



Video 5 of 14, Video Journalism Workshop Transcript

[First Segment]

Speaker (Prof. Bill Gentile): And, what I want to do is just get a sense, you know. We just want to get a sense of what you have and I want you guys who shot this stuff to get a sense of where this stuff is going to go. How you're going to start your pieces, how you're going to end your pieces, and therefore, how you could fill in the hole between that. Okay? You've got to start thinking what's going to be on that timeline that's underneath here. You got to start thinking linearly and visually. So, let's do that. What do we have Kalpana?

Kalpana: Okay. We went into this store, which is an Afghan market and the story that I wanted to start with, that I really wanted to talk about, to capture...this market that is the hub and center of this ethnic community that is uprooted. So, I was hoping to be able to get information related to that. So, we started from the inside, with some, and tried to get a sense of the of the marketplace. And then, we got into this meat, the butcher who I...thought...might be the character that we really wanted. He seemed to be doing a lot of stuff that was really interesting. He invited us into the freezer and then he goes to this amazing sequence of actually, cutting up this lamb, which was quite dramatic.

Now, this gentleman, I have thought initially that he would be the one of the characters. You know, he's a Bahai and there was a lot of religious persecution. He escaped to, or came to the U.S. and has become a butcher. He used to be a pharmacist back there. So...

Speaker (Prof. Bill Gentile): He was a pharmacist in Iran.

Kalpana: Uh-hmm. So, his story is something that...we're going to be interviewing him tomorrow.

Speaker (Prof. Bill Gentile): So, what is the story about now? I mean, is the story about this guy, you think? Is the story about the market that is a hub for the Iranian community?

Kalpana: I try to get people to talk about; you know, what this...



Speaker (Prof. Bill Gentile): Can you stop for a second? Go back for a second.

Kalpana: Yes.

Speaker (Prof. Bill Gentile): I love that shot. Look at that?

Kalpana: I know.

Speaker (Prof. Bill Gentile): (You've) got to be careful now because the camera is, it's okay here but there are pieces of this when the camera's focusing on this. This is bright and he's soft. Do you see that?

Kalpana: Uh-hmm.

Speaker (Prof. Bill Gentile): So, you got to pay a lot of, when you, see anything you see something light like this in the background, you know that your camera may be outsmarted by this stuff, okay? So, the one thing you can do.

Kalpana: Is that to move closer?

Speaker (Prof. Bill Gentile): You can do the same thing that I did this afternoon. You can move around. Move so that this bright stuff is eliminated, it's out of the frame or you go on to manual. You go with manual exposure and manual focus, okay? There are two things that you can do.

You're okay here because this is dark. But there's a third thing you can do. You can zoom way in tight to this guy so that the camera doesn't have a choice. It has to focus on what you're showing it because you're only showing at the guy's face. Okay, is the story about, you know, this butcher and the place here or is it about the place with this butcher in it?

Kalpana: I'm conflicted here because a little further down, we did get a couple of the customers talking about this place.

Speaker (Prof. Bill Gentile): Okay.

Kalpana: And, so then he, I mean, once I played, once I talked to them, they seemed to be talking about this place. I kept asking them why they come



around there and they said, "Well, it reminds them of home." So, that's one plan.

Speaker (Prof. Bill Gentile): That's the key, isn't it?

Kalpana: Yeah. And so, if I can get more people to talk about that and really, you know, sort of capture the sounds and smells of home, so to speak.

Speaker (Prof. Bill Gentile): Yeah.

Kalpana: I that would be a good story.

Bruce Jones: Now, one of the great things that happened today, this is a great example, of there were two people, there is the owner and the other guy. Both did not want to be filmed at all.

Speaker (Prof. Bill Gentile): Right.

Bruce Jones: And, by being nice, by being kind...

Speaker (Prof. Bill Gentile): Uh-hmm.

Bruce Jones: ...how he treated everybody in there and hanging around, they kind of just won over.

Speaker (Prof. Bill Gentile): Uh-hmm.

Bruce Jones: So, this other guy that is, you know, seen here, he's the new baker. You know, he handed me, there's some food I've never seen before.

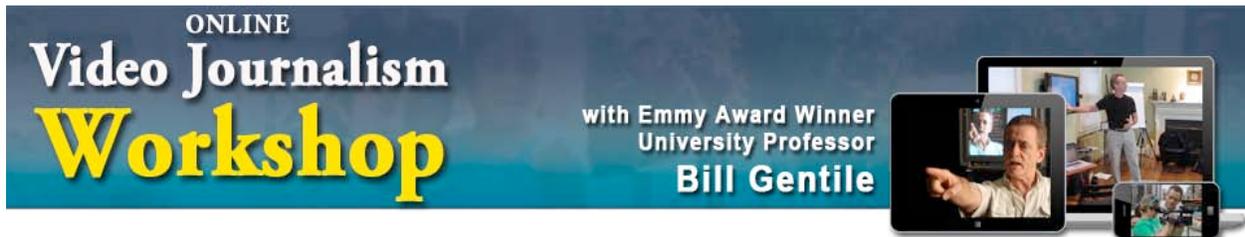
Kalpana: And you have to see that.

Bruce Jones: And I went, "All right, I'll eat it." [LAUGHED] "Maybe, I'll be sick in the course."

Kalpana: I'm listening.

Bruce Jones: But I thought it was some...

Kalpana: And you...



Bruce Jones: ...kind of saffron and stuff. But it was just a process of just gradually...

Kalpana: But...

Bruce Jones: This guy.

Speaker (Prof. Bill Gentile): This guy here?

Bruce Jones: Yeah.

Kalpana: Look at that?

Bruce Jones: They're [Inaudible 0:04:14.1]

Speaker (Prof. Bill Gentile): Uh-hmm.

Bruce Jones: And just gradually winning over people who were very resistant by being nice and around. The other thing that, one of the things that I was talking about on top of that when you're doing an interview is that the best parts of the interview are often at the very, very end when you ask, "Is there something else you want to tell me?"

Speaker (Prof. Bill Gentile): Uh-hmm.

Bruce Jones: Well, that happened here, not in an interview. But the reason he's so resistant is during, when 2000, you know, 9-11 happened which was very close to here—they had two months of every press, NBC, CBS, ABC, you know, all the major stations parked themselves in this guy's store for two months.

Leonard: Wow.

Bruce Jones: They interviewed him. They distorted everything because there's some Talibany related thing there and he lost 35 percent of his business.

Leonard: Wow.

Kalpana: Uh-hmm.



Speaker (Prof. Bill Gentile): Wow.

Bruce Jones: So, for him to even just say "Yes, come on in," was a huge risk and he didn't want, he said, "I don't want to be on a local T.V. stations."

Speaker (Prof. Bill Gentile): We're talking about the young guy, the owner?

Bruce Jones: Yeah, the young guy, the owner. And he said, "I don't want to be on the T.V. stations." You know, Kalpana made a point of it's only going on certain websites and we're taking care of it. So, you know, for this guy, it was a huge risk of losing more business and his business changed from 85 percent Afghani to now it's all different nationalities.

Kalpana: Yeah.

Speaker (Prof. Bill Gentile): Okay, okay. All right, whatever the story is about at the end of the day, from what we've seen, what do you open up with?

Karen: Uh-hmm.

Leonard: Yeah.

Speaker (Prof. Bill Gentile): Think now. Come on, guys, think. What do you start this thing with?

Karen: Word.

Leonard: That's it.

Speaker (Prof. Bill Gentile): Dude, you got to start it with the lamb getting its head cut off.

Karen: Yes.

[LAUGHTER]

Karen: Yeah.

Speaker (Prof. Bill Gentile): This could be the dramatic arc of the piece.

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Leonard: Right.

Speaker (Prof. Bill Gentile): The butchering of the lamb. That's the spine of the story. And you wrap all the information you want to around the spine of the story. It's got three parts; a beginning, a middle and an end. That's it. That's as hard and as easy as it is.

Karen: Yeah.

Bruce Jones: Okay.

Leonard: Okay.

Speaker (Prof. Bill Gentile): But you've got to, this goes to all of you. When you go back out tomorrow, you have to start thinking, "Okay, this is the structure." It could change. Stuff changes all the time. But if you don't have some kind of a, you know, if you don't pre-visualize this, then you're not, you're going to go out and just going to be, you know, roaming around with your eyes semi-open. Okay? Very nice work. Congratulations.

[APPLAUSE]

Speaker (Prof. Bill Gentile): It's good work, great work. Okay, who's next, please?

[Second Segment]

Leonard: So, I'm actually having a difficult time finding a structure to this just because the de facto subject is our historian for, you know, our agency and he's a young guy. He's very well-spoken. He's articulate. But I also kind of feel like he's posing, you know.

Speaker (Prof. Bill Gentile): Uh-hmm.

Leonard: He's posturing and it's hard to get him to break out of that. So, all of his sound bites are very structured and he'll step back and correct himself. So, it comes across very artificial. On top of the fact, I had some audio issues. So, it's not very, I haven't found a reason for the story yet.

Speaker (Prof. Bill Gentile): Okay.

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Leonard: There is a reason about the program.

Speaker (Prof. Bill Gentile): By the way, one of the first things we're going to do tomorrow when you guys come in here, I'm going to sit in front of here. I'm going to ask you, you know, "What's the title of your piece and what's the controlling idea?" Okay? Because I think, you know, so, think about this tonight when you go to sleep, you know, before you get here tomorrow. Do you have a controlling idea for this yet? It sounds like you do not and that's okay.

Leonard: No, I don't. Yeah.

Speaker (Prof. Bill Gentile): Okay, okay. All right, let's, may we see what you have, please? That's your friend?

Leonard: Yeah.

Speaker (Prof. Bill Gentile): He's wearing the wireless?

Leonard: Uh-hmm, not in that shot.

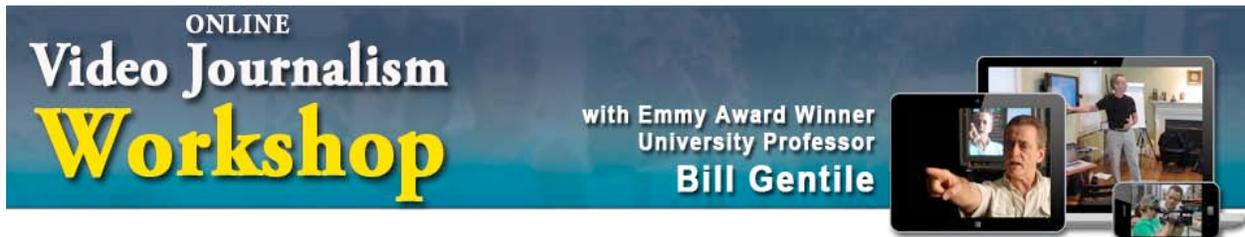
Speaker (Prof. Bill Gentile): This is part of...

Leonard: Uhm. The World Trade Center, I believe.

[Video]

Michael Smith: *We're at a TSA warehouse in Northern Virginia.*

Michael Smith: *And now we're here today to look at our collection of September 11th related artifacts. We use the stories that they tell in order to inspire our workforce and help them remember why the agency was created. They left hundreds of different artifacts that are here in the warehouse. They range from pieces of technology with view, pieces of buildings. We have pieces from the World Trade Center and from the Pentagon. The idea is that each of the different pieces in one way or the other is related to September 11th and tells a story about what happened that day.*



Leonard: So, that's about as far I've gotten. But I'm having a hard time wrapping my head around it because tomorrow we'll have to sit down with them and, actually structure some sort of narrative here. But right now, it's a...

Bruce Jones: Just a thought that I have. Our views of the TSA are those guys in the blue shirt.

Leonard: Yeah.

Bruce Jones: Your view of the TSA is that they're trying to bring a human side and an understanding to what they do. It's a completely different view than our view.

Leonard: Yeah.

Bruce Jones: Can you educate through this piece, us...

Leonard: Uh-hmm.

Bruce Jones: How they see their role?

Leonard: You know, we could attempt I think. It's difficult we have a massive workforce. We have, you know, 60,000 plus workforce and most of...

Speaker (Prof. Bill Gentile): No kidding.

Leonard: Yeah.

Bruce Jones: Wow. Which is, or if you brought it down to one human thing, from one, I mean, we always see the TSA guys as the blond guys and they're kind of overweight and we don't know what they do.

Leonard: Yeah.

Bruce Jones: If you brought it down to, there's a motion behind what the TSA does into this one piece of material with the one guy...

Leonard: Yeah.

Bruce Jones: That says, you know, "This is what we are."

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Leonard: So, tomorrow we're going to our headquarters where they've actually set up an exhibit space, a permanent exhibit space at our headquarters.

Speaker (Prof. Bill Gentile): Where is that?

Leonard: It's in Pentagon City.

Speaker (Prof. Bill Gentile): Okay.

Leonard: Yeah.

Speaker (Prof. Bill Gentile): Because that's a very interesting component. I mean, if, you know, this guy, part of this guy's job is to inform Americans about, you know, what the TSA does and why they do it...

Leonard: Yeah.

Speaker (Prof. Bill Gentile): And they have these artifacts and, you know, it's reminders of, you know, these 3,000 people were killed not that long ago and this is part of—this is what we have left.

Leonard: Yeah.

Speaker (Prof. Bill Gentile): You know, the fact that your organization is doing this is an extraordinary thing.

Leonard: Yeah.

Speaker (Prof. Bill Gentile): How much material do you have of him walking around, picking up these pieces, making, you know pictures of pieces?

Leonard: Uhm, maybe two 30-second sequences once they're cut together.

Speaker (Prof. Bill Gentile): Because I think you give this away too quickly, you know. You tell us right away this is what this guy is.

Bruce Jones: Uh-hmm.

Speaker (Prof. Bill Gentile): This is what he does.

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Bruce Jones: Uh-hmm.

Leonard: Yeah.

Speaker (Prof. Bill Gentile): You know, I want you to like pull me in a little bit more.

Leonard: Uh-hmm.

Speaker (Prof. Bill Gentile): Let me guess about...this guy is picking up this big piece of morphed metal and he's making pictures of it. I need to see more of that. He's got his gloves on and we're going, "What the hell is...?"

Leonard: Yeah.

Speaker (Prof. Bill Gentile): "What's this guy ...?"

Leonard: Sure.

Speaker (Prof. Bill Gentile): "What's this guy up to?"

Karen: Yeah.

Speaker (Prof. Bill Gentile): You know what I mean?

Leonard: Yeah. So, you know, the, I've got a couple of sequences where he's...walking around with this...

Speaker (Prof. Bill Gentile): This is great.

Karen: Oh, yeah.

Speaker (Prof. Bill Gentile): Look at this.

Chad: Yeah, that's great.

Karen: It is like, "What the heck?"

Speaker (Prof. Bill Gentile): Lead us into the piece with this.

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Bruce Jones: Yeah.

Speaker (Prof. Bill Gentile): And then tell us what he's doing.

Leonard: So, I don't have supporting video and the sound bites weren't great and I was telling you the audio started to cut out and I had to just...

Speaker (Prof. Bill Gentile): His audio?

Leonard: Yeah. So, I just switched to strict view only mode.

Speaker (Prof. Bill Gentile): I don't think you need to have this guy talking to the camera because what that stuff does, you know, I mean, it's good to have this for background information and so forth. You know, you can take his voice...

Leonard: Uh-hmm.

Speaker (Prof. Bill Gentile): If you have enough room of him.

Leonard: Yeah.

Speaker (Prof. Bill Gentile): You could take his voice and put it under him doing stuff.

Leonard: Yeah.

Speaker (Prof. Bill Gentile): You know, as opposed to him standing in front of a camera and being really formal and that will reduce some of the formality of what he's saying, I believe.

Leonard: I agree, yeah.

Speaker (Prof. Bill Gentile): Does that make sense? I mean, don't let me just talk here alone. I mean, Rhett and I were talking of this before. You've got to, you know, you've got a bunch of information here. You've got to figure out what's the sharp, the sharpest dimension you can bring to this thing that's going to make an appealing, that's going to make a curious to somebody, that's going to make someone want to stay there to watch this stuff and



listen it. You have to figure that out. You've got a body of, you know, really cool stuff here. How do you reconstruct this stuff in a way that's going to make us want to watch it?

Leonard: Yeah.

Speaker (Prof. Bill Gentile): It isn't that hard, I don't think, particularly, because you're working with a lot of good materials.

Leonard: Uh-hmm.

Speaker (Prof. Bill Gentile): Okay?

Leonard: Okay.

Speaker (Prof. Bill Gentile): Nice work. Nice start. Good for you.

[APPLAUSE]

Speaker (Prof. Bill Gentile): Who's next, please?

[Third Segment]

Steinar: Uh-hmm, I'm with a guy, D'lane. He's 26 years old. He has been mainly in prison since he was 16. He came out three months...

Speaker (Prof. Bill Gentile): In prison?

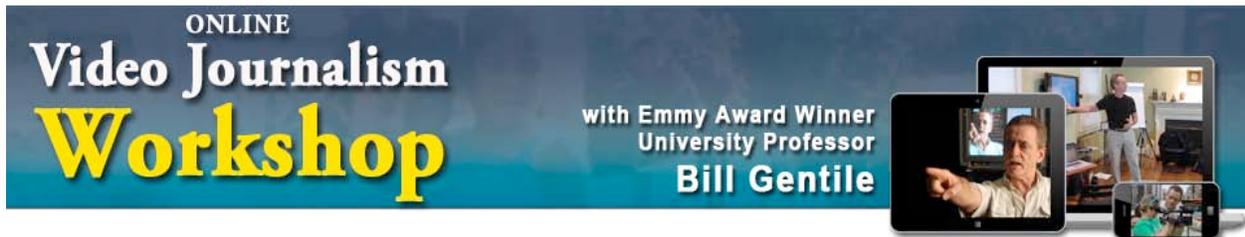
Steinar: In prison, yeah, for some robbery, guns and...

Speaker (Prof. Bill Gentile): Uh-hmm.

Steinar: ...things and he got out three months ago and he finally got a new start, trying a new start from DC Central Kitchen, which is an organization which strengthens up people.

Chad: Just move the chair.

Steinar: Sir?



Chad: Lift the chair. Just move it forward.

Steinar: Oh, yeah. Okay, yeah. And he's going through a lot of trouble. His mother died not long ago. Then his grandmother died and last week, actually, his two months old baby girl passed away.

Speaker (Prof. Bill Gentile): Geez.

Steinar: Yeah, there's going to be a funeral ceremony on Monday. But he's still coming into this kitchen to do his work. But it's, I think he's kind of in a middle of an extreme process.

Speaker (Prof. Bill Gentile): It's this man here?

Steinar: Yeah. And so, I mean, the story, it's, of course, this is going to be about his struggle to try to get a new start in his life. Today, I went to meet him at the kitchen. We're sitting down for almost two hours just to let him tell his story with no camera.

Speaker (Prof. Bill Gentile): You should. No camera.

Steinar: Right.

Speaker (Prof. Bill Gentile): Okay.

Steinar: I felt I had to know him a little bit or know what I can [crosstalk]..

Speaker (Prof. Bill Gentile): Great.

Chad: You met him today for the first time?

Steinar: Yeah.

Chad: You found him today?

Steinar: Well, I, it was actually the DC Kitchen.

Chad: Oh.

Steinar: DC Central Kitchen found him for me.

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Speaker (Prof. Bill Gentile): He's done a terrific job of being in touch with these guys from Norway, by e-mail, communicating these people to set this whole thing up.

Chad: That's great.

Speaker (Prof. Bill Gentile): He's just, he's done a terrific job.

Steinar: Yeah. And so, this is from the kitchen. Today, I was concentrating, mainly on doing some filming to find these new theories doing the —

Speaker (Prof. Bill Gentile): Did it work?

Steinar: ...to see something.

Speaker (Prof. Bill Gentile): Did anything work?

Steinar: Yeah, we'll see.

[LAUGHTER]

Steinar: Well, there are some, bites, we're actually talking about his problems and his life but mainly it's some sequences.

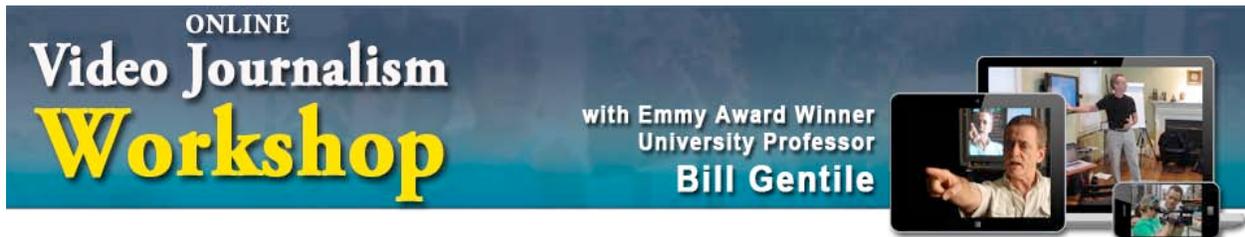
Speaker (Prof. Bill Gentile): Sure.

Steinar: I can show you something and you've...

Speaker (Prof. Bill Gentile): Well, before we go on, it's key that when you're shooting guys like this who you're interviewing, you know what I mean, and I think you've experienced some of this today, Chad. You've got to know when to tell these people, "Okay, stop talking to me."

Chad: Yeah.

Speaker (Prof. Bill Gentile): Because if they're standing there and they're talking to you all the time non-stop, then you can't take their voice over from another interview or from the sit down interview and put it underneath him because they're moving, their mouth is moving completely out of sync with



what you're hearing. So, if they keep talking to you like your subject here, I think, today.

Chad: That was, I think, the problem for me.

Speaker (Prof. Bill Gentile): Yeah.

Chad: That's the problem, big mistake.

Speaker (Prof. Bill Gentile): Yeah, you've got to tell them, you've got to say, "Okay, stop talking and just do what you do and I'm going to shoot you." That's all. So, just, "Ignore me. Do what you do." And if you can get them doing that, you know, they'll catch up, they'll get it after awhile. But, you know, these people allow you into their lives because they want you to be successful and if you don't take control of this—of the whole situation, you won't be. That's interview. That's, you know, actuality. That's, whatever they're doing, you've got to steer them and, you know, gently away from them trying to assist you too much, okay, because it's going to be counterproductive. Let's see what you've got.

Speaker (Prof. Bill Gentile): Is he wired?

Steinar: Yeah.

[Steinar showing a Video, audio inaudible to transcribe]

Speaker (Prof. Bill Gentile): Nice, nice walking.

Chad: It's a great shot. It's a great shot

Male on video: Are you going to do it?

[Video]

D'lane: *I'm D'lane—I was trying to get it what, you know, so I could tell you what I've been wasting back then.*

Speaker (Prof. Bill Gentile): Good shot.

Steinar: It's from you.

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Speaker (Prof. Bill Gentile): Ah, thank you.

[Steinar showing a Video, audio inaudible to transcribe]

Speaker (Prof. Bill Gentile): Good. I love these close ups, you know.

Chad: Yeah, those are great.

Speaker (Prof. Bill Gentile): Very nice. Look, very nice. Good work.

Steinar: Yeah. The plan is more, I have, because I've really wanted to see him where he lived. Actually, he lived with his wife and 5-year-old daughter. So...

Speaker (Prof. Bill Gentile): But that's not the daughter...

Steinar: Yeah.

Speaker (Prof. Bill Gentile): Okay.

Steinar: So, I'm meeting them at 6:30 tomorrow morning. Then...

Speaker (Prof. Bill Gentile): Poor guy.

Steinar: I think so. But I felt I want it because I think for me to be in this kitchen, it's going to be, I need a longer environment.

Speaker (Prof. Bill Gentile): What do you guys think?

Chad: It's great.

Karen: Yes.

[Crosstalk]

Bruce Jones: That's just great.

Speaker (Prof. Bill Gentile): It's really heavy powerful stuff huh...



Bruce Jones: Yeah.

[Crosstalk]

Speaker (Prof. Bill Gentile): Is the story about—you know, what his name again?

Steinar: D'lane, D'lane, I think.

Speaker (Prof. Bill Gentile): D'lane? D'lane? Is the story about D'lane who works for DC Kitchen or is it about DC Kitchen that we have this guy called D'lane working here?

Steinar: I think it's a story about him.

Speaker (Prof. Bill Gentile): Who works with DC Kitchen?

Steinar: Yeah.

Speaker (Prof. Bill Gentile): So, you tell us something of DC Kitchen through the person of him.

Steinar: Yeah. I think this is a story about one of many people in DC or in America that is full amounts of everything.

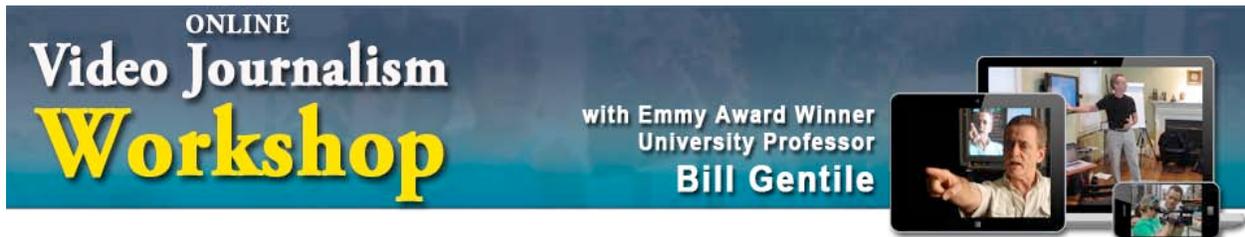
Speaker (Prof. Bill Gentile): The only of 27 million of them.

Steinar: Yeah, and trying to get back to get into a normal life.

Speaker (Prof. Bill Gentile): Listen, you know, we define documentary in this craft as the creative treatment of actuality or the creative treatment of reality. Television is flexible. It's bendable. You can bend this stuff into anything and just about any shape that you want to without, you know, falsifying things, without, you know, misrepresenting. You can shape this stuff anyway you want to. It's the creative treatment of reality. That's what it is. You got a lot of reality here. You can bend this thing in a form, in any way you want to just as long as it doesn't misrepresent what this guy's life is about. Make sense?

Tomorrow morning, before you go back out, we're going to talk about two things that you're going to be critical; dramatic arc and the formal sit-down

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interviews, okay? Like this. Beautiful work. Thanks. Good. Who's next, please? Who are we going to see next?

[APPLAUSE]

[Fourth Segment]

Ann: This is kind of the tour of the kitchen and discussion with the—Syrian Restaurant owner and about his philosophy and approach to food. And we have a limited amount of time given his schedule. It's a very small restaurant kitchen and there were a lot of people working in it [inaudible 0:19:43.1]. It's lunch—rush hour. I have other pieces over there [inaudible 0:19:51.4]

Speaker (Prof. Bill Gentile): Nice, very nice. Look at that, very nice. I thought it was coffee.

Ann: [Laughs]. It's Syrian coffee.

Speaker (Prof. Bill Gentile): Yeah. It is coffee. Who is your main character?

Ann: The...

Speaker (Prof. Bill Gentile): The guy that we saw. [0:20:20.7]

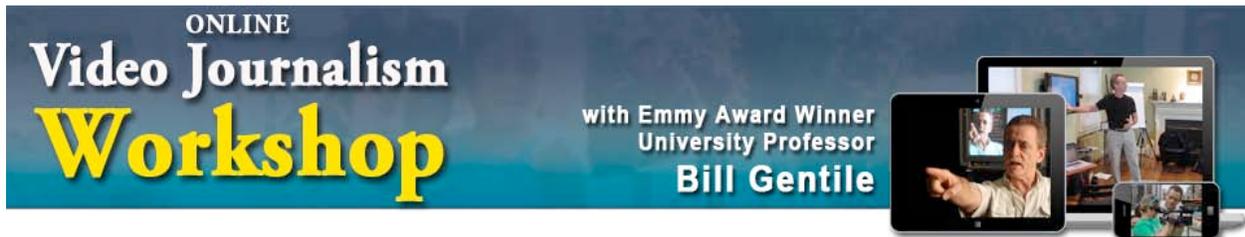
Ann: Right. I think, at least I have enough of his approach to health and cooking and the—mind-brain connection. He's an Arabic instructor, full-time, and this is his thing on the side and his students have encouraged him to set up a restaurant. He used to do an annual barbeques for them.

Speaker (Prof. Bill Gentile): Uh-hmm.

Ann: So, he's concerned about the mind and the body and everything's fresh and he don't use the freezer and—so, at least it'll be on that level, how much we get into, you know, his family, history and immigration and so forth.

Speaker (Prof. Bill Gentile): Yeah.

Ann: We'll see.



Speaker (Prof. Bill Gentile): Good start, thank you.

[APPLAUSE]

Speaker: Who's next?

[Fifth Segment]

Karen: This is a lot of B-roll because, obviously, my subjects aren't even here until tomorrow.

Speaker (Prof. Bill Gentile): Okay.

Karen: So, I just went to the Navy Memorial to kind of get a sense of what is there for me to get photos and...

Speaker (Prof. Bill Gentile): Okay.

Karen: ...how can I place them within this. And upon getting there, I realized and found out that, actually, December 7th, being tomorrow, they will have a big wreath-laying ceremony. So, they actually had some cadets there, getting ready and they were practicing...

Speaker (Prof. Bill Gentile): Wow.

Karen: ...for tomorrow.

Speaker (Prof. Bill Gentile): Wow.

Karen: So, I tried to get some of that and try to think how I'll pull Mr. and Mrs. Holter into that setting.

Speaker (Prof. Bill Gentile): Okay.

Karen: So, I was trying to give it a, sense of where we are. It's navy, you know, that whole sense of water.

Speaker (Prof. Bill Gentile): Okay.



- Karen:** And then showing some of the cadets and then showing, if we go this way, I'm not sure how the interview will go. But there's a monument inside, a statue of "Return Home", you know, the hugging and we had talked about this potentially being a love story. So, I captured some of those.
- Speaker (Prof. Bill Gentile):** What a great... [crosstalk]
- Karen:** I mean, this is where I'll...
- Speaker (Prof. Bill Gentile):** What a great way, what a great scene it's going to be tomorrow with these people. Okay, may we see?
- Karen:** Now, I had...just these...
- Speaker (Prof. Bill Gentile):** Just...yeah.
- Karen:** ...played for? Yeah, it's played for. Huh, and these are long shots right now 'cause you said 20 seconds.
- Speaker (Prof. Bill Gentile):** Yeah, yeah.
- Karen:** Well, uh-hmm. Luckily, the sound is coming through.
- Speaker (Prof. Bill Gentile):** Move your cursor.
- Karen:** This way?
- Speaker (Prof. Bill Gentile):** Over this way.
- Karen:** Preparing your sense of...kind of...
- Speaker (Prof. Bill Gentile):** Yes, nice.
- Karen:** ...where we are.
- Speaker (Prof. Bill Gentile):** It's nice. These are the guys who were practicing.
- Karen:** These are the guys who were getting ready to practice. So, showing this is at the Navy Memorial and there they are standing. So, I was trying to kind of introduce that idea into it as well.



Speaker (Prof. Bill Gentile): Really nice, very nice. Good for you. That's lovely.

Karen: That is—this was the statue inside. So, if I have them talking about that whole sense of, you know, family and all that.

Chad: That's nice.

Karen: I was trying to get the guy and then the girl and then them together. So, I'm actually...

Bruce Jones: It's a metaphor of forever, forever love.

Karen: Uh-hmm.

Chad: Yeah, it's nice.

Speaker (Prof. Bill Gentile): So, what are you going to do with this?

Karen: Well, I need to talk with them. I'm thinking I might go more with Marie Holter because she was with the waves and she actually was on track which I've found out tonight that her husband was in Korea. So, I think he must be younger than her to some degree. And so, talking to her about where were you when this happened, seeing through per sense [00:24:06] of what is like watching the wreath-laying for December 7th in Pearl Harbor.

Speaker (Prof. Bill Gentile): Okay.

Karen: And then talking about how is this Memorial, you're remembering these. If you remember, this is trying to put the bigger context of they are working together to put together this Maryland museum...

Speaker (Prof. Bill Gentile): Yeah.

Karen: ...for other veterans. So, you know, what are you seeing here today that you're going to try and do in Southern Maryland? Where, how are you going to trying capture all these memories for other veterans?

Speaker (Prof. Bill Gentile): Okay.

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Karen: Yeah. I'm kind of thinking that at the moment.

Bruce Jones: Yeah.

Speaker (Prof. Bill Gentile): My sense is that you're going to have a very, very busy day tomorrow and everything that you, your whole piece and they come out tomorrow.

Karen: Uh-hmm. Yeah, I really saw this is more of just getting that setting, getting a sense of —

Speaker (Prof. Bill Gentile): Yeah.

Karen: ...of where this was at.

Speaker (Prof. Bill Gentile): Yeah, me, too.

Karen: This would be the bottom part of it, uh-hmm.

Speaker (Prof. Bill Gentile): Okay.

Karen: And then filling the rest.

Speaker (Prof. Bill Gentile): Okay, thank you.

[APPLAUSE]

Speaker (Prof. Bill Gentile): Ivan, may we see your stuff, please? Come on.

[Sixth Segment]

Speaker (Prof. Bill Gentile): And tell us.

Ivan: Okay, the story is about pupusa, you know. That's...

Chad: Oh, yeah.

Ivan: ...stuffed tortilla, you know. This is, main, or the most popular food, you know, in El Salvador and since these Salvadoran communities is huge in

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this area, so I'm focusing in that story. They, you know, since I have to show in visual term the area. So, I went to visit landmarks in here, in Washington.

Speaker (Prof. Bill Gentile): Cool, wow. Look at you.

Ivan: This is something that I wanted to ask you. So, there is, that rule, right, of the three, thirds?

Speaker (Prof. Bill Gentile): The rule of thirds.

Ivan: Uh-hmm.

Speaker (Prof. Bill Gentile): In terms of composition.

Ivan: Uh-hmm. So, this one would be, you know, according to the...

Speaker (Prof. Bill Gentile): Perfect example.

Ivan: ...to the rule, right?

Speaker (Prof. Bill Gentile): Uh-hmm, uh-hmm.

Ivan: This one, more or less. And this one is in the center.

Speaker (Prof. Bill Gentile): Uh-hmm.

Ivan: So, which one do you think is?

Speaker (Prof. Bill Gentile): Well, I think that one really isn't the true, go back to the first one, the rule of thirds, that one. I mean, to me, there's a lot more motion in that thing because you have this negative space to the right-hand side and your eye kind of moves—it pivots from between going from one direction to another...

Ivan: Uh-hmm.

Speaker (Prof. Bill Gentile): ...through that negative space. I think there's a lot more inherent motion in that piece. Particularly, because you have a car going to the same direction as the negative space.

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Ann: And I'd like the road line.

Chad: Yeah, yeah.

Ann: The street line.

Speaker (Prof. Bill Gentile): Yeah.

Rhett: That, the one with that the center that was kind of like a full stop.

Speaker (Prof. Bill Gentile): Yeah.

Rhett: And maybe the—and maybe that's a different beat to it, you know.

Speaker (Prof. Bill Gentile): It's in, and you could use it...

Rhett: But it's nice.

Speaker (Prof. Bill Gentile): ...for a different purpose. Yeah.

Rhett: It's a nice shot.

Speaker (Prof. Bill Gentile): Yeah.

Rhett: Yeah.

[Showing Evan's video]

Speaker (Prof. Bill Gentile): Good. So, you're shooting around. You're changing positions. What should we see at some point? Nice, good close up. Who's your character here, Ivan?

Ivan: That's what I was thinking because—you know, I was talking with the—that—should be the son of the owner, right? So, the owner came from El Salvador but the young guy, you know, was born here in Washington.

Speaker (Prof. Bill Gentile): Uh-hmm.



Ivan: I think, you know, I might talk to these ladies because all these ladies, you know, have an interesting story.

Speaker (Prof. Bill Gentile): Yeah.

Ivan: But I think the—main character for me would be that guy, you know, who was born in here, who is running the business of his father.

Speaker (Prof. Bill Gentile): The son.

Ivan: The son, uh-hmm, and who might know of...

Speaker (Prof. Bill Gentile): You have more of the owner, the guy you think as the principal character.

Ivan: Yeah, little of it. You know, a few shots. We will see?

Speaker (Prof. Bill Gentile): Help us out here, guys. What is he—what will you do with this?

Chad: I think I'll just, I might just talk to him and see what their story is, right?

[Crosstalk]

Chad: And see what comes out of the interview, something will pop out.

[Crosstalk]

Ann: I want to see...

Chad: What the interview would come out, what's his life about.

Ann: I want to see people eating and if, you know, if...

Speaker (Prof. Bill Gentile): Then you got to have that, don't you?

[Crosstalk]

Ann: ...and are they American, you know, Caucasian Americans or are they immigrants or, you know, who's enjoying it. This is crossing a...

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Speaker (Prof. Bill Gentile): Well, Evan's point in partly doing is that it's becoming part of the American health now.

Ann: Right. So, I want to see, you know, John Q, mid-Western or whatever, you know, it's...

Speaker (Prof. Bill Gentile): Right, right.

Anne: ...loving this.

Speaker (Prof. Bill Gentile): Right.

Bruce Jones: Tell the story through the point of view of those cakes. Make that the character and fill it out, where they came from or how they are, why they're important, how...

[Crosstalk].

Speaker (Prof. Bill Gentile): So, then, the pupusa becomes the character.

Leonard: That's the character and how it gets cooked and how wonderful it smells...

Speaker (Prof. Bill Gentile): And the ingredients.

Bruce Jones: And the ingredients.

Chad: But my point is until you talk to them, this guy maybe some kind of criminal like that. So, you see.

[LAUGHTER]

Chad: I mean, you may have an incredible personal story and he made pupusas to get out of the prison and you know, you might just be sitting on a gold mine here.

Speaker (Prof. Bill Gentile): He could be a serial pupusa maker.

[LAUGHTER]



Chad: Yeah.

Speaker (Prof. Bill Gentile): Which is an awful crime. So, what you got to figure out what it is, you know. If, I think Chad is right, you know. Talk to this guy and get more information out of him. And if, you know, and Ann is right, we've got to see people eating these things. And if there are Anglo-Saxons sitting there, eating them, you've got a part of your story there.

Ivan: Uh-hmm.

Speaker (Prof. Bill Gentile): This is what I mean you have to be able to envision these stuff now. Now, you have to go hunt for it. You're going out there. Today, you're out with a big net and you want to make this full and you threw the net and you pull the thing in and you get all that stuff. Okay?

Ivan: Uh-hmm.

Speaker (Prof. Bill Gentile): Tomorrow, you have to go with a harpoon and I want this, I want this, I want this, and you bring it back in and you fill the holes here. Okay?

Evan: Uh-hmm. That's going to be it.

Speaker (Prof. Bill Gentile): Thank you, good.

[APPLAUSE]

[Seventh Segment]

[Video]

Female on Video: *Etching, line etching and there's just—there's so many ways of which artists have figured out to create imagery on the metal plate. And because rosin, inside this box is rosin, powdered rosin that I've shaken out but I've let the rosin dust—settle on my plate,*

Chad *Make it rest and how high is it?*

Female on Video: *350 degrees.*

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Chad: Okay.

Female on Video: So, I'm just watching it carefully. Nuance and accidents and things that you hadn't planned —

Speaker (Prof. Bill Gentile): She's a lot of fun.

Female on Video: ...because being unorganized. In fact, you have to know what it was you were looking for to be aware that what you've got is different.

[LAUGHTER]

Female on Video: And then to be able to blue ink. My blue ink really isn't completely dry. The paper might be dry because paper is air drying. It's just water. But the ink, being oil-based, wouldn't dry for at least 24 hours. This, I just want it to be a little damp.

Bruce Jones: She is upstairs in the attic.

Chad: So...

Leonard: Would it take a week?

Chad: It's. Go back. Just keep the visuals.

Leonard: Yeah, and I...

Chad: Take her audio.

Bruce Jones: [Crosstalk]. But she left it there, she left it somewhere. The first try.

Chad: She probably did dry them all.

Bruce Jones: The principal character. It's the development of that print and how she makes print, you know, and it's an audio to a story that makes some sense; beginning, middle and end and find the right visuals around the

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place. Sometimes, it's her book, you know, well she had the masking plate. It should be anything. But you find the visuals that fit for the making of that particular print and the success and the end of it is the print on the wall. If you find. if you can't find that print, find one that's at least closer to that.

Chad: And what do you open with?

Steinar: Maybe some of the zoomed in stuff you see some more of it but, you know, there's—[inaudible 00:33:07].

Chad: Okay.

Steinar: Like saying, "Where did that come from? How did that piece come to exist?" You know, out of her inspiration.

Bruce Jones: Her inspiration, how she kind of figured it out and her thoughts about art making, you know.

Chad: Okay.

Bruce Jones: This is one of those one where you take the stuff at the end and you put it at the beginning.

Chad: Okay.

Speaker (Prof. Bill Gentile): There's a piece on if you go to my website, there's where it says, "Student Work," there's a piece that one of my former students did about a guy who makes prints there, same place. There's a real quiet, nice easy piece. Do you remember that story?

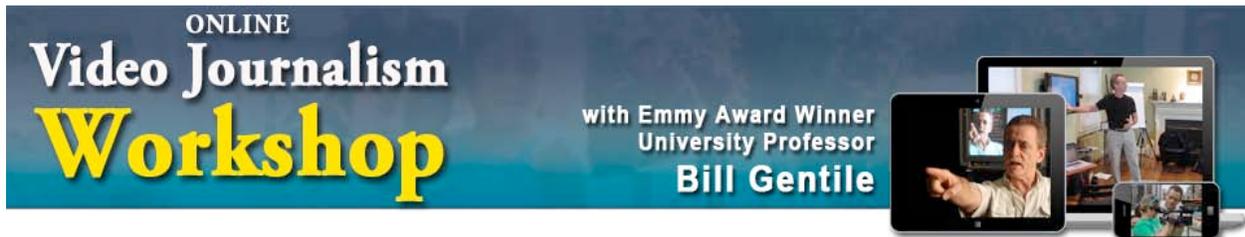
Anne: Uh-hmm. A lot, yes.

Bruce Jones: No, I mean, I did my piece on the print maybe there also.

Speaker (Prof. Bill Gentile): Yeah.

Bruce Jones: Papermaker, I did in...

Speaker (Prof. Bill Gentile): Yeah.



Bruce Jones: ...that same place because it's kind of the same thing. He was bubbling water and just the calm, quiet person and just...

Speaker (Prof. Bill Gentile): Yeah.

Bruce Jones: ...the story of why they like art and how inspired they were.

Speaker (Prof. Bill Gentile): It was just very visual, you know, kind of like this introspective of artist who was talking about he is how he does this and that, you know. It's pretty good piece of work. Take a look at it tonight before you go home and see what you think. Rhett?

Rhett: All right.

Speaker (Prof. Bill Gentile): Let's hear your stuff, Rhett.

[Eighth Segment]

Rhett: Dim the lights?

Speaker (Prof. Bill Gentile): Sure. You guys ready?

[Video]

Male on video: *Yeah, well, it started out as a hobby. But I can't say [inaudible 34:21] and brewer's kit [inaudible 34:22] my birthday, you know, for over five years and hence—it was something that I would do and this is a hobby, but my partner, Dave Coleman and I—we're really good friends. And so, he started to get involved in brewing with me and was more critiquing what we were brewing. And he and I also had an interest in great beers. So, we were, at that time, he was a beer director in [inaudible 34:52] a local bar and had a wide access to good beers. So, we're, you know, we're drinking a lot of these west coast beers for the most part. And we're sort of asking ourselves why there wasn't the availability of the same quality of beers being brewed locally.*

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- Rhett:** So, there's, probably, the story isn't the process. A couple, I guess, they're my couple of possible story arcs. One of the things that's going on like right now with them is they've had like a major equipment failure and, you know, they can't make beer fast enough under normal circumstances to fill all their orders. And now, I think they have a compressor failure on one of their like chilling units. It's like they can't make anymore beer. It's on the roof. They have to get a crane and lift this thing off and work on it. So, I think it, you know, it can be about—I mean, one arc is, you know, kind of the home brewers dream turns into a professional brewing success. Another arc is, I guess, you know, all the trials and tribulations and all the things that go wrong and especially, you know, that they're kind of dead in the water right now. What's that?
- Leonard:** You talked to any of their customers, people buy them?
- Rhett:** That would be good, yeah, yeah.
- Leonard:** What do they like about the beer?
- Rhett:** Yeah, 'cause, we're saying, you know, another one could be, you know, to start with somebody drinking the beer and...
- Leonard:** Uh-hmm.
- Rhett:** ...saying something about and said, "Well, it's, you know, it's a long way from ..."
- Chad:** Could you get into their basement.
- Rhett:** Actually, you know, they pulled the equipment out and they've created like a little shrine of what they used to use, you know, in the corner of this. It's a giant warehouse with a very small brewery in the middle of it.
- Chad:** Thanks.
- Speaker (Prof. Bill Gentile):** Okay, let's, thank you, Rhett.
- [End]**