwell, Bob, liaison, Corpus Christi Area Convention and Tourist Bureau, Letter on July 15, 1983, Corpus Christi, Texas.

Copeland, Tom, location scout, Telephone interview on October 18, 1983, Austin, Texas.

Davis, Joy, office manager, Personal interview on March 29, 1983, Austin, Texas.

_____ Taped interview in June, 1983, Austin, Texas.

_____ Telephone interviews on October 16, 17, 27, 1983, Austin, Texas.

Davis, Rod, english professor, University of Texas, Letter on October 24, 1983, Austin, Texas.

Earll, Stephen, editor, Personal interview on March 28, 1983, Austin, Texas.

_____ Telephone interview on October 25, 1983, Austin, Texas.

Goode, Mark G., engineer-director, State Department of Highways and Public Transportation, Letter on August 29, 1983, Austin, Texas.

Grossenbacher, Bill, employment service director, Texas Employment Commission, Letter on June 15, 1983, Austin, Texas.

Hall, Jerry, president, Jerry Hall and Associates, Letter on September 21, 1983.

Hardy, Scott, chairman, executive director,
Texas Film Commission, Report Brief submitted to
Governor Dolph Briscoe, April 9, 1973, Austin, Texas.

Kemble, Steve, assistant manager, liaison, Dallas Convention
and Tourist Bureau, Press release on July 14, 1983,
Dallas, Texas.

Kosta, Larry, director, Texas Department of Labor and Stand-
ards, Telephone interview on December 2, 1983,
Austin, Texas.

Moore, Steve, director, liaison, Houston Convention and
Visitors Bureau, Press release on August 3, 1983,
Houston, Texas.

Olivarez, Victor, staff assistant, Personal interview on
March 29, 1983, Austin, Texas.

Parsley, Bill J., attorney, Parsley and Parsley, Letter on
November 22, 1983, Lubbock, Texas.

Potts, Beverly, executive director, liaison, Victoria Con-
vention and Visitors Bureau, Letter on July 20, 1983,
Victoria, Texas.

Rexrode, Cecyle, production consultant, Taped interview in
June, 1983, Austin, Texas.

Richardson, Gordon B., insurance agent, advisory council,
Letter on July 11, 1983, Caldwell, Texas.

Shahan, James T. "Happy", president, Alamo Village, Incor-
porated, Letter on August 2, 1983,
Brackettville, Texas.

Shelton, Dana, assistant director, Personal interview on
March 28, 1983.

Sittig, Doris, film representative, liaison, El Paso Tourist
and Convention Bureau, Letter on July 20, 1983,
El Paso, Texas.

Skaaren, Warren, president, Skaaren Corporation, Taped inter-
view in September, 1983, Austin, Texas.
_____ Letter on October 3, 1983, Austin, Texas.

Smith, Joel, executive director, Personal interview on
March 28, 1983, Austin, Texas.
_____ Letters on January 27, February 4, 1983.

Smith, Governor Preston, Letters on August 12, 24, 1983,
Lubbock, Texas.

Texas Film Commission, Letter in May, 1982, Austin, Texas.
Memorandum on March 11, 1983,
Austin, Texas.

Newsletters on October 31, 1979,
July 8, 1980, and February 7, 1983, Austin, Texas.

Press releases on July 8, 1980
and January, 1984, Austin, Texas.

Report on "Estimated Effect on State
Economy From Money Left in the State By Motion Picture
and Television Production Companies for the Period
January 1972 through December 1980," Austin, Texas,
1980.

Wells, Bill, executive director, Sunset Advisory Commission,
Personal interview on March 29, 1983, Austin, Texas.

Williams, Glynn A., Jr., chairman, liaison, Motion Picture
and Television Committee, Letter on July 12, 1983,
Bryan, Texas.

Wolkowsky, Melissa, editorial intern, Taped interview in
June, 1983, Austin, Texas.

Newspapers

Austin-American Statesman, December 3, 1978; March 28, 1980.

The Daily Texan, September 19, 1975.

The Dallas Morning News, February 3, 1971; May 25, 1971;
June 29, 1971; August 17, 1972.

Fort Worth Star Telegram, November 20, 1970.

Governor Mark White Reports, January 12, 1984.

The Houston Post, October 15, 1972.

The Tribune, May 31, 1972.