



## Video 2 of 14, Video Journalism Workshop Transcript

**Speaker (Prof. Bill Gentile):** You're probably asking now or I should ask you perhaps, what does this look like? And I'll be asking you guys as I have been, through these few weeks working up to this workshop. You know, what do we see here when we talk about this part? What does it look like here, what do we see? Because this (touching the flat television screen) here, this is the test of everything that you're going to do. You can have wonderful ideas, you know, but if you can't put them here, if you can't find a way to get them up here, then your ideas go nowhere.

So, what does this methodology look like? Tell you what, let me show you a piece, the first piece that I did for this company that I worked for in the mid-90's -- it's my first shot at doing something serious with this methodology of Backpack Video Journalism, okay?

The piece is called, "Chain Gang."

**(Video on a Case Study: "Chain Gang"- An Example of Backpack Video Journalism in Action)**

**[START OF INSERTED VIDEO TRANSCRIPT)**

***[Background: Prison Officer prisoners' names]***

**Michael Martinier:** My name is Michael Martinier. I'm 42 years old. I'm in here for fraud and embezzlement. This is one of the most degrading things in the world to me -- a man is not supposed to be down like this. I mean, I don't like being out here around this cotton field with these chains on me. All the people that have ever been in chains or slavery in this country have been black folks. And then, they have me out here in chain--out on this insane condition and tell me to work around this cotton field -- how am I supposed to feel?

**Voiceover/ Speaker (Prof. Bill Gentile):** Michael Martinier and 400 other inmates at the Limestone Correctional Facility in Alabama are the first in the nation to be put back on the Chain Gang.

***[Background: Prison Officer escorting prisoners in Chain Gang working by the roadsides]***



**Michael Martinier:** \*\*\* When I lay down at night, I will lift off those chains on me enough to get me on the ground, on my hands and knees like a dog. You know, I think about slavery because all the time that I was young, whenever I see them chains it was on black people.

**Voiceover/ Speaker (Prof. Bill Gentile):** It's a sight most Americans haven't seen in decades--prisoners working by the roadsides and in fields shackled at the ankles in groups of five.

*[Background: Prisoners working in groups]*

**Voiceover/ Speaker (Prof. Bill Gentile):** The hours are long, the sun is hot, and the complaints are frequent.

**Michael Martinier:** That don't make no sense, man; we got a cooler full of hot water-- full of hot water, man.

*[Background: Prisoners complaining]*

**Prison Officer 1:** Every once in a while, there are various complaints about having to wear the chains on their legs but they're pretty well stuck on that. All the complaining in the world is not doing any good.

**Voiceover/ Speaker (Prof. Bill Gentile):** Some inmates like Martinier find their own way of getting around the system.

**Michael Martinier:** They got to work; they can't tell you how hard to work.

**Voiceover/ Speaker (Prof. Bill Gentile):** The Chain Gang program was introduced in May as a way of discouraging parole violators, repeat and first-time offenders.

*[Background: Prisoners marching back to their quarters]*

**Prison Officer 2:** ... I mean, personally when I first heard about it I said, "... we're chaining people, we're going back to the '20s", you know. Now, that was my first impression and now that we're doing it, I think it's great; I think it's a good program, I really do.

**Billy Mitchell:** I've been on the chain for two weeks.



**Speaker (Prof. Bill Gentile):** What is it like?

**Billy Mitchell:** It's, it's hell.

**Voiceover/ Speaker (Prof. Bill Gentile):** Billy Mitchell is serving a life sentence for robbery.

**Billy Mitchell:** As you can see we drag each other all day long, like animals. One man gets out of step, another man gets hurt. We go in, our ankles are messed up, our legs are raw.

**[Background: One inmate showing off his bruises]**

**Billy Mitchell:** I said this is not going to help; degrading, demoralizing man to this extent. This is not going to help society with their problems.

**Prison Warden:** Well, to me it's not degrading or inhumane. The problem that they have expressed to me is they feel again--it's a throwback to slavery and of course it's not that. It's not inhumane because it doesn't harm them in any way. We've had zero reports from our medical unit.

**Journalist/ Speaker (Prof. Bill Gentile):** How long have you had those?

**Unidentified Inmate 1:** About two weeks. I'm seeing the doctor, the nurse today are going to put me up for a doctor next Thursday, so the medical here ain't worth shit.

**Prison Warden:** The public has gotten tired of crime. An individual cannot go to the mall without fear of being attacked in the parking lot. It's basically that we're tired of this and we want something done, we want a get-tough approach to crime and this is what we are doing.

**Michael Martinier:** The chain thing won't stop no crime, so what made them think that a piece of metal on somebody's ankles is going to deter a crime, when they got a death penalty that ain't stopping crime one bit.

**Voiceover/ Speaker (Prof. Bill Gentile):** But for some inmates, like Robby Satterfield, the Chain Gang seems to be a powerful incentive to stay out of trouble.



**Robby Satterfield:** I've been here for over 30 days now and this right here has had an effect on me. I don't want to come back to the penitentiary -- I don't want to come back.

**Voiceover/ Speaker (Prof. Bill Gentile):** Satterfield served 10 years for car theft before violating his parole and ending up on the Chain Gang.

**Robby Satterfield:** They're very abusive here, as you can see. This country club is not cut out to what I thought it was going to be.

[LAUGHTER]

**Prison Officer 3:** Settle down.

**Unidentified Inmate 2:** We want to revoke our membership.

**Robby Satterfield:** Yeah, we want to revoke our membership and get out, but they won't let us now.

[LAUGHTER]

**Robby Satterfield:** They said we signed up for 15 years, we have to do it.

[LAUGHTER]

**Voiceover/ Speaker (Prof. Bill Gentile):** For Satterfield, the chains are another rough step in a life full of hardship.

**Robby Satterfield:** I think, the main reason that I am in the penitentiary right now is because of the atmosphere that I was raised then. My father was alcoholic, he beat my mother; this was a regular routine and I watched this all the way until he got killed. He got murdered at a bar when I was seven years old for beating my mother; a man shot him in the back with a pump shotgun.

All the people that I had in my life that I would socialize with was drunks, drug addicts and thieves, you know. So, that's what I grew up to be, you know; that's why I'm in here now.

[Inmates singing a praise song]



**Voiceover/ Speaker (Prof. Bill Gentile):** There are more than just chains to the Chain Gang; all 400 prisoners live in a converted warehouse -- there's no privacy, no TV, no store, no exercise equipment, no family visits.

**Robby Satterfield:** Not seeing my family is the worst thing for me. I've got a wife and I got two kids -- a little boy that's going to be two years old the 15th of this month and I'm going to miss his birthday.

**Voiceover/ Speaker (Prof. Bill Gentile):** Inmates on the Chain Gang also get less food than inmates in the main prison.

**Robby Satterfield:** I believe, ever since I've been here since 39 days, I believe I went out of that dining hall three times full. All the other times I was still hungry when I walked out.

**Voiceover/ Speaker (Prof. Bill Gentile):** With little to do, time can seem as though it's standing still.

**Michael Martinier:** I don't like weekends, you know, weekends they kind of like just rock my world. We really have a lot more time to sit around the weekend and you get to think more about home and all the stupid things you done done.

**Voiceover/ Speaker (Prof. Bill Gentile):** Martinier grew up in a middle-class neighborhood in Hartford, Connecticut.

**Michael Martinier:** Privileged, I could say by the Grace of God, yeah. Oh, I had a damn good childhood, you know. I had a good one. And it's funny because I've got people asking me over the years when I was getting in trouble, you know, one of the biggest questions would be, "Why did you do this? Why did you do that?" and stuff. And even to this day, you know, it's hard to explain.

[Muslim/Islamic inmates praying]

**Voiceover/ Speaker (Prof. Bill Gentile):** On the weekends, the prison yard becomes a mosque for some...

[Inmates in a bible study]



**Voiceover/ Speaker (Prof. Bill Gentile):** A church to others [inmates exercising] and a gym for many. There are no weights but the prisoners make do with what they find.

**Robby Satterfield:** Getting up from the cans and get them up a stretch, instead of doing regular push-ups 'cause you can't go down this far but you if you're going up from the can, you go past your shoulders, you're going down; that'll get you more strength out of it, you get more workout. That's the only thing we get to work with since we don't get any weights over here. That's the only way we could stay in shape.

**Voiceover/ Speaker (Prof. Bill Gentile):** But too many men with too much time and too little space can be explosive.

**[Background: Inmate got into a fight]**

**Voiceover/ Speaker (Prof. Bill Gentile):** This inmate got into a fight with the guard over an extra serving of food. Another was beaten by inmates for informing on the first.

**Journalist/ Speaker (Prof. Bill Gentile):** What happened up there?

**Unidentified Inmate 3:** I was jumped on in the kitchen. Man, he was swinging death licks at me with a stick and just, I just retaliated and caught his stick and held on to his stick with a death hold.

**Prison Officer 3:** Captain, you gotta get me out of this dorm.

**Prison Officer 2:** Whoa, whoa, whoa.

**Unidentified Inmate 3:** I've been in this dorm too long.

**Prison Officer 2:** A lot of the public has the conception that (a prisoner) lies up on his butt all day and watches colored TV in an air-conditioned room and then after dinner, would sit back and get through the mails and get him through the day and all that. But now you've been through it and write it down man, would you want to be there? [LAUGHS.] I don't think I would.

**Voiceover/ Speaker (Prof. Bill Gentile):** It's a tough situation that's about to get tougher. The state plans to add 200 more inmates to the gangs and to triple up the bunks.



**Robby Satterfield:** If they make it really hard the way they're talking about doing, taking everything away and making people stay in here six months and stuff, I think there's going to be a lot of fights in here, I think there's going to be a lot of hostility.

**Michael Martinier:** When they take it all away and they start this all throughout the country, they'll going to have problems; there's going to be Attica spread, it's going to be Attica all around the country.

**Voiceover/ Speaker (Prof. Bill Gentile):** Inmates' tolerance for the Chain Gangs and the tough conditions is wearing thin.

**Inmate/ David Payne:** You take a man out there and you tie him on a chain and you work him all day and you come back and feed him a few peas and a piece of cornbread, you think, "Well, he otta be able to live off it."

**Inmate/Darell Smith:** It's the shackles and the way they treat you, curse you out, that's really the reason why it's like you're being treated, like an animal instead of like a human being.

**Inmate/Joe Hartwell:** People here, if they were off the chain and they talk to these inmates and I mean, 80 percent of them might be jumping on that guard 'cause nobody gets talked to like that.

**Journalist/ Speaker (Prof. Bill Gentile):** Now, your name is?

**Inmate/ David Payne:** David Payne.

**Journalist/ Speaker (Prof. Bill Gentile):** David, how old are you?

**Inmate/ David Vane:** Twenty-six.

**Journalist/ Speaker (Prof. Bill Gentile):** And you're in here for...aggravated assault?

**Inmate/ David Payne:** Yes, sir.

**Journalist/ Speaker (Prof. Bill Gentile):** A parole violator.

**Inmate/ David Payne:** My first felony.



**Journalist/ Speaker (Prof. Bill Gentile):** And how much time they get you?

**Inmate/ David Payne:** Four years.

**Journalist/ Speaker (Prof. Bill Gentile):** Four years, okay.

**Inmate/Joe Hartwell:** And I'm Joe Hartwell, fifth...yeah, 15; 52 and I'm in here for parole violation for being outside the county. I got 15 years.

**Inmate/Pete Flynn:** Pete Flynn, 42; in here for theft.

**Speaker (Prof. Bill Gentile):** How long?

**Inmate/Pete Flynn:** Three years.

**Journalist/ Speaker (Prof. Bill Gentile):** How old are you, Pete?

**Inmate/Pete Flynn:** Forty-two.

**Journalist/ Speaker (Prof. Bill Gentile):** Is this your first time here?

**Inmate/Pete Flynn:** First time around.

**Journalist/ Speaker (Prof. Bill Gentile):** Do you think this Chain Gang experience is going to keep you out of here on the second time?

**Inmate/Pete Flynn:** Chain Gang experience ain't going to keep me out of nothing. It's like being an alcoholic going to treatment center ain't going keep you from drinking. You have to do that yourself.

**Inmate/Darell Smith:** Darell Smith, assault; two years plea on 15.

**Journalist/ Speaker (Prof. Bill Gentile):** Inmates are not the only ones worried about pushing the tough conditions and tight quarters too far.

**Prison Officer 2:** We don't want to push it too tight; if we screw it too tight, this place could blow or any other prison could blow, not just Limestone Correctional Facility. Any prison in this nation, you put the screws on these guys too tight, they will blow.





**Voiceover/ Speaker (Prof. Bill Gentile):** The prisoners who make trouble, who refuse to go quietly to the chains are kept in an isolation ward.

**Unidentified Inmate 4:** Are you going to report your story the way you see, or you going to do what you're told?

**Journalist/ Speaker (Prof. Bill Gentile):** Just the way it happens.

**Unidentified Inmate 4:** Again, I'm going to say it -- the degradation of this black man is complete with these chains. My dignity ... is gone with these chains.

**Prison Officer 4:** It's not really cruel. It might be considered punishment but they were sent to us to do hard time and last I heard, hard time don't mean lying up in bed and watching TV.

**Voiceover/ Speaker (Prof. Bill Gentile):** The Chain Gangs were brought in, at least in part, to help the prison system save money. Fewer guards are needed to watch inmates in chains. Not all officers feel safe on the highways, guarding men who are getting angrier every day.

**Prison Officer 5:** It can be very dangerous. it wouldn't be a real pretty picture if you're walking on that highway picking up trash then one of them finds a loaded gun that possibly one of their buddies threw out the day before. So, you know that's kind of frightening to think that one day you may be walking as one of the guys turns around and says, "All right, give me your gun, officer."

**Voiceover/ Speaker (Prof. Bill Gentile):** The big question for prison authorities is maybe, how far they can push the threshold of punishment before crossing the line.

**Michael Martinier:** I see this Chain Gang ending in Alabama tragically, not because they passed something legislative to outdo it, not because of the public outcry, but I actually see either some inmates getting killed or some officers getting killed or something tragic is going to happen.

**Voiceover/ Speaker (Prof. Bill Gentile):** For Satterfield, the Chain Gang represents more than just a personal threat.



**Robby Satterfield:** I realized I've done wrong out there, and that's why I'm in here. But you can't just keep pushing a man and pushing a man to the limit. Eventually, the man is going to fight back.

**Michael Martinier:** If you came back here 10 years from now, all you would have is a bigger Chain Gang and the next thing they would be saying, "Well, we're going to put the cuff on the neck and chain them together and see do that work?" Chain Gang, nowhere but in America, baby.

**Voiceover/ Speaker (Prof. Bill Gentile):** This is Bill Gentile, reporting.

**[END OF INSERTED VIDEO TRANSCRIPT)**

**Speaker (Prof. Bill Gentile):** Let's figure out how is this different from what you typically see on television or on the web? How is this different?

**Rhett:** You're not standing in front of the camera talking in front of the camera.

**Speaker (Prof. Bill Gentile):** There's no correspondent, is there? There's no correspondent. And this word "correspondent" is loaded because, you know, for me a correspondent can be, isn't always but can, be a wall of separation between the communicator and his or her audience. Let's break this methodology down into its three components.

There's the visual component which is the driving force inside the whole methodology. This methodology is all about images, it's all about visual communication and that's why they call it "tel-e-VISION." That's the engine inside this methodology. The visuals.

And then you have the natural sound that you've gathered in the field either through the characters that you followed, or the cars going by, or the ambient sound of an engine or whatever that sound, may be.

And the third component of this methodology is what? What's the third component, Anne?

**Anne:** The interview.

**Chad:** Story.



**Speaker (Prof. Bill Gentile):** Story is, runs through the whole thing. Yes, but what we've got are the visuals, we've got what people tell us in the interview, the natural sound that's acquired in the field. What's the third component? You heard a lot of it here.

**Male Participants:** Narration.

**Speaker (Prof. Bill Gentile):** It's my narration, okay? And the narration is what connects the dots of the whole thing. The narration is what keeps you, you know, focused on that controlling that idea. When you introduce a correspondent into this arrangement here, into this three-component methodology, to me, it's erecting a barrier and you're diminishing the visuals which are the most important part of the craft, to second-class citizenry. You're saying, "You're less important than looking at this correspondent." She may be beautiful or he may be handsome, you know. But why are you taking away the most important component of the craft which are the visuals? It doesn't make sense to me.

So, there's no correspondent, how else is this different from what we typically see?

**Karen:** Longer.

**Speaker (Prof. Bill Gentile):** It's longer, isn't it? Not only did I have time to go to the field to talk to these guys. I had four days. There were 400 prisoners in this place so I had to get to this place and spend time there sizing up who were the characters that I was going to follow. How I was going to tell the story, you know. Get these guys to kind of relax around me and then, you know, do all of this stuff in four days. I had some time to edit the stuff and it's a longer piece. So, it really does, I think, get to the heart of the story, I think. I'd like to believe that it does. So, it's longer.

We have no correspondent, we have no wall here. It's longer, is another component of this. What else? Somebody tell me something about what it looks like? What does it look like?

**Rhett:** Various angles, settings, backgrounds.

**Speaker (Prof. Bill Gentile):** It's visually dynamic, isn't it? There are a lot of close-ups.



**Chad:** There are a lot of movements.

**Speaker (Prof. Bill Gentile):** There's movement.

**Chad:** It keeps moving to different shots, scenes.

**Speaker (Prof. Bill Gentile):** That's not a coincidence. I mean, one of the things that I love about this whole methodology is that it's an intellectual challenge and it's a physical challenge as well. One of the things that separates me from a lot of guys who can do this is that I can, I'm willing and I'm still able to run in front of people, and run up beside people and get down at low angles and jump, climb up on top of stuff and jump down from on top of stuff. And to do this, if you're out there and you're shooting and all your pictures are made from this (standing up) perspective, it's going to be, you know what they call that, when it comes up at the screen, you know what they call that? It's called death, it's called visual death and that's what your piece is going to look like and you'll going to kill people with it.

So, you've got to get down here and shoot up that way, you've got to get over here and shoot over there. You have to climb up and shoot down on stuff. The more dynamic your piece is, the more your pictures move. And I'm not talking about much movement of the camera. I'm talking about the movement inside your images. When you go out today, I don't want you guys to move your cameras. I don't want you to zoom, I don't want you to pan; I don't want you to do any of that stuff. What I want you to do is make snapshots with video, okay? Twenty second snapshots. We'll talk about that in a second, in a bit, all right?

Let's go back to this thing. It's a longer piece. Chad?

**Chad:** Was there a tripod? Did you use a tripod for any of that piece?

**Speaker (Prof. Bill Gentile):** The interviews with some of the main characters. The guy who had this goofy cigar in his mouth, half the time he was trying to quit cigarettes and so he figured he'd get his nicotine hits with the cigar, and the guy who was sitting in front of the gate. I had a tripod with them, the rest of the thing, I never used a tripod, I used them almost exclusively for interviews and sometimes for long pan shots.



I did a piece in Sahara Desert a few years ago. I had to have a tripod to do these long pans across the horizon because it totally suited what I was doing. But other than that I don't really use tripods.

When I do I use these small tripods like this one. We'll talk about this more tomorrow. But you don't need an 80-pound tripod. You need this lightweight, small, very user-friendly tripod to do this kind of job.

**Chad:** One last question.

**Speaker (Prof. Bill Gentile):** Yes.

**Chad:** One lens for all that?

**Speaker (Prof. Bill Gentile):** One lens, yeah, yeah. I didn't have a wide-angle connector or anything like that.

**Kalpana:** I have a question, you have such an incredible amount of detail there, and each of the characters that you have that you cut from different angles, they seem to say something more about them. I mean, whether it's their feet or hands or whatever, how did you...if you had these four days to work on this, I mean, how did you go about getting that amount of detail?

**Speaker (Prof. Bill Gentile):** Let's address your question about character, this thing had character.

**Chad:** Yeah.

**Speaker (Prof. Bill Gentile):** This was a story about the Limestone Correctional Facility with Michael Martinier and Robby Satterfield as characters, right? I tell the Chain Gang story at the Limestone Correctional Facility through those, and a few other characters. I used these characters as vehicles, I loaded them up with information about the Limestone Correctional Facility, about Chain Gang, but I told the story through those two characters. Why these two characters? What's different about these two characters? What did you find compelling as viewers, about these two characters?

Rhett, did you find these two characters interesting at all?

**Rhett:** Yeah, yeah. I think they were fascinating.



**Speaker (Prof. Bill Gentile):** They were incredibly articulate, weren't they?

**Rhett:** You know, I'm kind of amazed when you get that kind of personality, for sure.

**Speaker (Prof. Bill Gentile):** Yeah. Okay, so they had personality, they were articulate without making...sorry?

**Chad:** They were honest.

**Speaker (Prof. Bill Gentile):** They were honest; they were totally open, totally frank. I use a three-component test to gauge characters. The first of those three is if a person wants to be the character, if there's a will to be a character.

We know as Americans, that almost every American wants to be on television because for some reason, it validates Americans, okay. But beyond that, particularly in places like these questionable places like a prison. You know a lot of the people aren't going to want to be a character in your films. As a matter of fact, one of the first things that I did when I got there, you know, I didn't go around asking people, "Could you be a character in my film?"

What do you think I did for about the first couple of hours that I was in this prison for four days?

**Anne:** Talked to people?

**Speaker (Prof. Bill Gentile):** The first thing that I did was I just, I grabbed my camera and this is what I did -- (standing with the camera hanging on his shoulder) this is what I did for quite a while. That's it. I stood around and then people bubbled up and they came to me and they said, "What are you doing?" "Who do you work for?"

They come to me and said, "What's the story about?" Some of them came up and said, "If you point that camera at me, I'll break that over your head."

[Laughter]



**Speaker (Prof. Bill Gentile):** And I said, "I'm cool...you don't want to be a character in my film, I got it, I understand." But then others came to me and asked, "What are you doing?" So, they want to be a character, right? So that's the first test, you know, if someone wants to be a character.

The second test as, somebody mentioned here before. What? What's the second test? Steinar, what do you think?

**Steinar:** You need to have a story or something he wants to tell you.

**Speaker (Prof. Bill Gentile):** Yes ... You know, I've got 400 guys here and I have four days to figure out, okay, who I'm going to use as characters to tell the story in this prison because I just can't walk in and do an essay on the prison. I don't want to do that. You guys watched this piece and I think most of you were paying attention precisely because of Michael Martinier and Robby Satterfield. Number one, they wanted to be characters and number two, they had really cool stories to tell.

You know, Robby Satterfield talked about how his father got shot in the back, you know, the pump shotgun for beating his mother yet, again. You know, that's one hell of a story. So they had important stories to tell. That's the second, of the three-component test on character, okay?

You want to be a character unlike some of the guys...You have a story to tell. What's the last, what could be the last component, yes?

**Karen:** Does it have to have a very high emotional content?

**Speaker (Prof. Bill Gentile):** Well, that's part of the good story, I think. What else?

**Anne:** I think they're talkers.

**Speaker (Prof. Bill Gentile):** Sorry?

**Anne:** They're good talkers.

**Speaker (Prof. Bill Gentile):** These guys were extraordinarily articulate, weren't they? They were extraordinarily articulate. So, they wanted to be characters, they had great stories to tell and they were articulate, they could tell the story. I mean, I hung around a couple of guys in prison who wanted to be characters, who had good stories to tell but they couldn't put

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two sentences together that made a lot of sense. But these guys were wonderful.

And there's one more kind of hidden component as to why Michael and Robby made really good characters. I'll tell you, it's because of this -- it's because...

**Anne:** One was white, one was black.

**Speaker (Prof. Bill Gentile):** And?

**Anne:** They had different perspectives and one thought that it was a deterrent and the other didn't.

**Speaker (Prof. Bill Gentile):** Okay, you're close. I think they made such compelling characters because you know, what we, what people from outside this country perceive is that all the black people, you know, they're raised in broken families, they're violent, drug ridden, crack heads, I mean you know, that's the sense that I think, most foreigners get about blacks living in America, right?

And white people have, you know, stable lives, and they kind of live in nice places and nice houses and so forth. Here, those two models were completely flipped. Those two stereotypes, Michael Martinier's family, his father was an attorney. He came from Hartford, Connecticut, you know. He had a good childhood, everyone when he was a kid were asking, "Michael, why do you get in trouble like this, what's wrong? What's happening to you?" He can't probably to this day, can't explain it.

Robby Satterfield, as he says in the film, "Everybody in my childhood who I knew was either drunks, drug addicts or thieves," you know? What an incredible reversal of roles and to me, as an American, that's what made these guys really compelling.

So we have characters here, no correspondent...it's longer than most pieces, we had characters. Somebody talked about the intimacy of the imagery and so forth. Imagery, I think, was compelling and this has to do with the fact that you know, my first career was as a correspondent, the second career was as a photographer. So I know how light works, I know how light plays on objects. I know about composition, I understand how to make close-ups, I understand that lines, the basic, that's the foundation of



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the methodology that we're studying here, the stuff that I learned as a still photographer.

Anything else that's different here? Kalpana?

**Kalpana:** I thought that there's one other thing. It all seemed like these guys are not doomed, I mean, it's almost like they were the Chain Gang but there was some indication that they could come out of it but they were kind of locked in. I mean, it wasn't as if they were completely locked in.

**Speaker (Prof. Bill Gentile):** Yeah.

**Kalpana:** They were so articulate it was almost like there could be a redemption path...

**Speaker (Prof. Bill Gentile):** Yeah, that's very interesting.

**Kalpana:** But it's very complex.

**Speaker (Prof. Bill Gentile):** Yeah, they're hopeful. I mean, you get a sense of hope with them. These are not bad guys. These are guys who went wrong for one reason or another, they're not mean, they're not terrible people, you know. They messed up. That's why they are in jail, they messed up.

Anything else? Go ahead.

**Leonard:** I was just going to say that I thought it was interesting that the entire piece was sort of ... argued with itself ... you know.

**Chad:** Yeah.

**Leonard:** ... Clearly, they have wounds on their legs. And what I found interesting is that there was less towards the end, persuasion more so, you know, you pose the question, "Is this right? Should this be acceptable?" And you did it through the perspective of these two characters. It compelled me so much that I had to actually Google search whether or not this is still going on. And consequently, it was cancelled around a year after the program, which is, you made me ask that question.

**Speaker (Prof. Bill Gentile):** That's right.

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**Leonard:** You made me ask that question because I didn't have a definitive answer after watching the piece, whether or not it was right or wrong because the logical side of a person would say, "Oh, well they deserve it." Then you get in through the perspective of these people.

**Speaker (Prof. Bill Gentile):** Great point, it's a great point.

[End]