

RUDY & CHET

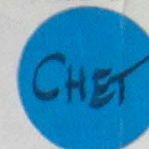
EDIT AND SCREENING INFORMATION SHEET

442nd/100/MIS PROJECT

# CHET-RODY

PAGE #

53A



EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
	53	356	03:25:01		SOUND SLATE 214			
	53		03:25:08		<p>CHET: Well I was born in St Louis Missouri and I grew up <del>int</del> int this midwestern town city uh, all my friends, in my earliest recollection were all - I'didn't know it then, but they were all German americans, italian americans, and-a-couple-of-polish-people a sprinkling of irish amaericans and uh a couple of polish people. And this is the neighborhood I grew up int. This was St Louis Missouri, 1919. I was born there I went to a public school- And I graduated from the local college - university- Wahsington university.</p> <p>OFF CAM: Did you feel your were different?</p> <p>CHET: I knew I was differnt, uh, uh, I knew I was a Japanese Amercian of course, but, uh, we were-- from the very beginning, our folks wanted us to become <u>americans</u>. And I think they over-Americanized us. They really didn't give us much</p> <p>(MORE)</p>			

12  
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53  
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EDIT AND SCREENING INFORMATION SHEET

*Chet, Rudy*

CHET  
RUDY

442nd/100/MIS PROJECT

EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12	53		3:26:29		<p>CHET (CONTD)  of the Japanses <del>backgorund</del>-- culture, background, and history.. I really I really didn't know about it, I had to study, and read up on it, and I'm not an authority on it, even today, but, I've read into it more. But the folks at that time, they wanted to be american, my mother and dad, and they wanted us children, definitely, to be americans. for exampl. The chrch I went to was a luthern church  RUDY (interrupting) You went to church?!  CHET: Yes, I went to church (they laugh)  RUDY: Oh, that's nice....  CHET: I wasn't a good church goer but I went, becuae my mother and dad told me to go.  ERIC OFF CAM: Rudy?  RDUY: Well, I was born in San Jose but when I was three years old we moved to Salinas and I was raised in Salinas. Now, that;s farming country, and we had quite a few Japanese families down there, -in fact, allmost all of em came from the same area of Japan, which is Kagowashima. We hung aroudd each other quite a bit. When we went to grammer shcool, we were the only japanses family that went to this school. But there was only something</p> <p>(MORE)</p>			

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EDIT AND SCREENING INFORMATION SHEET

Chet, Rudy

PAGE #

53C



442nd/100/MIS PROJECT

EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
	53		3:27:18		<p>RUDY (CONTD) like 15 kids in the hwhole school. Anā at that time I knew - uh, I- I knew that we were a hell of alot different than the rest of em. Because they used to call us Japs, and their parents used to call us japps, we knew eventually we're gonna have to fight them to if we want to keep them from calling us namees. Now, one thing I;ve always remembered-- is-- I've always felt that, I don;t give a damn who he is, what he is, you fight for what you think is right.</p> <p>Don;t let the man push you around, because if you give him an inch he'll take a mile, if-you--- from you. So I guess you knwo when I was a ked I was in quite a few fights. And as far as learning Japanese went, my dad taught me everything they was -- the old country. Now he was a fellow that loved his old country, but nevertheless volunteered into wrold war I for this county. But he did have one of the greatest heartbreaks of his-life I guess in his life , he had expected to become an american citizen, but he never did recieve his citizenship. And this was one of his biggest heartbreak and he held that against</p> <p>MORE)</p>			
			3:28:36					



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EDIT AND SCREENING INFORMATION SHEET

442nd/100/MIS PROJECT

Chet Rudy

PAGE #

53D

RUDY

EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
	53	385	3:28:54:00 VCR:385		RUDY (CONTD) this country till the day he died. Now, I;ve always felt that... you do things the way you think you have to do. Now, this is what he has taought us too. And this was the reason why I more or less said, "well, I have no other choice" [I went to Japan, I studied in Japan, and I was treated as an american, not as a Japanese. So therefore when I did come back, and when the war broke out, I felt that there was only one country I had and that was this country here. America. And then they turned and then when they turned around and threw us in concentration camps, to be honest with everybody, I had my doubts there, too. Because of what happened to my dad and everything I didn't know whcih way to turn at first.] Well, eventually it come to the point that we had to turn aroudn and resgister and that answer some quesionts and this was the time that would-wanted to prove wheter they were loyal or not .... would volunteer into the army. So I volunteered into the army but one thing I had asked -I was only 16			framing, camera moves, location character, action.
		389		3:29:28:00 VCR:389	(MORE)			

rudy, med-c.u. (head + top of shoulders). Presidio, room, int. quiet, thoughtful, w/feeling.

slow zoom in to c.u. (head only)

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EDIT AND SCREENING INFORMATION SHEET

CHET, RUDY

PAGE #

53E

442nd/100/MIS PROJECT

RUDY

Window #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
↓ 12		33				RUDY (CONT'D): i didn't want to go now, I wanted to finish highschool. And they told me, well, you don't have to worry they can't take you till you're 13 anyway. But I find out that what they say and what they do is tow different things because four months later I was in the army . (PAUSE) Now, everybody might say, why didn't I raise a ruckus about only being 16? Well, one thing that I felt was that if I did start raising a ruckus about only being 16, what would it be if I was on the other side of the fence, if I was that white man? And I think I woulda said, "see, that man right there, he's trying to tell eveybody, 'yeah, I'm loyal, but I don't want to go yet.'" So this is the reason why I quietly went Like, it;s uh... that's part of the reason I ended up where I did. Well. Like Chet says, he was - he went to church. Well, I didn't go to chruch too much . I belive in god and evrything, but, uh, when you come from a farming country, you work seven days a week. So we didn't go to church too much. But I tell you, when you're overseas you sure become a church --believe in church (laughing) (to CHET)			

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EDIT AND SCREENING INFORMATION SHEET

CHET, RUDY

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442nd/100/MIS PROJECT

RUDY

Window #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12		53				<p>CHET: You believe in a hurry (laughing)</p> <p>OFF CAMERA Q: What did you feel about Japan?</p> <p>RUDY: I at one time did not know which way I would turn. Once I'd gone to Japan I knew that I had no loyalty to Japan. I was not Japanese as far as Japan went. I used to get beat</p> <p>(THIS STORY IS ABOUT RUDY GETTING BEAT UP AT SCHOOL EVERY DAY. HE TELLS THE SAME STORY BETTER ON CAMERA ROLL # )</p> <p>3more on next page</p>			

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CHET, RUDY

PAGE #

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442nd/100/MIS PROJECT

Window b #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12		53	411	03:32:39		SOUND SLATE NUMBER 215			
I		53				<p>CHET: My story is something like Rudy's, only I was trying to grow up in America at that im time. And every time--and every body-- I particular I remember about this-- third or forth grade a little irish kid kept calling me a Jap. And I just took it for a couple of days and finally I said, "Bud, if you're gonna keep this up, I don't particularly care for it!" So one day when we were wlaiking home from school, and I turned around and grabbed him around the collar, and punched him out.. He didn't call me a jap after that. I found that my status improved and I had alot more friencds. And I sound out that in -- I guess you would call it white america, I really didn't think about it that way then-- you gotta stand up for what you believe in or what you think is right. And I had a couple of other fights as I was growing up, But I think once you stand up for' your rights people respect you. And so, I don't know, in St Louis it's a question</p> <p>(MORE)</p>			

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EDIT AND SCREENING INFORMATION SHEET

Chet, Rudy



442nd/100/MIS PROJECT

Window #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12		53				<p>CHET (CONT'D): a question not of my being Japanese - I always thought of myself as an American and I'd punch out anybody that called me a Japanese. It's sort of a reverse thing in a way, not completely. A little bit different.</p> <p>ERIC OFF CAMERA QUESTION</p> <p>RUDY: If anybody today turns around and calls me a Jap or something, I guess he's looking for a fight -- (pause) otherwise he wouldn't be calling - calling me that. Because I think this country's made up of all nationalities. I don't think there's anyone can call himself American unless he's an Indian. So therefore I don't see any room where anybody can call anybody else any other name. I think we're where we should all be and this is where a lot of our trouble starts....etc etc....</p> <p>"I'm just as good as he is, if not better..."</p> <p>"We accomplished everything we wanted.."</p> <p>END CAMERA ROLL 53</p>			

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EDIT AND SCREENING INFORMATION SHEET

**CHET & RUDY**

442nd/100/MIS PROJECT

FBI comes to take RUDY'S Father

RUDY

Window Sub #	EDIT MASTER #	CAM. ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12 12		54	431	03:41:59		SLATE FOR CAMERA ROLL 54 SOUND SLATE 126		0	
				03:42:08		RUDY ✓ F . J		11	2-shot: Rudy + Chet, Presidio, int.
			432	VCR 432		We had put my dad's uniform and his discharge papers on top of a steamer trunk -- well, at that time all the Japanese families used to have a steamer trunk that we kept everythign that was of value to us. Well, we kept-we had put his uniform and his discharge papers right at the top. One day when the FBIs come in to check our place out, and they opened that up, and they picked that uniform up, and sorta just threw it to the side, "What's this?"	16	27	slow zoom in to Rudy → med. c.v. Hold.
			435	VCR 435		"And what's this other paper doing here?" So my dad says, "Well, I was in the army in World War I." And thier answer was, "Well, we didn't know that they had Japs in the american army then. You sure he was in the army?" And with this they turned aroudn, and they, why they, put the cuffs on him and they took him away. (MROE)	18	45	FBI & Father's uniform
							21	1:06	

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EDIT AND SCREENING INFORMATION SHEET

442nd/100/MIS PROJECT

*Chet & Rudy*

PAGE #

54B

*RUDY 54*

*//WOULD YOU FIGHT FOR YOUR COUNTRY?*

Window #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12		54		UCR 439		<p>✓ RUDY (CONTD): And the - we found out later that they took him to Texas. Now, you know, when you start saying that a person is not guilty until he is found guilty, then what right does that give what kind of reason did they have for all this and the FBI like -- like that to our...to our family. Yeah, we, we all felt that we were americana americnas. And here's-- I mean, here's someone whos' supposed to be representing this county comes in here and talks like that. Well, at that time, I think I.... if I had my way, I think I'd felt, "I don't think I have a country." and if anybody woulda said, "Would you fight for this country?" <del>I woulda</del> at that time I woulda told 'em, "<u>Hell no. Why the hell should I?</u>"</p>	20	1:26	(cont. med. c.v: Rudy, Presidio)
			446	03:44:09 UCR 446		<p>And in about three weeks the notice--well, we had our notice that we were to be evacuated out of California. And we were all assembeled in the armory in Salinas. Well we found out went to the armory in salinas that we didn't have names anymore <u>we had numbers.</u> And we thought convicts were the only ones had numbers (MORE)</p>	09	1:35	- Angel at FBI - would not have fought
							20	1:55	#s like convicts
							30	2:25	

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EDIT AND SCREENING INFORMATION SHEET

*Chet-Rudy*

*"Concentration Camp"*

54C

*RUDY*

442nd/100/MIS PROJECT

Window Sub #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
<i>12</i>	<i>SA</i>	<i>SA</i>	449	VCR 449		<p>✓ RUDY (CONT'D): [They gave us a family number and that's what we went by after that.] And we And they threw us in the Salinas Assembly Center which was in the Salinas Rodeo grounds. And we had to do all our own work in there or - eithr that or don't have anything. So we set up our own cooking staffs, we set up our own garbage people, everything, police department was set up in there. We had to set up everything of our own. And at the same time you got soldiers in towers watching you. Now this ---- they call it ---- an assembly center. (Now how in the hell can it be assembly center when you got somebody watching you with guns on the corners.) The only thing I can see is a concentration camp. Well, we stayed in there about a month, and then they started moving us out again. Nobody told us where we were gong, why we were going, all they did was they took so many thousnad at a time, put em on a train, and off they went. ] Well, we eventually found out where we were goning was was to Poston Arizona, which was just outside side of parker, Arizona. (MORE) ]</p>	:15	2:40	<p>(cont. med. c.v. Rudy, Prosidio)</p> <p>"How the hell could there an Assembly Center w/ guns on corner ... concentration Camp"</p>
				3:44:36:21			:20	3:00	
							:12	3:12	
							:13	3:35	
			458	3:45:53:00	VCR 458		:10	3:45	

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EDIT AND SCREENING INFORMATION SHEET

**CHET, RUDY**

54 D

442nd/100/MIS PROJECT

**RUDY**

Window Tab #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12		54				<p>RUDY (CONTD): It was an indian reservation. Well, at least the indians could roam where ever they felt like it, but, when we got down there we found out that we were still on the same basis. There were guards in towers. <del>And they were</del> <del>up there all the time.</del> And they watched you all the time. And if you wanted to have a school, it was up to us to have our own people teachers. I don't know, but Maybe what we should have done at that time was taught ourselves a little Japanese. But being every body was still hoping, and a little loyal to our country, we had our high school and our grammer school, taught english, aand any thing you learnt in any other grammer school and high school in the united states. But still, even after my dad got released outta Texas and came to Poston, <del>for the longest time</del> my feelign was, for the longest time, "I don't know wether we do have a country or not." But then I would think back to what went on in Japan, and I would say, "Now how in the hell do I go back to Japan and live back there? They're not gonna accept us either. And, when this deal came up for voluntary. (MORE)</p>			

"I don't know if I have a country or not."

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EDIT AND SCREENING INFORMATION SHEET

*Chet, Rudy*

442nd/100/MIS PROJECT

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RUDY

Window Tab #	EDIT MASTER #	CAM ROLL #	CONTR #	TIME CODE IN	TIME CODE OUT	AUDIO: Transcript, wild sound, ambiance, background noise.	SEG TIME	RUN TIME	VISUAL: framing, camera moves, location character, action.
12		54				<p>RUDY (CONT'D)</p> <p>I sat and I mulled over that for at least a week, I didn;t knwo what the hell to do. And finally, what I said to myself was, "well, if I go back to Japan and have to take a beating all the time, I guess I might as well try to make a living over here. And if you're gonna try to live in a country, you're gonna be loyal to it, you live ther in a house, you pay rent for that house. So I better go out and pay rent for my country. And I better go out and be loyal and voluntee. And this is the reason why I volunteered.</p> <p>Now Chet, I dont; know how you got hooked into thi this situation.</p> <p>(CHET IS ON NEXT PAGE)</p>			<p>(mood BECOMES LIGHTER, HE TURNS TO CHET, SMILING)</p>

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BSS 12

CASS BETA reel	*C.R. S.R.# SL #	Feta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIM
11 3 9	CR 56	10	04:00:40	✓	CAMERA ROLL #56: SLATE NO BOARD SLATE: LIGHT LSLATE AT C 04:00:40, 2-shot	mos ↓ 2-shot: Chet + Rudy, Fe. Mason, interior. zoom into med. cu: Chet.	00:30
		16	4:00:59 VCR 16	4:01:59:00 VCR 22	CHET: RX TO "SOMEDAY" ... had a lot to learn	2-shot: Chet + Rudy	
			04:03:41		CHET TALKS ABOUT HOW HAWAIIAN ARE SAVAGES AND CAN'T SPEAK ENGLISH (TOO NASTY)		
		43	04:03:48:07 VCR 43		ERIC (OFF CAMERA): Did you feel any certain pride about <del>them</del> among all these Japanese-Americans? RUDY (OFF CAMERA): RUDY: TO me, being a , being among all the Japanese Americans, like uh, it gave me alot of pride. There was not only me, therewas alot of guys, we had something to prove, tand the more I talked to these peoelr people, the more they felt the same wsay that I felt. And I felt, to me, well, if we can get a mess of us together that feel the same way, there ain;t no way that anybody is n gonna beat us down	HS CU CHET.  CHET LOOKS SHARPLY TO LEFT.  Pan from Chet to Rudy. H/s c.u. Rudy	
		49		04:04:24:10 VCR 49		we'll show these people what/we're out here for, we'll show them that we're just good americans, if not beetter, ta than anyone that lives in this country.	↓ TIVE
	52			04:03:41 VCR 24	(MORE)	logged by: [Signature]	REEL: BS 11

CHET & RUDY

DATE:

RUDY

50-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
11 3 2	3		59 <sup>4</sup> : :05:0		<p>RUDY: But to me I felt, Hell, these guys come from the islands, they have something a little bit different to 'rove. Now they e were the ones who got bombed on C December 7, not the people on the mainland, not the c the causcasions on the mainland, they we're'nt the ones that got bombed, these are the guys that got bombed, t <del>ther</del> these the guys guys that saw all the hell that was raised, they're the ones that have to face that hell. And they're comin over here to g fight for wihwhat they feel is right. Okay? Now, we got the guys from the United' States, the Japansese Americans. We're all goin out here, e we're in the same unit, to fight, to prove something, that we're Americans, and this is where we belong. [And I think that with the Hawaiians, the onne thng was, they couldn't quite grasp all this hell, that we-- the hate, and the hell that we had behind us. ] (MORE</p>	<p>25 Two shot</p> <p>emphatic</p> <p>subt concept in Time Difference from Hawaiians Framing? Clean in Time } time</p>	
					Rudy on Hawaiians		

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REEL:

11

CHET & RUDY DATE:

Rudy

56-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
		68	04:06:06 VCR 68	<p>TIME</p> <p>04:06:52:10 00:51 VCR 75</p>	<p>RUDY (CON'D): [They couldn't grasp' this. Because o fof the fact that te they didn't have the dsame feeling that we had. They just wanted to get even with people who were coming to their county, to their place of living and knocking the hell out of it.] But we had something different to prove. And preyy pretty soon it came to the point where where they were allowed to take passes into Hamaicha or any other of these concentration camps, then slowly they started to undersand what wascoming off. We we'rent americans, as far aa as the government went. We were enemy, and we were out to try to <u>prove that we were just as' good as anybody else. And we're just as loyal as anybody else if not more.</u></p>	<p>z-shot : Chet + Rudy, Presidio, Interior.</p> <p>slow zoom in to Rudy: med. c.v. Hold.</p> <p>Fromy: Time</p> <p>To resht their offensed pride</p>	<p>18</p> <p>0:25</p> <p>segment running 0:21 0:46</p>
		75					
						logged by:	REEL: BS 11

RUDY & CHET DATE:

RUDY & CHET

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
11	59	89	04:13:20		SLATE CAMERA ROLL 59	RUDY & CHET	running segment
			04:13:39		TRANSCRIPTION: ENTIRE CAMERA ROLL		
			04:13:43:07		BETA COUNTER NUMBERS AND TIMECODE NUMBERS ARE FOR REFERENCE ONLY.		
		98			OFF CAM: What was combat like		
					CHET: Well, ah, Rudy, you had your baptism too, but let me just describe mine		
					My first day or couple of days in combat		
					I just couldn't believe - well I just didn't know. I guess the second day is when the fire starting coming at me and I was in a thicket someplace and I saw some branches fall--I heard some bees buzzing then I saw some broken branches falling down around me.		
					and then it suddenly occurred to me		
					<u>my god, somebody is shooting at me!</u>		
					I mean, you know, I mean, suddenly it is very <u>real</u> that somebody is trying to <u>kill me</u> But you don't-everything like a fairy tale until you -- you go through training and you go through this and you teach this you're taught to bayonet and		
						Rudy + Chet, 2-shot, Presidio, 0 Int. Hold.	
						slow zoom in to Chet.	
						med. shot	
							:38 :38
						logged by:	
							REEL: 11



Chet in Battle

Rudy + Chet, 2-shot, Presidio, 0 Int. Hold.





slow zoom in to Chet.

med. shot

logged by: REEL: 11

CHET 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 running segment
		105	04:14:22:12	<p>CHET about battle</p>	<p>and eveything else and the gas mask a and so forth and you through a grenade and nothing-- it's all storybook, it's unreal. Bang! you hit the line a and suddenly little bees are buzzing and branches are falling and suddenly you reaslize a little steel or lead bullet could come smashing into you any minute. And the war becomes very real/ And it changes everything. I mean, for me it changed my whole way of thingking It changes you frm a civilian into a soldier . You <sup>just</sup> lose alot of things. You don't worry about alot of things You get very fundamental and basic when you run into combat and you realize that you - you're may get killed. For example, money becomes like cigar store money. Saluting or not saluting an officer or something in the rear and being court martialed is unimportaht you don;t give a damn. Throw me in jail I don't have to go up to the front.</p>	<p>chet : med. c.v.</p> 	<p>1:00 0:22</p> <p>1:40 0:40</p>
114		04:15:21:03				<p>logged by:</p> 	<p>REEL: PSS 11</p>

RUDY  
DATE:

CHET

CHET

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

109 04:15:21

CHET (CONT'D)

Or something like that or whatever.  
Well, not really but things become un-  
important. You're whole sense of values-  
your value system shift.s But now you're  
in combat so what happens--aftr that,  
you become very leery, but t you try not  
think too much about it. Every time  
you hit the line, if you dwell too much  
on it, as-Rudy if you don't-as Rudy  
pointed out-think that you're never going  
to get hit, that you're going to come out  
alive, if you don't keep that attitude,  
you destroy yourself as a soldier. You  
have to think that there's no bullet made  
that's gonna hit me, that there's no  
fragment of a shell that's going to rip  
me. And you have to believe that. And  
you believe it when you see others falling  
and getting hit, you just have to create  
that fantasy, and you have to go through it.  
I think one fellow, Tom Kawaguchi,  
explained it best when he said, "going in  
to combat -" it was for me after that -  
"every time you hit the line, is like walking  
into a dark room full of venomous posinous

logged by:

*[Handwritten signature]*

REEL:

BSS 11

11  
↓  
✓

Rudy  
Chet

RUDY  
CHET

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
11	59	118	04:16:17	04:16:29	CHET (CONTINUED) snakes. You know they're there, you know they're going to strike, and you hope they they're gonna miss you when you walk through. And you never know when they're going to hit." This to me was combat. Something of that nature."		
		122	04:16:37		INTERRUPTION WHILE SOUND REELS ARE CHANGED SLATE SOUND ROLL 228		
		123	04:16:40	04:24:17	RUDY SINGS SONG. LOG ON NEXT PAGE.		

Large pink and blue arrows pointing downwards in the left margin.

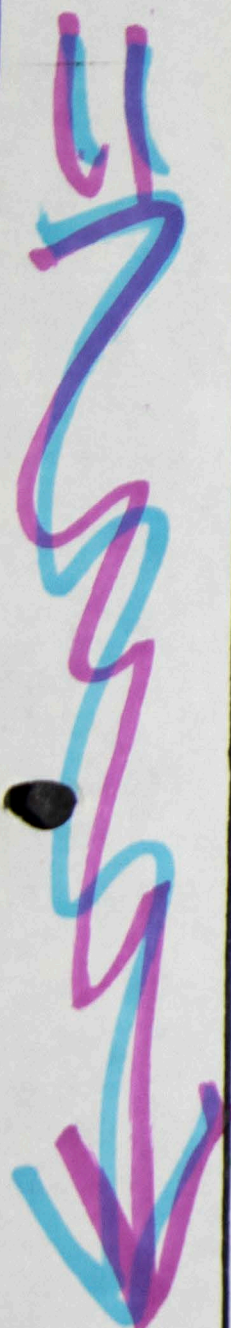
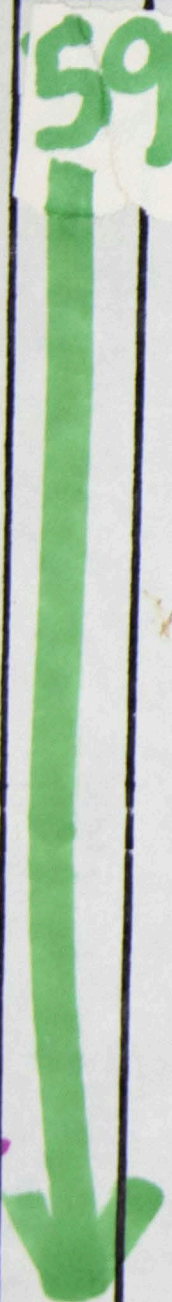
logged by: [Signature]

REEL: B5 V1

CHET & RUDY

DATE:

54-E

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME	
			04:13:13		CAMERA ROLL 59 SLATE	Camera framing, Camera move	19	
			:13:45		CHET TALKS ABOUT WHAT THE EXPERIENCE OF WAR DID TO HIS THINKING, WHAT IT WAS LIKE TO BE IN BATTLE.			
			:16:42	:16:33				
			:16:41		RUDY: Well, chet, do you remember John Nakmoreo, well, he turned around, and he said, you know, when I go up this time, I'm not coming back. Well, you know, I could never forget him, because one of the things he had asked me was, he says, "You know that Japanese song you always sing?" and you know, he was like you he was from back east, and he didn't CHET (OCOFF CAMERA) He was from Mic Michagan.			
					RUDY (CONT'D): didn;t know Japanese, he dindn't know that Japanses, languae, and he said, "Will you sing that song for me?" And you KNOW, I'm not a singer, ( MORE )			
						logged by:	REEL: BSS 11	

CHET & RUDY

DATE:

pg 54-F

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
	54	134	17:10	17:37 Song ↓	<p>RUDY (CONT'D): Well, I can;t sing worth a damn, when I sing everybody goes home, So I says, "ana, I don't want to," <sup>me says</sup> "No, no, he say, please, as a favor to me, <sup>me says</sup> sing that song just once more foreme, I want to hear it just once more before I go up 'cause I know I'm not coming bakc. I says, ah comon, don't talk like that, you know you'll make it back, we'll all make it back. Well, he insisted, so I did song it. You wanna hear part of it?</p> <p>CHET: Okay, if I have to, go ahead.</p> <p>RUDY: LYRIC TO COME</p> <p>"</p> <p>"</p> <p>"</p>		

logged by:


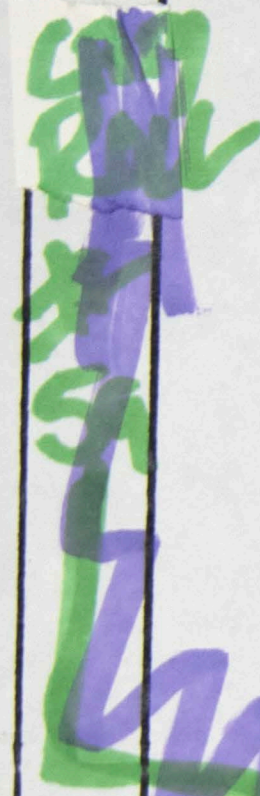
REEL:

BSS 11

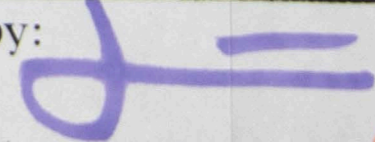
CHET & RUDY

DATE:

59-6

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	
				07:17:	RUDY (CONT'D) (SPEAKING) Now, that's the song that he asked me to sing. SNOW and you know that's the last time that him and I actually talked to gether because right after that we went right back up to the front and he never did come back.			
				04:18:11	<p>141</p> <p>143</p>	THEY TELL GORY STORIES ABOUT THE HORRORS OF WAR AND THE WOUNDED - NOT PARTICULARLY INTERESTING. RUDY SEEMS TO BE ALMOST TONGUE IN CHEEK, AND CHET TELLS DEAD GERMAN STORIES.) THEY BOTH TELL HOW THEY OBTAINED THINGS FROM DEAD PEOPLE.)		
				04:22:52	148	END OF CAMERA ROLL 59		
				04:24:17				

See my notes for:  
 Rudy about How he still remembers 1st person like Kelia.  
 Chet about: "My God this is trying to kill me!  
 & i been shocked like"

logged by:  REEL: BSS 11

CHET

recalling battles - horrors of war.


CHET & RUDY

P 59-H

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
11	59	141	04:18:38		SOUND SLATE 229		
					CHET		
		144	04:18:54		<p>... Remember we picked up that M company guy and tried to life him, and the back end of his head had been cut out like an cream scoop, and he had no eyes, rememeber him, he died, quickly. Easily. But these are the things--you know how fragile you are. You know these things can happen . You remeber the guy that was the seargent there at the mine school trying to tell us how to avoid certain mines.. and all his cloths wer ripped off when the mines blew--this was back in the retreat area.</p> <p>RUDY: (interruting) splatters and splinters and grass and everyhting just stuck right inside of him.</p> <p>CHET : He had green grass growing in him-stuck into him from that blast</p> <p>RUDY : Yeah</p> <p>CHET: And we were about ready to shoot him to put him out of his misery. And the medics came and <del>let-him</del> pumped him full of moraphine</p>		

Handwritten annotations in the left margin:

- Two large purple arrows pointing downwards.
- A green '59' written vertically.
- A purple arrow pointing downwards.

logged by:  REEL: 

RUDY  
CHET

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
11	59	141			<p>RUDY: I guess as everybody says, thats the wasy it all goes.</p> <p>CHET: But ypu try not t think about this wehn you hit the line, you don't wan want to think about this. You but that iin the rear, but you alwasys know it's there/ This is that black room with the snakes waiting for you.</p> <p>RUDY: Well, I think when you say the black room with the snakes waiting for you would be when -- the lost battalion push. I think we-we all understand the snake waiting there beacause of the fact that the lost battalion push you had one bridge to push on, there was no other way to go.</p> <p>CHET: <u>That's right, a single long ridge like a pensula sticking rightt out into the lost battalion.</u> The lost battalion was that Texas group that got cut off nine miles inside of Jerry land.</p> <p>RUDY: Yeah, you try to push across the top of a ridge, eberybody knows where <u>you're coming, they set the defense on you right on that ridge</u> (MROE)</p>	<p>The Single Ridge</p>	

M

51

logged by:

REEL:  
BSS 11

**CHET**


DATE:

**RUDY**

59-5

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
11	59	147n			<p>RUDY (CONTINUED): What have they got? They got machine gusn up there, they got thier motercept. Whereever you go they got you zeroed in with the morters.</p> <p>CHET: And they're coming in from way back with artillery and those <del>goddamn</del> screaming meemeees. Remeber those daan screaming meemees? Six at a time they'd come in. These are the rocket they would fire at us. They had that whole corrider spotted and line upon us. We not only had to fight the germsa retreating and pulling back, but of em, remember, they hid under these spider trap doors, affairs, so we'd overrun their positons and then they'd open up behind us.</p> <p>RUDY: They'd open up behind us, they's catch you from behind, they knew where you had to go, Well, when you start looking at it, <u>you're facing the machine guns</u> your're <u>facing the rifle</u>, <u>you're facing the tanks</u>, <u>you face eveyting they got</u>. But if you <u>come through</u>, yo;re going to go through <u>with it</u>. I don't <u>care how you look at it</u> yo;re going to make it.</p>		

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logged by: 



REEL: BSS 11

CHET

DATE:

RUDY

59-K

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>59</p> 	<p>158</p>			<p>CHET (interrupting): I know you just keep going... RUDY (CONTD)</p> <p>I know you just keep going. And this is what you gotta look at. And I think we all knew... we looked at that objective up there <sup>we knew</sup> and there were guys up there</p> <p>suffering, and I think everybody knwe, well, this is the time, we've got to go, we'll show 'em.. Don't you think so?</p> <p>CHET: I remember - it was really so bad--the third night there was getting towards evening. we'd been fighting all day -- you know how it gets- we'd been fighting all day long. What you do is you're almost like in a daze, you can't even think of being hit, you've just got tto <del>think of</del> going and keep <del>th</del> pushing and you keep fighting a nd firing in <del>front</del> front of you. That evening we had a little lull then, we just chased a germans out of this slit trench, was covered had logs over it, we didn't have time to build anything that heavy or strong. And <u>this other seargent, this commo searget</u> was <u>with</u> me -- Agee. He and I sat down</p> <p>(MROE)</p>		

logged by:

REEL:

BSS 11

CHIET

DATE:

RUDY

59L

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
	59				<p>I sat down <del>a</del> on a little orock next to this slit trench. And he sat down and we were about raady to eat our K rations he sat down on a dead jerry. I looked at him and I said, "fro christ's sake, Agee, don't sit on that dead jerry," I sadi, "we're eatin supper." And he said, "hell, he's out of it" and the ground was wet and <del>cool</del> cold. And so you go ahead. And I ate my K rations and he ate his. <del>And you assume // sss</del> ou soon reach a certain level, you just don't give a damn. And I thought about it <del>and</del> his answer and I thought, he's absolutly right, he's out of it, and he's not a person any mote.</p> <p>RUDY: Well, theat's just like, I used to, I start out, I had and M-1, had a carbine, I had a toommy gun, and every body would say, well, <del>where</del> where'd you get those tihings at? Well, I got <del>ten</del> the tommy gun from the tank- maybe you remember me <del>hpunding</del> on the tank hatch one time aroufn there--</p>		

logged by:

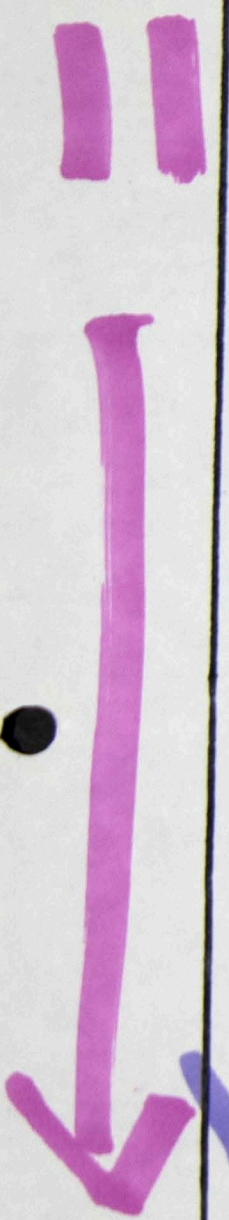

REEL:

BSS 11

CHET

DATE: RUDY

59-M

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>rudy 9cont0</p> <p>I tld him, gimme your toommy gun.</p> <p>Now you know, you see, especially when I changed from one weapon to another, alot of the times ai got them from dead peolple.</p> <p>CHET: You know, while you got the tommy gun, I went up there too. You know whea I asked for?</p> <p>RUDY: <del>/Ten/in/one/rations/</del> what?</p> <p>CHET: Ten in one rations</p> <p>RUDY: And he never even shared them with me. Oh my goodness</p> <p>(Laughter) No wonder I went hungrey, I was hungrey all the time.</p> <p>CHET: Well the tanks carry, you know, these big boxes, that got good canned food, and we'd always eat these damn K rations, you knwo these little cracker jack boxes, you get tired of that, that;s <del>why I wanted</del> I want the men to have some thing good to eat-that's why I pounded Well, I saw you I saw you pounding on their door, so I pounded on their door too. Yeah, but you do, your're right--</p> <p>(MORE)</p>		

logged by:

REEL:

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>Q</p> <p>04:24:25</p> <p>CHANGE in values in combat</p>	<p>CHET (CONT)</p> <p>Well I got my tommy gun off of a dead GI -- one of our own men, you know. you don't think this way after a <del>shitw</del> while, you don't think that how horrible-- you stop thinking-- he's out of it, he doesn't need the jacket, <del>he doesn't need the jacket</del> you take the jacket.</p> <p>He's dead. ✓ You throw yours away or you cover him with it, you take his, you put it on. I got my <u>wrist watch</u> from another guy. I mean, <u>you're a goul</u>, or whatever. I mean, what I'm trying to say is your whole sense of <u>values</u>, your whole value system shifts. You don't have-- if you try to maintain <u>your old value systems</u>, you're dead. You cannot exist. You've got to <u>descend to the lowest common denominator</u> and keep moving and <u>pushing and driving</u> you're like an <u>insensate animal or beast</u>, you just keep moving.... ] SOUND ENDS</p>	<p>FILM ROLL OUT HERE. SOUND CONTINUES</p> <p>FILM ROLLS OUT HERE</p>	
logged by:							<p>REEL:</p> <p>55 III</p>

CHET,

DATE:

RUDY

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
11 60 60 60 60	60	236	04:31:02	04:33:12	INDEX ONLY NO MATERIAL LOGGED EXCEPT AS NOTED. Page 2  RUDY talks of returning to find his parents in an internment camp in San Jose. This material <u>has</u> been logged. ends with "This is what they call America."	SEE LOG PAGE 60-3 to 60-5	
		254	04:33:15	04:33:57	RUDY says things would get better , "we're just as American as everybody else, you had to be born someplace besides america, peple will realize this, things will get better."		
		261	04:34:00	04:34:30	CHET describes his homecoming as a "respected soldier's welcome." Leads into: HOW HE NOTICED DISCRIMINATION IN ST. LOUIS. SEE LOG PAGE:		60-5 60-6
		274	04:35:47	04:36:10	How he was never called disloyal... Not experienced discrimination after the war....	FILM ROLL OUT-AUDIO CONTINUES.	
					END OF CAMERA ROLL 60		

logged by:

REEL:  
BSS 11

CHET

DATE:

RUDY

CASS BETA reel	*C.R.# S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT	TIME
11	60	189	04:25:24		INDEX ONLY NO COMPLETE LOG DONE 8/27/83	2-SHOT RUDY, CHET	
		188	04:23.31		RUDY talks of his feelings about killing people in battle. "either him or I".... "The first one I still have dreams about..." "It got easier-the more I got, the more easier it got to shoot."		
				04:27:07			
		205	04:27:27			CHEST SHOT RUDY RX zoom IN TO SHOULDER SHOT CU. He NODS, at 04:27:53, smiles	
				04:27:58			
		210	04:27:59			CHET RX, nods, zoom out, he looks at camera at TC 04:28:30. he laughs. HE TALK REST OF RX (no sound on BETA)	
				04:28:32			
			04:28:34		No sound on Beta, but they are talking	THERE'S PROBABLY SOME RX SH SOME WHERE IN HERE.	
		224	04:29:44		No sound on beta	RUDY RX, LOOKING AT CAMERA, THEN CHET, looks, at cam, smiles, looks at chet, and cam, back and forth.	
				04:30:50			

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(MOREO

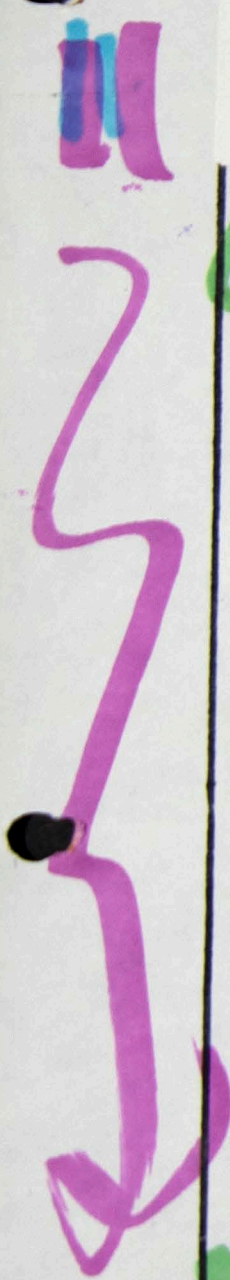

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REEL:

BSS 11

CHET & RUDY DATE:

CASS BETA reel	*C.R. S.R.# SL #	Beta counter number	Time Code In	Time Code Out	VERBAL CONTENT	SUBJECT Camera framing, C. move	TIME
			<p>04:25:07 :24</p> <p>04:31:13</p> <p>counter # 250</p>	<p>40</p> <p>✓</p>	<p><u>SLATE CAMERA ROLL 60</u></p> <p>CHET CONTINES TO TELL AWFUL WAR IMPRESSIONS, AND RUDY TALKS ABOUT SHOOTING PEOPLE. NO NO SYNC SOUND ON BETA DUB FOR THE MOST PART. UNTIL TC 04:31:00</p> <p><i>Tom overseas</i></p> <p>RUDY: Well, when I came back, the first thing I dound out was n that my parents weren't in the concentration camps o no more, that they e wereat -- that they a had left for someplcae. So I went up to FortDDoglas where I was inducted and I asked them to give me a thirty day furlough, cause I wanted to find out and find my parents. So for the first week what I had done, I started calling around to se, if friends, if they knew where they went.. And finally I found somebody that said they thought they'd went to San Jose. So I got a train and went into San Jose, got off at San Jose, and went, I</p>	<p><i>RUDY</i></p> <p><u>Time where</u></p> <p>Framing</p>	

logged by: 

REEL: 11

CHET ? RUDY

DATE:

RUDY

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

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TIME

RUDY (CONT'D)  
went to a red cross table over there,  
and I wanted to know if they knew of  
any area were Japanese are congregated  
and at that time, I was a little pre-  
trubed, because she says, "Yeah,  
there's alot of Japs aroundhere,"  
and I started to take a step forward  
in some sailor there, said, :This is for  
me to handle, nnot for you." And he  
turn/ turned around he told this gal  
where to head and everything else,  
what an O SOB she was, and lok look  
at this guy, he;s been hurt and everyt-  
thing, and he-still, she turns around  
and calls him a Jap and ~~all~~ this, and  
so I felt pretty good about other people  
backing me up.] So I ~~went out~~ and I  
caught a cab, and I asked this cabbie  
if he knew where the area was, "Oh,  
yeah," he says, "Down on fifth streeet"  
Where the Buddhist temple is."

(MORE)

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logged by: [Signature]

REEL:  
BSS 11

CHET & RUDY

DATE:

RUDY

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
11 3 2 1	264		32 35	04:32:32	<p>RUDY (CONT'D) So we went out to the-- they ca led it a hostel--but where they brought us was one big gym where they used to have--where I used to play basket ball a long time ago, and all they did was, they draped blankets in between each family. and I guess in that gym theremust have been forty different families living there. And they had a little place off - off to the d side s where every- body ate - <del>are</del> ate offa the same table/ You pay so much for the food and you for fgot to et eat at that table.</p> <p>Now this is what I came home to. And this is what they call democracy. This is what they call America.</p>	<p>Time whole include last page &amp; insert</p>	
				270	04:33:12		

logged by:

*[Signature]*

REEL:

BSS 11

CHET & RUDY

DATE:

CHET

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
11	CR 60		700 4 ):34:30		<p>CHET: Before I... I before I went to the g war, before I joined the 442, I did not see the discrimination in St. Louis, which is essentially a southern town. I didn't know notice the discrimination against the vblacks. I lived there all my life and I did not see it. I consider my self a livereal. But when I came back I saw for the first time the signs-res"restrooms for colored only" "Drinking sfountains for Colored only."Yet, I don;t know how to explain it, I was incensed when I saw those sifns , I took my family out for to warrensville, a little town where they had a steak house, Pay us for our steaks?</p> <p>I went in there, and I saw one of these signsI I grabed ny mother and dad, because we were perfectly welcom there, a I said "we're not eating here." And I-- I trundled ther out. They didn't understand at the time, but I had seen this sign "For Coloreds Only in the restroom. I said,</p> <p>(MREO)</p>	<p>Framing: Time whol</p>	
						logged by:	REEL: BSS 11

