

TWINMATES

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Twinmates is an inside look at the unique and unusual appeal of border politics in Laredo, Texas through the point of view of identical twin brothers-- A. Jaime Mendoza and B. Javier Mendoza. The documentary chronicles the Mendoza twins for a period of six years as they switch political parties, in order to get elected (Republicans turn Democrats), and use that political exposure to expand their janitorial company to the metropolitan cities of Dallas and Austin. In addition to the Mendoza twins' business and politics, the documentary also captures entertaining interactions with family and friends.

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PROSPECTUS AND PRE-PRODUCTION RESEARCH

Subject Matter and People, Location Research

Twinmates-- a story about two Mexican-American, identical twin brothers from Laredo, Texas (border city) who are professional janitors. The thesis documentary was produced and directed by me, Patricio Salinas—Master of Fine Arts Candidate in Radio-Television-Film at the University of North Texas.

Jaime and Javier Mendoza are 30-years old. They co-own Mendoza Maintenance Group, a janitorial company that employs over fifty people. Their business (established in 1998 and incorporated in 2001) is based in Laredo, but since January 2007 the Mendoza twins have expanded their business statewide to include Dallas and Williamson County (located north of Austin).

Apart from their business savvy career and achievements, the Mendoza twins also have a passion for politics. At the age of 22, Jaime Mendoza ran for County Commissioner in Laredo, Texas in fall 2000 as a Republican. Webb County, where Laredo is the county seat, is a staunch Democratic County-- where no Republican has held county office within living memory. Precinct Three, in which Jaime Mendoza ran, was comprised of the central and northern part of the City of Laredo, and included socioeconomic groups ranged from mid-to-upper class. In the end, Jaime Mendoza lost the election, but won 37 percent of the vote. This was a modest showing for a twenty-two-year old Republican.

A year later (2001), Jaime Mendoza completed his bachelors degree in government from the University of Texas at Austin. That same year, Javier Mendoza earned his bachelors degree in government at Texas A&M International University, located in Laredo.

As college graduates and with their business steadily growing, they embarked on leading the Republican Party in Webb County with Javier Mendoza running for chair of the Republican Party in Webb County. In March 2002, based on his twin brother's name recognition garnered in 2000, Javier was elected over an older candidate, Esther Buckley, out of 500 votes cast. Ironically, the Mendoza twins were now in the peculiar position of being in charge of local Republican politics in the hometown of 2002's Texas Gubernatorial Democratic Nominee, Tony Sánchez.

During Javier Mendoza's first year in office, the Mendoza twins took partial credit for having a Republican elected as a city council member in May of 2002. City council races are technically non-partisan. Council member Gene Belmares was the Webb County Republican chair prior to Javier Mendoza's election. Gene Belmares succeeded Republican Joe Guerra, who ran unsuccessfully as Webb County Treasurer in fall 2002.

Apart from the Mendoza twins' successful venture in local politics, they embarked on a one-year stint as local secondary school teachers in Laredo. Javier Mendoza taught high school government; Jaime Mendoza taught middle school social studies. Based on their own admission, their teaching was intended to gain experience as educators in order to enhance their political credentials. However, Javier Mendoza gained more than experience; he met his future girlfriend, who was his student. According to Javier Mendoza, he did not start dating her until he finished his one-year teaching stint, which occurred around the summer of 2003.

Toward the end of 2003, the Mendoza twins shocked the Laredo community by switching parties. They became Laredo Democrats. And the switch prompted Javier Mendoza to run for County Commissioner Precinct 3 in 2004 against incumbent Felix Velásquez, the same person who beat his twin brother in the general election of 2000. However, the electoral contest was

now a Democratic Primary with three other challengers vying for the post, thus making a total of five candidates. After spending \$40,000 on the election, Javier Mendoza finished fourth with nearly 1500 Democratic votes or 15 percent. Incumbent Felix Velásquez was defeated by 29-year-old challenger Jerry Garza, in a run-off election. There was no Republican opposition in the fall of 2004. Javier Mendoza was disappointed with the results, and conceded that “switching political parties” might have played a role in his defeat—even stating “I’ll never run here in Laredo again. I don’t think Jesus would have a chance if he was running as a Republican in Laredo” (Almada 13A). In addition, the Mendoza twins endorsed incumbent Felix Velásquez in the run-off because they felt Jerry Garza did not spend enough on the campaign. Garza was a former news anchor in Laredo, who was not shy about voicing his political aspirations.

With the Mendoza twins’ political future in limbo, but business steadily growing, Javier Mendoza embarked on becoming a contestant in the third season of *The Apprentice* on NBC. Through numerous challenges and procedures, Javier Mendoza was flown out to Los Angeles by NBC television to participate in the final stages of competition. Javier Mendoza was selected as an alternate and was paid a minimum amount for his service.

After a brief glimpse of potential fame in politics and entertainment, the Mendoza twins expanded their business interests by investing in a local pizza billiard club. The business proved a good experience, but was not a permanent success. By that time, Javier’s girlfriend had left him for his twin’s best friend, Carlos Ruiz.

As another election cycle approached, the Mendoza twins got organized to launch another campaign, this third one a mayoral race. After two political consecutive runs by Javier Mendoza, Jaime Mendoza was now the candidate. As a result, he placed last place in the 2006

election. The Mendoza twins endorsed the eventual winner, Raúl Salinas (a retired FBI agent) in the run-off election.

After an embarrassing loss by Jaime, the Mendoza twins embarked instead on expanding their company statewide, and successfully obtained a five-year contract to do maintenance work on 25 Dallas County office buildings beginning in January 2007. They obtained a five-year contract with Dallas County. This expansion led them to establish a second residence in Irving, Texas. However, since they still had to operate a maintenance business in Laredo, Javier and Jaime rotated operating duties every few months—meaning that they took turns living in Laredo and Irving on their own.

The Mendoza twins decided not to miss competing in the next election cycle. Javier Mendoza decided to run against Commissioner Jerry Garza again, but he decided to start off his election at the grass-root level rather than conduct a media blitz. Prior to starting the production of *Twinmates*, Javier Mendoza was the only challenger. So, Javier Mendoza's potential as a Democratic office holder could be closely studied by voters looking for contrasts between two people rather than a five-person contest that haunted Javier in 2004. As for Jaime Mendoza, he toyed with the idea of possibly running for the Irving City Council sometime in the future. If Jaime does decide to run, it would be interesting to know if he would return to the Republican Party as a North Texas resident because of the bi-partisan electorate that exists in Dallas County. If Jaime were to run, he would not be confined to a one-party system that makes up the Democratic Webb County electorate.

With the Mendoza twins' business and political trajectory firmly established, they also exhibited interesting characteristics that made them multifaceted. For instance, they might be referred to as politically incorrect based on their political views. These included harboring anti-

immigrant perspectives and experiencing segregation in North Texas as they worked various offices in Dallas County. The Mendoza twins openly discussed how they felt African-Americans, Hispanics and Non-Hispanic Whites lived in separate neighborhoods or cities. The latter issue is a complex one for the Mendoza twins because in a taped interview shot in January 2005, Javier Mendoza hinted at the black-brown divide in his second outing for NBC's *The Apprentice*. For instance, he said:

I'm glad in a way I didn't make the show, but I know you all realized that you made the mistake of not choosing me and the thing is why the hell (aren't) there any Latinos in Season 2—you know. And there you have your Blacks, your two black people. That's what pisses me off. I don't play the race card... I play the cards I was dealt with—I'm a Latino (Javier "Cuate" Mendoza).

While they may have laid claim to holding some unpopular views, they still possessed other unique characteristics. For instance, they are Christian Protestants who attended church on a regular basis. However, one of the most amusing parts concerning the Mendoza twins is their 41-year-old brother, Junior, who has had serious addiction problems with illegal drugs. According to the Mendoza twins, their elder brother Junior was only good for "legal entrance into the HOV lane in DFW."

Based on their history and stated characteristics, Jaime and Javier Mendoza are the main subjects, with potential inclusion of their 41-year-old brother as a supporting character. The Mendoza twins stated that they have tried to help out their brother numerous times, but their attempted interventions have failed. Additional characters that might appear in the documentary are the Mendoza twins' divorced parents, employees, clients and political counterparts.

As for locations, Laredo, Dallas County and Williamson County were the primary living areas selected for taping. A particular visual component involved videotaping the Mendoza twins doing maintenance, as they substituted for sick workers. In addition, half of the documentary delved into Javier's spring 2008 election campaign.

Also, *Twinmates* was intended to give the viewer a glimpse of their lives prior to reaching age 30 through archival news footage of their respective elections and a ten-minute video, produced by myself three years ago (used for *The Apprentice* auditions).

Funding

The majority of the documentary funding came from my personal funds that were acquired through student grants, loans and scholarships. In addition, I utilized a credit card. As for other funding possibilities, I applied for a \$20,000 grant from the National Hispanic Scholarship Fund—aimed at promoting a fine arts project. My proposal was not selected.

Distribution Possibilities Audience

The target audiences for *Twinmates* are people whose residence is in proximity to Interstate 35 (NAFTA Freeway), from Laredo to Dallas-Forth Worth. The logic behind this audience is that they can relate to the Mendoza twins' success as they travelled the I-35 corridor that defines Texas. With the electoral interest, other people inclined to view this documentary are the ones actively involved in the political process as voters, campaign volunteers, students and political players. Beyond the apparent immediacy in this audience, other potential viewers are people who watch political programs on C-SPAN and other cable outlets, such as PBS's *Frontline*, which have aired related campaign programs during election seasons. Possible distribution outlets are included in Appendix A.

Goals of the Production

The production goals of *Twinmates* was to showcase an honest, ironic and non-stereotypical look at young Hispanic entrepreneurs making the circular migration from south to north Texas—a journey that paralleled the region’s booming immigration process. In addition, I found the Mendoza twins’ story unique since they are identical twins, and their political aspirations make for an enlightened glimpse of local border politics.

As for the structural and stylistic execution of *Twinmates*, this documentary started with an overview of the subjects’ life during their twenties through interviews illustrated with archival footage provided through still pictures, news articles and possible existing video, such as news broadcast or commercials. Once their history was presented, the documentary took up their current situation in Irving, Williamson County and Laredo, through continuing to emphasize the local election in Webb County. The objective of the documentary was to capture their personalities in day-to-day occurrences, as they worked with employees and prospective new clients. In addition, extra video was recorded to capture their involvement with friends and family, specifically their older brother, Junior. Two primary interviews were conducted with both Jaime and Javier Mendoza, with janitorial or campaign paraphernalia as background for indoor settings. In addition, I wanted to interview both Javier and Jaime in outdoor locations that reflected all three settings. Also, there was a chance that the Mendoza twins could pretend they were filling in for each other in public settings. This scenario would make the documentary more interesting. Since this documentary was shot during the 2008 presidential primaries, perhaps the Mendoza twins could provide commentary on the presidential candidates.

In terms of the post-production phase, the documentary was edited in a traditional fast to moderate editing fashion dictated by the events chronicled in the documentary. Original music was commissioned once a rough cut was assembled.

RECONCEPTUALIZATION BEFORE PRODUCTION

Prior to videotaping *Twinmates* during the middle of November 2007, several factors altered my original prospectus. For instance, the Mendoza twins ceased residing in Irving, Texas. The Mendoza twins decided to terminate their home lease in Irving because it was not cost effective. Having obtained contracts in Williamson County, the Mendoza twins decided to reside in Georgetown, Texas—county seat of Williamson County. This alteration raised the question of eliminating the city of Irving as a potential character in the documentary—specifically, when the city dealt with racial profiling among its Hispanic inhabitants. Since the Mendoza twins had expressed anti-immigrant views, this issue did not become a focal point in exploring the Mendoza twins' character. In addition, Javier Mendoza had the conundrum of having triple residency while running for County Commissioner in Laredo. Javier Mendoza eliminated any potential of a conflict of interest by focusing his work almost exclusively in Laredo, while his twin Jaime operated the business in Georgetown and Dallas.

In addition, the original title of the documentary—*The Switch*—was dropped because the Mendoza twins no longer switched duties from overseeing their duties in different locations—Laredo and Dallas. The Mendoza twins now had Georgetown as their second operating base, and both twins would come back and forth from Laredo and Georgetown on a regular basis, with neither of them living in one city permanently. As for the Mendoza twins' work schedule in Dallas, they would visit the city every ten days, with hotels being used as their resting place. Apart from eliminating the scenario of switching job responsibilities, *The Switch* would no longer apply to their political party affiliations, because Jaime Mendoza stated that he might run as a Republican outside of Laredo.

THE INTEGRATION OF THEORY AND PRODUCTION

Theories and Rationales for Use

Twinmates blended three documentary modes—participatory, expository and observational—established by media scholar Bill Nichols. First, the participatory mode-- rooted heavily in anthropology:

Documentary filmmakers also go into the field; they, too, live among others and speak about or represent what they experience. The practice of participant-observation, however, has not become a paradigm. The methods and practices of social science research have remained subordinate to the more prevalent of rhetorical practices of moving and persuading an audience....Participatory documentary gives us a sense of what it is like for the filmmaker to be in a given situation and how that situation alters as a result. (Nichols 116)

In essence, the documentary hinged on the relationship between the documentarian and the subject. This approach was traced to the origins of documentary filmmaking history in the same vein as *Nanook of the North*, and was still found today in the works of contemporary filmmakers such as Michael Moore. Bill Nichols added:

We expect that what we learn will hinge on the nature and quality of the encounter between filmmaker and subject rather than on generalizations supported by images illuminating a given perspective. We may see as well as hear the filmmaker act and respond on the spot, in the same historical arena as the film's subjects. The possibilities of serving as mentor, critic, interrogator, collaborator, or provocateur arise. (116)

Selection of the participatory mode for *Twinmates* was done because I share a relationship with the Mendoza twins that dating back to spring 1996. During the late 1990s, I

attended the University of Texas at Austin with Jaime Mendoza. In 2000, I covered Jaime Mendoza's candidacy for Webb County Commissioner as a reporter for the *CBS* television affiliate in Laredo. By 2004, I produced a political commercial and the *The Apprentice* try-out-video for Javier Mendoza. With over ten-years of interactions between the Mendoza twins and myself, the subjects were videotaped by a contemporary rather than a random documentarian. During the production, the relationship between filmmaker and subject dictated some of the events that were captured on tape. For instance, Jaime Mendoza would respond to conversations initiated by me concerning the subject's chairmanship for Laredo's Voices in Democratic Action—a watch-dog group. Towards the end of the production, Javier Mendoza would engage with me about certain electoral issues while the camera was rolling. These examples showcase a participatory element; however, I chose not to include his recorded involvement during the post-production phase—altering the function of the participatory mode.

Beyond the relationship between the documentarian and subject, the participatory mode also relies heavily on the interview:

The interview allows the filmmaker to address people who appear in the film formally rather than address the audience through voice-over commentary. The interview stands as one of the most common forms of encounter between filmmaker and subject in participatory documentary.

(Nichols 121)

Through the production of *Twinmates*, five different interviews were conducted with the Mendoza twins. The first two were in Irving, Texas—at a work site—where I interviewed both Mendoza twins (separately) while they were waxing floors. These interviews dealt with the Mendoza twins' business expanding statewide. In addition, two formal-sit down interviews were

conducted with both twins (separately)—one in Georgetown, the other in Laredo. However, these interviews were conducted in-doors in order to diminish unwelcomed noise that would be produced by ambient sound. Javier Mendoza’s interview covered his family business, politics and relationship with his twin. Jaime Mendoza’s interview only dealt with his political history and future. The last interview covered a dual-interview with Javier Mendoza and Arturo Mendoza, Jr. (the twins’ troubled 41-year-old brother). This interview intended to showcase the trials and tribulations the Mendoza twins have endured with Arturo Mendoza, Jr.’s drug addiction.

The second documentary mode to be utilized for *Twinmates* would be expository: “address[ing] the viewer directly, with titles or voices that propose a perspective, advance an argument, or recount history”; in addition, this mode applies a voice-of-God commentary “the speaker is heard but never seen” (Nichols 105). During the post-production on *Twinmates*, I decided not to narrate the documentary because an overwhelming majority of the footage did not include the interactions between documentarian and subjects. Apart from lacking a well-seasoned voice-over skill, I also felt a non-Hispanic accent would give the documentary an appeal to a majority white audience, rather than a regional one. In addition, “expository mode emphasize[d] the impression of objectivity and well-supported argument”—a goal I aimed to achieve in the film (Nichols 107).

However, I did find elements of the expository mode conflicting with my own experience and education. For instance, “[e]diting in the expository mode generally serves less to establish a rhythm or formal pattern, as it does in the poetic mode, than to maintain the continuity of the spoken argument or perspective” (Nichols 107). I edited major sections of the documentary for good pacing—eliminating unnecessary material that did not drive the narrative thrust. At times,

sections of the documentary could deliver the story without narration—which hints at the observational mode.

The observational mode of documentary production adheres to the documentarian “observ[ing] what happens in front of the camera without overt intervention” (Nichols 109). Granted, this mode specifically states that there is “no voice-over commentary, no supplementary music or sound effects, no intertitles, no historical reenactments, no behavior repeated for the camera, and not even any interviews” (Nichols 110). *Twinmates* used most of the approaches that Nichols stated should not be implemented if the observational mode is executed. However, a good portion of *Twinmates* was taped without any intervention from myself—such as Javier Mendoza’s radio sessions with DJ/commentator Jay St. John, election day observances and the Webb County Democratic Party’s ballot-name-drawing contest.

Review of Additional Texts, Documentary Films and Literature Reviewed for Research

Prior to entering production on *Twinmates*, I did some internet research on Javier Mendoza’s candidacy for County Commissioner. He found two Internet sites exclusively related to issues concerning Laredo, Texas. The first one, <http://www.freewebs.com/laredopolitics/>, dealt with the petty politics that permeates in Laredo. The Internet site offered analysis about specific Democratic Primary races in Webb County. As for Javier Mendoza’s county commissioner’s contest, the Internet site said the incumbent, Jerry Garza, would win the election because he had not experienced any controversy during his tenure as Webb County Commissioner. In addition, I was informed by the site that there was a possibility that a third candidate, Carlos Ignacio “CY” Benavides, III, would be seeking the commissioner position. Benavides would become a candidate hours before the filing deadline in early January 2008.

The other Internet site that provided research into Javier Mendoza's candidacy for Webb County Commissioner was <http://thelaredochameleon.com/>. The *Laredo Chameleon* is another Web site that analyzes local issues in Laredo, Texas; however, it is more extensive than *LaredoPolitics* because it has daily blogs that respond to news covered by the local media. During research on the *Laredo Chameleon*, I read a blog criticizing Javier Mendoza's use of God in his campaign. In addition, to using Proverbs 31:9—"Open your mouth, judge righteously, and plead the cause of the poor and the needy"—on his campaign literature, the blog stated that Javier had said on the *Jay St. John Morning Show* that he would win the election because he had God on his side. This criticism influenced me to ask Javier why he chose to use Proverbs 31:9 so prominently on his campaign signs. Javier responded that 40 percent of the children in Webb County live below the poverty line; therefore, it is the responsibility of elected officials to look after the less fortunate.

As for the previous documentaries that were reviewed prior to production on *Twinmates*, the *7-Up* series emerged as a specific style I would intend to emulate. The *7-Up* documentary series chronicled the lives of 14 English children from England from the ages of 7 to 49. Filmmaker Michael Apted documented his subjects every seven years. Apted interviewed each individual in a formal setting, but followed him or her in their surroundings. Once each episode was released—through creative editing—Apted assembled footage from each seven-year interval that cumulatively offered a unique photo mosaic of humanity. Critical reactions towards this approach was positive with writer Mick LaSalle commenting "'49-Up' is alternately touching and mundane, part soap opera, part reality show and part anthropological study" (para 2). Film critic Roger Ebert also stated that "[t]his is not reality TV with its contrivances and absurdities, but a meditation of lifetimes" (para 4). Ebert's comments raise a potential critique that

Twinmates could encounter because Javier Mendoza did attempt to achieve reality-television fame, yet the documentary taped by me was not conceived as a reality-television pilot—but the potential did exist. Apted’s mark inspired me to produce *Twinmates* in this fashion because I intend to follow up with the Mendoza twins every ten years as they approach the milestones of their 40th, 50th, 60th, 70th and 80th birthdays – culminating in a unique photo mosaic of life. However, I will consider documenting a non-Laredo or state-wide.

As for the main subjects in the *7-Up* series that had the closest character likeness to the Mendoza twins, it was Tony: “At 7 years old, he wanted to be a racing jockey. Brash, crew-cut, extroverted, he made it all seem clear. He did briefly become a jockey, even racing against the great Lester Piggott, but as an adult he was a London taxi driver” (Ebert para 5). Although not athletes, the Mendoza twins possessed an extroverted quality— they were not bashful about their political ambitions at a very young age. Passage of time will tell whether or not the Mendozas meet the political goals they have set forth. The Mendoza twins share with Tony is the desire for stardom. During his late twenties, Tony embarked on an acting career. Fate would not bring Tony stardom, but at 49 he did appear in commercials. The Mendoza’s curiosity at potential national fame did parallel Tony’s ambitions.

In addition to Michael Apted’s *7-Up* series, another documentary that influenced me was Tom Cohen’s *Family Business*. Part of the PBS series *Middletown*, *Family Business* was filmed in the late seventies and intended to explore Muncie, Indiana as a representative of American communities (Hoover 141). The filmmakers captured culture uniqueness instead (Hoover 142). The documentary concerned itself with a family pizza chain, Shakey’s Pizza, whose inevitable bankruptcy and its ripple effects impacted the Snyder family members. Headed by patriarch Howie Snyder, Shakey’s employees consisted of Howie’s wife and nine children. However, it is

Howie who drives the narrative of the documentary as he symbolizes “the American Dream: the chance to invest long hours and hard work in exchange for financial security for oneself and family (“Middletown” para. 2).

Shot entirely utilizing the observational mode, *Family Business* dives into the viewer’s empathy—“as [Howie] sits morosely counting an evening’s disappointing receipts is to watch America at work” (“Middletown” para. 2). This story was relevant to today’s society and was a good benchmark for family entrepreneur films.

The obvious relation between *Twinmates* and *Family Business* is that the Mendoza twins’ janitorial business is their livelihood, but during the production of the documentary they did not witness financial difficulties like the Snyder family. *Twinmates* did emphasize the point that the expansion did take a physical toll on the Mendoza twins via exhaustion, but their ambitions overcame any hardships that were endured to reach that success. As Javier points out “sometimes you have to do things you don’t like in order to make it.”

Apart from the two documentary styles that I intended to emulate, I researched previous election documentaries prior to production— such as Tom Cohen’s 1982’s *The Campaign* (also part of the *Middletown* series) and Paul Stekler’s *Last Man Standing: Politics, Texas Style* (2004). These films dealt with local elections, with the latter one taking place in central Texas. Since part of *Twinmates* deals with an election, these films served as models to produce a campaign film.

The Campaign centered on the mayoral race between Democrat law-enforcement official Jim Carey and Republican lawyer Alan Wilson. The film utilized to good effect the contrast between both candidates and their surroundings. For example, in one scene Carey is filmed in a theater-like assembly with supporters as he schmoozes with supporters by telling jokes. As for

Wilson, Cohen filmed the Republican addressing a small gathering at a private tea party. The contrast in interactive settings set up Carey as the outgoing one and Wilson as the reserved one. Further contrast between the candidates and their supporters highlighted the social-economic factors dividing the electorate. As author Dwight W. Hoover wrote:

Scenes of Carey in a black church are paired with ones of Wilson singing in the Presbyterian church choir. Carey [was] shown meeting with obviously poor people, many of them elderly, while Wilson [was] shown at a meeting with the governor of the state where one doctor's wife talks of shopping in Chicago and where all are uniformly prosperous. (64)

Although heavily rooted in the candidates' interactions with the community, *The Campaign* captured other campaign ingredients: political consultants and high-profile endorsements. For instance, Wilson was filmed with a group of people coaching him on how to respond to different issues being presented by inquisitive voters. The scene was eye opening because it showed a common trait among green candidates: lack of knowledge on certain issues and frustration with the campaign. As writer C. Warren Vander Hill pointed out:

In it Wilson receives contradictory advice from a number of supporters... [telling] him to shorten his statements and...[prep] him for questions he might be asked. Wilson, tired and confused...rebels at what he considers to be contradictory advice and leaves the room vowing not to run ever again. (50)

With both candidates' chances evenly presented in the film, a sense of unpredictability surfaced towards the conclusion. On election night, again, Cohen focused on differences. Cohen filmed Wilson with only the immediate family as he awaited the returns at home; Carey, at home, has more people beside him. In the end, Wilson won and celebrated with family members

at the dinner table before addressing supporters at another gathering. Carey managed to keep high spirits despite his defeat. Furthermore, Cohen followed Carey as he goes to Wilson's victory party and offered his concession. Cohen ended the film with Carey leaving and walking into the night's darkness.

In *Last Man Standing: Politics, Texas Style*, director Paul Stekler juxtaposed two statewide races with a regional one:

On the local level, "Last Man Standing" follow[ed] the race between two handsome, white newcomers for a seat in the Texas legislature: Democrat Patrick Rose and Republican [incumbent] Rick Green.....Serving as a backdrop for this personal, grassroots door-to-door and church-to-picnic campaign is the 2002 statewide races for governor and senate, which pits the cronies of Karl Rove and George Bush against a multi-ethnic "dream team," composed of Latino businessman Tony Sanchez and Dallas' first African-American mayor Ron Kirk. (Kaufman para 5)

Through Stekler's narration, the viewer was informed that the director is documenting the statewide races in order to prove the election was an indicator of a national trend in politics. However, during production, Stekler focused on the state representative race because the regional candidates had more inherent, human drama than the higher office contest, where "Kirk found that Texas aint' Dallas and Sanchez's lack of campaign experience and vulnerability began to show" (Cullen).

Challenger Rose won the contest by 333 votes, making Green the only state Republican incumbent to lose in 2002 (as noted by Stekler in the film). As for the statewide race, Democrats did not win a single office. Yet, the minority party had reason to be optimistic based on presidential advisor Karl Rove's comments made in the film: he "observe[d] in the film that

Democrats can win when they field good candidates who have a strong and powerful message” (Cullen).

Stekler stated that by picking campaigns that “really show how the electoral process works,” it allowed the audience to learn “something universal about politics in the midst of a really good story” (qtd. in Kaufman). However, Stekler concedes that *Last Man Standing: Politics, Texas Style* had trouble garnering media attention because of its non-partisan nature (qtd in Kaufmann).

As for additional literature researched for *Twinmates*, I found several news articles that pointed to the black-brown divide that unsettled him prior to production. For instance, African-American writer Earl Ofari Hutchison—who has authored *The Latino Challenge to Black America*—has written extensively about the black-brown divide as he stated in one his articles:

Many Latinos work at low pay jobs that offer no health, union or retirement benefits. To many these jobs represent[ed] a marked improvement from the life they left. Many employers [took] advantage of their economic plight and hire[d] them to work the dirtiest and most hazardous jobs in plants, factories and farms. Previously unskilled or semi-skilled white and black worker held these jobs. The increased immigration [came] at the worst possible time for poor African-American communities. They [were] reeling from a decade of job, education, and social service cuts. Immigration labor competition could further marginalize the black poor by rising joblessness, decreasing benefits, and exacerbating the crime and drug cartels (para 6).

Journalist Peter Goodspeed from the *National Post* further stated— “When you’ve got competing ethnic groups at the bottom level, you’re going to have friction” (para 27).

Furthermore, blogger Matt Sánchez stated that the competition between Hispanics and African-

Americans is viewed through an analogy of the former group desiring the American dream, and the latter one taking it for granted (para 3). However, Hutchison did express hope: “In some neighborhoods, community groups have tenuously bridged the culture and language gap and have joined forces to protest crime, school and housing deterioration” (para 10). As per this analysis influencing the production of *Twinmates*, I did not observe friction between the Mendoza twins and their black employees as he videotaped both parties interacting. As for me instigating the racial-divide issue during an interview setting, I chose not to focus on that aspect—with only a hint coming from a question addressed to Javier Mendoza: Who are your main competitors? Javier Mendoza did not address who were his main competitors; instead he focused on the bidding process.

PRODUCTION

Overview

Production on *Twinmates* was a challenge for me, as I had to contend with the Mendoza twins' busy schedule and my own commitments as a graduate student. For instance, I could not begin production until the middle of November 2007 because of my classes and teaching assistant responsibilities, as well as the Mendoza twins' availability in Dallas County. I decided to videotape the majority of Dallas footage during the weeks leading up to the winter break-- which would be the time where most of the footage for the documentary would be taped. During the winter break, I visited with the Mendoza twins in Williamson County twice for a period of 24 hours. The remainder of the winter break was utilized videotaping Javier Mendoza in Laredo as he campaigned. As the spring 2008 semester commenced, I traveled to Laredo twice—during the early voting period and the Election Day climax.

As for the execution of the production, over 18 hours worth of tape was shot – with over 80 percent of the footage being recorded exclusively by myself without any production assistance. This execution is not ideal for documentary production, but I could not afford a crew because of the extensive travel and lodging cost that was required for the documentary. In addition, potential production assistants in Laredo were non-reliable.

Schedule

Production on *Twinmates* was undertaken from November 16, 2007 through March 5, 2008—with the bulk of the production focused during the months of December and January. During November, I videotaped the Mendoza twins during their work environments in Dallas County in two different locations—Irving and Dallas (taped sessions also included interviewing the Mendoza twins while they waxed floors). In addition, I also taped the Mendoza twins in

their Irving home as they did office-related work, as well as them packing their belongings (they would terminate their lease in Irving for cost related reasons). This predicament also allowed me to videotape them moving their belongings into storage in Dallas.

As for the videotape sessions in December, this production phase included the Mendoza twins in their Georgetown work environment. Other taped sessions included Javier Mendoza appearing on the *Jay St. John Morning Show* in Laredo, as well as attending to campaign related activities—such as visiting the elections office, putting up signs and visits with advertising executives. In addition, a formal interview was conducted with Javier Mendoza at his Laredo home.

The month of January would prove to be productive for me, as I videotaped two sessions with Javier Mendoza during his regular appearance on the *Jay St. John Morning Show*. In addition, I videotaped Javier Mendoza block-walk with older brother Arturo Mendoza, Jr. January also included the ballot name drawing among Laredo democrats, as well as a dual interview with Javier Mendoza and Arturo Mendoza, Jr. Also, I videotaped Jaime Mendoza in Georgetown twice for formal interviews and additional location settings.

As the primary election approached, I videotaped Javier Mendoza in February for one day during the early voting period. An additional day in February was utilized for exterior shots of Laredo.

Once election day came, I videotaped Javier Mendoza and his campaign entourage on March 4. I also videotaped Javier Mendoza with his family praying the following day. Also, exterior shots of Austin were taped by an additional cameraman—Manuel Camero—during the month of March. A detailed production schedule is included in Appendix B.

Crew

For the majority of the production of *Twinmates*, I embarked on a one-man-band shoot—meaning I was responsible for the visuals and audio recordings. This scenario was executed in a guerrilla style because of lack of funds to support a camera person, sound recordist/boom operator and production assistant. Because of the limited man power, I had to rely on a shot-gun (directional) microphone mounted on the camera, accompanied by a wireless microphone on the subject during the observational settings. This scenario did prove challenging at times because I had to consistently monitor the audio levels through the camera eye-piece and make appropriate adjustments when the levels peaked.

However, I did have limited assistance in the form of a boom operator – Erica Córdova--during the taped sessions of November 30, 2007 and December 1, 2007. In addition, I was able to employ a camera person for the Austin visuals needed for establishing shots.

Equipment

Principal photography on *Twinmates* involved the acquisition of production equipment involving the JVC 5100 camera. The physical makeup of this camera resembles the Betacam Sp—a high-end analog camera that was industry standard for news production. I spent close to three years using the Betacam Sp in my previous employment; therefore, I felt very comfortable with the weight. Granted, I now had the advantage of a liquid crystal display or LCD screen that was not available in the analog camera. However, I composed my imagery mostly through the viewfinder lens rather than an LCD screen that is commonly used for composition. Images seen through the viewfinder lens gave me a better indication of shadow exposures. A Gitzo tripod was used for steady composition. The tripod had the unique feature of being able to balance the camera in two fashions—the first relying mainly on the three legs being even, with the second

one mounted on the tripod's head. This unique approach to still and steady visual compositions was a challenge at first for me, but I adjusted to the equipment.

As for the audio components used for production, the main audio recording devices used was a wireless lavalier Sennheisser microphone—the transmitter was mounted on the Mendoza twins. Since only one Sennheisser microphone was used for the production, the use of the microphone would rotate between the Mendoza twins when I would videotape both of them in the same setting. In addition, a shot-gun microphone was mounted on the camera in order to record natural sound or other people interacting with the Mendoza twins. In limited instances, a boom pole was used during two shooting days. No mixer was used during this shoot because of the one-man-band approach to the documentary production. I would be unable to ride the levels on a bulky recorder as well as the camera itself. This is not an ideal situation for documentarians, but directors must adapt to their situations.

Apart from camera and audio components, lighting would become crucial during the formal interview process. For *Twinmates*, a Chimera lighting instrument was used—a device that directs a light source on the subject but without extensive hard shadows that derive from traditional light sources. In essence, the Chimera light source accomplishes the function of a three-point light set up with only one lighting instrument. However, having a Chimera will not always solve illumination problems. For instance, a back light was needed to distinguish subject and background, as well as a fill light to diminish any harsh shadows that materialize from available lighting or the direction of the Chimera light source. Two Pepper lighting instruments were used for back and fill lighting in conjunction with the Chimera light source. In addition, a small light was mounted on the JVC 5100 camera during the observational taped sessions.

Releases, Copyright and License Agreements.

For any documentary production, obtaining release forms from subjects captured on video is essential for distribution purposes. *Twinmates* was no exception as I was able to get written consent from Javier Mendoza, Jaime Mendoza, Arturo Mendoza, Jr., Margie Mendoza (the twins' mother), Jay St. John, Priscilla Ruiz (Javier's ex-girlfriend), Jessica Rodríguez (Javier's present girlfriend), Jerry Garza (incumbent county commissioner) and CY Benavides (a third candidate). In addition to these principal documentary subjects, release forms from other people were obtained, mostly from Javier friends that supported him on election day. There were a couple of circumstances in which I was not able to obtain written permission from some individuals because I did not have the forms at his disposal, but I did record the people on camera saying that they granted me permission to use their likeness in the documentary.

As for utilization of copyright and license agreements, I was able to obtain permission to use footage from the City of Laredo's Public Access Center—which included the 2006 Mayoral debate, the 2008 Webb County Commissioners debate and a Special City Council Meeting from February 11, 2008. I informed the City of Laredo's Public Information Officer, Xotchil Mora García, about the intention of the footage through a public records request. Mora informed me that it was permissible and that it would only cost \$100.00. In addition, attempts were made to acquire footage of Hillary Clinton campaigning in Laredo and a rally in support of Jay St. John's abrupt termination from his radio program on the station, 99.3 FM. After two meetings with the general station manager of the local NBC television affiliate, KGNS, the manager did not return my follow-up calls and emails. I did manage to obtain non-copyrighted and non-edited Clinton footage from a Laredo free-lance photographer, Rudy Murillo, for \$75.00.

As for other archival images that were used in *Twinmates*, footage owned by me that was obtained during my tenure as a free-lance communications professional in Laredo—such as *The Apprentice* try-out video, as well as video from the 2002 Gubernatorial campaign related events that occurred in South Texas. In addition, I claimed fair use for a few seconds of Donald Trump saying “You’re fired” from footage of NBC’s *The Apprentice*.

In addition, I obtained personal pictures from the Mendoza twins’ neighbor—Blas Castañeda—who inspired the twins to run for office when he himself won a city council seat in 1988. Additional pictures were acquired through the Website of the Presidential Library of George Herbert Walker Bush in order to illustrate the Mendoza twins’ early affiliation with the Bush brand; again, I claimed fair use.

Budget

Because of the production resources available to me from the University of North Texas, the majority of *Twinmates* expenditures were characterized as in-kind donations (graduate student fees). As for real costs, that entailed purchasing Sony Mini-DV tapes and gasoline for a 925-mile round trip from Denton, Texas to Laredo, Texas, which was done five times. The tape costs were estimated as \$125.00 for a total of 25 tapes. The estimated cost of a 925 mile- round trip (executed five times) via gasoline totaled \$610.50, mostly for the cost of gasoline. In addition, \$175.00 was spent for archival footage. With a contingency rate of \$91.00, the total cost of the documentary was \$1,010.00

However, based on University procedures, I was required to create a legitimate production budget that outlined all the production costs, from above-the-line (director, producer, and writer) to below-the-line (equipment, crew, etc.). Granted, the majority of the costs were designated as in-kinds—totaling \$92, 680. Actual funds requested totaled \$14,713.43, with a

contingency factor at \$10,739.34. In the end, \$118, 132.77 was professionally budgeted for *Twinmates*, compared to the actual \$1,010.00 that was incurred by Salinas. A detailed production budget can be found in Appendix C.

POST-PRODUCTION

Schedule

The editing of *Twinmates* would not begin until the second week of April 2008 because of my editing commitments with the advanced film production class. However, I did manage to dub over 18 hours worth of footage prior to April. Editing would begin the week of April 7th and conclude during the third week of June 2008. An outline of the post-production schedule from Sunday-Saturday is included in Appendix D.

Equipment

As for the equipment necessary to facilitate the post-production of *Twinmates*, the latest academic version of Avid (5.8) (on a personal computer) was the editing software used for assemblage. The decision to use Avid rather than the user friendly counterpart Final Cut was due to my comfort level with the former software. Prior to editing *Twinmates*, I had just edited a short fiction film using Avid—so familiarity with the software became second nature. In addition, I thought that the heavy-use of keyboard commands rather than the mouse cursor harked back to the linear days of editing, in which I was trained. In addition to the editing software, other post-production facilities would entail Adobe Premier for narration recording, as well as the final mixdown—which would entail the utilization of an advanced Mackie sound mixer.

Reconceptualization on Documentary Post-Production

Once post-production began on *Twinmates*, I knew I was going to need narration to clarify specific plot points in the documentary. However, I would not write the narration until I had singled out the observational footage that would be included in the documentary—which would culminate at a length of an average of 24 minutes. The reason for that length was because

my thesis committee agreed that I should deliver a documentary averaging 30 minutes in length. At roughly 24 minutes without narration, I would use the remaining minutes for narration.

Once I began writing the narration, I decided that a voice talent (not myself) should be the narrator. The rationale for this approach was that I felt I could tell the story without being personality part of the text because I did not videotape much interaction between myself and the Mendoza twins. Mark Lambert, of the University of North Texas' radio station, KNTU, provided the narration.

In addition, I intended to edit the film non-chronologically, but a majority of that approach was scrapped because (through rough cut viewings with thesis committee member Nann Goplerud) a consensus was reached that an average Joe viewer would be too confused seeing the subjects jump from present to past to present. A more chronological approach would require a bit more narration than I had envisioned, but the script produced provided a clear narrative and emphasized the city of Laredo as a character in the film (previously just another city location).

EVALUATION OF COMPLETED WORK

Pre-Production

Apart from the initial research done for *Twinmates*, not enough emphasis was placed on the pre-production phase since most of the documentary would rely on events that happened on the campaign trail. I did coordinate my available time with the schedule of the Mendoza twins (specifically, when they were in their work environments).

However, I do concede that perhaps more emphasis conceptualizing the look of formal interviews would have been more desirable. For instance, after completion of a formal interview with Javier Mendoza, I realized that the background used was too distracting (Edward Scissorhands poster, etc.). Although well lit, the background atmosphere was too distracting. I used the audio of the interview, but covered it up with visual evidence (B-roll).

Production

As for the evaluation of the production on *Twinmates*, I conceded that it would have been ideal to have had a production assistant throughout most of the production because it might have minimized any possible missed opportunities (spontaneous moments) that might have not been taped if I was not busy riding the audio levels. In addition, I would have saved time during the lighting set-ups. Nevertheless, I chose this direction because of lack of funds that would have been necessary to accommodate a crew. I also thought that the one-man-band approach helped in the long run because I felt the Mendoza twins were more comfortable with the taped recordings because of their relationship with me. Having had an extra crew member might have made the twins uncomfortable and less willing to be honest about their situations.

In terms of ideal footage that was not obtained was more interaction between the Mendoza twins and their friends and workers. Also, I was not able to incorporate the Mendoza

twins' father Arturo Mendoza in the film because of his absence during the production process (parents are divorced). Because of school commitments constraints, I made the decision to focus the bulk of the documentary production on the campaign element because it provided a focus – something that might have been lost with random social and work interactions. I did manage to capture interactions between the Mendoza twins and their black employees in Georgetown. In addition, the climax of the documentary did include Javier Mendoza surrounded by his friends, as well as his romantic interest—Jessica Rodríguez.

Post-Production

Editing *Twinmates* took different directions at different stages of post-production. First, I envisioned that the documentary had the potential of being 60 minutes. However, his thesis committee insisted on a thirty-minute version because the story could be told in less time, at a tighter pace. I agreed because the Mendoza twins are not famous to warrant an hour-long documentary. Also, a leaner video would be more successful for film festival admittance and broadcast possibilities.

Once the time-length was agreed on, I was faced with the task of deleting amusing footage that did not drive the story. This approach was rewarding because it disciplined me to become a better documentarian by getting rid of unnecessary information that could confuse the viewer or leave them uninterested. Eliminating unnecessary video was perhaps key to achieving a well-structured documentary with meaning and commercial potential.

During the editing process, I did eliminate detailed information concerning some of the events because of cluttered and pacing issues. For instance, I did not elaborate on Jay St. John's radio program being broadcast through Mexican radio signals—making for a quirky dimension. In addition, I did not explore the complicated relationships between city and county officials

concerning the construction of a fifth international bridge that serves as a backdrop for the politics behind the proposed site for a new rail-road bridge. This issue became a driving force in the documentary because of the criticism it received from Javier Mendoza and radio talk-show host Jay St. John. According to Jay St. John, he felt his eventual termination as a radio-talk show host stemmed from his consistent, vocal opposition to the proposed rail-road bridge site at the third international crossing, Columbia Solidarity Bridge. Jay St. John's rationale for the opposition derives from the location being 30 minutes away from city limits and private rail-road officials not liking the location. Javier Mendoza believed that Jay St. John's termination cost him the election because he felt he could have made the contest into a run-off if he would have been on the air 30 days prior to the election.

As for music commissioned for the documentary, I hired University of North Texas undergraduate student Andrew Manson to compose original music. Once a fine cut was assembled, Manson began composing music. However, prior to the defense of the thesis production, *Twinmates*, Manson encountered difficulties exporting the music from his computer software system. Manson did drastic measures to complete at least two specific themes as dictated by me prior to the thesis defense.

In the end, I felt that during the post-production phase of the documentary Javier Mendoza emerged as the principal subject, with Jaime Mendoza taking a supporting role. This approach does clash with my original intention of both Mendoza twins having equal roles in the documentary. However, based on the election component of the documentary, Javier Mendoza became the starring player.

APPENDIX A
DISTRIBUTION OUTLETS

CINE FESTIVAL

(November)

Guadalupe Cultural Arts Center
1300 Guadalupe St.
San Antonio, TX 78207
Ph: (210) 271-3151, ext. 33
Fax: (210) 271-3480
:leroy@guadalupeculturalarts.org

CineSol Film Festival

(August)

Nancy Russell, Chair
Henry Serrato, Programmer
601 E. Taylor
Harlingen, TX 78550
956-778-7267 (cell)
nancy@cinesol.com
henry@cinesol.com
www.cinesol.com

Cine Las Americas

(April)

P.O. Box 1626
Austin, TX 78767
Ph: 512-841-5930
Fax: 512-841-5722
Jeff Gipson
Executive Director
info@cinelasamericas.org
Eugenio del Bosque
Film Program Director
festival@cinelasamericas.org

DALLAS VIDEO FESTIVAL

(July)

Bart Weiss, Director
Laura Neitzel, Executive Director
1405 Woodlawn Avenue
Dallas, TX 75208
Ph: 214-428-8700
Fax: 214-426-0737
festival@videofest.org
info@videofest.org
www.videofest.org

DEEP ELLUM FILM FESTIVAL

(October/November)

Michael Cain, President
James Faust, Managing Director
3002 Commerce Street, #B
Dallas, TX 75226
Ph: 214-752-6759
Fax: 214-752-6759
info@def2.org
www.def2.org

DESERT REEL FILM FESTIVAL

(April)

Melanie Maxcey Nicholas
3114 Preston
Midland, TX 79707
Ph: 432-689-1985
Fax: 432-689-1087

fest•EYE•ful

(April)

Kirk Lohse
4101 Pine Street
Texarkana, TX 75503
Ph: 903-277-1236
Ph: 903-792-5427
Fax: 903-832-5030
klohse@cableone.net
www.festeyeful.org

GULF COAST FILM AND VIDEO FESTIVAL

(September)

Hal Wixon, Founding Director
P.O. Box 580316
Houston, TX 77258-0316
Ph: 281-333-5804
Ph: 281-785-4585
Fax: 281-333-5804
whiteriverrock@webtv.net
gulfcoastfilmfest.com

HOUSTON FILM COMMISSION'S TEXAS FILMMAKER'S SHOWCASE

(June)

Alfred Cervantes
901 Bagboy Street, Suite 100
Houston, TX 77002
Ph: 800-365-7575 (x5249)
Fax: 713-223-3816
acervantes@ghcvb.org
www.filmhouston.texaswebhost.com

LONE STAR FILM FESTIVAL

(Summer/Fall)

Darla Robinson, Executive Director
1300 Gundy Street
Fort Worth, TX 76107
Ph: 817-735-1117
Fax: 817-735-1117
drobertx@sbcglobal.net
www.lonestarfilmsociety.com

LOS ANGELES LATINO INTERNATIONAL FILM FESTIVAL

Slated in October

6777 Hollywood Blvd. Suite 500
Hollywood, CA- 90028
Phone (323) 469-9066
Fax 323 469 9067

NO NAME FILM FESTIVAL

(November)

Steve Self
719 West Front Street
Tyler, TX 75702
Ph: 903-595-6380
Fax: 903-595-2494
info@nonamefilmfest.com
www.nonamefilmfest.com

SOUTH BY SOUTHWEST FILM CONFERENCE AND FESTIVAL (SXSW)

(March)

Matt Dentler, Festival Producer
P.O. Box 4999
Austin, TX 78765
Ph: 512-467-7979
Fax: 512-451-0754
film@sxsw.com
www.sxsw.com

TEXAS FILM FESTIVAL

(March/April)

Joshua Hiser, Director

Heather Ringman, Director

MSC Box J-1

College Station, TX 77844

Ph: 979-845-1515

Ph: 979-845-5117

www.txfilmfest.org

THIN LINE FILM FESTIVAL

(September)

Denton, TX

Ph.940-442-6304

Email: info@thinlinefilmfest.com

WORLDFEST HOUSTON INTERNATIONAL FILM AND VIDEO FESTIVAL

(March/April)

J. Hunter Todd, Executive Director

Kathleen Haney, Program Director

P.O. Box 56566

Houston, TX 77256

Ph: 713-965-9955

Fax: 713-965-9960

entry@worldfest.org

www.worldfest.org

Video Distribution

SUBCINE: INDEPENDENT LATINO FILM & VIDEO

611 Broadway #836

New York, NY 10012

Ph: 212-253-6273

Public Broadcasting

KERA

3000 Harry Hines Boulevard

Dallas, Texas 75201

Ph 214-871-1390

Metro 972-263-3151

Fax 214-754-0635

KLRN

501 Broadway
San Antonio, Texas 78215-1820
Ph: 210-270-9000
Fax: 210-270-9078

KLRU-TV

Po box 7158
Austin, TX; 78713-7158
Ph: 512-471-4811

APPENDIX B
PRODUCTION SCHEDULE

November 16, 2007 (Friday)	Mendoza twins working in Dallas.
November 17, 2007 (Saturday)	Mendoza twins working in Irving.
November 30, 2007 (Friday)	Mendoza twins working at their Irving home.
December 1, 2007 (Saturday)	Mendoza vacating their Irving home and storing their belongings in a warehouse.
December 19, 2007 (Wednesday)	Mendoza twins working in Georgetown.
December 21, 2007 (Friday)	Javier Mendoza campaigning on Jay St. John Morning Show; putting up signs and meeting with advertising executives
January 4 , 2008 (Friday)	Javier Mendoza campaigning on Jay St. John Morning Show; block walking with Jr.
January 5, 2008 (Saturday)	Formal interview with Javier Mendoza. In addition, dual interview with Javier and Arturo, Jr. Mendoza
January 11, 2008 (Friday)	Javier Mendoza campaigning on Jay St. John Morning Show. Ballot name drawing meeting
January 12, 2008 (Saturday)	Formal interview with Jaime Mendoza
January 23, 2008 (Wednesday)	Jaime Mendoza working in Georgetown
February 24, 2008 (Sunday)	Laredo visuals
February 25, 2008 (Monday)	Javier Mendoza campaigning during early

	voting
March 4, 2008 (Tuesday)	Election Day
March 5, 2008 (Wednesday)	Day after the election
March 6, 2008 (Thursday)	Austin visuals

APPENDIX C
PRODUCTION BUDGET

Rates	Time/Amount Required	Total	Matching Cash	In-Kind	Funds Requested
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ABOVE THE LINE

02-00 Script

02-01 Writer	\$1500 Flat	October 2007- June 2008	\$1500	\$0	\$1500	\$0
02-02 Research	\$1250 Flat	October 2007- June 2008	\$1250	\$0	\$1250	\$0

03-00 Production Unit

03-01 Producer	\$5000 Flat	October 2007- June 2008	\$5000	\$0	\$5000	\$0
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04-00 Direction

04-01 Director	\$5000 Flat	October 2007- June 2008	\$5000	\$0	\$5000	\$0
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05-00 Cast

05-01 Narrator	\$400 Flat	October- 2007- June 2008	\$400	\$0	\$400	\$0
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BELOW THE LINE

10-00 Production Staff

10-01 Production Assistant	\$125/ per day	16 days	\$2000	\$0	\$2000	\$0
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21-00 Electrical

21-01 Light Kit	\$70/ per day	16 days	\$1120	\$0	\$1120	\$0
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22-00 Camera

22-01 Camera kit (JVC-5100): Includes batteries and charger	\$400/ per day	16 days	\$6400	\$0	\$6400	\$0
22-02 Tripod	\$80/ per day	16 days	\$1280	\$0	\$1280	\$0
22-03 Still Photographer with Camera	\$100/ per day	3 days	\$300	\$0	\$300	\$0
22-04 Videographer	\$250 per day	16 days	\$4000	\$0	\$4000	\$0

23-00 Sound

23-01 Wireless Lavalier Mic	\$75	16 days	\$1200	\$0	\$1200	\$0
23-02 Shotgun Mic	\$45	16 days	\$720	\$0	\$720	\$0
23-03 Boom Pole	\$15	16 days	\$240	\$0	\$240	\$0
23-04 XLR Cables	\$5	16 days	\$80	\$0	\$80	\$0
23-05 Boom Operator	\$100	16 days	\$1600	\$0	\$1600	\$0
23-06 Batteries for Audio	\$20 per day	16 days	\$320	\$0	\$320	\$0

24-00 Transportation

24-01 Production- Van Rental	\$267.92/ 4days (four times); 344.29/6 days	22 days	\$1415.97	\$0	\$0	\$ 1.415.97
24-02 Gas and Oil	\$3.30 per gallon (25 miles per gallon)	5 trips at 925 miles round trip	\$610.50	\$0	\$0	\$ 610.50

28-00 Production Videotape Stock

28-01 Mini DV tape	\$5 per tape	25	\$125	\$0	\$0	\$125
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29-00 Living

29-01 Boarding (Have a home in Laredo. Also, have free housing assistance in Georgetown)	\$65/ person/day (Based on hotel rates)	4 people/ 17 days	\$4420	\$0	\$4420	\$0
29-02 Per Diem	\$45/ person/day	4 people/ 21 days	\$3780	\$0	\$0	\$3780

30-00 Editorial

30-01 Editor	\$200/ per day	55 days	\$11000	\$0	\$11000	\$0
30-02 Editing System	\$750/ per day	55 days	\$41,250	\$0	\$41,250	\$0
30-04 Tape Logger	\$15/ per hour	50 hours	\$750	\$0	\$750	\$0
30-03 Mini-DV Dubs and DVD Transfers	\$10/ per tape- dvd	50 tapes	\$500	\$0	\$0	\$500
30-05 Screening Copies and Videotape Masters/ Safety Masters	\$10/ per tape	40 tapes	\$400	\$0	\$0	\$400
30-06 Archival footage	\$175 Flat	NA	\$175	\$0	\$0	\$175

34-00 Music

34-01 Composer	\$2250 Flat	NA	\$2250	\$0	\$2250	\$0
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35-00 Post Production Sound

35-01 Narration Recording	\$150/ per hours	4 hours	\$600	\$0	\$600	\$0
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36-00 Insurance

36-01 Auto	\$100 per month	5 months	\$500	\$0	\$0	\$500
36-02 Errors and Omissions	3% of total budget	NA	\$3127.96	\$0	\$0	\$3127.96

37-00 General Administrative

37-01 Legal Expenses (Lawyer and Copyright)	\$1030 Flat	NA	\$1030	\$0	\$0	\$1030
37-02 Copying	\$.10/ per page	1000 pages	\$100	\$0	\$0	\$100
37-03 Postage	\$.42/ per stamp	150 stamps	\$63	\$0	\$0	\$63
37-04 Film Processing	\$9/ per role	4 rolls	\$36	\$0	\$0	\$36
37-05 Publicity (Publicist, Festival Fees)	\$2500/ Flat	Unknown	\$2500	\$0	\$0	\$2500
37-06 Wrap Party	\$350 Flat	1 Day	\$350	\$0	\$0	\$350

Total	Matching Cash	In-Kind	Funds Requested
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Items 0200-3707	\$107,393.43	\$0	\$92,680	\$14,713.43
Contingenc y @ 10%	\$10,739.34	NA	NA	\$10,739.34
Total	\$118,132.77	\$0	\$92,680	\$25,452.77

APPENDIX D
POST-PRODUCTION SCHEDULE

April 6- April 11, 2008	Assemble a String Out/rough cut
April 13 – April 19, 2008	Edit Rough Cut
April 20 – April 26, 2008	Edit Rough Cut
April 27- May 3, 2008	Edit Rough Cut
May 4 – May 10, 2008	Edit Rough Cut
May 11 – May 17, 2008	Edit Rough Cut (2 nd cut complete with initial narration)
May 18 – May 24, 2008	Edit Rough Cut to accommodate revised narration
May 25 – May 31, 2008	Assemble to recorded narration to present a fine cut
June 1 – June 7, 2008	Fine Tune (with titles and graphics)
June 8 – June 14, 2008	Fine Tune
June 15– June 20, 2008	Final changes

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