

EDITING SCRIPT

Act 1 - Claude Moore

<u>CODE</u>	<u>VISUAL</u>	<u>AUDIO</u>	<u>Notes</u>
INTRO			
0:50-1:30	We follow H into the farmhouse, pan to R, back to H, follow her to meat	H: Good day, how do you do? You're welcome to come into my house if you like R: Good day H: I was just discussin with my husband here what I should be makin for dinner today. Uh, dinner's our mid-day meal so I was thinkin some corn mush and perhaps a bit of salt pork up there, although the salt pork's gettin a bit low, so we just been discussin, we'll be butcherin within the next month or so. R: Indeed we will, this is the time of the season. H: Uh we but uh, you can see up there it's got uh, I just sliced into a new one, we've got the salt that's hangin up on the outside there	
1:54-1:57	CM brown sign, still		
1:58-2:04	CM brown sign, zoom out		
2:05-2:20	Zoom out, CM brown sign to red sign	@ 2:14 R's audio begins	
2:14-2:33	R and H standing at CM entrance	R: Hi, my name is Richard Webb, Dr. Richard Webb. I'm, uh, Program Manager of Education Programs here at Claude Moore Colonial Farm. And I play the character of Richard Bradley, the	

		farmer and Papa whose farm this is, or who is the leaseholder of the farm. And this my lovely wife Lydia	
2:34-2:51	R and H standing at CM entrance close up shot of what sign reads	H: Haha, hi my name's Heather Bodin and I'm a program manager here at Claude Moore Colonial Farm. Uh, I've worked here for about five years and my character's name is Lydia Bradley and I portray farmer Bradley's wife and you're about to enter the year 1771 when Virginia was still a colony of England	
2:52-4:03		@3:07 R audio begins: When I first came here, you know, I was sort of introduced to the idea of interpreter, we interpret. And at first I thought, eh, you know, I'm not really familiar with that term. But as time's gone by, I think I've kind of embraced it. It's uh, uh as opposed to a language interpreter, you're a historical interpreter, and educational interpreter. You are speaking, I am speaking for Richard Bradley, er, er, er as opposed to across languages, across time, and uh, when, when ppl come here, I make a sincere effort to be Richard Bradley. To, to speak the words that Richard Bradley living in 1771 would have spoken and behave in a way that Richard Bradley would have done. So I think interpretation, historical slash educational interpreter really does fit the bill	
4:39-4:58	H sit down interview	H: I also feel the mission of CM is to teach people about what the average person lived like, uh, most people think people	such a lovely shot! let's not b-roll this?

		lived like George Washington or Thomas Jefferson, when that's not actually the case. What you see at CM is how um I live now, but if I was in the 18th C.	
4:59-5:51	Hogs pan to R B-roll of possibly crops to cut to Kelsey	R: And as I said in terms of living history, I know we've had the conversation about reenactors and reenactors can be quite accurate and authentic but a reenactment is something that occurs in a short period of time. They may go out for a weekend or something. This farm literally is here year round. And especially when from the time it opens April until it closes at Wassail which is usually around the second Sunday of December, this farm is lived as if it was 1771. So while you can reenact something for a few days, living history is something that goes on throughout you know every month of the year, every season, year upon year.	

Act 1- Kelsey

<u>CODE</u>	<u>VISUAL</u>	<u>AUDIO</u>	<u>NOTES</u>
5:52-6:07	Cherry blossoms pan to Kelsey at front door	K: Ready to come in?	Is it ok we are showing K's house number?
6:08-6:20	K walking up stairs into apartment	K: We're going to have the door open anyways, so they're going to get out. N: Hey Kelsey K: Hey	do we want to cut this/part of this?

6:21-6:31	K far shot in kitchen	K: We have everything set out	
6:32-7:03	K walks from kitchen to medic bag, packing up	<p>K: Ok...</p> <p>@ 6:38 K audio begins:</p> <p>My name is Kelsey and I have been a reenactor for, well since 1995. I uh started reenacting when I was 12 years old. I had always been a big history buff. I always wanted to go back in time, like I wanted a time machine, I wanted to be able to see what life was like back then. I wanted to live in the 18th century. And while attending a fourth of July parade</p>	
7:04-7:26	Kelsey sit-down interview	<p>actually here in Washington, D.C., I saw a reenacting unit that marched in the parade and I was fascinated that there were these people you know who dressed in historical clothing and did this kind of thing as so I asked my aunt what they were and she said "Oh, they're called reenactors" and I was like "That's what I want to do. I want to be a reenactor."</p>	

7:27-8:58	K sit-down interview, closer	<p>Well I started off doing like I said 1740s french at a French outpost in Lousiana, um I consider the 18th century to be kind of my home period as weird as that sounds because it's what I got my start in. It's, the 18th c is what got me into history and now I, I love all kinds of history but that's that used to be the main thing I was interested in um and uh so I've I've things have changed over the years but let's see, I've got French and Indian War and I've got, I'm just going to list off the periods because I have multiple impressions you know for instance within WWII I have like 6 or 7 different impressions you know I might have a soviet medic or machine gunner, I have a US war correspondent, I have a German cosak I have a German um Luftshitz I've got but so French and Indian War, Revolutionary War, um WWI, Spanish Civil War, WWII, Indo China, uh the Algerian War, uh Vietnam and 1980s East German and there's also some random stuff like you</p>	<p>Insert photos</p> <p>"We" here confusing?</p>
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		<p>know, we have a lot of like little one offs like uh you know the uh Bonus Army or like uh 1930s refugees or something like that that are just kind of singular things</p>	
8:59-9:33	K sit down interview	<p>When I first started out in the hobby, I had no tent and I used to relish the fact that it was like the most uncomfortable unpleasant that you can possibly do for your own enjoyment. Um I would sleep wrapped up in a single wool blanket around a fire when it's like 25 degrees out and I loved the fact, I was like 'ah yeah' you know, life sucked back then and life is sucking for me right now and I've got this connection and uh, I know a lot of reenactors who would tell you the same kind of thing um it's like, "oh sweet, it's going to rain umm I get to be wet and miserable"</p>	

9:34-10:05	K and M with food and fabric	<p>K: I mean don't rip it</p> <p>M: It's scrap</p> <p>K: It's just scrap, ok</p> <p>M: It's scrap fabric, it's the lining of my coat, it was the lining of my mariner's jacket</p> <p>@9:43 K's audio:</p> <p>For me it has always been about wanting to experience prior times. Some reeanactors are in it (07:19:23) more for the education side, some are in it more for the run around the woods and shoot people side and some are like me. I've always said that I feel like I was born in the wrong century. I don't know what century I should have been born in, but I don't feel like I fit very well in the present time.</p>	lighten?
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10:06-10:24	<p>K sit down interview</p> <p>at 10:12 cut to close up of hands, wrapping up cookies</p>	<p>So reenactments are kinda an escapist thing for me, it's a way for me to be somebody else for a weekend, a way for me to kind of have a simpler existence for a weekend.</p> <p>It's kinda in between kind of escaping the modern day and experiencing a prior era.</p>	
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<p>10:25-11:49</p>	<p>K's hands cuts to M with boxes</p> <p>@ 10:41 cut to K with box</p> <p>@10:51 cut to K with bag of food and cats</p> <p>@ 11:06 cut to sit down interview</p> <p>@11:38 cut to K with sleeping bag</p>	<p>most reenactors tend to describe events in 2 ways. There are public events, which most people refer to as living history events, and there are private events, which are usually referred to as tacticals. I make the distinctions as living history is a public event, and tactical is a private event. Tacticals are more like a war game, where the public is not invited, and it's usually on a private site, and there are some that reenactors have actually built over the last 10 or 15 years that are specifically for a given uh period, for instance in Newville, PA, there's a uh trench site that reenactors have made over the last 15 or 20 years that has, uh 4 miles of trenches and bunkers and all kinds of other stuff. Um, pre-built for the reenactors. Um, and so a tactical event, they usually, um, just, you know, a day and a half or two days and you go to you go to that site and it can range from a very scripted event um ahh where you know these people are going to attack at this time and you're going to counterattack from</p>	<p>Less audio over train?</p>
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		over here and that kind of thing to a very unscripted event where its just very everything goes, whatever happens, happens and umm and umm (pause) it's kinda um evolves naturally	
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Act 1- Will

<u>CODE</u>	<u>VISUAL</u>	<u>AUDIO</u>	<u>Notes</u>
11:50-12:19	Will exits house, goes to car, approaches camera	<p>Rain looped</p> <p>W: You guys ready?</p> <p>N?: Yep!</p> <p>W: So, perfect weather if when it's rainy and overcast like this, there's a low probability that there will be other people there. It's a weekday so it's gonna be, it's gonna be easy.</p>	
12:20-12:28	W outside car, zipping up coat		
12:30-13:13	W closes umbrella, gets in car, shuts doors, fiddling with things in car	<p>@12:50 W's audio:</p> <p>My name is Will Ritcher. I'm a 37 yr old Naval officer. I spent 13 years on active duty. I joined in 1998, so I'm pre-war, I'm not one of the 9/11 uh, post-9/11 volunteers that flooded in. Uh, prior to enlisting I was a yeoman, which in Navy terms, I was Radar O'Rielly, a clerk typist, I went to Officer candidate school, uh, became a supply corp officer, specialized in operational logistics, so, as close to the front lines as possible.</p>	

13:14-13:47	Will backing up, driving away	<p>Uh, in the mud, in the dirt. Spent most of my, - only did one ship, spent most of my time in the dirt, in the desert, in the jungles. Uh, uh, operating in Green, supporting marines, army, uh, special operations forces, stuff like that. Having fun there. Uh, came off effective duty last March, I'm a veteran of uh, the counter drug ops in South America, uh, Haiti, 2 years ago Iraq and Afganistan. Those are virtually back to back, so I was home just a few months between those. Managed to go to about 7 reenacting events in between the two tours though, so.</p> <p>So I've been reenacting most of my life, over half of my life. Um so Navy, was only a third of my live, so reenacting has been a bigger part of it really,</p>	
13:48-14:24	W sit down interview	<p>It started with the stuff my Dad brought back from Vietnam, uh some of the things he had left over from Korean, and it's kind of expanded from there. I was a devotee of the local surplus store as a kid. Most of my allowance went there from the time pretty much I could walk, you know playing army in the backyard. That's really what reenacting is, for, for, guys. Its, its sort of running around in the backyard with toy guns or running around private property or or rented property with real weapons with blanks in them. Thats' the only real different. its' just, uh, men, you know kind of recapturing youth a little bit.</p>	

14:25-14:42	W sit down interview @14:29 cut to W in closet, showing uniforms	For awhile it was anytime I wasn't at work, wasn't on deployment, wasn't at sea, uh, I was planning events, going to events, acquiring gear, reading books, uh doing research, uh looking for stuff. For a while it was like almost every waking moment.	
14:43-15:09	@14:45 cut back to sit down interview	Uh, and everybody seems to have other hobbies as well. I've always been into photography, uh, going all the back. Travel photography. I road trip. Uh, been with the Navy, I've been all over the planet, 43 countries in 13 years. Uh, been to way more than that on my own with family, and solo travel. I like hiking, camping, things of that nature. And a lot of these things kind of overlap with reenacting. Uh, a love of history. traveling places.	
15:10-15:31	W sit down interview	Urban exploration, its a love of, again, of old things, history, a lot of these building are historic. They're neglected, they're falling down. A lot of them have a big part in American history. To see that in the flesh, you know to walk around, walk where these people walked, its just like visiting a battle field, so it's a love of history and old architecture.	It worked so well in our trailer to have this audio over actual urbex footage....
15:32-15:41	W driving	W: There's a gate, then there's a road that leads into the site. Once we get kind of around that bend and get in there, we're good to go then	Definitely need some non-dialogue pauses before we get back into the dialogue sections of the trains

15:42-16:04	W in car with phone, exits	Oh the other thing is uh if you've got a cell phone you might want to turn the sound down, turn the ringer volume all the way down so, nothing's worse than trying to be quiet and then all of a sudden your phone goes off. That's the first time I've see the gate open.	
16:05-16:19	W outside trunk, closes door	I wouldn't worry about passing traffic too much. I don't.	
16:20-16:27	W runs across road	N (cut): I don't have my headphones either	

Act 2 - Claude Moore

<u>CODE</u>	<u>VISUAL</u>	<u>AUDIO</u>	<u>NOTES</u>
16:31-16:56	H in front of farmhouse	Accuracy is so important because if you're not gonna do it right, why bother doing it. Um, it it - I also personally feel as thought its disrespectful um to the people that came before us, that actually did this, this is how they lived. Um, but um, if you're trying to educate people as to what life in the 18thc if you're not accurate, then you're not teaching them, um, you're just telling a bunch of old wive's tales.	

16:57-18:01	R walking on the path, by the tobacco field	<p>R: Another thing that you can't really experience right now because in fall you start to be able to see through the woods and you have a sense of distance, but during the height of summer, it's very easy for you to get lost here in the sense of the forest completely separates you from everything else. And one of the experiences which I've had and which for me is one of the most enjoyable parts of this, when there are no planes going over and there are, you know, no visitors, or any other evidence of the 21st century like the sirens going on, um I can sit here, and I can literally kind of slip back in time. It is so, uh, we strive to be very accurate. It's so accurate, and uh, you have that experience of actually being in 1771. Uh and that's really for me a peak experience and I hope visitors come and get a sense of that as well</p>	Audio troubles
18:02-18:12	H with animals, goose flies	<p>R: It would appear as though our turkeys and geese are having something of a disagreement H: laughs</p>	

18:13-18:46	<p>Shots of turkey</p> <p>Cut to H speaking</p> <p>Shots of geese</p>	<p>H: All of the animals on the farm are heritage breed livestock which means they are as close the animals that we would have, they would have had in the 18th century, so what you're seeing in front of you, uh, the turkeys, are Standard Bronze Turkeys. They are very closely related to the wild turkeys that you probably see wondering through your backyard.</p> <p>Uh the geese are uh a breed called the Cotton Patch Geese. And they are uh originally bred to eat the weeds out of cotton patches, hence their name.</p>	
18:47-18:56	<p>H and R breaking pumpkins, throwing them in</p>	<p>R: Hogs do love pumpkins</p>	

18:57-19:33	Hogs pan to Heather @19:34 cut to tobacco	H: so this specific breed of hog has gone virtually untouched for almost 400 years so your looking at direct descendants of pigs that came during the colonial era. Um, at Claude Moore Colonial Farm we have a herd of about 16 hogs and we are breeders so unfortunately you're not allowed to import hogs from the island anymore. We have about 10 piglets right now and we have sold them to other breeders in the area. One of our missions is to try to keep this specific breed alive	
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19:34-20:11	<p>Tobacco house</p> <p>Cut to H in front of gate</p>	<p>H: We don't use modern crops here, uh, every, all of the crops we grow are heirloom varieties, uh I know Richard had spoken about Oronoco (sp?) tobacco, but its a very specific uh type of tobacco, um, we don't grow things like tomatos, a lot of people come in and ask where are your tomatoes at, and in the 18th c they didn't beleive that they were poisonous, but they also weren't quite sure what to do with them. Um, some ppl like Thomas Jefferson, began to experiment with things like tomatoes, um, but the average person didn't really consume them, and uh they definitley weren't in vegetable gardens or kitchen gardens as they were called, um, until much later.</p>	
20:12-20:18	<p>H in front of gate</p>	<p>We've actually been very lucky in that we 've been able to find, uh seeds that have been passed down generation to generation.</p>	

20:19-20:52	H in farmhouse, pan to R	R: And again to go back to the whole living history concept. It really is, you're in a living environment, it's not uh a museum environment, it's not a static or controlled environment, it's very much a living environment, and uh, uh we make the effort uh when we have visitors, to be in character. We are as much a part of being authentic, uh, as any of these pieces, or of any part of this structure. So we have to be in character	
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20:53-21:57	H in farmhouse, pan over to pottery and shelves, table	<p>H: everything that you see in the farmhouse here, there's documentation for it somewhere. Um, there is inventories, probates, that sort of thing is where we get most of our documentation for things at. Also there's um, replicas, like a lot of the pottery is replicas of pottery that's been found in archaeological sites, that sort of thing. Uh, so we commission a lot of the things that are in this farmhouse, uh, from people that are very skilled in that specific trade, or artisans is what we call them. Um so the pottery came from an actual potter that specializes in 18th C furnit- er 18th C pottery. Um, the table here was made by a carpenter that specializes in carpentry, so, um a lot of it is, um, most of its done with the same tools of the period, um, so, things like draw knives and um, uh, there's nothing thats cut, like, the wood itself is not cut with any power tools. It would have been cut with a um, a pitsaw or something like that</p>	
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21:58-22:38	H in farmhouse Pan to R	<p>H: Richard had talked earlier about getting lost in time and how if you're sitting here on a good day when it's really quiet, we don't have a lot of visitors coming through, and they're aren't any planes, and you're just kind of, you're hearing the fire crackle and pop, or you look up and the way the light's coming through the window, or you have a candle lit when it's really dark, dreary day out, um, you know the sounds of the chickens when they're out just scratching and pecking and doing their chicken things, it, you really do just feel it, you don't... it's hard to describe. It's a feeling you get, it's not just a, how you view it.</p> <p>R: Yeah, there's a magic to it. That, that, like the best magic doesn't have an explanation. You just kind of experience it, and go with it.</p>	
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Act 2 - Kelsey

<u>CODE</u>	<u>VISUAL</u>	<u>AUDIO</u>	<u>NOTES</u>
22:39-22:44	Kelsey with boxes		

22:45-23:58	K sit down interview	<p>K: A magic moment is a term often used in the community to denote a a moment in time where it feels like you are in whatever time you are trying to portray. If it is in WWII, it feels like you are in WWII. If its the 18th c, it feels like you are in the 18th c. And some reenactors care a lot more than others, I care about them a lot,</p> <p>Um, a magic moment is a kinda weird almost psychological phenomenon where you're surrounded by the sights and sounds of another era and you're dressed like someone from that era and all the external stimuli that you're getting says "you are in WWII, your brain kinda switches over and you forget- its not even that you forget but its you know its 2011 its you know its like a mental switch its kinda weird. You stop thinking: I'm at a reenactment, this is what I'm doing blah blah and you start thinking not even as a particular person because most reenactors don't portray specific characters or specific people but you start thinking as if you are actually experiencing what is being reenacted</p>	AHH - something went wrong here - there was getting ready footage over this
23:59-24:20	K putting on jacket	<p>K: We should make me a linen undershirt like yours some one of these days</p> <p>M: Yeah we can do that</p> <p>K: Wouldn't be hard, I mean yours is just squares right? I think this is mine</p>	
24:21-24:42	K sit down interview	<p>K: People participate in reenacting to different levels. Some people are one or two event a year types and some people and some people, these are often the people who sell things or who are otherwise very, very involved in the hobby, some people do it almost every weekend. Or they'll have a season where they'll do it every weekend for you know eight months or whatever</p>	

24:43-25:27	K sit down interview	The kind of, well the lowest level is somebody who is inauthentic which in the hobby is called a farb F-A-R-B. And nobody really knows where the word comes from, there are some hypotheses but nobody is really sure. Um and a farb is someone or something that is inauthentic and farb is one of those magic words that can be used as an adj a verb a noun or whatever. You can say, stop farbing it up, stop making that inauthentic or oh that jacket is farby that jacket is inauthentic, um, that person is farby, he's a farb. Um and to be called a farb is like a major insult um and most reenactors will take it very personally	
25:28-25:52	K sit down interview	When I started off in the hobby I was what's generally regarded as a girl farb means, someone who is, there can be any level of authenticity within girl farbs but I was very authentic but a girl farb and being a girl farb means it's a woman who is dressed up as a man. So my clothes were perfectly authentic for a man except I'm a woman.	
25:53-26:22	K sit-down interview	K: I started off as a girl farb because I had no interest in sitting around a campfire and cooking all day but as I got older it became more and more frowned upon and I actually stopped reenacting for a little while because I was so frustrated with the fact that I could not longer do what I wanted to do in the hobby that I just stopped. And I started reenacting again a few years later when a friend of mine introduced me to 20th c reenacting which I didn't even know existed since I had always done 18th c	

26:23-26:46	K sit-down interview	And um you know my friend told me well you should do WWII reenacting because there's lots of active roles where you can be out in the field and he said you can be a war correspondent, you can be a nurse you know a field nurse. And I ended up choosing to do a soviet impression because the soviets were the first army in the 20th c to use women in almost all roles.	Cut?
26:47-27:13	K sit down interview	Um the next stop above being a farb is someone who what's called a mainstreamer, and mainstreamers are referred to by that name because it's kind of, they make up the largest body of reenactors and um mainstreamers tend to abide by what is often called the ten foot rule which is if it looks correct from ten feet away, it's ok.	
27:14-28:09	K sit down interview	Kind of the new term for hardcore reenactors are progressives and Marc and I are both progressives and what that means is that we strive to be as authentic as we can and recognize that there are improvements in research so what thirty years ago we thought was correct we now, you know academic research may now show it was actually not correct so whereas somebody, you know so let's say I make a jacket that was cut a particular way because that's what research says it was supposed to look like and then five years later I find oh that's not actually correct it should look like this. If I was less authentic I'd say, ah well, it's ok I already cut it, it's better than most people so who cares. But a progressive would say well we now know that this is actually not correct so I go and recut the jacket and make it look like it is supposed to.	
28:10-28:15	K sit down interview	I personally value authenticity because I feel like it's, if you're going to do something, do it right.	

28:16-28:36	K sit down interview	If I'm going to put all this time and effort into this hobby you know, if a jacket that is eighty percent correct costs 120 dollars and one that is 100% correct costs 150 dollars, to me I go, well I'm already spending 120 bucks, I might as well spend another 30 and get it all right rather than partially right...	
28:37-29:31	Marc's footwraps Cut to K buttoning coat, pans down to bare feet	Sometimes I attend an event that I know is not going to have a very high authenticity quotient but I know there will be a lot of action because I feel like running around and getting to have a lot of action and play you know glorified, very expensive capture the flag. But I also have attended events that are very restrictive and they only let, they only allow, most private events are invite only or you can register but they have the right to decline you um and I've been to events that are very selective and only allow units that they know are extremely authentic um and I like those events too because it does give me more of an opportunity for magic moments K: (getting ready audio) I keep wanting to cut a slit in the side of them but oh well Ok, socks...	
29:32-29:46	K and M, K walking toward camera, K sits down	K: Cause remember I have to wear two pairs of socks to make those boots fit, one of your pairs of German socks is smaller than the other and I can't tell which until I try them on	
29:47-30:00	K putting on socks	K: Woah your East German socks are small M: (snarky) Then maybe you should wear them underneath the bigger socks, just a thought	

30:01-30:19	K putting on boots	K: I use these boots for virtually everything because the Americans lent them through the lend-lease program to the soviets and so they ended up being used for a whole bunch of stuff	
30:20-31:04	K boots again	K: We're bringing the extra palaka for Kaite M: Yes we've got the extra palaka, we've got two extra palakas as a matter of fact K: Ok K: Yeah that's more comfortable. Maybe my feet have gotten bigger. I don't know. M: That's certainly a possibility. Feet do expand and shrink	
31:05-32:03	Boots take 3, zoom out to K standing up	K: Ok, now putees	
32:04-32:32	K putting on putees	K: Ok there we go	
32:33-32:43	K putting on hat	K: Yeah this one's mine, ok	
32:44-33:09	Marc carrying box downstairs	M: Excuse me K: What I'm going to do is I'll shoot a full 8 gig card for you guys, which is about 12 minutes of footage	
33:10-33:23	K walks out of apartment		
33:24-34:15	K in window, walks downstairs and out of apartment, Chuck in window	M: wedgie comments M: Have we got everything? K: Yep M: Ready to rock and roll? K: Yep we are M: Ok let's hit the road	

34:16-35:26	K and M get into car, drive away	M: Chuck's giving us worried looks out the window. K: That's funny M: Ok I do have the amo, very good thought, if I had forgotten that it would have looked really stupid, alright K: So do we have all the blankets that are here? M: We've got three blankets plus two palakees, I think there's another blanket.. K: And you're sure my coat is in there? M: Yes....I got your telegroika in the uh, in the trunk, alright. Ok, have fun storming the casa	
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Act 2 - Will

<u>CODE</u>	<u>VISUAL</u>	<u>AUDIO</u>	<u>NOTES</u>
35:27-35:36	W walking up road to site		
35:37-35:45	W standing on hill, approaching site		
35:46-35:58	W walks into building	W: Ok you guys ready? Your first building	
35:59-36:59	W takes picture, tree with green vine in window, walks out into hallway, takes picture, walks upstairs and back down	W: This is the admin building, there's a bigger building that we'll see out this way, it's a huge white building. That's where a lot of the patients were kept, it's three buildings thrown together Stay here for a second, I want to look out this way and see if there's anyone	
37:00-37:16	W with lights	One thing that's pretty cool are these lights, nobody uses them anymore, the, the enamel lights, they're in every old site. For some reason I've been taking a lot of pictures of them	I think we meant to cut this?

37:17-37:49	W walking through the basement	W: You can smell the mold back there You can almost imagine what this place would've looked like because, you know, these doors would have probably been locked, you know you see...	
37:50-37:59	W taking pictures of lab tables		
38:00-38:10	W walking in front of door, silhouette		
38:11-38:26	W silhouette in front of green room	Gunshots in distance	
38:27-38:55	W taking pictures of green room, walks down hallway	W: You guys want to go to a different building? Let's go to the main building.	
38:56-40:10	W runs across parking lot, beckons to us	W: The idea is to move across open areas quickly, the military calls them danger areas because that's where you can get ambushed. In our case it's not the enemy, it's the cops. So I'm not worried about other urbexers or anything like that because generally they're trying not to get caught too. So we're shooting for that door. Generally we'd go across one at a time, so I'll go across and I'll check out...then I'll signal and you guys can come across all at once but you gotta move kinda quick.	
40:11-40:43	Pan from room to hallway into another room		

40:44-41:33	W sit down interview	W: Anything worth doing right is doing well. Uh, I've never gone 80% or 90% solution on anything. Uh, if if you're gonna hike, you get the right gear to hike. If you're gonna, you know ride a mountain bike, you get the right kind of gear. It's just doing it right. Uh, and the closer you get to authenticity, I think for a lot of them, its the pursuit of that special moment, uh, if everythings right, if they're wearing scratchy wool, you know the long john underwear, and and they're miserable and stuff, then they'll acheive that moment, uh, you know you know, nothing on them is modern from head to foot. They're haircut's correct, everything os correct, You know, and some go as far as adopting afetations. They try and speak in the british accent or the German accent, which annoys the hell out of me, cause it's usually a charicature of that accent.	
41:34-41:59	W sit down interview	So when you're out in the woods, you really don't believe you're in Belgium in December 1944. You know, you know its 2012 or 2011 or whatever. Um but you kinda put that aside a little bit, and you try and keep the anachronisms away. The modern watches, the cell phones, uh and try to go as period correct as possible. And some people go for that perfect moment where you actually feel uhhh... I've I've I've stopped looking for that	
42:00-42:33	Sit down interview	W: It, it doesn't exist. Uh, it it it it may exist for those that haven't been in real dangerous situations. And I could say I've probably, maybe felt it once or twice when everything worked out and was just like it would've been. But it can never be, because at the end, ok you took their position, but there's not bodies to police up, for for graze registraion, there's no wounded to evacuate, there's nobody screaming, uh, there's nobody, there you know nobody bleeding	

42:34-43:03	W walks down hallway, pauses at window, beckons	W: Nice	
43:04-43:23	W walks around collapsed floor	W: Remember, around	
43:24-44:17	W sit down interview	I was at an event 3 weeks after I got back from Afghanistan, and it was GAP II, it was the March version. Huge snowstorm had hit, and uh, uh, the then CO of the Green Devils kind of looked at me, and I was just kind of slogging along, and he could tell I wasn't really enjoying myself, 3 weeks earlier I was moving through hip deep snow, hunting Taliban, with my Afghan National Police that I was an advisor to, and now 3 weeks later I'm in a German uniform hunting Allies, and you know, the first shots that were fired, everybody else, you know, was running for cover and diving behind trees, and I was like, "yeah ok". It was missing and element, and I realized the element is fear. Uh, nobody is afraid for their lives, nobody's lonely, uh I missed my family I missed my friends. You know I missed out on a lot while I was over there, and it's time you'll never get back.	
44:18-44:28	W sit down interview	People do get hurt, but nobody goes home in a box. Nobody goes home, nobody ends up in Bethesda or Walter Reed missing limbs, uh or has to seek therapy for the rest of their life because they have PTSD.	

44:29-45:46	W silhouette walking through hall, pauses to talk, walks out of frame	<p>W: Be real careful where you step. This open area, this hallway that ends, this is where the cafeteria and the uh auditorium were, but it burned to the ground and these buildings are so far gone that the firefighters just sat back and let it burn because it, this property has been up for sale forever since 89, and the longer the timeline is that nobody buys it because they have to do probably reclamation of the land, there could be buried waste, junk like that.</p> <p>Footsteps? These buildings make a lot of noise when water comes down</p>	Act 3 material?
45:47-46:12	W sit down interview	And just watching the people, the spectators jump, and half the reenactors jump, and and get scared, it doesn't phase me anymore. Uh, i guess its its pushing that adrenaline level higher and higher once you've been to, you know a certain level, with reenacting it only goes this far because it's missing all the danger and fear and reality. It's hard to come back down to that	
46:13-46:30	W sit down interview	Especially after coming back from places like Iraq and Afghanistan and I was in Haiti 2 years ago right around now. Uh, and being in a city that's 17 times denser than London with no city planning and 300,000 dead, uh, going to a reenactment is like watching TV with the sound turned down.	

46:31-47:03	W sit down interview	So, the only way if they want to experience that magic moment, go down to the local recruiter, enlist, tell 'em you want to go to Afghanistan, or you want to go as an advisor for counter drug operations in S America. We've got people that we sent what 500 marines or so to Africa to train government troops to hunt the Lord's Resistance Army, uh, bad people. Bad, bad people. Uh, go out and do that, you'll get your magic moment, I guarantee it. Uh, I've, I've had several of mine and I wish I could give them back.	
47:04-47:57	W walking down yellow hallway		
47:58-48:22	Long shot zooms in, W in pink hallway, beckons		
48:23-48:44	W walks down green stairs		
48:45-48:49	W close up	W: You guys want to check out that building with the big collapsed roof? Ok...	

Act 3 - CM

<u>CODE</u>	<u>VISUAL</u>	<u>AUDIO</u>	<u>NOTES</u>
48:54 49:04 49:15	Pan of farm house	R: For me, it starts to make sense. You read history, and you say, well they did this and they did that, and, and its like well why? Why didn't they, oh it was wrong of them to do that, they should have chosen another thing...	

49:16 - 49:23		...But then when you're actually in the experience itself, you begin to realize, ok well now I see why it was done.	
49:24 - 49:46	Pan of farm house		
49:47 - 50:24	R & H walking	<p>R: uh in regard to the question of how we met about a little over seven years ago I was living on the frontier just past Leesburg in the foot of the Blue Ridge uh and I had my own farm. I was a freeholder and I had a wife and uh four young children. Unfortunately my wife uh, uh died...it was, dysentery?</p> <p>H: Diphtheria</p> <p>R: Diphtheria haha. It was Diphtheria my wife died of Diphtheria and uh on the frontier...</p>	
50:25 - 50:57	H standing interview in pumpkin field	<p>H: what is strange is how much I have become Lydia and Lydia has become me. Um I catch myself sometimes when I'm out here in modern clothes for example doing something I'll be thinking how Lydia would have thought about the garden. You know, oh darn, there's beetles eating my asparagus. Or there's something eating and the chickens in or when I'm in the farmhouse and I'm sitting there thinking, oh man I could really go for a diet coke right now and that sort of thing when I'm in character um it's just they really do mesh into one person.</p>	

50:58 - 51:41	R standing interview in pumpkin field	R: I agree with Heather. You're able to move, it's a role that you play but as Heather was saying as well, we do a lot of back story on these, we do a lot of research and you begin to kind of assimilate that character and behave the way that character would behave. I have a, I do it not as an affectation but as a way of kind of reminding myself who I am, I have a slight accent that I put on when I'm playing Richard Bradley and the reason I do that is to keep the two characters separate because it is so easy for them to kind of merge over into one another and you know like, who am I? Haha	
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<p>51:42 - 53:16</p>	<p>H standing interview by fences</p>	<p>H: escapism, no. escapism, no. Uh, strong nostalgia yes, uhh, a time, uh people... before I really started doing this full time as a job, I definitely romanticized the era. It was, you know, people were really in touch with the land, and wanted to get back to their roots, and etc, etc. But when you actually are doing it day in and day out, it goes back to the other question where you asked, you sometime do wonder why you're doing it [haha] its um, because there are days when I go home, and its the middle of summer, and it's a hundred and ten degrees outside and I still have to plant, you know squash in the garden, or whatever, or you know tend to the tobacco plants, you kind of really get a feel for, its not always fun and games. Um, and it, it, another thing is there are days when I actually get hurt out here using some of the period tools. Um, one time I was showing a visitor child how to chop wood with a fro and maul. Obviously I'm not going to hand a child an axe, but one of the jobs that a child would have done is uh, with a a fro and a maul, which is an L shaped tool that they could hit with essentially a large hammer, um, and I handed the child the tool, and he took a swing and missed, and hit my hand, and it was that point that I was eternally grateful for modern medicine where I could go get an x-ray to see if my thumb was broken, thank goodness it wasn't, um, but it, it really makes you things to be grateful for in modern medicine, um, always can go to the grocery store and put food on your table if you need to, you don't have to rely on what you're growing.</p>	
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53:17 - 53:55	H standing interview by fences	H: No, I don't prefer 1771 over 2011, um, I like my modern conveniences, I like to be able to go home at night, uh, you know, see my husband, see my dog, take a shower, cook my dinner on my modern stove that's not over a fire, you know sleep in central heat or AC, or whatever the weather is pending. Uh, you know I like to be able to get in my car, and go somewhere for a days ride, and not have it take me a week and a half. The mod- ... for the most the most part I prefer 2011. There are parts of 1771 that are better.	
53:56 - 54:05	Kelsey walking out of tent		
54:06 - 54:29	Kelsey fastening gear		
54:30 - 54:51	Kelsey walking down dirt road		
54:52 - 55:08	Kelsey walking through trenches		
55:09 - 55:27	Kelsey sit down interview	K: some reenactors will say, you know, you shouldn't romanticize the past anymore, at all, you should be very aware of your relationship to the past, and your relationship to the hobby, your relationship to the impression that you are portraying, and to be very careful about bringing in a modern attitude to things.	
55:28 - 55:48	Kelsey sit down interview	K: Nowadays, I've gotten a little bit older, um, and, I'm not as old as some reenactors, but I am older than when I started. And I have gotten a little bit more relaxed, in that you know, I would never take a modern sleeping bag to something, but I will take, say more blankets than they would have had at the time.	

55:49 - 56:18	Kelsey sit down interview	K: So it kind of depends, on one hand I am romanticizing things because you know some people say well if you want to be really authentic you should give yourself smallpox. You know, if you really want to be authentic you should never wash your dishes so that you can get all these wonderful illnesses or so you know, for me it's, I see that as yes I recognize the past was dirtier and smellier and everything else	
56:19 - 56:49	Kelsey waking into trenches & firing at enemy		
56:50 - 57:33	Close up behind Kelsey firing in trenches		
57:34 - 58:12	Far shot behind Kelsey firing in trenches	K: Got 'em	
58:13 - 59:10	Far shot behind Kelsey firing in trenches		
59:11 - 59:51	Kelsey sit down interview	K: when I started off I did two events a year so I really wanted to hold on to those and it was and I also had to travel a long way to get to events because I grew up in Texas and did events in Louisiana and uh and uh you're very correct it was, I saw the past as something I could kind of take with me whereas now it's like, I know that the past is there when I want to access it. It's almost like having a time machine that I have slight control over, it's like I know that if I want to feel like it, you know if I want an escape, I can go to an even but I also, because I know it's there and it's available I don't feel like I need to hold on to it as much.	
WILL ACT III			

1:00:05 - 1:00:42	Will sit down interview	W; I feel like, those people that say that they're connecting with history, the only way to connect with history for me is to smelling salts and a ouji board. Uh, uh, you can make history by being in a place like Port Au Prince after the earthquake, or being in Kandahar uh during operation Madusa and the Panjwaii district. Uh, there's a wikipedia entry for the battle that I was at, you know. To be part of that, that's cool, but you can't be part of Operation Overlord. You can't go back to June of '44. Uh, but I hope that the reenactors that are out there, you know, they try to at least do right by those who were actually there. Because that generation is going away, rapidly,	
1:00: 43 - 1:00:19	Will inside yellow hallway	W: in my mind I can flip back and forth, I can see the walls just painted yellow, and I can see the doctors and nurses walking back and forth. You know, I try and see it as it was, and as it is, at the same time. You know, you take away the graffiti, the floors are polished, uh, the lights are on, you know the walls aren't peeling, they're just yellow, and you notice each wing, they're blue, green, yellow. The wings were blocked off, seperate, so you know female, the next row male. You know the rooms, they're painted that stupid yellow, this, I think they were painted....	
1:00:20 - 1:01:47	Will showing sanitarium rooms/closets	W: the patients had their own closets. I'm gonna take a shot. They all had their own rooms, with closets to hang up their stuff. They're still uh, coat hangers in that one.	
1:01:48 - 1:01:54 - 1:02:12	Shot of coat hangers	W: There's one room where there's all these suitcases. They still have stuff in them, shoes, stuff like that.	
1:02:13 - 1:02:30	Will taking pictures of light fixtures	W: see the enamel parts? They're in every old site. For some reason I've been taking a lot of picture of them.	

1:02:31 - 1:02:54	Will sit down interview	W: to show like, a Roman community, you really need to have everything that goes with it. To show, you know, Prohibition Chicago, you really need to have the buildings, you need, you need the earth, you need Chicago, uh and you need the cars. You need, beyond the people you need suits, it look cool, you know with the Tommy guns and everything, but you've really got to have the buildings from that era, the streets, otherwise it's missing.	
1:02:55 - 1:03:09	Will sit down interview	W: there's a disconnect because that's the nature of humanity, we can't go backwards, only forwards, but that's one of the best ways to kind of touch the past. Uh, going, walking the grounds, seeing the bunkers, I've walked the beaches of Normandy...	
1:03:10 - 1:03:19	Will sit down interview	... you can touch it that way as well, and and get a feel for it, and handle, and see the artifacts, and handle the artifacts. But wearing the uniform, it gets people closer	
1:03:20 - 1:03:28	Will sit down interview	W: people always tend to look at the past uh with a filter, and even in one's own memory you tend to remember the good times more than the bad.	
1:03:29 - 1:03:45	Will sit down interview	W: the past is always seen with this "Greatest Generation", it was a righteous war, but right before that we had the Great Depression where people starved. We had rampant unemployment, you know the Dust Bowl was occurring, uh, you know, somebody from back then would go "those weren't very good times"	
1:03:46 - 1:03:53	Will in hallway by stairs	W: we're gonna go this way and go all the way down and traverse the building to the lowest level, and then we'll go out and check out some of the other buildings.	

1:03:54 - 1:04:12	Will in patients hallways	W: patient's storage for the patient's personal goods. You know they weren't allowed to keep everything in their rooms I think, so they had these slots. Uh, a few years ago they still had name tapes on them, they still had the patient names. A lot of places are like that.	
1:04:13 - 1:04:45	Will standing in hallway	W: you can tell the scrapers have been here, all the fixtures are gone, all the wires are pulled out of the conduit. You know, anything that's worth even a dime, they'll steal. I give this building, this building on this timeline I described, this building's on the downward side. See most of the paint's gone, windows are gone, the elements can get in. In about 10 years this place won't be standing. It'll be ruins. You can see a lot of collapsed roofs already. This building's holding up pretty good, the other buildings aren't doing so good.	
1:04: 46 - 1:05:24	Will standing in hallway	W: Uh, this place would look a lot better if there wasn't all the vandalism, and all the scrappers hadn't been through here. You know if everybody kind of just walked through, we'd still see windows, we'd still have doors, we'd still have light fixtures, stuff like that. So it's kind of disappointing that it's at this level, but its, maybe that's, maybe they're like the vultures of man, where you know, in nature, if an animal dies, it just doesn't lay there and rot, vultures and other animals come in and pick the bones clean. Maybe its a similar part of human nature. You know, the stuff is just sitting here.	

1:05:25 - 1:05:54	Will sit down interview	W: there's a nostalgia for the past, but people forget the bad parts that go along with it. You know, if you were my age during WWII, or or Marc's age, or Kelsey's age, um Marc would have been in service, unless he was disqualified medically or mentally for some reason. I would have been in service, there's good chance you weren't coming home. You were in it to win it, y'know for the duration. Uh, Vietnam you had the the the draft hanging over your head. So, if I could choose and era to live in, no time like the present,	
1:05:55 - 1:06:07	Will walking down off roof		