

RUDY

WALKING - PUNCHBOWL RUDY, KENT

DATE

Approach

Punchbowl - Rudy, Kent

page

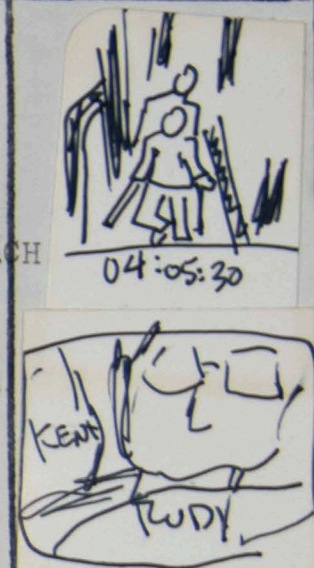
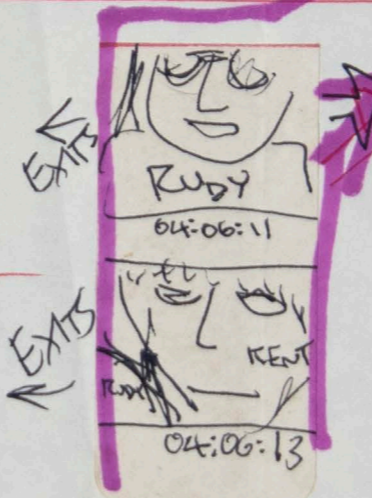
14-

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
BSS #8	000	000	04:05:52		CAMERA ROLL # 14 CONTINUED FROM	RUDY & KENT AT PUNCHBOWL CEMETARY	
					First 1/2 Camera roll #14 on BSS #7	WIDE SHOT RUDY (in front) AND KENT (behind) WALKING UP A SMALL GRADE TOWARDS CAMERA. RUDY CARRIES FLOWERS IN RT LFT HAND. CAM PULL OUT AS THE APPROACH HILL SLOPES DOWNWARD TO RIGHT. THEY TURN TO THE LEFT (KNEE SHOT) AND RUDY KNEELS INTO HILL WITH FLOWERS AS KENT LOOKS OVER., PLACING BUCKET ON GROUND. RUDY DOES NOT LEAVE FRAME WHEN KNEELING. RUDY'S TORSO RISES - ^{stays look at CAM}	04:05:30
	007		04:06:06	04:06:06		EXTREME CLOSEUP (HEAD, SHOULDERS) RUDY AND KENT WALKING TOWARD CAM. 04:06:12 RUDY CROSSES AND EXITS R LEFT, KENT DOWNS REVEALING KENT. KENT EXITS FRAME LEFT.	04:06:11 (good shulder movement w/ crutches)
			04:06:24	04:06:24		TAKE 1 HEAD/SHOULDER SHOT OF THEM LOOKS DOWN AT GRAVE (FACING LEFT) 04:06:25 KENT KNEELS, HEAD LEAVING FRAME, AS RUDY BOWS HEAD. 04:06:27 KENT RE-ENTERS FRAME, GLANCES AT RUDY, 06 06 31 THEY BOTH BOW HEAD, PRYING.	
				04:06:38			

First 1/2 Camera roll #14 on BSS #7

04:05:59

04:06:01



logged by:


[Signature]

REEL:

BSS 8

GRAVE YARD
BOY, KENT

DATE: -Walking

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
BSS	CR 14	014	04:06:44			KENT AND RUDY HEADS - NG NO GOOD, LOOKS LIKE KENT IS LAUGHING.	
		20	04:07:11	04:07:04	 <p>reverse angle of first shot, last page.</p>	SHOT (MED) OF LAWN. 04:07:11 RUDY'S LEGS AND CRUTCHES ENTER FRAME, KENT BEHIND, WALKING TO CAM IN SLIGHTLY RT DIRECTION. 04:07:18 PULL OUT SLIGHTLY TO SEE WAIST DOWN SHOT. CAM FOLLOWS IN FRONT OF THEM. 04:07:27 CAM LETS THEM PASS FROM L TO RT, FOLLOWING RUDY'S FEET FROM KNESS DOWN. FROM BEHIND 04:07:36 KENT'S FEET FOLLOW RUDY'S 04:07:45 WE SEE PATCH OF SKY. TRESS, AT TOP OF FRAME, INCLUDING A PALM TREE. THEY REEDE INTO DISTANCE	WEESEF FLOWERS IN RUDY'S HAND.
		29		07:07:55	Walking away	04:07:54 THEY APPROACH HORIZEN, EXIT FRAME RIGHT	
		00			END CAM ROLL 14		

END CAM ROLL 14

END OF CAMERA ROLL 14

logged by: [Signature]

REEL: BSS 8

PUNCHBOWL DATE: _____

*PUNCHBowl
Rudy & Kent
laying flowers
on grave*

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing	TIME	
1	15				CAMERA ROLL 15 NO SOUND ON BETA RUDY & KENT AT PUNCHBOWL			
			08:59:01	09:21:55		CU KENT & RUDY FEET, CRUTCHS, WALKING (MANY TAKES, DIFFERENT ANGLES)		
			09:21:57	09:22:12		HIP SHOT KENT WITH LEI. HE KNEELS, PLACES LEI ON GRAVE. CAMERA FOLLOWS TAKE 1		
			09:22:13	09:22:20		TAKE 2		
			09:22:30	09:22:50			3	
			09:22:52	09:23:03			4	
			09:23:05	09:23:07			CU RUDY'S HAND ON CRUTCH	
			09:23:08	09:23:43			CU GRAVE STONE "Joe Takematsu Masuda" w/ LEI ON IT.	
			09:23:45			TAKE 1	RUDY DRIVING-GRAVES BASS OUTSIDE WINDOW - POV PASSENGER. at Time code 09:24:03 he passes graves with lots of flowers, woman kneeling. At TC 09:24:14, more graves with flowers.	
			09:24:26	09:24:50			TAKE 2 - flowers at TIME CODE 09:24:38 to 09:24:48 FASTER PACE.	
			09:24:52	09:25:18			TAKE 3 - FLOWERS AT TIME CODE 09:25:01 to 09:25:16	

(INDEX CONTINUES)

logged by: _____

REEL: _____

BSS 1

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME	
15 ↓	15		09:25:19	09:26:00	NO SOUND ON BETA (CONTINUED)	ENTRANCE TO PUNCHBOWL THROUGH WINDSHIELD WIDE SHOT OF APPROACH.		
		0	09:26:05 09:26:05			TAKE 1 MED SHOT GRAVE. RUDY, KENT ENTER FRAME LEFT, RUDY KNEES, PUTS CARNATIONS IN BASE, RISES - glitch in video 26:25		
				09:26:38				
				09:26:50	09:27:19		TAKE 2	
				09:27:20				
					09:27:24		CLOSE UP RUDY'S HAND WITH FLOWERS WALKING WITH CRUTCH.. HE AND KENT PASS CAM L--R	
				09:28:23	09:28:35		TAKE 2	
				09:28:37	09:28:45		LONG SHOT FUNERAL	
				09:28:46	09:28:54		CU FLOWERS IN RUDY'S HAND RESTING ON CRUTCH	
				09:28:55	09:29:01		HE STARTS WALKING R -- L	
					END OF RUDY AT PUNCHBOWL MATERIAL ON CAMERA, ROLL 15 - REST OF CAMERA ROLL 15 IS GORO SAMIDA. (WITH SOUND ON BETA)			

logged by:

REEL:

BSS 1

HENT & RUDY CAR APPROACH PUNCH BOWL ENTRANCE - RUDY SINGS ART WORK.

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time C	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
BSS 6	CAN ROLL * 30	084	17:24:55		No sound on BETA SLATE with	ROLL 30" ON it MED. SHOT PAN RIGHT TO LEFT Names carved in stone at Entrance to punch bowl: "GILBERT, SALOMONS, ATU, MIDWAY, CORAL SEA, WAKE, PEARL HARBOR (3 TAKES) Various Shots & Camera moves of Murals, especially OKINAWA map. (these will be logged in more detail later if you desire.)	
		097		17:26:02			
		098	17:27:30				
				17:33:28			

END OF "ENTRANCE - PUNCH BOWL MATERIAL"

logged by: [Signature]

REEL: BSS 6

RUDI DRIVING
TO PUNCH
Bowl





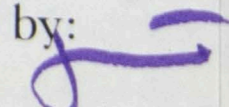
DATE: 8-14-83

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30-3

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
BSS 6	CR 30	141	17:34:49		RUDY IS SINGING THROUGHOUT Beta Window dub A has not sound	Camera framing, Camera move RUDI in car, driving, POV PASSENGER. SLATE: 070 SLATE: 70 RUDY driving-CHEST SHOT in complete profile. POV passenger (KEN)H The following backgrounds pass behind him: • Hills, trees TC 17:42:50 • Vista of houses on distant hillside. TC 17:42:56 • City skyline 17:43:18 • Lawn and trees 17:43:37 • Low hills and lawn, nice sunlight effect 17:43:50 • Flat green field, trees 17:44:05 • Road turnign off main road 17:44:37 • He makes a turn to his left off main road. 17:44:45 SOBCAR SLATE 71 - 17:46:14 SAME AS ABOVE - SEEMS TO BE DRIVING A BIT FASTER. SECOND TIME CODE INDICATES LOCATION OF TAKE 2	TC TAKE 2 17:46:14 46:16 17:46:23 17:46:42 17:47:10 17:47:25 17:47:35 17:47:45 17:48:06 17:48:13
		159	17:46:15	17:44:49			
		162 x0 181		17:48:13			

logged by: [Signature]

REEL: BSS 6

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
BSS 6 	  	182	17:48:			KENT & RUDY IN CAR, POV FRONT OF HOOD	
		183	17:51:20		NO SOUNDS ON BETA		
		197		17:52:43	END OF CAR MATERIAL. END OF CAMERA ROLL 30	17:52:23 RUDY Looks at Kent. 17:52:31 He turns the steering wheel. logged by: 	52:38 Turn complete REEL: BSS 6

RUDY Cutting CARNATIONS

NURSERY WORKERS - EXTERIORS

EXTERIORS FLOWER-GROWING SHEDS -

INDEX 33-A

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	Camera framing, Camera move
12	33	135			INDEX- CUTAWAY SHOTS IN RUDY TAKIWA'S NURSERY	
		135			NO SOUND ON BETA	
		135	02:36:40	02:36:58		RUDY standing on lawn w/dog lying at his feet.
		137	02:37:00	02:37:15		RUDY, KENT, DOG WALKING ACROSS LAWN. SHADOW W/CRUTCHES PRECEDES RUDY.
		141	02:37:25			GIRL CUTTING CARNATIONS, WAIST SHOT VARIOUS CAMERA MOVES.
		162	02:38:01			CHEST SHOT GIRL
			02:38:25			WAIST SHOT YOUNG WORKER IN TANK TOP.
		178	02:41:15			WIDE SHOT WHOLE NURSERY-WITH WORKERS
		180	02:41:35			CLOSEUP CARNATIONS. ZOOM OUT TO WIDE SHOT SHOWING RUDY AND KENT WALKING TOWARD CAMERA IN AISLE BETWEEN FLOWER BOXES. PROGRESS IS SLOW BECAUSE OF NARROW PATH AND RUDY'S CRUTCHES.
					02:42:20	
188	02:42:28			They are talking , but no sound on BETA	FLOWER TRELLIS IN FOREGROUND, KENT AND RUDY TALK IN BACKGROUND.	
				(MORE)		


logged by:

J

REEL:

BSS 12

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
12 ↓	33 ↓	198	02:43:41		INDEX - CUTAWAY SHOTS CAMERA ROLL 33 RUDY TAKIWA NURSERY (CONTINUED) No sound on BETA	CLOSEUP CARNATIONS	
		201	02:43:53			CLOSEUP CUTTING CARNATIONS	
		216	02:45:38			EXTREME CLOSEUP CARNATION STEMS & CLIPPERS	
					<u>END OF CAMERA ROLL #33</u>		

logged by: 

REEL:
BSS 12

Rudy

ACTION SHOTS,
EXTERIORS,

RUDY'S NURSERY

39-A

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT
9	39		05:36:07	05:36:09	SLATE CAMERA ROLL 39	Camera framing, Camera move
			05:36:08	05:36:24		Box of flowers on floor. Pair of legs (knees down) walking in, puts bunch of flowers in box. 2nd dlegs put flowers in box, pull out as young man picks up box/ box
		15	05:36:24	05:36:36		TAKE ONE
		18	05:36:42	05:37:01		TAKE 2
		23	05:37:04	05:37:22		TAKE 3
						TAKE 4 BEST TAKE
		28	05:37:26	05:38:04		B KENT and RUDY a walk down aisle of greenhouse towards
		34	05:38:06	05:39:17		As they pass the cam, pan to follow them as they walk out the door.
						TAKE 1
		47	05:39:19	05:39:37		TAKE 2 (best take: has dogs in it)

Med shot getto blaster sitting on rail of flower fields .

logged by:

[Signature]

RUDY

DATE:

39-B
TIME

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	
<p style="font-size: 2em; color: magenta;">A</p> <p style="font-size: 2em; color: green;">39</p> <p style="font-size: 4em; color: magenta;">↓</p>	<p style="font-size: 2em; color: green;">39</p> <p style="font-size: 4em; color: green;">↓</p>	55	05:43:46			<p>KENT AND RUDY walking on road between two green houses. Zoom out. As they approach CU toward camera, RUDY turns sharply right and opens a door, they go into building. They are with dogs.</p> <p>TAKE 1 OK</p> <p>TAKE 2 Best-faster, and RUDY's hand is visible in the foreground as th he opens door.</p> <p>Medium Long shot KENT/RUDY walking left to right . pan w/ action.</p> <p>same action- extreme wideshot. Hills, sky in Bkgrnd. Tractor passes as they wait by road.</p> <p>TAKE 2 XLS again. Faster pace.</p> <p>SAME ACTION but shot straight on with Tractor looming behind them. They have dog with them (continuity problem?) (MORE)</p>	
				05:44:22			
		62	05:44:29	05:45:05			
		69	05:45:10	05:45:22			
		73	05:45:24	05:45:49			
		77	05:45:51:	05:46:16			
		81	05:46:21				

logged by:

f

REEL:

39A

RUDY

DATE:

39E

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move
		a1		05:47:11		(CONTINUED)
			05:47:14	05:47:39		As they approach camera, zoom in CU tractor / driver, then pan Left to Kent/Rudy.
			05:48:06		<p>RUDY: Well, I hope you had a good time today.</p> <p>KENT: Had a real good time Rudy. I learned alot.</p> <p>RUDY: Oh, that's good. Well, be careful on the way home.</p> <p>KENT: Oh, I willl/</p> <p>RUDY: Okay.</p> <p>KENT Thanks very much.</p> <p>RUDY: Okay, now you take this home to your family, ho.</p> <p>KENT: Alright. Hey, I learned alto about your computerized greenhouse.</p> <p>(MORE)</p>	<p>WS exterior warehouse (packing shed) RUDY/KENT enter down frame left, walki into warhouse</p> <p>KETN/RUDY walking toward cam to car as KENT prepares to depart</p>

logged by:

REEL:

BSS 9

RUDY

DATE:

39-D

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
9 ↓	39 ↓	110	06:49:05	06:48:58	<p>DEPARTURE (CONTINUED)</p> <p>RUDY: Okay. You come back some day. KENT: I'll see you again soon.</p>	<p>CAR DOOR CLOSSES . WIDEN RUDY WAVES CRUTCH, TURNS, AND WALKS DOWN ROAD AWAY FROM CAMERA. HE TURNS AND LOOKS BACK ONE AONCE, THEN CONITINUES WALKING.</p> <p>KENT DEPARTING POV BEN (CHEST SHOT IN CAR) He Puts flowers on eseat, turns to smile at Rudy, starts car, drives out.</p> <p>TAKE 2 STARTS EARLIER - We see empty car seats, Kent gets in, waves, leaves.</p> <p>TAKE 3 (sound on BETA) same action, but we start w/ Kent already in car.</p>	
		116	06:49:46	06:49:37	KENT: I'll see you soon, bye bye Rudy.		
			06:49:18	06:49:15			
			06:49:18	06:49:50			

END CAMERA ROLL #39

logged by: [Signature]

REEL: 39 9

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUB Camera framing, Camera move	TIME
9	40	121	05:56:34		CAMERA ROLL 40 - SLATE	KETN	
		123	05:56:45		RUDY: This is our shed where we do all our packing. This is where we pack all the flowere., put em in a box. KENT: What are those cars? RUDY: Oh, those are junk that I try to pick up--it's like a hobby, KENT: All three? RUDY: Three? I got two ³ more sitting outside. KENT: Five? RUDY: Oh, yeah, oh, five of em, it;s just a hobby I like to horse around with it. And this is where they grade all the flowers and bunch im an after they get out in boxes they zip em all over the United States.		
		132	05:57:42	05:58:20	(MORE)		
						TAKE 2 - no sound on the Beta cassette.	

logged by:

[Signature]

REEL:

BSS 9

RUDY

DATE:

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME	
9	40	141	06:02:15		<p>RUDY: ✓ This is the shed at where we do our packing. Now this is where we be bring em into the green hounse and they are the o boxes I put em in.</p> <p>KENT: What are these cars?</p> <p>RUDY: Those cars? Oh, they;re the junks that I picked up and t and three I like to try and repair em, see if I u can make em run.</p> <p>KENT: All Three Three of em?</p> <p>RUDY: All three? I got five of em. They'll I got more sittin out there in the fields and this is the place where they turn around and do grading, then bunch 'em, pack em in o boxes, and ten we ship em all over the Unitd States.</p>	Camera framing, Camera move		
				06:03:03				
		150	06:03:16	06:03:22		Two shot cars.		
		153	06:03:36	06:03:51		<p>VARIOUS WORKERS IN PCAKING SHED:</p> <p>✓ Group shot shot sorting</p> <p>CU face worker sorter</p> <p>✓ CU face sorter-Zoom out they are carrying bunches of carnations.</p> <p>CU flowers being tied, bundled</p>		
			06:03:54	06:04:12				
161	06:04:13	06:04:23						

(MOTRE)

logged by:

REEL:

BSS 9

RUDY

DATE:

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
9	40	163	06:04:31	06:04:38	GREEN HOUSE WORKERS (CONT'D)	CU hand bunching flowere	
			06:04:43	06:04:46		CU r male worker	
		166	06:04:47	06:04:53		Group shot female fo workers	
			06:04:55	06:05:03		2 shoot profile female workers	
		170	06:05:04	06:05:28		CU hands tying bunch, Z ot to waist shot girl w/ Michy Mouse tee shirt.	
						MCU Hands bunching	
		174	06:05:46	06:05:55		Stem cutter machne. Man enters and cuts stems on bunch of carnations.	
		176	06:05:57	06:06:10		Bunched flowers in buckets tilt up to workers at tables CU stems being tied.	
		179	06:06:11	06:06:25		CU tie strings and flowers on table.	
		183	06:10:05	06:10:20		SALINAS HIGH SCHOOL CLOCK AND SIGN. MED. SHOT STEPS OF HIGHSCHOOL. RUDY AND KENT ENTER, SIT DOWN, TALK.	
185	06:10:24	06:10:56					

END CAM R#40

logged by: [Signature]

REEL: BSSA

RUDY

Kent's departure -
Long Shot

INTERVIEW 41-A

Greenhouse

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
BSS 9	41	196	06:11:12		BEGIN CR #41 SLATE		
			06:11:40		Wide shot of tent departing from Rudy.	(We see full car & trees on sides of road. Car leaves. Rudy WAVES TURNS, WALKS. LONG → walk	
				06:12:58	[REDACTED]		

logged by: [Signature]

REEL:
BSS 9

RUDY

DATE:

INTERVIEW

41-B

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
9 ↓	CR AI ↓	276	06:26:52		<p>RUDY : [The one thing that comes right back to me is 'on December 8' right after Pearl Harobr.] My brother and I went to school, Salinas Highschool, in a car.] Got off the car and there was a whole mess of Oakies down [redacted] over there.]</p> <p>[Now yeou guys, when you here me say "Oakie," youprobably say. why is he calling the people dirty names?] The reason why we call them oakis, is because this is where the Grapses of Wrath eneded.] And we sused to have alot of people form Oaklahoma and they used to give us a real rough time.]</p> <p>[Well they say saw us get out of the car and the first thing you hear is, "Those dirty Japs, lets get 'em"]</p> <p>(MORE)</p>	<p>CU FACE/SHOULDERS</p> <p>CU HEAD</p>	

logged by:



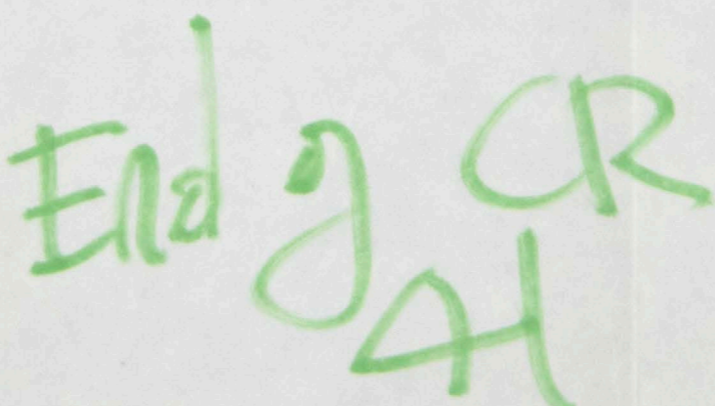
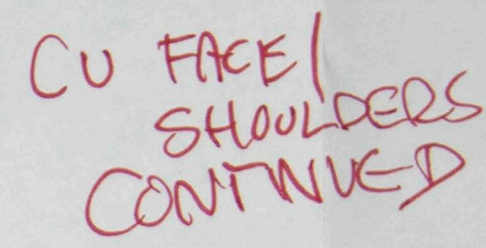
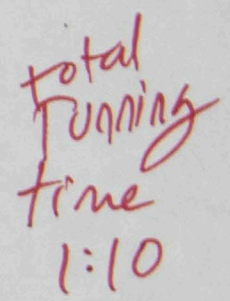
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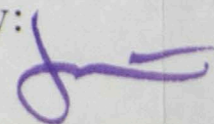
855 9


RUDY

DATE:

41-C

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
9 				6:27:57	<p>RUDY (CONT;D) Well, my brother never backs down from anything and I've never backed down from anything. ^{J:08} So I looked at him and he looked at me and we said, ^{J:03} "Alright, let's take em on." To our big surprise all of a sudden we heard in the back of us, we heard guys saying, ^{J:07} "Hey, move over, we're in on this too you know." ^{J:04} And it was our whole football team. They were there 100 perscent to back us. ^{J:06}</p> <p></p>	<p></p>	<p></p>

logged by: 

REEL: 

RUDY

Greenhouse

INTERVIEW

42-A

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME Running
BETA #301	301	301	13:00:58	13:01:31	SLATE -- CAMERA ROLL 42 CHEST SHOT RUDY IN GREEN HOURS HOUSE OFF CAM VOICE: Why do you think the Oakies reacted so strongly? RUDY: Welll., IN a way you gotta feel sorry for these people, and , alot of people they come out from Oklahoma, when they were there they got caught in the dust bowl so they've lost everything they had, they never had anything they were struggling to make even try to make a living and so forth. Everybody that got in the road, why, they had a hard feelings, after all when you lose everything that you've owned they were trying to work for anybody they could think of for any kind of wages this is what they had to do to make a living. So, I don't --- in a way you v can't blame them.	CHEST SHOT ZOOM IN TO HEAD & SHOULDER SHOT end zoom You're bound to have hard feelings	:05 :19 :22 :30 :41 :44 :46
				13:02:16	SOUND ROLL ENDS.	logged by: [Signature]	REEL: R53

RUDY

DA Volunteering
Father's Bitterness

42-B

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
3	4	319	13:02:56		<p>RUDY: [Now, my dad was a WWI veterean and his main reason for volunteering during world war I was to become a citizen of this country.] Well he never did receive his citizenship. [and he was very bitter about it.] Which I don't blame him. [Now it was some time sometime must have been in the late 40's.] And that he was offered his citizenship. [And he was so mad at this country by then that he had said he told them, "look, I been a man without a country" all these years. And I don't need a country now. Why should I accept a country that lies to me?]</p>	<p>Greenhouse Interview</p> <p>Camera framing, Camera move</p> <p>WAIST SHOT. ZOOM IN TO</p> <p>CU FACE END ZOOM</p>	<p>coming</p> <p>:10</p> <p>:14</p> <p>:19</p> <p>:30</p> <p>:32</p> <p>:38</p> <p>:42</p> <p>:50</p>
				13:03			

logged by: Janet

REEL: BS 3

RUDY

DATE:

Buddhist Bell

Greenhouse interview

42-C

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME Rushing	
BETA 338 END CAM ROLL 42	338	338	13:06:03		RUDY: [I - we used to have this bell in Salinas, and ^{this bell} to me it was is a great symbol.] I remember the day it was shipped to Salinas from Japan, oh we had a big parade, [in fact as a child, I was even in on that parade, uh, I was one of the persons that -- dressed up as a Japanese w ^{orking} man] and we had to pull that wagon with the bell down to the Buddhist church.] And we watched them hook this bell up in this little covered place.] And they would ring the bell.] And it would make a gong sound. I remember this real well, because to me, I thought, gee, you know this is something that is sacred.] And they used to ring this beell every day. 8 o'clock, twelve o'clock, and six o'clock.] From Salinas to where we lived ^{just} was about fourteen miles, and we would hear this gong.] And t they would make it ring five times each time like that.] And to me, I feel that something as the sacred as that should always be kept alive.] And I hope the younger people can keep this bell alive.]	:07 WAIST SHOT start end ZOOM IN Chest SHOT :30	:07 :14 :24 :30 :37 :50 1:07 1:12 1:20 1:24	
			13:07:31					

logged by:

REEL:

BCS

EDIT LOGS

TIME CODE:
100/442/MIS PROJECT
13:08:45

RUDY

43-A

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out
3 43 7	399	399	13:08	
			13:08:35	
				13:09:45

RUDY:
[But here is the situation that I faced in Japan. In Japan I was not Japanese. This is what was what was really surprising to me when I first went back there.] :05

RUDY:
[I thought, gee, this'll be great, everybody's my nationality, I don't have to worry about ~~anything~~/anything, nobody's going to call me a JAP, because they're all the same thing that I am/ Alright, I get back and I find out I'm not a Japanese, I'm an American.] :02
[I don't have to worry about ~~anything~~/anything, nobody's going to call me a JAP, because they're all the same thing that I am/ Alright, I get back and I find out I'm not a Japanese, I'm an American.] :02
[And while I was going to school, they used to ~~tease~~ tease me, and they'd go call me "american, american, were going to beat you up and they actually used to beat me up.] :08

KENT OFF CAMERA: How old were you? :02
RUDY: [Well at the time I when they used to beat me up like that I was just being under 14.] :05
[And I used to get beat up almost every day] :03
every day. And I used to think to myself, "One of these days I'm gonna get these guys--" :05
[You know how when you're young like that, that's all you think about,--"one of these days I'm gonna get these guys."] :03

Getting beat up in School in Japan
Shot Greenhouse interview

zoom in a hair

begin zoom in

end to SHOULDER SHOT

KENT OFF TIME	TIME
	:03
	:06
	:11
	:13
	:19
	:21
	:26
	:32
	:40
	:48
	:53
	:56
	:59

logged by: [Signature]

REEL: B883

RUDY

DATE

Mother, FATHER RX to Volunteering

43-B

CASS BETA REEL

*C.R.# S.R.# SL #

Beta counter number

Time Code In 43

Time Code Out

VERBAL CONTENT

Greenhouse Interview

SUBJECT Camera framing, Camera move

TIME RUNNER

BETA #

3

[Handwritten wavy line]

43

385

13:12:26

slate 13:12:09 CAMERA ROLL #43

[When I volunteered, my dad told me, "well, I hope you don't get disappointed." And another thing, whatever you do, please don't shame the family.]

[OC VOICE: and what did your mother say?]

RUDY: [My mother turned around and she went through a hundred pound sack of rice, and she found one rice that still had its kernel on it.]

And she put that in a little bag and she presented it to me, and she said, "This one one rice must be very lucky,

because of all the thousands and thousands of kernels in the sack, it's the only one that still had its kernel on, so it's gotta be very lucky and it will bring you back.]

And I wore this sack around my neck all during the time I was overseas, and I feel it brought me luck....

And I think that this is the reason why when you have something like this that you can believe in a little;

(MORE)

13:13:34

Time HIP SHOT

all Zoom IN

TO CU FACE

End zoom

Zoom out a little

Zoom in a little

slight Zoom in to XCU Face

:05

:18

:29

:34

:38

:44

:50

:54

:57

1:05

1:09

logged by:

[Handwritten signature]

REEL:

BSS 3

RUDY

DATE:

Getting Wounded

43-C

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
<p>BETA *3</p>	<p>43</p>	<p>400</p>	<p>13:13:40 13:13:40 13:14:21</p>	<p>13:14:00 13:14:31</p>	<p>RUDY (CONT'D) in a little bit, you have this feelin that "I can not get hurt", and threfore, you will do things allittle bit more faster and you do not hesitate. Brings you back alive. I think it has some- thing to do with it, and I believe in it now.</p> <p>RUDY First time that I was wounded was righth after I hit one forty in Italy. Uh, that one there was just a little scratch. Uh. very lucky, it got me all the way back to naples toward general hospital, so when I got vake to this general hospital, why, they looked at my records, and they said, uh, here, something wrong with your records, and I says, why? They says you're only 17, I says, yeah, that's all I am, They says, wow, you're still a little kid, AndI says, well, maybe I shouldn't say this, but I, I, you know (MORE)</p>	<p>Camera framing, Camera move</p> <p>CHEST SHOT</p>	<p></p>

Greenhouse interview

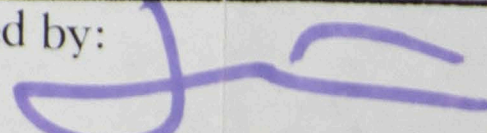
Time CHEST SHOT

logged by: [Signature]

REEL: BSS 3

RUDY

DATE:

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
<p>BETA</p> <p>43</p> <p>3</p> <p>↓</p>		<p>514</p> <p>409</p>	<p>514</p> <p>13:15:34</p>		<p>RUDY (CONT'D): how soldiers are, so I says, well then get in bed with me, I'll show you wether I'm a little kid or not. (small chuckle) ,So-- becuae of thas joke that came up like I was able to have my way pretty free, amd finally, when I felt well, I decided, well, I'm gonna go back to the Outfit, so I went back to the outfit. Well, the second time that I had caught it, was right after the lost battalion push into France. Well, this one here, it started out, it wans;t too bad, it was in the hand, so therefore, we didn't have too many guys left in our company, in fact when I got hurt I think we must havehad 18 people or something like that. So when I got back they got me back to the battalion air station then they fixed me up and got me ready to ship me back, I said, no I ain't going back, I can't go back, and I says, like right not, every man counts, they always - you know -you have a real good good feeling fpr you. They feel for you, all the time, and</p> <p>(MORE)</p>	<p>Camera framing, Camera move</p> <p>Shoulder shot</p> <p>CU</p> <p>Begin Zoom out</p> <p>Chest shot</p> <p>end Zoom</p> <p>Begin zoom in</p> <p>Mumbling</p> <p>↓</p>	
logged by: 						REEL: BSS 3	



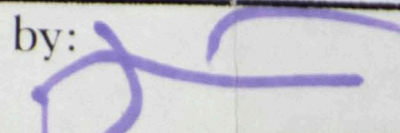
RUDY

DATE:

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
<p>BETA 3</p>	<p>43</p>		<p>B:17:28</p>	<p>B:16:55</p>	<p>RUDY (CONT'D):</p> <p>and they say to me, no well, you whold go back, becasue this gives you a chance to go back and get somer rest.]:10 But, you know, you just can't so it, these are the guys you slept w/ with, you got in trouble.]:07 Every thing you've done is with them, so you can't turn around and just leave them.]:03</p> <p>[So I refused to go back and I stayed with them until we got relieved.]:09</p> <p>[Now, we got relieved, and we came back out, and I went back to the hospital.]:05 Well, during the time I was in the hospital, it shows you how rumors fly -- IThe 442nd was gonna go to the South Pacific. Well, hell, I wasn;t gonna get left out of that, so I stole some clothes again from the hospital and off I ewent agian back to the outfit again.</p> <p>OC VOICE: You went AWOL? -</p> <p>RUDY! ✓AWOL, yeah, man, the AWOL from thje hospital is the best hthing you can do, I think.]:05 But, youkknow, you do this because feelings between you and the people in you company not only (MORE)</p>	<p>Zooming in in CU Face</p> <p>END ZOOM</p> <p>CU FACE</p> <p>The zoomout to</p> <p>WAIST SHOT</p> <p>logged by: </p>	<p>REEL: BSS 3</p>

RUDY

DATE:

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
<p>BETA</p> 	<p>43</p> 	<p>427</p>	<p>13:18:10</p>	<p>13:18:10</p> <p>13:18:47</p>	<p>RUDY (CONT'D) that, you have a feeling for your company.]:03 You may not even know it but you still have feeling for his because he's part of your company.]:06 Now when I say you have the feeling, odis]:03 when you've been there over there and you're one of the older veterens,]:04 there's a reason why you live so long,]:05 that's a real r feel.]:02 Well, sure your time may be d gettin shorter, you lasted this long, you had to be doing something right.]:09 So therefore you fell that you gottan go back and you gotta help these new recruits that are comin' in.]:07 Ya know, you hit that line, you're as green as cpd can be, you don't know what to do, you're chances of gettin hshot are so damned easy,]:04 it's, its slim, that;s why you don;t make it. ']:10 That's the reason why all the old timers would go AWOL from the hospital.]:04 We-- t° to other people we may sound like damn fools,]:04 but to us it wasn't.]:06 We're goin' back to our company. That's where we belong.]:06 Was with our people in our company.]:04</p>	<p>WAIST SHOT (CONT'D)</p> <p>Zoom in to</p> <p>HEAD/SHOULDER SHOT</p> <p>DG-13:18:35:29 zoom in a hair</p>	<p>logged by: </p> <p>REEL: BSS 3</p>

RUDY

CASS BETA reel	*C.R.# S.R.# CT.#	Beta counte. number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move	TIME
3	43	457	13:22:23	13:24:02	KENT Asking Quest pas- RX Shots in greenhouse END CR #43	why fight so well oaks treat & badly	REEL: B53

Wavy purple line with arrow pointing down

Wavy brown line with arrow pointing down

END

17

13:25:20

logged by: [Signature]

RUDY

DATE

EXTERIOR
Wide
Shot

KENT Rx
For
Greenhouse
interview

44-A

CASS
BETA
reel

*C.R.#
S.R.#
SL #

Beta
counter
number

Time Code In

Time Code Out

VERBAL
CONTENT

SUBJECT
Camera framing

3
↓

44
3
↓
Cont'd
on
CASS
4

474

13:23:20

**KENT
Rx in
GREEN
HOUSE**

17
13:30:35

446

13:31:00

13:32:55

RUDY WAIST SHOT.
NO SOUND ON BSS
TAPE - he IS talking
however

509

13:32:55

13:35:20

→ EXTERIORS - Greenhouse
wideshots,
Rudy w/ dog

logged by:

[Signature]

REEL:

BSS 3

RUDY

DATE:

Exterior
Wideshots
Nurseery

SALINAS
HIGH
SCHOOL

44-B

CASS
BETA
reel

*C.R.#
S.R.#
SL #

Beta
counter
number

Time Code In

Time Code Out

VERBAL
CONTENT

RUDY w/
DOGS

SUBJECT
Camera framing

tower
WideShot
of Steps.



13:37:51

13:40:00

EXETERIR EXTERIOR MI WIDE SHOTS
WILL BE LOGED IF NEEDED:
INCLUDE: ZOOMS/PANS GREENS
HOUSES.

MOS

13:40:00

RUDI WALKING WITH DOGS. 1/4

28

13:40:04

MOS

CU tower. (of Salinas HS 1:06
tilt down to clco clock &
"SALINAS HIGHSCHOOL" SIGN

:02

Zoom out to wides shot whole
school.

Kent & Rudi enter frame Left,
walk to steps (:06)

they sit down. 09

Zoom

Zoom in to Kent & Rudy (:04 Zoom)

Zoom

Hold : 05 hold

13:41:13

42

13:41:22

MOS

Med shot stairs. Kent, Rudy
Walk into frame talking.

They sit.

Hold for : 03

13:41:34

END OF A CAMERA ROLL 44

logged by:

REEL:

355 4

RUDY

DATE:

SALINAS
BUDDHIST
CHURCH

45-A

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, Camera move
4	45	50	13:49:48			EXTERIORS OF SALINAS BUDDHIST CHURCH.
3	181	181	14:19:48	14:19:48		VARIOUS DETAIL SHOTS OF BELL, PRIEST, BELL BEING RUNG, RUDY PRAYING.

logged by:

REEL:

354

RUDY

DATE:

SINGING
in CAR

62-A

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
9 ↓	CR 62 ↓	456	08:45:11	08:45:53	RUDY: (Lyrics to come if necessary) SINGS	EXTREME CLOSEUP RUDY PROFILE DRIVING. TAKE 1 Hold shot Singing CUTS OUT BEFORE END	:40 :40
		462	08:50:30	08:51:17	RUDY SINGS	ECU HOLD → Singing → EXCU HOLD - Must edit out quickly - he says "cut" →	:06 :41 :48 :01
		469	08:51:29	08:52:30	RUDY SINGS	ECU HOLD - voice VERY → SINGING → MUSTY → EXCU HOLD →	:04 :48 1:00 :08
					END OF AND ONLY RUDY MATERIAL ON CAMERA ROLL #62		

logged by:

↓

REEL:

BSS 9