California State University, Northridge

A DOCUMENTARY FILM,
"The Problem is People."

A project submitted in partial satisfaction of the requirements for the degree of Master of Arts in
Mass Communication
by
Nicki Pierce Murphey

January, 1976
The project of Nicki Pierce Murphey is approved:

California State University, Northridge
December, 1975
ACKNOWLEDGEMENTS

My thesis was made possible mostly because of my husband, Wayne T. Murphey. He tolerated the hours stolen for study, the money spent on tuition, and the evenings at class. Most of all he encouraged me and extended himself—personally and professionally—in an effort to make this thesis project meaningful.

I dedicate all that this is or might be, to him.
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ABSTRACT

A DOCUMENTARY FILM

"The Problem is People."

by

Nicki Pierce Murphey

Master of Arts in Mass Communication

January, 1976

This thesis project is an attempt to write, produce and sell a 16mm half-hour documentary film. The choices made on subject matter, film stock, backing, and personnel revolved around the decision to aim for a highly saleable product. Analyzing the films now seen on Los Angeles television as documentaries, I began by compiling a list of subject matter. The category "news documentary" certainly covers a wide range of topics and most often verges on consumer issues. With no dearth of movie stars and television personalities at close proximity in Los Angeles, I planned to ask a "name" person to narrate, thus increasing the possibilities of selling the film. Again, I noted this technique while watching the documentaries that are sold, how frequently stars narrate them.

Money is the main problem in filmmaking. It is a very expensive art form unless you use 8mm, black
and white film, and do all the work yourself. But to make a film that is air quality, television stations figure anywhere from ten to twenty thousand dollars is fair for half-hour documentaries. So it became important to find a backer to absorb some or all of the costs. Whereas contractual arrangements can often be made with the crew like sound engineers, cameramen, editors, writers and assistants, there is one area where cash is all that gets the work done. When it comes to buying the film stock, processing it, making work prints, answer prints, dubbing the sound, mixing tracks, and edge-coding, the laboratories in Los Angeles turn a deaf ear to struggling filmmakers offering percentages of the gross.

I had good luck arranging for my veterinarian to agree and spend a few thousand dollars to back a film about pets. Pets are a naturally easy subject in which to interest stations and narrators. Many stars are animal lovers and anxious to help promote films that outline the animals plight and show proper pet care. Deciding to aim high and go first class meant choosing to shoot the film with a good crew, good film stock, and good equipment and find a first rate editor to help me cut it together.

This summarizes my thinking as I began the
project. The content of the film and ultimately the single most important element, the script, went through drastic changes as the project continued. The area of pet ownership and responsibility has numerous subheadings. Problem areas include animal overpopulation, stray animals, responsible pet care, necessary veterinary care, appropriate diet, expensive grooming and training, the lack of needed veterinarians, the high cost of veterinary education, the exciting areas of veterinary specialties and the fascinating extravagances now available to the doting pet owner. Any or all of these could justifiably be considered in covering the story.

Finally then, as the mistakes of production and execution were realized and corrected I found that there was one thing I could not change and it evolved as my major problem in this project. The content of my film was badly conceived. As you will see in this diary, financial problems can be dealt with, mistakes in filming and producing and editing can often be corrected, but you can't rebuild the story without remaking the film. So the script's the thing. I think you will see what I mean as you read further.
BY WAY OF INTRODUCTION

Two things they told me, my friends in the industry. Never stop thinking about your film. Don't write just one script then wait till you get in the field and see what you've got, that's rationalized cowardice, that's just being afraid to think about it. You're not Robert Altman and you're not working with Marlon Brando. You'll have the nervous jitters all filmmakers get. So, write your script, re-write it, re-write 100 times till you see every frame and know exactly what you want. The easy part is adapting to the one unexpected thing that inevitably happens while you're shooting. The hard part is making the documentary clear—taking a viewpoint and sticking to it.

They told me too that it would get rough. I would get tired of the project. I would get stale. I would use excuses to put it aside. It happened in all films, they said, that's one reason negative cutters are brought in to cut original stock, the editors are tired of it and make mistakes. Post production companies exist to come in fresh where production people are tired and forgetful. But I wouldn't have that luxury. The director has to care the whole time, the director has to rejuvenate everyone else. In a low budget film it
is particularly crucial. So count your incentives and ward off ennui. That's what I was told.

My incentives--well, the film was and is a labor of love, I love pets and I knew there are a lot of misconceptions about animals, misconceptions that a good, saleable TV documentary could correct. Also, it was a chance to hire the people I most admire, people I like working with and who would work for me because they believed in me...one incentive, then, was not to let them down. And, finally, it is a point of personal pride to complete the thesis portion of my masters study. It is the reason I dropped out of USC and hastily enrolled at CSUN in July before classes started two years ago. The journalism department at USC would not let me make a film as a thesis project. CSUN welcomed the idea and has, in the person of JACK HART and JOE WEBB encouraged my odyssey into filmmaking with its attendant headaches and disappointments. Were it not for Jack making it possible for me to begin the project under the aegis of the program's journalism option and were it not for Joe's consistent nudging over the past six months for me to continue work on the project--all the more painful for facing my own failure--and submit this film and log, I know I would not have completed.

I don't mean I would have neglected my
financial obligations to the doctor who partially footed
the bill, or those who worked for a promise of payment
if the film sold. But I probably would have continued
to put off the writing of this treatise on one student's
film had it not been for the support (yes, Joe, even
nagging) of my graduate advisors.

Here then is a boringly specific diary of
what happened, what I did, what I didn't do and what I
know now I should have done.
DIARY

THE FIRST AND SECOND DAY

After the first shoot—two days at the veterinary hospital, August 20 and 21, 1974,—we discovered three things: first, the veterinarian, Dr. Richard Gebhart, backing the film in part and slated to "star" in several segments, was camera shy. Though we planned to shoot his interview separately and have his voice over most of the hospital footage, we couldn't hold him in one place long enough to do an interview with him—adding to the confusion, his office was particularly jammed with patients and not conducive to a reflective interview on the future of veterinary medicine, the common problems pet owners face, etc.

Secondly, in news, "releases" are not required but in a documentary they are. I neglected to prepare and have participants SIGN any form that would release me from legal and financial obligation should I sell the film. Anybody buying the film would require a release, at least for those speaking on camera and maybe for all those seen, depending on where I would sell it. This problem was corrected on subsequent shootings but for the first two days I would probably have to, at some future time, track down via veterinary hospital records
patients and personnel present those days and contact everyone involved asking them to sign a release. If they wouldn't I'd have to cut them out of the film and re-edit, another costly mistake.

And, thirdly, I had anticipated shooting news-style, i.e. shoulder pod, with portable lights and magnetic film or sound on film as opposed to double system, where the sound is recorded separately on tape. I was, however, talked into trying double system the first day. Technicians advised me the audio quality would be markedly better. With double system, the sound man has to either have an automatic sync pulse that puts an electronic "bleeb" on the film or we must use the traditional clapboard to achieve synchronization. It is time consuming and cumbersome. I had hired a news cameraman, use to working freely, starting and stopping his camera as he saw fit and not having to wait for a sync marking, so shooting double system, I felt, was not worth the hassle. After an hour I switched to SOF, magnetic film, single system and lived with slightly diminished audio quality (to my untrained ear, very slight) and a much happier cameraman. (NOTE: We later transferred the sound from the film onto full coat so that we were editing double system with our sound and picture on separate pieces of film. It made the editing
easier and is the general style for documentaries.

The second day at the veterinary hospital I used a corner of Dr. Gebhart's office to set up the interview with a psychiatrist from the Westside Veterans Hospital about the need animals fulfill in people's lives. I might add, all aspects of the film were surveyed in advance. By that, I mean I visited all the locations, met all the people I'd be showing and interviewing. It would have been better if I could have taken the cameraman with me to see the locations and make technical determinations. It would have saved time during the shooting. Also, an assistant cameraman, to keep the magazines loaded with raw stock (taking about 1-1/2 hours per day) and to help in lighting was a luxury I wish I could have afforded.

The following Sunday afternoon (August 25, 1974) I had the crew and the veterinarian meet at my house. I did a tape interview with Dr. Gebhart for over an hour committing his comments to audio tape, using the sound engineer with his NAGRA tape recorder (later transferring this sound to 16mm magnetic film and incorporating it into the double system edit as voice over for the hospital footage). We also did 400 feet worth of sound on film interview of some of the same questions showing the doctor being interviewed on camera, so later
we could identify him as the voice we are hearing during the segment.

Our first major editing hurdle came when we discovered we had almost no shots of Dr. Gebhart in his hospital to accompany the interview. We needed to see him examining animals, talking to patients, consulting X-rays, the things he does during the day. Because he had been so busy we hadn't captured enough of what we needed. It meant going back for some pick-ups, something you always want to avoid; or at least do right away.

THE THIRD DAY

By the time my crew got back (we all had other jobs) three months later, November 8, 1974, the Chinese assistant (the only Asian, and highly recognizable) had changed her hairdo, the receptionist looked completely different and the doctor had a different color hospital jacket. It cost us editing time to make shots from November 8 compatible with those from August 20 and 21. On the November 8 shoot, I should have been more assertive, less circumspect and insisted everyone re-do their hair and what to wear, so the shots would match. Adhering to the rigid news documentary policy of not staging but simply shooting whatever takes place, I did
not make those kinds of demands and it cost me editing time and money.

On every film at least one unexpected and exciting thing happens. It happened to us that day, but it turned out to be a disappointment—something we didn't know how to incorporate.

While shooting the pick-up shots at the veterinary hospital, actor Lloyd Bridges came in to check on his maid's dog, hurt the night before in a car accident. We asked him if we could film his conversation with the veterinarian. He agreed. We did. Then we didn't know what to do with it.

First of all, a regular release wasn't enough since Mr. Bridges belonged to the performer's union. We didn't discover this till later. Secondly, the conversation was bad audio quality. Thirdly, he really didn't come across very well. Instead of seeming truly concerned about the dog, he seemed more interested in our camera. We finally decided that nobody would believe he just accidentally happened by the same day we were filming anyway. Since it made the veterinary hospital look like it catered to the wealthy Beverly Hills set (which it did, but we weren't really emphasizing), we decided not to use that film.

The same day we did the pick-up shots at the
veterinary hospital we did the segment on kennels; making the point that dogs and cats are a responsibility--i.e. what do you do with them when you go on vacation? One of the most well-respected (and costly) kennels in Los Angeles is Almont Kennels in Beverly Hills. They cater to wealthy movie industry people, people with pedigrees mostly. This later bothered me...it took the film visually away from the average viewer even though the interview spoke to how most people handle the "vacation problem"--having a neighbor take your pets. People retain what they see more than what they hear on television, I think, and visually this segment was misleading. Showing a lasso-apso having dinner does not twang the hearts of most viewers who own muts. Kennel-owner, Marjorie Teitelbaum, however, spoke about the broader issue of pet care, barking dogs, training puppies, expense of veterinary care and so forth. In her interview she summed up the key point of the film, as I saw it--don't take a puppy or kitten home unless you are ready for all the responsibility that it's going to entail.

This segment cut together easily. We later realized the segments with the strongest, simplest statements and the best focus fall together "like butter." The segments that were difficult to justify were difficult
to cut. Maybe psychologically it just bothered me during the interviewing and I did less well in questioning and directing or perhaps the segment's shaky raison d'etre just came through. Dailies are awfully honest—they show your failures and successes with equal cruelty. It doesn't matter how good or bad you feel about an interview while you're doing it, it only matters what the lens and the mike captured, what quality, what tone, what content penetrated the emulsion.

THE FOURTH DAY

The best example of hazy focus, laborious editing and costly mistakes was the jaunt to Davis, California. Melanie Noble (Ralph Story's associate producer) and mine for the trip, flew with Dr. Gebhart and me October 24, 1974 so we could survey the area and plan shooting the next day. The crew arrived the following morning, October 25. That was the first mistake, if you make an out-of-town excursion, don't plan it so that the crew's been up since 6 a.m. packing gear, fighting traffic to make an 8 a.m. flight at LAX and is exhausted and hungry before they start.

We interviewed three Davis veterinary students, shot a classroom in session analyzing a horse with a
broken jaw, followed the students around campus and got hung up on two totally unrelated and later unjustifiable elements: the fact that Davis is swamped with bicyclists (a telephoto lenses' dream) and construction for a new combined vet-med school complex, the answer to the high cost of building vet schools, and very interesting visually, but having little to do with pet ownership. You see the drift of the problem, drift--lack of focus. I could (and might) cut a great P.R. film for U.C. Davis from the outs of the pet film segment on the Davis veterinary school. Here is where a strong script and strong directing would have curtailed the crew to just the shots we could use.

The editing of the Davis segment has been difficult. Our first cut ran sixteen minutes; three edits later it now runs 4:30. The students talked extensively about the rigors of veterinary study, the expense, the futures they planned for themselves, their feeling about the veterinary profession as it exists today and their personal thoughts on pet ownership and overpopulation. As you can see, very little of that related to the theme of pet ownership. At the time it seemed apropos to talk about all those issues and hopefully I will be able to incorporate the "outs" in a film about the Davis veterinary school.
THE FIFTH DAY

Our next day of shooting was February 1, 1975. The shooting preferably would all have been done in one or two weeks consecutively but because we all had other jobs, it had to be done when we could schedule a mutual day off.

On February 1 we worked half a day filming a dog training class at a park in North Hollywood. We showed the class in progress, interviewed the trainer and asked class members why they believed in dog obedience school. We later intercut the audio from the class with the audio from the interviews, mostly concentrating on the visual of the class in progress.

The class met at a place in the park that was close to the Hollywood freeway and that became a bit of a sound problem. This was one location I surveyed hastily and did not spot the potential audio problem.

THE SIXTH DAY

The last day, February 8, 1975, we wanted to get as many shots of pets as we could. This is a hard thing, of course, to book but we went to places where people generally walk dogs--beaches and parks. I got
clearance to film in all the places we had chosen. The beach shots were to fill in over the psychiatrist's segment about why people need animals. We also got shots of cats wherever we could find them, in houses along the beach and in yards near the park. After finishing our animal shots, we drove to Agoura and waited for a man known as the "cat man" to the people in the neighborhood. Every evening at 4 p.m. he would come to Agoura to feed 30 wild cats in a field across from a housing tract. In this part we discussed the cost element of feeding animals, spaying and neutering costs and pet overpopulation. He talked about what would happen to the animals if he didn't feed them. We got our title for the film from one of his statements..."There's nothing wrong with animals, the problem is people." In the projected completed print we would start the film with him for :23 seconds then freeze frame when he says those words and matte the opening title and credits "The Problem is People." We'll bring music in under that, then go to shots of pets and so forth as indicated in script revision number 5.

Regarding music, I found it is simplest to get a license from Regent music library for $25, a license that NBC has. All music that is part of that library is useable without copyright problems.
At this stage a new treatment has been prepared incorporating most of what we've shot with a very precise focus of what could be done with the film and the amount of time and money it would take. (See treatment, revised #2.) I think it gives the film the clarity it needed.

As indicated originally, I had hoped to have a "star" narrate the film and as loose as this cut version is, the narrator's part has become particularly important. If we are unable to sell the idea as outlined in treatment #2 we can go one of two ways. We can break the film down and try and sell the segments, to the veterinary school, the dog obedience school, California Veterinary Medical Association, Actors and Others for Animals, etc. This would be the most strenuous effort in terms of re-editing. Or we could complete the film (provided I can scrape together more money) as indicated in the final revised edition, with Betty White narrating if she is still available, or another name performer, or with me narrating if all else fails. We would do a final sound mix, color correct the film, cut the original and make a print offering it, as is, to one sponsor group like Actors and Others for Animals. They would hopefully be in a position to pay a few thousand for use of the film--if not, I could at
least place the film in their name through a distribution company like Motion Picture Talking Co. which acts as a film library and would, for a modest fee, take care of making film prints and distributing them nationally whenever a women's group or club asks for a consumer film on pets.

Much of the information that ideally would be handled in another week of shooting and polishing what we already have cut (as outlined in the new treatment) could be handled, quick and dirty, by the narrator. For the latter purpose, general distribution, that would be sufficient. Revised script #5 gives the narrator's expanded role should this be what we end up doing.
IN RETROSPECT

I began the project over a year ago, with high hopes, great assurance, sufficient money, and a loose script. In retrospect there was one element in that which eroded the other three—the script...the concept. The focus of the story was too loose. It cost me money, the assurance of believing in what I was doing and finally the hope that it would sell. As I scan the original treatment and the first drafts I see where the problems lay. It was a split focus. I was trying first of all to accommodate the backer, a veterinarian wanting to talk about veterinarians, new specialists in the field and an apology justifying high vet bills.

Then there was my half of the film reflecting my work as a reporter. I knew that strong consumer pieces tend to sell best and I wanted it to be a "How-to" film on pet ownership...what to do, what not to do, when and why. The script was a concession to both viewpoints with side bar acknowledgments to the animal overpopulation problem and the psychology of why people own pets. Result: a convoluted hodge-podge of points in search of a conclusion. But not unredeemable, as you shall see. The segments had merit individually and make such disparate points that they can be touted to possible
buyers separately (the dog training school, University of California, Davis, the Almont Kennels). Also, not to give up the original concept of making a half-hour documentary film for television, remember that films can always be re-edited, new film can be added and old facts can be updated. Though my time for the thesis is done, I will continue different avenues to recoup the $5,500 already spent and pay the $2,200 still owing.

I include in Appendix B my working copies of the script, rough drafts and revisions over the period of sixteen months.

My approach was to take each segment - beginning at the veterinary hospital in West Los Angeles - shoot the allotted time, process, make a work print, transfer the sound to full-coat, edge code the print, screen, then edit. I thought it would save money to complete a segment as we'd go instead of using the traditional plan of shooting all the film, then editing all the film. I wanted to know that what we had shot was good and no re-shooting was needed at a given location. What happened instead was that I built each segment, unconsciously, as a freestanding element. They each, without exception, could run alone as a news feature. I was unconsciously proving once again an old adage about news reporters. Constantly frustrated by
news producers who want a story to run two or three minutes, news reporters agonize over :03 the way other people plan three-week vacations; consequently, the reporter's dream is to have a chance to do a half-hour show. As if, in heaven, that would be the maximum time God could dole out to the chosen filmmaker. But like newswriters don't always make novelists, I wasn't a filmmaker just because I had cut news stories for five years. The supreme arrogance of thinking I could strikes me hard now; it's been a costly lesson.

THE BUDGET

The financial arrangements I outlined in the thesis proposal were essentially what I ended up with. It was all shot 16mm, SOF, portable, news style. I typed contracts outlining the financial agreement and signed by all parties involved. The soundman worked for a flat daily rate ($125), including supplying his equipment, the cameraman worked for 10 per cent of the gross for the first five days, then for $200 per day beyond that, including equipment. (I anticipated only five days of shooting). The film editor had a complicated contractual arrangement (see enclosed contract copies). Those personnel were the main sources of expenditure. My husband owns a film laboratory and I
paid for most of the rawstock, bought at cost through him, the workprint, the transfer to double system, edgdecoding costs, and use of editing facilities (those are the major costs in filmmaking) with my own money and Dr. Gebhart's (see enclosed budget). The last bills are unpaid and will be deferred, thanks to my husband's patience and support, until I am able to market the finished product and recoup some funds. I am reluctant to ask the veterinarian for any further monies, his interest (and mine, incidentally) waned with time and with my embarrassing realization that this film would fall somewhere shy of CBS's award winning documentary "SELLING OF THE PENTAGON."

The consultant, Robert Long, of CBS News, was called in and paid an agreed-upon sum to "fix" the film and suggest marketing possibilities during these last two months. All other work, assistants, associates, friends who wanted to watch and help, were promised a credit and whatever unspecified amount I could afford if and when the film were sold.

THE EDITING

Incidentally, an editing system, devised during our first editing session and used throughout, seemed to work very well and allowed the editor maximum
autonomy and flexibility for working on the pet film at his leisure.

I had hired people I formerly worked with and had great confidence in for the shooting and the editing so leaving the editor to work on his own as often as possible was only possible because I trusted his work and judgment implicitly.

To start with we would screen the "dailies" (uncut film) on a double system projector and I would run a stopwatch, making copious notes of content, shorts and timing. Then we would look at it again on a bench and I would often ask to re-listen to certain parts, figuring pertinency and redundancy. We'd break for half an hour and in that time I'd decide what sound bites I wanted to use. We'd pull them, number them and note in and out cues. I would then, with the editor's help, talk through a tentative line-up...what order we'd use the takes in, what portion would be voice over. Within 15 minutes we generally had a list of jumbled numbers, indicating when we'd use each of the sound bites.

I wouldn't listen to it again (sometimes for several days) till the editor had assembled the sound in the content we had agreed on. When he had, we'd listen to see if it made narrative sense, if it needed
pauses, if it needed cutting, where we'd see the person talking on camera, where we'd lose it and go to voice over.

Then the editor again worked on his own, picking the pictures to use with the voice over. We'd screen, discuss and sometimes make changes. If the editor had trouble with something we had planned to do, he'd call me and I'd work with him. Essentially, we were editing for content first, visuals second. Each segment does tell, I think well, about a specific element. The elements just don't all add up to as clear a half-hour film as we'd hoped.

Looking back, I am thankful for the notes I took. The log I kept of every screening, of every suggestion, of my own thoughts during the shooting, of the footage used, the stock type, the changes I would have made, have all proven invaluable. I certainly had no idea when, with all assurance, I projected a print would be available for screening November, 1974. Here it is more than a year later and the film, while not as terminally ill as I thought it was six months back, is plodding slowly to an inglorious conclusion—something less than I had anticipated, certainly.

I am grateful to all those who helped me and tolerated the alternate picking up and setting aside of
this project as my work schedule permitted. At the very least I have learned how little I knew about filmmaking. I was out of work when I started graduate school, now I'm working fulltime hosting the two-hour KNBC "SATURDAY" show and more importantly serving as a segment producer for that show. I'm no longer doing two minute news stories. Most of the segments run 10-15 minutes in length, only occasionally do I write a short commentary. The subject matter of SATURDAY is dictated by the parameters of KNBC's public service obligation to the FCC. But you can bet I don't arrive at a taping or filming or even a survey without a clear idea of the point of the segment. I state the focus clearly at the top of my working script, I copy it to the director, the crew, and the unit manager. We all know why we're there. Amazingly the temptation to take off on tangents rarely occurs. The important ancillary points are obvious with clear focus. Every time I'm complimented on my "organization" I want to laugh and say--you should see my pet film.

Ironically, while working with the editor on this film, he recommended me to a doctor making a film on crutches--the do's and don't's of using crutches. The money was fair, I was offered a per cent of the gross, and it was before I began working fulltime for
KNBC, so I agreed to write and direct it.

This month the crutches film was sold. The doctor had done his homework well, there was a market for it and it paid a good price. The uninspired dull, but concise and simple film on how to use crutches will end up paying in part for improvements on my artistic effort to make the ultimate pet film.

I wish I could at least have been original, but no, I had to make the most common of errors for a beginning filmmaker--lack of a clear, simple script. I was even warned. Rest assured, I won't stop work on the film until I market it and pay everyone the money I owe.

I'm glad I tried producing a film. I hope I never make another one.
Assistants on the project and their jobs:

**EXECUTIVE PRODUCER**
Wayne T. Murphey (spiritual support and technical advise)

**PRODUCER, DIRECTOR & WRITER**
Nicole Pierce Murphey

**ASSOCIATE PRODUCER**
Melanie Noble (for two days of the shooting she saw to it releases were signed, and took film notes)

**CAMERA**
Lou Varella (loading mags, lighting, camerawork)

**SOUND ENGINEER**
Bruce Austin (miking, sound transfers, audio quality)

**FILM EDITING**
Tee Bosustow (film editing)

**TECHNICAL CONSULTANT**
Dr. Richard Gebhart (advise on veterinary issues so our shooting would reflect the reality of the situation)

**CONSULTANT**
Bob Long (to advise me when I couldn't sell it)

**COLOR BY THE FILMHOUSE** (processing, work prints, dubbing, and edge coding)
APPENDIX B

SCRIPTS
May 13, 1974

Rough #1

High cost of veterinary medicine...

I LS of perhaps a dog and someone walking on
the beach throwing a stick, etc. Long opening
shot over which we set up the story - informa-
tion on pets in America, kinds of pets, average
lifespan, amount of money it costs to offer
adequate vet care to your pet, vet care versus
M.D. costs, etc.

transition into hospital

II Village Vet Center ...operation in progress...
shots of room, x-rays, instruments, etc. Hear
Gebhart's voice over explaining pet care...
operation now being performed...the new areas
of specialization in veterinary medicine...
what good vet care entails...perhaps a consul-
tation session shots of animals being fed,
being examined, phones ringing, bills being
paid, etc.
transition to need for vets

III UC DAVIS restricted enrollment, small
number of vet schools in country, how much
it costs to go through veterinary school
and how long it takes (versus pursuing an M.D.),
how lucrative a profession is it, setting up
a practice, need for 24 hour clinics, overhead
versus profit--free spaying, etc.

IV MOS talking to dog and cat owners, in parks,
in grocery stores, buying food, wherever I can
find them...how important is your pet to you?
How do you afford vet bills? Do you resent
paying them? Did you realize your pet would
cost so much when you first got him/her? Where
did you find him/her?

end on something touching...

(Consider - dog pounds...)
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening shot -</td>
<td>Nicole or Narrator</td>
</tr>
<tr>
<td>pretty beach shot...showing</td>
<td>VOICE OVER:</td>
</tr>
<tr>
<td>dog and owner walking along</td>
<td>(explain the premise of the show, informa-</td>
</tr>
<tr>
<td>the sand, dog chasing stick</td>
<td>tion about the high cost of caring for an</td>
</tr>
<tr>
<td>into the waves, etc.</td>
<td>animal and why, set up statistics about pet care</td>
</tr>
<tr>
<td>&amp; costs and why people are unable to accept responsibility...)</td>
<td></td>
</tr>
<tr>
<td>Show narrator on camera,</td>
<td>(lead into psychologist...)</td>
</tr>
<tr>
<td>(also on the beach) to establish who narrator is.</td>
<td></td>
</tr>
<tr>
<td>(maybe some slowmotion)</td>
<td></td>
</tr>
<tr>
<td>Montage of pet shots</td>
<td>(music) (title of show and opening credits)</td>
</tr>
<tr>
<td>leading to psychologist</td>
<td></td>
</tr>
<tr>
<td>Show dog show</td>
<td>Psychologist voice over...</td>
</tr>
<tr>
<td></td>
<td>(animals are &quot;for us--for our needs&quot;, why we show animals, ego satisfaction involved...)</td>
</tr>
<tr>
<td>Dissolve to show psychologist</td>
<td>explaining why people have pets, the emotional attachment, child substitution functions, etc... (end on something about being willing to pay high costs)</td>
</tr>
<tr>
<td>VIDEO</td>
<td>AUDIO</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Tight cut to Village</td>
<td>Gebhart voice over...</td>
</tr>
<tr>
<td>Veterinary Center -</td>
<td>(explaining operation in progress, discussing surgeon, cardiologist, radiologist, use of sterile instruments, x-rays and why all that is now part of the animal hospital--not just used in research facilities--acupuncture?...)</td>
</tr>
<tr>
<td>operation in progress</td>
<td></td>
</tr>
<tr>
<td>Dissolve to establish Gebhart (1:00)</td>
<td>Educating people--different size animals requiring various dosages affect the bill, things it's easier to do on a human rather than an animal, &quot;it's all or nothing at all.&quot; explaining the variables in pet care...)</td>
</tr>
<tr>
<td>Dissolve to waiting room and various hospital shots, bill paying, phones ringing</td>
<td>(Gebhart continues voice-over...occasional use of narrator voice-over to bridge Gebhart explanations)</td>
</tr>
<tr>
<td>Establishing shots U.C. DAVIS, Vet school and general campus exteriors</td>
<td>Gebhart continues...some words on being a veterinarian, what kind of job it is, whether or not it's worth it...</td>
</tr>
<tr>
<td></td>
<td>(vet school costs and time it takes) (Little music bridge -- not much) --?</td>
</tr>
<tr>
<td></td>
<td>(Only a few accepted...)</td>
</tr>
<tr>
<td>VIDEO</td>
<td>AUDIO</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Dissolve to student union with three or four vet students talking</td>
<td>(Conversation opens up to group discussing why so few veterinarians and such few schools and why they chose this instead of being a physician, etc. their hopes about the profession and what changes they'd like to make.)</td>
</tr>
<tr>
<td>classes in progress, labs in progress, shots of school</td>
<td>POUND: maybe interview with dog catcher</td>
</tr>
<tr>
<td>(Insert Psychologist Here)</td>
<td>Psychologist segment</td>
</tr>
<tr>
<td>END ON NARRATOR talking about owner responsibility</td>
<td></td>
</tr>
<tr>
<td>Montage of shots of what we've seen, pets, hospital, etc.</td>
<td>(MUSIC UP over credits)</td>
</tr>
</tbody>
</table>
"A DOGS BEST FRIEND"

Shooting script - rough #3

July 19, 1974

24:30

<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>slow fade-in wheels</td>
<td>car starting</td>
</tr>
<tr>
<td>pulling away from curb and</td>
<td>slow fade-in of theme (&quot;Come</td>
</tr>
<tr>
<td>car driving out onto the pavement</td>
<td>Saturday Morning&quot;)</td>
</tr>
<tr>
<td>shots of car heading along</td>
<td>(mix of music with natural</td>
</tr>
<tr>
<td>coast and stopping at the beach</td>
<td>sounds of car, ocean, etc.)</td>
</tr>
<tr>
<td>as Bob &amp; Dylan get out and</td>
<td></td>
</tr>
<tr>
<td>begin walk along beach and</td>
<td></td>
</tr>
<tr>
<td>Dylan playing in the water,</td>
<td></td>
</tr>
<tr>
<td>chasing a stick, etc.,</td>
<td></td>
</tr>
<tr>
<td>we see opening credits</td>
<td></td>
</tr>
</tbody>
</table>

Shot widens to show narrator

<table>
<thead>
<tr>
<th>NARRATOR</th>
<th>(explains the show -- the</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>high cost of owning a pet,</td>
</tr>
<tr>
<td></td>
<td>the importance of pets in our</td>
</tr>
<tr>
<td></td>
<td>lives, something on prolonging</td>
</tr>
<tr>
<td></td>
<td>the life of a pet and the</td>
</tr>
<tr>
<td></td>
<td>kind of new veterinary medi-</td>
</tr>
</tbody>
</table>
VIDEO

(2:30)

from beach, quick cut to operation in progress

AUDIO

cine being practiced...

natural sounds of the operation

Gebhart:

(begin to hear Dr. Gebhart explaining the surgery we're seeing... talking a little about how things can be done with new veterinary techniques that increase the costs but lower the risks--the cost of practicing good veterinary medicine. Corrective surgery, dosages, etc. Gebhart explaining the new specialty areas developing in the field and what the future trends are in veterinary medicine. Thoughts on educating the consumer about pet responsibility and what it can mean in dollars and cents.)

Dissolve to show Gebhart

See the radiologist, the cardiologist, a consultation session, people waiting in the waiting room, paying bills, animals in cages and being treated...

Cu Gebhart

(11:30)

Gebhart talking about being a vet and getting into the schools
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student and teacher working in a lab</td>
<td>teacher explaining a procedure to the student and to all the class</td>
</tr>
<tr>
<td>widen out to show the lab with other students working</td>
<td>natural sound of lecture and room noises</td>
</tr>
<tr>
<td>Dissolve to see students</td>
<td>VET STUDENT:</td>
</tr>
<tr>
<td>Shots of the school UC Davis</td>
<td>(talking about how hard it is to get into a veterinary school, how many schools there are in the country and what he would have done if he hadn't gotten in...</td>
</tr>
<tr>
<td></td>
<td>students talking about the years it takes to get through vet school and how much it costs, what they hope to do when they're through—an urban practice, a specialty field, a rural practice. How much they think they'll be able to make. Trend to small-animal practice</td>
</tr>
<tr>
<td>(17:30)</td>
<td>what they like and don't like about the way veterinary medicine is being practiced today—their hopes and plans for making changes in the field</td>
</tr>
<tr>
<td>Dog show (probably a park show) show owners grooming pets, walking them around the ring,</td>
<td>Cacaphony of dogs barking, general confusion music in background, loud speaker noises, people talking</td>
</tr>
<tr>
<td>VIDEO</td>
<td>AUDIO</td>
</tr>
<tr>
<td>---------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------</td>
</tr>
<tr>
<td>audience watching</td>
<td>PSYCHOLOGIST:</td>
</tr>
<tr>
<td></td>
<td>(talking about what pets mean to people, why they own pets, why they own certain pets rather than others, why pure breeds, why show dogs at dog shows, whether or not people really do look like their animals)</td>
</tr>
<tr>
<td>show psychologist at some point to establish who he is</td>
<td>NARRATOR V.O.:</td>
</tr>
<tr>
<td>(20:30)</td>
<td>(spin off of psychologist on what animals mean to people and yet why are the shelters so full. Is it just animal overpopulation?)</td>
</tr>
<tr>
<td>show dog pound, people working on animals, cleaning up, etc.</td>
<td>DOG CATCHER:</td>
</tr>
<tr>
<td></td>
<td>(some personal stories of animal neglect)</td>
</tr>
<tr>
<td>see Dog Catcher</td>
<td>NARRATOR:</td>
</tr>
<tr>
<td></td>
<td>(The real problem is lack of owner responsibility. How thoughtless it is to bring home puppies, ducks, fish, kittens unless the owner can provide a real home, good veterinary care and really be responsible.)</td>
</tr>
<tr>
<td>See Narrator with a shelter</td>
<td>theme up full</td>
</tr>
<tr>
<td>Montage of shots...</td>
<td></td>
</tr>
<tr>
<td>still frames with dis-</td>
<td></td>
</tr>
<tr>
<td>VIDEO</td>
<td>AUDIO</td>
</tr>
<tr>
<td>---------------</td>
<td>---------------</td>
</tr>
<tr>
<td>solves b + w</td>
<td></td>
</tr>
<tr>
<td>credits</td>
<td></td>
</tr>
<tr>
<td>Show: (hospital school pound Narrator)</td>
<td></td>
</tr>
</tbody>
</table>
"THE SEVEN THOUSAND DOLLAR DOG"

Shooting script - rough #4

July 26, 1974

(24:30) total time

VIDEO

Montage shots:

- animals and their owners, walking, petting, brushing, feeding, loving, talking and playing in different locations - dissolve between shots and maybe some slow motion stuff

begin to see credits (perhaps stop-action under each credit) (:45)

Dissolve to dog behind cage at pound

Widen to see Narrator with puppy

AUDIO

slow fade-in of theme mixed with natural sound

lose theme - dog noises at pound up full

NARRATOR:

(roughly) Hi...I'm... and like a lot of other people, I love animals. In America there are ten million (?) dogs, cats, snakes, rabbits, guinea pigs, birds, fish and - well - you name it - installed as "members of the family." With all that love, you wonder why animal shelters around the country are filled to overflowing, why dogs and cats run loose trying to take shelter under houses and find food out of
garbage cans. Well, one reason is that owning a pet costs a lot - a lot more than people think. It costs time, emotion, and money. It means making sure the pet gets the right food, the right training, enough exercise and good veterinary care. If this fuzzy little puppy lives to be twelve years old and has all the normal diseases and regular care, it will probably cost its owner seven-thousand dollars. And the greatest of these bills will be paid to the veterinarian.

Quick cut to operation in natural sound of operation progress...

Gebhart:

(begin to hear Gebhart explaining why veterinary medicine is expensive...what the surgery is that we're seeing...how you could do the same surgery cheaper and what the risks would be...a little about the new techniques and specialty areas evolving out of the veterinary field...by 1980...what they're learning about corrective surgery what the consumer has to be taught about pet care, dosages, the owners responsibility in terms of vet care, (neutering, spaying)

CU Gebhart

(urban practice vs. rural practice-needs)? explaining about the shortage of vets keeping the cost up and why there is a shortage -
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student and teacher working at the board or in a lab or both widen out to show class</td>
<td>teacher explaining a procedure to the student and then to all the class sound is of lecture and of room noises after about 20 begin to hear</td>
</tr>
<tr>
<td>VET STUDENT: (roughly) discussing how hard it was to get into vet school, how he sweated it out, how long it will take to get through it and how much it's going to cost...</td>
<td></td>
</tr>
<tr>
<td>Dissolve to see student sitting with one or maybe two other students talking shots of Davis campus (14:00)</td>
<td>(the shift from rural to small animal urban practice...) talking about what they hope to do as vets, why they wanted to be vets, what direction they think veterinary medicine will be taking in the future. why there aren't more vet schools...why people don't take responsibility for their pets like they should - or do they? Pet peeves... should an animal be trained by the owner or in a school?</td>
</tr>
<tr>
<td>Dissolve to Gebhart back at hospital shots of a dog training class</td>
<td>Dog training classes...do all dogs need them...do they have to be expensive...does it solve all the training problems...is the final solution still up to the owner... do dogs and cats have to be a nuisance to the neighborhood.. how much walking and exercising does the owner have to do...how about running them without a lease.</td>
</tr>
</tbody>
</table>
VIDEO

shots of dog food on the grocery shelves

AUDIO

Gebhart says a few things about feeding them regularly and not over-feeding the...the urban small animal suffers from the same problems his owners do, too much good food, not enough exercise. He may or may not look like his owner but he has a lot of the same problems...

(19:00)

Dog show...showing owners cacaphony of barking, loud-speaker noises, and some theme music under futzing with pets, brushing, grooming, etc.

psychologist:

(roughly) discussing why people own animals, why they show them at dog shows, why they have certain pets rather than others...i.e. pure breeds versus muts,...do people really look like their animals...what need the pet serves in the urban environment...

Dissolve to see psychologist...

(22:00)

Dog catcher unloading animals and bring them into shelter

natural sound

Narrator picks up a little kitten

Narrator: (roughly)

So animals are important to our lives and they should bring us joy and love. But we can think twice before we take home a little duck or rabbit for an easter gift. We can remember the price tag on a "free" kitty or puppy we find. And if you plan on letting your kitten
VIDEO

have just one litter before you get her spayed - just so your children can experience it - just remember...one cat can have a litter of five and if each of those are responsible for just one litter, well - it's hard to believe - but in ____ years this cat has started a family tree of _____.

So - think twice - don't take a pet unless you're sure... or we'll see him here the next time we visit the animal shelter.

(23:30)

AUDIO

roll credits over montage

(24:30)
"THE PROBLEM IS PEOPLE"

Revised script #5

December, 1975

VIDEO

Catman crossing street to feed cats

Matte Opening Credits:

"The Problem is People"

Produced and Directed By

Nicole Pierce

Narrated by

Montage of pets and people

CU NARRATOR (in yard with pets) (plays with pet throughout)

AUDIO

CATMAN VOICE OVER: (sound up cue) "I've got seven cats at home...

(sound out cue) "There's nothing wrong with animals... the problem is people..."

(film voice over continues)

(sound out cue) "...suffering because of the people."

(Music :30)

(Music fade to BG then out)

NARRATOR: Hello. I'm____. As you may know...

I'm an animal lover. Did you know that America is full of dogs, cats, snakes, rabbits, guinea pigs, birds, fish, turtles, iguanas, and - well, you name it - all pets, all installed as members of the family. Some 700 million in America outnumbering humans 3 to 1. Now with all those loved animals you might wonder why our animal shelters are filled to overflowing... why 60,000 animals are put to sleep everyday in Los Angeles because no one wants them... why thousands of dogs and cats
take shelter under buildings and eat out of garbage cans because they have no place to go. You see an animal is a responsibility...too great a one for some people. The real problem with animals, is people like the man said. Before you take home a pet... think about why you're doing it...why do you want a pet?

(sound up cue...Dr. Trop...) "Some people own animals..."

CU Dr. Trop

MATTE: Dr. JEFF TROP
:_____ psychiatrist

(hold for :05)

slow Diss to dog school

MATTE: voice of Jerry
:_____ Orth, dog trainer

(continues from dog training class to segment on feeding cats..food costs)

MATTE: Eddie Cannizzaro
:_____ cat lover

(sound out cue...Eddie...) "...you got to do something..."

Diss to Narrator

(same setting as in opening)

NARRATOR:  Yes, Eddie, you've got to do something. Maybe you begin by sitting down and making a list of all the things a pet will mean. We've told you about food costs, about training, if you
VIDEO

AUDIO
don't know how to do it your-
self, you may consider train-
ing school...but it's costly,
not just in money, but in your
time. And what about the next
time you want to go for a vaca-
tion or just get away for a
weekend. Do you take your
pet with you? Do you ask a
friend to babysit? Is that
a fair way to do it? Good
kennels are very expensive.

Diss to Marjorie

(sound up cue...Marjorie...
"I'm a kennel owner...")
on CU Marjorie

At:____ MATTE: Marjorie

Teitelbaum - Almont

Kennels

At:____ MATTE: voice of

Dr. Jeff Trop, psy-
chiatrist

(begin veterinary hospi-
tal segment on CU)

Dr. Richard Gebhart

At:____ MATTE: Dr. Richard

Gebhart - veteri-
narian

(continues from barking,
nuisance and board costs to
beach shots and voice over of Dr. Trop)

(continues with voice over of
Dr. Gebhart)

(continues into veterinary
students, voice-over more
hospital shots)
VIDEO

At: MATTE: voice of Rob Arrick - veterinary student

At: MATTE: UC Davis veterinary school

At: MATTE: voice of Pam Wagner - veterinary student

Diss to Narrator

("Veterinary costs are high..")

("It's usually quite a long day...")

("I really don't think vet school is that difficult")

(sound out..."to stop the overpopulation problem.")

NARRATOR: Oh so many problems...too many animals, not enough doctors...people who love animals but can't afford boarding kennels or fancy operations...and people who are just irresponsible about animals leaving it up to the rest of us to carry the burden.

They look so little...like they wouldn't be any bother at all. But believe me, there's no such thing as a "free"kitten. Americans spend two and a half billion dollars a year on pet food - that's six times more than we spend on baby food. And we spend at least that much again on veterinary bills, grooming, boarding, pet clothing, dentures, wristwatches, contact lenses and perfumes.
VIDEO

Still frame of Narrator
Diss to series of still frames from the film...
animals on beach, with
kids...in hospital...at
UC Davis...in kennel...
with cat man...etc.

Roll credits over still frames

AUDIO

We're not worried about the dogs with the contact lenses... it's the ones who'll go without dinner tonight that we're concerned about. You can do your part of it...keep it well-fed, healthy and out of the streets. Remember...there's nothing wrong with animals... the problem is people.

(MUSIC FULL)
APPENDIX C

FILM TREATMENTS
Thesis Proposal/Treatment Number One

Nicki Pierce Murphey

July 31, 1974

Mass Communications Candidate

Journalism Option

Thesis Committee:
Dr. Joseph Webb, Chairman
Dr. Sam Feldman
Mr. Ray Tippo
Dr. John Allyn
As a master's thesis project, I propose to do a film about pet ownership. With the partial financial backing of Richard Gebhart, D.V.M., Village Veterinary Center, West Los Angeles, I plan to shoot a half-hour 16mm film on the aspects of good pet care: proper training, the right kind of food, and appropriate veterinary treatment. In addition, we will be explaining why veterinary medicine is so expensive. So it's a film about good pet care, what it entails, and what it costs and why.

The field of veterinary medicine is exploding into new specialty areas to meet the needs of the growing urban, small animal practices. There are now veterinary radiologists, cardiologists, and specialty surgeons. By 1980 family pets will have all the specialty doctors that their owners now have—dermatologists, ophthalmologists, internists and so on. We will discuss this trend and how it will continue to add to the expensive of veterinary care.

Probably the biggest single reason that veterinary bills are so high is that veterinarians are scarce. There are only 18 veterinary schools in the country (a 19th opening this fall) and it is more difficult to be admitted into vet school than into medical school.
We will visit the veterinary college at U.C. Davis which turns out vets for the western United States. At Davis only 90 students a year are admitted. We'll talk with some students and administrators about the drastic shortage of vet schools and why state governments are more inclined to build prestigious medical schools rather than the equally expensive veterinary schools.

At this point in planning, I am also considering adding a short segment with a psychologist explaining something about the need for pets. How pets serve a function in our society...why they are "members of the family"...what needs they meet. Perhaps also asking him to address the question of why people buy pure-bred animals instead of muts and if pets and their owners really do look alike?

For an introduction and a closing, I plan to film at the East San Fernando Valley Animal Shelter. We will describe the current animal overpopulation problem in the closing but re-emphasize that overpopulation is just another aspect of owner irresponsibility and that it really is up to all of us to cope with our own pets.

We will use a narrator for the opening and the close--primarily because we are hoping to get some-
one from "Actors and Others for Animals" to do these segments for us. And by using a "name" hopefully we'll increase the commercial potential of the film. The rest will be without a narrator as such, the film itself will carry the transitions between scenes. Dr. Gebhart will be the major person interviewed. But, in general, we'll be long on "B" roll and short on interviews.

In researching what has been done on the subject by the network and local news documentary units— I find very little. I could not find any film in the last five years devoted to the topic as I have laid it out, though there many news stories done about two years ago on the local animal shelters and an ABC award-winning documentary called "Pounds of Sorrow". CBS is currently producing a news special on the serious lack of veterinarians and veterinary hospitals. I hope my inquiries don't inspire any other news documentary organizations to come up with a better version of what I'm attempting and therefore nullify any possibilities of selling it.

I am working with a seven-thousand-dollar budget and hoping to shoot at a ten-to-one ratio. The cameraman—whose daily rate is $250 including gear—is willing to work for 10% of the gross and a
full day's rate for each day after the first five. The soundman plus gear will cost us $160 a day. And since we're shooting double system, he will also handle the final mix and dubbing for us for $600 more. The film editor is willing to work for 5% of the gross and a guarantee for each day at half his normal rate. He also requires an assistant. We're still negotiating with the editor--but we have in mind nothing greater than $800. We are budgeting $500 for miscellaneous equipment rental and $500 for expenses to Davis and back, meals, etc.

The lab costs will be around three-thousand dollars and that includes raw stock, original processing, a work print, cost of full coat, and answer print and effects.

We anticipate that before we're finished the costs may run up to ten-thousand and are prepared for that.

My major concern is keeping this from being "cute" or "bland". The subject matter is obviously not controversial and it's a far cry from the more emotional film I had planned and hoped to do on aging. But I think this can still be good and tight and well done if I can keep the interview portions down and play-up the natural SOF of the surgery, the classroom,
a consultation session at the hospital, the dog show, the dog training session--everyplace I can find good visuals and good natural sound. That is also why I have taken great pains to secure a really good film editor. The one we are negotiating with has won two emmys--one for a news documentary for KNXT and one for animated film.

So, aesthetically, my objective is take a run-of-the-mill topic and produce it in the best news documentary style. Financially, I hope to sell it and have enough money left to make a film on aging that I already have researched and scripted. And, academically, I am hoping this project will earn me my M.A.

The film is scheduled to be shot the last of August and beginning of September--we've been waiting for classes to resume this fall at Davis. Allowing a month for editing and post-production, I hope to have a print ready for screening before the Thanksgiving holiday.
PREMISE

There are almost as many cats and dogs in Los Angeles as there are people—a staggering fact when we consider how little thought generally goes into acquiring and caring for a pet.

When cats and dogs were first domesticated thousands of years ago, they were working members of a family group. As societies became more sophisticated, cats and dogs became pets—more companion than worker. And the numbers of pets kept pace with the growth of human populations.

We have a situation today in Los Angeles where thousands of abandoned pets and their offspring have to be killed each year, and where thousands more unwanted pets are roaming wild.

A collateral problem is the burgeoning pet industry. For those who can afford it, every conceivable service is available—from gourmet food shops to elegantly appointed pet cemeteries. And most of these service industries have yet to feel the scrutiny of
consumer activists.

Most people, of course, neither abandon their pets to an uncertain life in the streets, nor pamper them with frequent trips to the beauty parlor and animal psychologist. They love their pets; assume they are being well cared for, and call in a vet at the first sign of illness.

Yet this love is often smothering; simple ignorance often leads to pet malnutrition and poor temperment, and by the time the vet is called it is too late.

The purpose of this film is to provide LA's animal lovers with a guide for keeping their pets healthy and happy.
PART I

Montage, household pets: Narrator (Betty White has expressed interest in the project) explains scope of problem.

Closeup, psychologist: Talks about pets filling need for "non-judgmental love". (Film already shot.) Voice-over owners playing with pets.

Closeup, animals in cages at pound: Narrator talks about growing number of strays and abandoned pets. Voice-over, Animal Regulation officer proposing some solutions--neuter clinics, license restrictions, educational programs, etc.

PART II

Montage, pet services: Narrator describes range of available services--excluding medical services.

Closeup, animal behaviorist: Are beauty shops, pet psychologists, etc. catering to real needs, or merely indulging neurotic owners? Talks about real need for dog obedience training.
Montage, obedience school: Narration bridge to voice-over with owners and trainers. Obedience training seen as survival insurance for pets in urban environments. (Much of this sequence already shot.)

PART III

Montage, veterinary college at University of California at Davis: Narrator talks about growing sophistication of animal medicine. Practitioners were once little more than blacksmiths; now demand is for diagnostic care of domestic animals, particularly dogs and cats. (Most of this sequence already shot.)

Closeup, veterinarian: Discusses common ailments and ways owners can detect symptoms. Voice-over scenes at animal hospital. (Much of this sequence already shot.)

PART IV

Montage, pets eating: Narrator talks about billion dollar pet food industry.

Closeup, veterinarian: Doctor discusses basic pet nutrition. Voice-over explanation of how nutritious
meals can be prepared from scratch.

Montage, pets and people: Narrator summation.
PRODUCTION

The film can be completed on a five week production schedule:

1. Pre-production. One week. Additional research and setup.
2. Production. One week. Filming. Two principal interviews, narrator's inserts and additional visuals.

Budget requirements:

1. Recover cost of film already shot. $
2. Camera crew for one week.
3. Film editor for three weeks.
4. Raw stock. 2,000 feet EF 7242.
5. Narrator.
6. Producer's fee (includes research and script).
APPENDIX D

BUDGET, CONTRACTS AND RELEASES
THE BUDGET

Cameraman (see contract) $200.00 (plus 10% of gross and expenses)

Sound Engineer (see contract) 910.94
  for field work and sound dubbing

Editing (see contract) 750.00 (plus 4% of gross)

Raw Stock
  (24 - 400-ft. rolls, 7242 and 7241 stock, SOF, magnetic stripe) 957.00

Laboratory costs
  (processing work print, edge-coding, and answer print) 2,161.19

Travel
  (to Davis, California... plane, motel, food, rental cars) 714.87

Telephone 55.00

Consultant fees, Robert Long 400.00

TOTAL $6,149.00

Partial subsidy from Dr. Richard Gebhart $3,250.00

Personal outlay of funds 1,280.81

Money still owing (lab costs mostly) 1,618.19
THE CONTRACTS

We found it best to put everything in writing even though we are all friends. These contracts are just simple statements of the financial agreement all parties agreed to in beginning the project. They were, of course, signed before we began production.
STATEMENT OF AGREEMENT

November 14, 1974

The following contract is hereby entered into between LOUIE VARELA, CAMERAMAN and the signees who do agree to the following as compensation for services rendered during production of The Pet Film:

1. We agree to pay 10% of the film gross in exchange for five (5) days of shooting time.
2. We agree to pay $200 per day for each day of shooting after the first five days.
3. Equipment to be supplied by the cameraman.

Nicole Pierce Murphey

Wayne Murphey

Dr. Richard Gebhart

Louie Varela
STATEMENT OF AGREEMENT

November 14, 1975

The following contract is hereby entered into between TEE BOSUSTOW, FILM EDITOR and the signees who agree to the following as compensation for services rendered during production of The Pet Film.

1. We agree to pay $750 for the first 50 hours of work and 1% of the film gross.
2. We agree to pay 1% of the gross per every 15 hours beyond the first 50 hours of work.
3. We agree to pay up to 5% maximum of the gross.
4. After 110 hours we agree to pay $10 per hour as a deferred payment if the film is sold.
5. Materials to be supplied by The Film House.

Nicole Pierce Murphey
Wayne Murphey

Dr. Richard Gebhart
Tee Bosustow
STATEMENT OF AGREEMENT

November 14, 1974

The following contract is hereby entered into between
BRUCE AUSTIN, SOUNDMAN and the signees who agree to
the following as compensation for services rendered
during production of The Pet Film.

1. We agree to pay $125 per day for field
sound work and for the use of sound
equipment.

Nicole Pierce Murphey                   Wayne Murphey

Dr. Richard Gebhart                   Bruce Austin
THE RELEASES

The following is a sample of the release form we had giving us permission to use pictures and interviews with the people in our film. We developed this release based on the standard KABC and KNBC release forms. It is always necessary to have participants in a film sign some kind of release so those who buy the film can distribute it without fear of lawsuit.
STANDARD RELEASE

REGARDING: PET FILM. (P.M. PRODUCTIONS)

I herewith consent to appear without compensation in the subject film. In consideration of your broadcasting my appearance on this program, you may use and license others to use my name, voice, pictures, and/or statements made by me on the subject broadcast by the P.M. Production Company and its licensees, for broadcasting, rebroadcasting, direct exhibition and subsidiary purposes, including without being limited to use in all media for the purpose of publicizing and promoting subject program series and/or our broadcast services. Such uses will not be made as will constitute a direct endorsement by me of any product or service. I hereby indemnify you and your licensees respecting any claim arising out of my acts or statements on this film.

Very truly yours,

SIGNED: ____________________________

(Name)

______________________________

(Address)

______________________________

(City, State)

______________________________

(Date)
SOURCES CONSULTED

I  Research books on filmmaking


II  Research books on veterinary medicine


III  Newspaper research articles on veterinary medicine

"In This Hospital, a Patient Can't Talk About His Operation," Wall Street Journal, 20 August 1974, sec. 1, p. 1.


IV Magazine research articles on veterinary medicine


V Reference material on veterinary medicine


