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Robert Brooks
Robert Brooks, Ph.D.

Prof. Joel Fowler

TO BILL

whose patience, encouragement, and assistance
helped make this production possible

FORT HOOD: HOME OF THE THIRD CORPS

by

MELANIE R. REEDER, B.A.

REPORT

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

MASTER OF ARTS

THE UNIVERSITY OF TEXAS AT AUSTIN

AUGUST, 1989

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I wish to express my sincere appreciation to Professor Joei Fowler for his guidance, supervision and support in making this thesis production possible. His contribution to both my thesis and graduate degree are immeasurable. Likewise, I wish to express my gratitude to Dr. Robert Brooks for serving on my thesis committee and Professor Nic Cominos for his instruction in script writing and editing.

I would like to thank the officers, civilians and soldiers at Fort Hood who shared their time, talent and esprit with me, in particular Valerie Valdez, Eugenio Redmond, Keith Conner and MikeKelehar. Working with such professional and dedicated people makes me proud to have chosen the Army as my career.

Last, but not least, I express my deep gratitude to my husband and my parents, for without their support and encouragement this achievement would not have been possible.

M. R. R.

The University of Texas at Austin
Austin, Texas
August 1989

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Vita

I N T R O D U C T I O N

Brief Description of the Project:

"Ft Hood: Home of the Third Corps" is a 21 minute video produced for the Army's Third Corps Headquarters at Fort Hood, Texas. The production provides an overview of the mission, units, equipment, facilities and personnel which make up the Corps and Fort Hood.

The video serves many purposes; it is a "Welcome to Fort Hood" tape to be viewed by distinguished military and civilian visitors, a part of a presentation given by the Commanding General at speaking engagements, a newcomers orientation, and a public relations tool.

The tape was shot on location at Fort Hood, Texas in a corporate documentary style. It begins with a fast paced montage as a roaring tank splashes through a stream, a soldier bounds over an obstacle and crawls through a maize of barbed wire and an attack helicopter thunders over the rugged landscape. The exciting images of soldiers, tanks and aircraft on the move establish the Fort Hood atmosphere as rigorous and seriously professional, where the soldiers are motivated and the equipment is state-of-the-art.

After the opening montage a graphic design of the state of Texas appears with an American flag marking the location of the post within the state. Digitally produced, the graphic elements rotate on the screen and are transformed into an image of the Corps Headquarters Building with the flag relocated in front and a bold title appearing beneath it.

The video then changes to a slower pace as the voice over of the narrator and archival stills, film and video tell the proud history of the Third

Corps. Tracing the heritage from World War I through World War II, Korea and Vietnam to the present, the history of the Corps units and the fort itself unfold.

What follows is a physical description of Fort Hood, it's size, location, terrain, and geographic sphere of responsibility. The use of aerial video is effective in showing the vast size and varying terrain of the post and graphics depict boundaries and distances.

The video, with interesting imagery, voice-over narration and strong ambient sound, then identifies each unit in turn and describes it's specific mission, organization and equipment. After introduction of the units and their soldiers, a sequence concerning the facilities and training which support them *gives insight into the daily life of the American soldier and his or her family.*

The piece concludes with another montage, this one in slow motion and deliberately matching video with the words to the Lee Greenwood "God Bless the USA." The montage includes soldiers training and struggling to accomplish difficult and challenging feats, a soldier enjoying time with his family, an American flag waving against a blue sky and culminates with a soldier sitting on top of his tank silhouetted against the setting sun and then dissolves to fireworks exploding against a black sky.

About the Producer:

Like many students entering the Master's program in Radio/Television/Film at the University of Texas, I came with certain expectations of what I would learn. Had I known then the scope of what I would be learning and doing, and the amount of knowledge required of me, I would have been stupefied.

I entered the program in August of 1987 motivated and excited but with virtually no real hands on production experience. As a captain in the army for 12 years, I had written scripts for a handful of training films, directed (in the managerial sense) a segment for a military professional development video, provided coordination for media crews, produced slide presentations, and written articles and news releases, but knew very little about actual production.

I had always realized the power of the visual medium and was looking forward particularly to learning about the documentary style of production. What ensued was quite an adventure and definitely the fastest two years of my life. I learned more than I ever dreamed there was to learn, operated equipment I never knew existed, met some of the most creative and talented people I know, was assistant director for three major productions, produced a 19 minute pre-thesis documentary, and went more consecutive hours without sleep than I thought was possible.

Even though my career and personal desire will lead me toward the documentary style of production, I have enjoyed my learning and the

experience gained working in the dramatic narrative form. I would welcome any future opportunity in producing dramatic programs.

What I have learned is immeasurable, and in the production of my pre-thesis and later thesis, it was glaringly obvious that what I was learning in school was not only sinking in, but working. With each film or video project I increased my knowledge and skill. All this culminated in my ability to produce a 21 minute corporate documentary requiring five months of location shooting in more places than I care to count, use of a helicopter for aerial shooting, design and production of digital special effects, and on-line computerized editing of picture and post production sound. The result led to a production that not only pleased the Corps but that pleased me as well. I have gained sufficient knowledge and experience to meet the challenges I will face in my career as a Public Affairs Officer in the United States Army.

P R E - P R O D U C T I O N

Choice of Thesis Subject

The decision to do the Fort Hood project is an example of being at the right place at the right time. During the Fall semester 1988, I went to Fort Hood to meet with the Corps public affairs officer to learn more about their mission specific responsibilities. The visit was extremely informative and provided an example of some of the things that I may later have to do as a public affairs officer in the army. While touring the facilities I met and spoke with the "Broadcast" personnel who produce a weekly newsprogram seen on Fort Hood and in the surrounding community. In passing, the supervisor, Mr Tommy Tucker, mentioned that he had been given the task to produce a video about Fort Hood to replace a slide presentation. Our discussion moved on to other things and I gave the subject little thought until months later.

Then came the time to make a decision on what I would produce as my thesis. As I considered various alternatives I evaluated their applicability to what I might be doing after graduation. I had been asked by the Bureau of Land Management to produce a documentary on the Wild Horse and Burro Adoption Program expanding upon my pre-thesis production. I was also considering doing a promotional piece requested by the University of Texas Psychology Department. But what I decided I needed was something that would provide experience with the military since that is what I would be doing after graduation. I approached the ROTC Department about doing a recruiting video for them, but even though they were very receptive to the idea the bulk of what I needed to

shoot was not occurring until Summer 1989, my intended graduation date. Then it hit me. Had Fort Hood already produced the video they needed and what was the possibility of me doing it for them? The next week I met with Lieutenant Colonel Bruce Beals, the Corps' public affairs officer to discuss my proposal. Employing the writing skills that I had learned in Professor Nicholas Cominos' documentary writing class I prepared a "pitch" and written synopsis of what I thought would tell the Fort Hood story.

It was definitely a fabrication of my own concept of Fort Hood because my actual knowledge of the post was fairly limited. But all large military installations and units have certain things that are inherently the same and applied knowledge gained during my time in the army. The meeting went very well: they had not had the time, equipment or personnel for production and liked my idea. The decision was made then that I would produce the new Fort Hood "Command Briefing", a 20 minute corporate video to provide the viewer with an overview of the mission, units, equipment, facilities and personnel which make up the Third Corps.

Corps Guidance and Meetings

That first meeting set a tone of support and cooperation which continued throughout the production. During pre-production I met with LTC Beals and Mr Tucker frequently to seek guidance and determine what they wanted the video production to accomplish. Basically, I was given

free-rein to produce the piece with very little supervision or restriction, but was provided assistance whenever it was needed.

Once production actually began, I gave periodic progress reports but decided that I did not want to show any of the video until I had completed a rough cut, and then only to LTC Beals and Mr. Tucker who understood that what they were seeing was not the same quality of video that would comprise the final version. But in May 1989, against my better judgement, we provided a screening of what we had assembled thus far to the commanding general upon his request. He appeared disappointed until we explained the necessity of a rough cut from editing dubs vs the fine cut edited from camera originals.

This experience convinced me that you should not show the client the video until there is a solid story line and the picture is the way you want it. To an individual who does not understand the editing process, a rough or first cut is distracting and "sloppy." I'm sure the general was relieved and pleasantly surprised when he received the final on-line edited and mixed show and there were no white numbers across the screen!

Production Schedule and Milestones

When beginning a production getting started is often the most difficult task. The first step is to determine what needs to be done and by what date. I found the most effective way for me to accomplish this was by "reverse sequence planning." Starting with the required completion date

and working backwards, I determined target dates or *milestones* for completing each step of the production.

The following are those that I felt were important to establish at the on set:

<u>TASK</u>	<u>COMPLETION DATE</u>
Synopsis and Proposal	16 January 1989
Complete Research	13 February 1989
Treatment	27 January 1989
Completion of Draft Shooting Script	16 February 1989
Crew Selection	1 February 1989
Complete Shooting	10 May 1989
Review Archival Footage	1 March 1989
Develop Production Schedule	1 February 1989
Equipment List	1 February 1989
Rights to Use Music	15 June 1989
Assembly	24 May 1989
First Cut	1 June 1989
Fine Cut	15 June 1989
On-Line Editing	4 July 1989
Sound Mix	6 Jul 1989
Distribution	20 July 1989

Research

I considered the pre-production research a key element in development and used it as a place to start. If I were going to tell the story of Fort Hood, I needed to learn as much as possible about it. I also discovered that as I did the research, a story line and ideas for narration and video began to emerge.

Upon completion of the initial research, I determined that there were four major areas deserving further evaluation: (1) the history of the corps, (2) the specific corps units and their mission, (3) the training and equipment, and (4) the facilities that support them and their families.

There were many sources of assistance and information to facilitate my research. There are two large museums with archival photographs and films, vintage uniforms, equipment and artifacts. The museum director is also the corps historian and was extremely helpful. Additionally, the public affairs officers always have a short unit history readily available. The remaining research was basically fact-finding for current information. This was available by familiarization with organizational manuals and charts, interviews and meetings with unit representatives, observation of training and orientations of facilities on post.

Evolution of the Script

What to include in the production was a major problem. There was a tremendous amount of information, but the length of the video had to be limited to approximately 20 minutes. The challenge became how to

provide an adequate orientation of the largest armored post in the free world in such a short time.

Once the initial research had been completed I began to draft an outline for the script. The Corps provided me with guidance on specific factual information to be included, and gave me a copy of the script from their current "orientation" slide presentation.

It became clearly evident as I worked on the script that there were things that had to be included in order for the video production to serve its intended purpose.

So I decided to develop an outline of all the areas to be covered in the project. The following outline which was developed became a valuable tool that I used throughout all the stages of production and found it the most effective way for me to deal with the large amount of information.

OPENING MONTAGE

HISTORY

LOCATION AND SIZE OF FORT HOOD

CORPS OBJECTIVE

UNIT LEAD IN AND OVERVIEW

1ST CAVALRY DIVISION

2ND ARMOR DIVISION

6TH CAVALRY BRIGADE

13TH COMBAT SUPPORT COMMAND

3RD SIGNAL BRIGADE

89TH MILITARY POLICE BRIGADE
504TH MILITARY INTELLIGENCE
31ST AIR DEFENSE ARTILLERY
MEDDAC
DENTAC
TEXCOM
EQUIPMENT INVENTORY
POPULATION AND PAYROLL
SUPPORT FACILITIES
ROUTES FOR DEPLOYMENT
GRAY ARMY AIRFIELD
HOOD ARMY AIRFIELD
AIR TRAFFIC CONTROL CENTER
TRAINING
RANGES
RESERVE COMPONENT UNITS
LEADERSHIP
COMBAT READINESS
ENDING MONTAGE

After identifying these topics, I started to develop them into individual sequences with a common thread. From this evolved a draft script. The script was then reviewed by the client to ensure all pertinent

information was included and accurate. Additionally, I submitted it to Professor Joel Fowler for his comments and suggestions.

Military writing has a unique style that does not flow well with this type of presentation and I had to convince the staff at Fort Hood to allow me flexibility in the writing and developing the script. With that battle won, I turned to the narration itself. I knew that I didn't want "wall to wall" narration but that's what I was afraid I would end up with because of the large amount of information to present. So the next step was to isolate the facts that had to be included and then find a way to bridge them together smoothly.

The goal was to create the story in such a way that the audience would feel as if they were there and participating. The idea was to present dynamic footage with strong ambient sound that took the viewer as close as possible to the action: crawling through an obstacle, riding on top of a tank, flying a helicopter, shooting weapon systems and participating in what makes up a day in the life of a soldier on Fort Hood. We wanted to develop a video production that was different from other military videos that all too often become a slave to narration.

Resources and Logistics

Fort Hood agreed to make all post resources available and provided most of the logistical support. It was also a valuable experience for me to learn the necessary procedures and forms required by the Army to submit work orders. Military work orders are required whenever

requesting military support. Even though I am familiar with military procedures, this newly gained knowledge will serve as an asset in future endeavors. They provided my tape stock, transportation support (off road vehicles and helicopters), use of camera equipment, camera operator, use of the graphics support and the production support of the Fort Hood Training Support Center Television (TSC-TV) station .

The two greatest assets provided by Fort Hood were the camera operator and use of the TSC-TV station equipment and personnel. The camera operator was available upon request and was extremely talented. The television station served as my base of operations and is where I spent most of my time when I wasn't on location. With the assistance of the TSC-TV personnel, I performed all off -line editing, sound recording, studio shooting and character generation at Fort Hood.

Even though Fort Hood provided most of what I needed, I depended upon the use of the camera, sound, and lighting equipment from the Radio-Television-Film Department at The University of Texas. The military owned and operated equipment was not the quality of that belonging to The University or TSC-TV. The TSC-TV operation is a civilian organization contracted for by the military, and only TSC personnel are authorized to operate it. There is also no chip camera available on Fort Hood and because of the unpredictable locations and conditions of our shooting it was an asset to have it.

I was also extremely lucky because while I was shooting on Fort Hood, the McDonnell Douglas Aircraft Company came to produce a

promotional tape for their newly fielded Apache attack helicopter. I met with their producer and the McDonnell Douglas representative to ask if we could also take advantage of the helicopter mounted camera. Always looking for ways to better relationships with the military, the company was obliged to assist. They allowed two days at the end of their shooting schedule to shoot our aerials for us. However, severe weather came to central Texas and both days we were unable to fly. But I still had the opportunity, earlier in the week, to operate the Tyler Mounted camera on the helicopter and McDonnell Douglas provided us with their aircraft footage to use in our project. When shooting our aerials we used an UH1 helicopter (Huey) as our camera platform, and even though there is some vibration, it is acceptable quality.

Review of Stock Footage

Because of the scope of coverage required it would have been virtually impossible to shoot everything needed in the four months allocated for shooting. Therefore, I used footage from the Fort Hood tape library which had been shot over the past few years. Many of the vital aspects of various unit training events only occur on an annual basis and did not occur while we were in production.

Screening the stock footage was very time consuming but necessary. I looked through the tape logs and if any sounded remotely applicable, I previewed them. After we had been shooting for awhile, we

again considered stock footage for sequences where we had not been able to shoot something.

Crew

The crew consisted mostly of personnel from Fort Hood. This was primarily because of the travel distance from Austin to Fort Hood and the frequency of the location shooting. Production at Fort Hood also provided a considerable savings because personnel and editing equipment were available at no cost. This consisted of the TSC-TV television personnel, along with TSC graphics design personnel, and a military camera operator were made available to me. My friends, my sister and my husband were also part of the crew.

The size of the crew varied from shoot to shoot and was occasionally composed of just the camera operator and me. Often, we would receive no prior notice of a training event or taping opportunity. When we heard of one at the last minute, we would have to grab the camera and run. We managed to do well, but would have preferred more notice and a larger crew.

SGT Eugenio Redmond, my camera operator, did an excellent job. He has been an army photographer and camera operator for eight years. He is creative, thorough, and always dependable. His knowledge in all areas of production was an asset, and no matter what I asked him to do,

whether it was ride on top of a tank or take video while leaning out the door of a helicopter, he always did it eagerly.

Keith Conner, the TSC-TV station director, is a "jack of all trades" and shared with me the experience he has gained in military production. He warned me of those things to pay particular attention to, and that he knew were of special interest at Fort Hood. He suggested certain things I should avoid and things I should include. He was helpful in establishing points of contact, did the editing of the pre-recorded music used in both the beginning and ending montages and provided technical advice.

Mike Kelehar, camera operator, editor and graphics designer has had previous experience working at three different television stations, and demonstrated that he could master the use of any piece of equipment. His camera work was superb, and his post production was meticulous. Also, he designed and produced the chyron graphics included in the video.

Valeria Valdez, the editor, has had seven years experience and is an extremely proficient editor. Her attention to detail, creativity and technical competence proved to be invaluable. She made outstanding suggestions and I encouraged her to use her initiative whenever possible.

Amanda Lineker, my sound recordist, is my sister. She is a college freshman and is interested in learning about production. She has worked on numerous student film and video productions and her "hands on experience has taught her a lot of important principles of sound. She did an excellent job in recording the production ambience and sound effects.

Jon Ettinger, the sound editor, is a fellow graduate student, who volunteered to assist with my sound editing and mix. I had some difficult sound challenges that Jon's assistance helped me overcome.

Sue Mulvehill, a friend, who volunteered to serve as grip, did so because she wanted to learn about how videotapes and films were made. She was extremely helpful and also learned how to record sound and operate the deck.

The crew was great and all worked very well together. It was required that each be multi-talented and "a good sport". They were extremely dedicated and put in extra work on their own time with no intention of seeking payment.

Equipment

I utilized equipment belonging to The University's RTF Department, the Army, and the contract Training Support Center Television station. The camera I planned to use was The University's Sony 3000, but when the school equipment was not available, or an unscheduled shooting opportunity arose I used SGT Redmond's Ikegami ITC 730A or the JVC KY 310 from TSC-TV. The video quality was not of significance difference.

Mobility was also a consideration when deciding what equipment we would take on a particular shoot. We would often have to carry the equipment long distances on foot over rough terrain. We would like to have had a monitor along but it was not normally a feasible option.

The following is a listing of equipment that I planned to utilize during the production:

UNIVERSITY EQUIPMENT LIST

WV 200 CLE Panosonic camera w/batteries

or

3000 w/ batteries

14 Pin cable

Deck (sony BVU 110, 1st choice, JVC 4900, 2nd choice)

JVC AC 50 adapter

Adapter to camera cable

4 pin cable

Batteries

Recharger

Miller Tripod

M-R Light kit

Headphones

Audio cables

DL-42 Microphone (film dept)

Camera Manual

Extension cords (2)

Apple boxes (2) (film dept)

Panasonic Monitor

BNC Cable

2 C-stands (film Dept)

ARMY/TSC-TV EQUIPMENT

JVC KY 310 Camera

Ikegami

JVC CR 4900U Deck

Electro Voice RE 20 Microphone

tripod

lighting kit w/stands

Target Audience and Considerations

The intended audience consists of distinguished visitors to Fort Hood, attendees at presentations given by the commanding general at speaking engagements, and newly assigned senior commissioned and non-commissioned officers.

Our audience is extremely broad as is the scope of the video production. Therefore we had to take into account the following:

- All may not have an understanding of the Army and/or it's language:
- Some may be experts.

- The audience will consist of both military and civilian viewers, It could also be assumed that most of the audience would be positively predisposed toward the Army. But the intent is to leave them with the feeling that Fort Hood is an exciting place and that the soldiers are motivated and technically capable of meeting any challenge.

Importance of Military Accuracy

Military accuracy could not be stressed enough. The accuracy of each detail, in narration and picture, determines the credibility of this entire videoc production. No matter how good the overall program is, if the information presented is incorrect, the intended message may be lost. Special care was given in pre-production meetings and on location to ensure what was being said and taped was correct and in accordance with military standard operating procedures.

Organization

For easy access to pre-production and production material, I kept all the important materials in a three ring binder which became more valuable as time went on. The contents included the following: director's calendar, shooting schedule, crew list, telephone numbers, points of contact, shot lists, synopsis, treatment, script, Fort Hood map, equipment check out forms, work order forms and unit training schedules.

Unit Pre-arranged Points of Contact

We established a point of contact in each major command or unit during pre-production for three reasons: (1) so that they could inform the unit commander of the project and seek his/her guidance as to what they feel would best depict the unit, (2) to help determine what and when to shoot, and (3) to assist in the logistics and transportation of each shoot.

What to Shoot

In determining what to shoot, I used the outline that I had developed and began by listing shots that I considered would best support each sequence. These were the shots we would plan for and then if they were not possible we'd seek alternative shot ideas. We also knew that shots we had not even considered would develop while on location.

With such little time to cover each unit sequence it was important to capture, in a very short amount of time, their daily and wartime mission. We planned to show the equipment and soldiers close up and from the most interesting points of view.

Problems and Solutions

The greatest problem faced in pre-production was that of the script development. Because there was so much information to be covered in only 20 minutes, I had to write the narration before shooting so the I could ensure adequate coverage. This, I was afraid, would make me a "slave to the narration" in post-production. So to beat this problem, I identified the

"pie in sky" shots that would serve most dynamically to visually describe each area. Because the narration consisted of so many facts, I decided it was more important to have interesting visuals which tie together to tell a story rather than build the picture to support the narration.

P R O D U C T I O N

Crew Relationship

The crew worked together very well, everyone willingly chipped in to do whatever was necessary. Actually, everyone had a good time. It isn't everyday that you get to ride in a tank, a military tactical vehicle or a helicopter. The crew was very dedicated and all put in long hours, many on the weekend, in the early hours of the morning, or late at night. I provided meals and/or snacks whenever necessary.

Scheduling

Military training is very costly, therefore we made every attempt possible to shoot events during actual scheduled training. This was accomplished by constant communication with the unit points of contact and closely monitoring their training schedules.

Because of the logistics involved, including equipment checkout in Austin, transportation, range passes, and crew availability, I needed to have each months schedule planned as thoroughly as possible. However, there were always last minute shooting opportunities, and as I mentioned previously, this is when we grabbed any available crew and camera and ran! This is when we shot some of our best material.

I provided each member of the crew a calendar at the beginning of each month which had the shooting schedule and any other key dates noted. This was an easy way to keep track of things and a convenient format to make new entries or changes.

Weather

The majority of the shooting took place outdoors. Poor weather was seldom a hindrance because scheduled training continued and we normally chose to shoot unless there was lots of rain (If the weather was extremely cold or rainy we did not). Precautions were taken to keep the equipment dry and free of blowing dust.

When taping training shots, rain and mud were fine because it shows the viewer that Fort Hood soldiers are provided realistic training in adverse weather conditions.

When the terrible spring storms hit central Texas much of our shooting had to be postponed. Both because of inclement weather and storm damage.

High winds and flooding curtailed most of the training and severely damaged millions of dollars worth of equipment.

Equipment Problems

Overall the equipment functioned very well. But we did experience a few snags, some were due to equipment malfunctions and others to operator error. Probably the worst day of shooting occurred on 1 June 1989. I was on my way to Fort Hood at 5 a.m. to shoot the soldiers participating in a five mile run when my bad luck started. I came around a corner on a country road and struck a deer. The deer was injured but managed to run into the woods. My truck was slightly damaged and I was a little shaky but "duty called" and so continued on to Fort Hood. I was

shooting by myself because my crew members were either running or unavailable so I arrived early to get the equipment set up at the best vantage point. Technical difficulties with the camera prevented the tape from rolling. I frantically performed some basic trouble shooting but could not get the camera to operate. Silhouetted against the rising sun, the formations ran passed me, it would have been a great shot! Later, to add insult to injury I was showing my camera operator what had happened and the camera worked beautifully!

However, that afternoon while out in the field taping M1 tanks being loaded onto heavy equipment transports, the camera, once again, would not allow the tape to roll. This time I shook the cable and the tape began to move, but only intermittently. The culprit: a faulty 14 pin cable.

On another occasion, we had a problem with the Panasonic 200 back focus, no matter what we did, the camera would not hold the focus when you zoomed out. We had a registration and focus card with us, but no matter what we did we could not get it adjusted. I returned it to The University so that the engineer could make the corrections. Luckily no shooting was missed that we could not make up at another date.

We had a full morning of shooting on 4 May, taping soldiers learning to rappel from a tower. From various angles and positions, we felt sure we had captured some excellent action shots. We went to look at them over the lunch break and discovered the picture was in black and white. We knew immediately that we had neglected to check the position of the Y switch and that it was in the Super VHS position.

Batteries also proved to be a problem, particularly when using the JVC 4900 deck. The longest amount of time any of the batteries held a charge was 14 minutes. When using the BVU 110 the batteries hold a charge longer but there are not enough batteries.

Camera

The camera equipment from The University and TSC-TV is excellent equipment and is well maintained. But the few times we had to use the public affairs camera package from Fort Hood, I was surprised at it's poor condition. Their Ikegami ITC 730A is not a bad camera, it's just wearing out. The microphone cable is worn in numerous places and the wind screen is a piece of folded foam held on by a rubberband. The Tripod head is so loose that the camera rocked back and forth. It is amazing to me that SGT Redmond and the broadcasters can produce the quality work they do with this equipment. This camera package was only used as a last resort.

My favorite camera was the Sony 3000. It was always dependable and did the best in low light. The BVU 110 deck is definitely the way to go. Recording time code in the field is the best solution and saves time in post production.

Sound

Sound plays a key role in the richness and depth of a show. This is especially true if your objective is to make the viewer feel as if he/she is

right there where the action is occurring. Production sound for this project posed some interesting challenges:

- (1) Proximity— Due to the nature of the weaponry and training we were shooting, regulations and safety often kept us at a distance far away from the action. The camera's zoom capability can take you up close but the sound is still distant . There were two means of dealing with this problem during production. The first was to record some other natural sound occurring at the same location that could logically serve as a sound effect over the distant shot, such as radio communication regarding the action. The second was to place a recording device near or in the vehicle or area of operation.
- (2) Equipment or vehicle noise— Often times the hum of equipment would be so loud that if a soldier was speaking it was difficult to hear them over the background noise. We found that if we used a lavalier to mic the individual the background noise was not as loud and did not fight the voice. Another way in which vehicle noise became an interference was when we were recording from inside a loud vehicle, tank or helicopter (This problem was also dealt with further in post production). However what I did, on two occasions, was place the microphone inside an extra operators headset, tape the headphones closed around it, and record the accompanying radio communication.

When on location we always recorded some general ambience for possible use in post-production. But what we also did that proved valuable later was to record generic tank, various generator, vehicular and aircraft ambience to make a sound effects tape.

Lighting

We seldom found it necessary to use anything other than available light. Even when shooting indoors we rarely needed lighting except for fill. The most difficult location to light was the basketball court inside a large gymnasium with a high ceiling. We could not bounce large light off the ceiling, it was just too high, and we didn't want the light to look harsh and direct so we lit with three Lowell Omni lighting kits. It provided just enough light and did not cause any shadows as the players moved from one side of the court to another. Also in the gym, the weight room was rather dark, and was difficult to light because of the chrome equipment and the mirrored walls.

When taping in the hospital or dental clinic the examination lights provided ample light. In fact the surgical light was so bright that it recorded a little hot. In the craft shop, the lights that are placed so the patrons can see to make their crafts, also provided enough light for shooting.

Transportation

Transportation to and from the checkout location was provided by my Ford pick-up truck, which throughout the entire project proved

invaluable, serving not only to move equipment but also to take crew to location and serve as a camera platform. Military vehicles were often provided, particularly when shooting at ranges or other locations where civilian vehicles are not authorized or where terrain prohibited their use.

Use of Aerial Photography

While developing the shot list I determined that an aerial perspective was necessary to give the proper perspective and show the vast size of the post: its equipment and terrain. The aerials I felt were most necessary were:

- Rows of vehicles and tactical equipment;
- Post Exchange Mall and Commissary;
- Diversity of terrain and thousands of acres of training area;
- Highway and water routes of access;
- Airfields with aircraft parked on the airfields.

We were flown in a Huey helicopter as our camera platform and spent approximately five flying hours to tape the key locations.

Location Difficulties

An obvious limitation of shooting in the field is that there is generally no source of power available. This is of particular concern when the life of your batteries are limited to very short amounts of time. We had to make every effort to conserve battery power and often took a second deck as back up. This became extremely important if we were shooting something

that we had only had one opportunity to tape; or if we knew what we were taping would take along time. When shooting at a range, we could often run an extension cord from the range control tower or have the batteries recharging while we were shooting.

Also, we, on some locations, had limited options for camera placement. This did not always provide the best angle and often we had to deal with subjects brightly back lit by the sun.

Maintenance of Military Accuracy

Just as military accuracy was important in development of the script, it was equally as important when shooting. An otherwise "perfect" shot would be of no use to us if some element in the content of the shot were not accurate. Things we had to pay particular attention to were: that proper safety procedures were being exercised, that required equipment and uniforms were being used or worn, that the action be "real life" and that business be conducted as usual.

Even though I am in the Army, I do not know the regulations and standard operating procedures pertaining to much of what we shot. Therefore it is important to seek the assistance of the unit commander or his/her representative to ensure adherence for this.

Slide Design

Throughout my production, there were lists of facts and figures that could not be avoided. But rather than have the narrator rattle off long lists, we designed simple slides to visually show this important information.

Some were 35mm slides, produced at the Fort Hood Training Support Center, visual graphics department. Others were created on the Grass Valley Chyron machine by Mike Kelehar, who, as I mentioned earlier he is extremely talented and creative. One idea he developed was to video tape an American and Texas state flag as a background then keyed chyron information over it to show various geographic locations.

The 35mm slides had to be transferred to video tape. When I coordinated for their production I had no idea of how difficult it would be to transfer them to video and maintain any of the quality. The slides themselves looked great but both the TSC-TV and The University film chains could not transfer them and retain any of the quality. So I took them to River City Productions in Austin, and had them transferred. They look very nice: almost as good as the slides themselves.

Special Effects Design, Coordination, Production, and Cost

I wanted the viewer, from the beginning of the production, to see something which makes this tape different from the standard military style production. The opening montage starts the show off with a bang, a tease, to catch the attention of the audience so that they want to see what

follows. However, how I could get from the montage to the body of the presentation was the question. After hooking the audience with the montage, how should I now bridge the transition to the body of information and slow the pace?

I knew that what I needed was an eye-catching title to lead the audience forward. With this in mind, I began acquiring demo tapes from various production companies. The one that I decided to pursue was a digitally produced graphic produced in Dallas, at the Dallas Post-production Center.

The title sequence consists of the following graphic production: a graphic design of the state of Texas appears with an American flag placed on it marking the location of Fort Hood within the state. Digitally produced the graphic elements rotate on the screen and are transformed into the image of the Corps Headquarters Building. The flag moves toward the viewer, getting larger, then moves backward and stops where a real flag would be placed on the actual Headquarters. A bold title appears beneath it which says "Fort Hood: Home of the Third Corps" and the opportunity.

The meetings with the Dallas Post-production Center were very interesting. They gave us a tour of the entire facility. Looking at examples of their work, we were amazed as they explained in great detail their production capabilities.

P O S T - P R O D U C T I O N

Organization of Tapes and Materials

As always, labelling and logging tapes is imperative. We shot over 45 tapes and to keep from getting behind we logged the tapes as soon as possible after shooting. Each tape was also labelled: marking the unit, the subject, the date and the camera operator. 3/4 inch editing dubs were made using recycled tapes to conserve resources.

There was no need to transcribe tapes because we had no interviews and very little individual voice. However, while logging the tapes we made specific note of sound that was particularly good or that had a problem and included this information in the log. This saved a lot of time, but still made it easy to locate specific sound effects or "good ambience."

There was an area within the TSC-TV station designated as our work space and editing station. We organized our tapes and materials on shelves and placed our logs, cutting outline and current script in a loose leaf notebook for easy reference while reviewing tapes and editing.

Cutting Outline and Assembly

The greatest tool used in editing was the outline that I previously mentioned was developed in the pre-production stage. This same outline, which served earlier as a basis for development of the shot list, became an editing outline.

Editing began by placing each topic or sequence title from the outline at the top of a blank page. Use of the outline was invaluable to

organize the material: working our way through sequence by sequence we would note the reel number and location of any footage that would be appropriate for inclusion in the sequence. This slowly evolved into a paper edit.

The outline served as the back bone to which we added the flesh. Before beginning and editing on tape, Valerie, my editor and I, reviewed all the tapes to determine where the best footage would fit in our outline. The next step was to work our way through the outline deciding where any previously identified stock footage might fit. This ensured use of the best material at the most appropriate location within the piece.

After listing the shots accordingly, a structure began to develop and in our assembly the "visual gaps" became evident. We then reviewed the logs of our tape and stock tape to see if we had what we needed.

Additional Shooting Required

Once we determined that additional shots were required to cover the units more completely, we scheduled "pick ups" and shot for an additional three weeks. When it was not possible to shoot what we had in our pre-production script we developed alternative shots or sequences.

Rough Cut - Off line

The pacing was not right yet, the time of transitional dissolves had not been worked out and the ending montage. The following is the outline from which we developed our off line rough cut :

SEQUENCE 1

MONTAGE

Music: "Eye of the Tiger"

MS-M1 Tans Splashing Through the Water
LS- Apache Flyover
CU- Dragon Live Fire
MS-Dragon Hitting Target
CU- Camouflaged Face
MS- Howitzer Firing in Field
MS- Bayonet Training Jumping Over Log
CU- Soldier Jumps From Helicopter to Water
WS- Water Rafts
CU- River Rafts
CU- Vulcan Live Fire
MS- Soldiers Crawling Under Wire
MS- Soldiers Vaulting Over Log
CU- M-1 Barrel Passes Camera
MS- Bayonet Training Explosion

Special Effect- Texas State & Rotating Building

SEQUENCE 2

HISTORICAL

Corps Unit History
WS-Soldiers Marching in Formation
LS- Battlefield Explosions
LS- Tank with Men Marching
LS- Tank Moving into Fire Fight
LS- Tanks on Road in Snow

CU- Tank in Snow
LS- Mortar on Hill in Korea
CU- Gun Firing
MS- Howitzer
LS- Aerial "River Blazing"
LS- Rice Pattie DISSOLVE
MS- Soldiers in Rice Pattie
POV- Helicopter Firing

Hood History

CU- Portrait of Gen John Bell Hood
MS- 3 Soldiers in Tank
MS- Tank Destroyer Sign
MS- Soldier at Field Sight
CU- Individual with Rifle
LS- Aerial
MS- Tank with Soldier in Foreground
LS- Aerial of Quarters in '60s
LS- Tank Firing
LS- Hitting Target

SEQUENCE 3

LOCATION AND SIZE

ES- Terrain Aerial
GRAPHIC- Showing Boundaries
GRAPHIC- Showing FT Hood Between Dallas and San Antonio
MS- Killeen Road Sign
LS- Tower Shot with Facilities
GRAPHIC- Showing HQ FORSCOM
GRAPHIC Showing Distance to Subordinate Units

SEQUENCE 4

CORPS OBJECTIVE

MS- Tank Moves and Then Freezes

GRAPHIC- Showing the Readiness Mission at FT Hood

LS-Aircraft Taking Off

LS- Soldiers in Camo Running

MS- Two Soldiers Clap Hands Together from Bayonet Training
Tape

SLIDE- NATO Mission

SLIDE- Strategic Deployment

SEQUENCE 5

UNIT LEAD IN

SLIDE of Unit Patches Surrounding the Corps Patch

DISSOLVE TO BLACK

SEQUENCE 6

1ST CAVALRY DIVISION

FADE IN: Division Patch

A "Engage ..and Continue Mission of TRP2."

DISSOLVE TO: M1 in Firing Position

Tank Firing

Crawling Through Wire Obstacle

Stinger Firing

Stinger Round Hits

Tracks Move in Germany

FADE TO BLACK

SEQUENCE 7

2ND ARMOR DIVISION

FADE IN: Division Patch

A M1 Sounds

ES- M1

POV M1 on the Move

LS- M1 Moves into Firing Position

CU- Gunner Loading

MS- Barrel of M1 as it Fires

LS- Bradley

LS- Apache Flyover

LS- MLRS on the Move

LS-MLRS Fires

FADE TO BLACK

SEQUENCE 8

6TH CAVALRY BRIGADE

FADE IN: Unit Patch

A Apache Sounds

DISSOLVE TO: Apache Flying Formation

LS-Formation at Belton Lake

MS- Apache Firing

CU- Apache Firing

CU- Screen with Firing

CU- screen with Firing

LS- OH 58 Flying

Apache Flyover

LS- CH 47 Hook Up

MS- CH 47 Take Off

FADE TO BLACK

SEQUENCE 9

APACHE TRAINING BRIGADE

FADE IN: Unit Patch

A Apache Sounds

DISSOLVE TO: LS- Row of Apaches Taking Off

CU- Pilot in Cockpit

CU- Rotor Blade Turning

MS- Apache Taking Off

LS- Apache Flying Away

POV of Pilot

MS- Row of Apaches

LS- Apaches Flying

LS- Apache Flies Under Camera

FADE TO BLACK

SEQUENCE 10

13TH COMBAT SUPPORT COMMAND

FADE IN: Unit Patch

A Cranking Sound

DISSOLVE TO: LS-Female Soldier Working Lift

LS- Two Soldiers with Screw Driver

CU- Soldier with Screw Driver

LS- Soldier Replacing Bolt

LS- Refueling

LS- Bulldozer

LS- HET w M1 Load

LS- Medics Carrying Stretcher

FADE TO BLACK

SEQUENCE 11

3RD SIGNAL BRIGADE

FADE IN: Unit Patch

A Soldier Speaking on Radio

WS- Antenna

CU- Soldier on Antenna

CU- Soldier with MSE Equipment

CU- Key Board

WS- Soldier with MSE

FADE TO BLACK

SEQUENCE 12

89TH MILITARY POLICE BRIGADE

FADE IN: Unit Patch

A Vehicle Sounds

MP in Camo Directing Convoy in the Field

LS- MP Giving Ticket

CU- MP Giving Ticket

LS- MP Assisting Child Across Crosswalk

WS- MPs Mounted on Armed HUMV

CU- Prisoner Surrenders

WS- Troop Movement

CU- Search Procedures

FADE TO BLACK

SEQUENCE 13

504TH MILITARY INTELLIGENCE

FADE IN: Unit Patch

A HUM of Equipment

LS- Soldiers Cranking Antenna Ground

CU- Hand Crank Turning

LS- RU21 (aircraft) Moves Toward Camera

LS- Soldier Using Aiming Mirror
CU- Aiming Mirror
ES- Mohawk
CU- Female Specialist Adjusts Equip in Aircraft
MS- Male Pilot Climbs into Aircraft
LS- Mohawk Taxis
FADE TO BLACK

SEQUENCE 14

31ST AIR DEFENSE ARTILLERY

FADE IN: Unit Patch
A Count Down
ES- Hawk Preparing to Fire
CU- Turning Antenna
LS- Hawk Firing
LS- Round Hitting Drone
LS- Crew Rides by Camera After Shooting
FADE TO BLACK

SEQUENCE 15

MEDDAC

FADE IN: MEDDAC patch
A Helicopter Sounds
DISSOLVE TO: Helicopter with Ambulance in Foreground
ES- EXT. Darnall Hospital
LS- Patient Entering Catscan Machine
CU- Catscan Screen
LS- Doc with Child
CU- Child Breathing
LS- Babies in Nursery
MS- Doc Preparing

MS- Patient Being Wheeled into Operating Room
ECU- Operating Tools
LS- Surgery
FADE TO BLACK

SEQUENCE 16

DENTAC

CU- Technician
CU- Patient's Mouth
MS- Patient
CU- Patient Getting Panorex (Moving X-ray Machine)
CU- X-ray
MS- Patient in Dental Chair
FADE TO BLACK

SEQUENCE 17

TEXCOM

FADE IN: Unit Patch
DISSOLVE TO: ES- Pan of Row of Flags
LS- Flags
LS- M1 firing- Audio from Reel 13 8:29:00
LS- Bradley Firing and Moving - Audio from Reel 3 11:36:04
LS- Apache - Audio from Val's Video Master 6:40:00
Firing
MS- Soldier Placed on Litter
LS- Bradley Coming to a Stop
CU- Lieutenant with Binoculars
MS- M1 Tank
CU- Blinking Light
MS- M1 Target
LS- M1 Tank
LS- M2

LS- M3
LS- Column of Apaches
FADE TO BLACK
FADE IN: Soldier Getting in MSE on Truck
CU- Soldier with MSE Equipment
CU- Key Panel
LS- Soldier Operating Key Panel

SEQUENCE 18

INVENTORY

FADE IN: LS- Motorpool Row with Airfield in Background
GRAPHIC- Information About the Numbers of Pieces of Equipment
LS- Apaches Waiting to be Fueled
CU- Fuel Hose Filling Apache Tank
CU- Apache Fuel Gauge with Red Letters
CU- "Thumbs Up! Hand Gesture
LS- Apache Takes Off
MS- Maintenance Shot- Soldiers Replacing Engine

SEQUENCE 19

POPULATION AND PAYROLL

FADE IN: Large Formation Running PT
GRAPHIC- Population Statistics
MS- Soldier Reporting for Pay
GRAPHIC- Payroll Dollar Amounts

SEQUENCE 20

FACILITIES

ES- LS- PX Exterior with Bus in Front
MS- PX Interior with Woman Shopping in Toddler Section
LS- Aisle in Commissary
MS- Soldier Selecting Fruit

AERIAL- PAN of Commissary and PX
CU- Theater Marquis
LS- EXT. Theater
LS- INT. Play on Stage in Theater
LS- EXT. Chapel
LS- Chaplain in Field
CU- Chaplain in Field
LS- Family Life Center
MS- INT. Classroom
EXT.-ES- Little Boys Play Soccer in Front of the Family Quarters
LS-Exterior of Enlisted Houses
LS-Exterior of Officer Houses
ES- LS- Exercise Room
CU-Feet Walking
MS- Man on Bike
CU- Feet Pedalling
LS- Basketball
MS- Raquetball
CU- Little Girl in Pool
CU- Weights
CU- Man Lifting Weights
LS- Soldier Napping in Camp Ground
MS- Woman Making Pottery
MS- Two Woman Working on Crafts
AERIAL- ZOOM OUT of the Soldiers Dome
ES-LS Belton Lake
LS- Keith Fishing
MS- Child Coming Down Water Slide
LS- "Cafe Court" in PX Mall
CU- Soldier Eating Pizza
EXT. LS- Shoppette
MS- Baseball Player Hitting Ball

MS- Barber Cutting Hair
FADE TO BLACK

SEQUENCE 21

ROUTES FOR DEPLOYMENT

FADE IN: AERIAL of Beaumont
Aircraft Load Up
AERIAL of Highway Cloverleaf
LS- Ship
MS- Equipment Loading into Ship

SEQUENCE 22

GRAY ARMY AIRFIELD

ES- C-5 Galaxy Being Loaded
MS- "Dust Off" Helicopter Turns and Exits Frame
CU- Soldiers Process for Overseas Deployment
LS- Soldiers Board Civilian Aircraft
MS- Soldiers on Commercial Plane
LS- C-5 Galaxy Take Off
LS- U-21 on Runway Moves and Exits Frame
LS- U21 Taxis for Take Off
MS- Mohawk Aircraft on Runway
CU- Propellor Turning
LS- Mohawk Leaves

SEQUENCE 23

HOOD ARMY AIRFIELD

ES- Aerial View of the Entire Airfield with Aircraft on Runway
CU- Airfield Tower
MS- CH47 Helicopter Hovering
LS- Apache Aircraft on Runway

SEQUENCE 24

AIR TRAFFIC CONTROL CENTER

- CU- Scope
- MS- Controller at Scope
- CU- Weather Screen
- MS- Military Controllers
- CU- Control Panel
- OTS- Controller
- CU- Hand Writing Information
- LS- Turning Antenna

SEQUENCE 25

TRAINING

- LS- Mortar Loading
- CU- Round Insertion
- ES- War Game Room
- LS- Soldiers Around Simulation Table
- CU- Figurines
- MS- Soldier Moves Figurines
- MS- Tank Rolls Over Soldier
- LS- Soldiers Run Through Smoke
- MS- Armored Vehicles Cover Fort Hood Terrain
- LS- Two Small Bridging Barges Work River Crossing Operation

SEQUENCE 26

RANGES

- ES- Weapons Firing on Range
- CU- Red Range Flag
- CU- Individual Soldier Fires M-16
- CU- Soviet Target Pops Up
- LS- Soldiers Climb Wall at Mout Training
- MS- Soldiers Help Each Other Get Over Wall

LS- Howitzer Firing
CU- Round Hitting Target
CU- Office Looking Through Binoculars

SEQUENCE 27

RESERVE COMPONENT UNITS

LS-PAN- Reserve Helicopter Sequence
LS- Helicopters Take Off
MS- Soldiers with Camo Run Across Open
CU- Soldier Talks on Radio
Graphic- Capstone
Bar Graph- CSS & CS Mobilization
CU- Soldiers Face
LS- Long Formation of Soldiers on Road March
MS- Soldiers on Road March
LS- Convoy of Equipment Trucks
MS- Truck Load Up
CU- Truck Tire
MS- Trucks Leave
MS- Soldier Crawls Down an Obstacle
LS- Soldiers Run Through an Obstacle
MS- Soldier Slides Down a Rope
CU- Soldier Assembling an M-60
MS- Soldier Assembling M-60
Graphic- Wartrain States

SEQUENCE 28

LEADERSHIP

LS- SGT Yelling at Soldiers Doing Push Ups
CU- SGT Yelling at Soldiers
MS- SGT Directing Soldiers to Install Barbed Wire
CU- NCO Instructing Bayonet Training

LS- Soldiers Performing Bayonet Training
CU- NCO Talking on the Radio

SEQUENCE 29

CLOSING

CU- Soldier Jumps Over Wall

CU- OTS- Driver of Bradley Moves Down Range

MS- Soldiers Marching Toward the Low Angle Camera Position

LS- Cannons Firing During Ceremony

ENDING MONTAGE

Script Modification

Upon completion of the fine cut of the picture I determined that changes in the narration were required. In some cases we needed to cut the narration all together. This was a welcome relief because I felt that there was too much narration to start with but had been unable to convince the client that some of the facts did not have to be articulated. Only when they saw the edited picture did they agree. To maintain the pacing it was further necessary to condense or restate additional lines of the narration.

Unit Patch Dissolves as Transitional Devices

A transition is needed to cue the viewer when the video moves from the description of one unit to the next. Otherwise they run together and it is not clear that what is occurring is an overview of the separate units.

The technique we developed was to use a dissolve of the unit's shoulder patch to begin each sequence. To create them we used velcro and a 1 inch thick piece of styrofoam to mount the patch to a marble piece of tile. The styrofoam lifted the patch away from the tile thus creating depth. Each patch was individually videotaped in the studio. We chose to begin the dissolve from black as the camera is zooming in on the patch, creating the illusion that the patch is moving toward the camera. Sound from the following shot is heard when the patch is alone on the screen, then the patch dissolves into the first picture of the sequence.

Sound Mix

The Narration was put on channel 1 during the on-line editing in 4B control. Most of the time the picture was placed on the tape first then the narration. But sometimes, depending upon the sequence, the priority had to be given to the narration with picture edited to it. Particularly when there was a list mentioned where a string a short quick pictures that must fit with a specific word or words.

The narrator's voice is very easy to work with, he has been a professional narrator for 30 years and was very skillful and deliberate in his tone and inflection. Very little coaching was needed, and then only because I was looking for a particular emphasis.

As mentioned earlier it was not always possible to get quality accompanying sound while taping some weapons and training. Therefore we had to build effects and ambience tracks for those shots or sequences. The effects tapes that we had made during production were used extensively.

The track designation for the sound mix is:

<u>Track</u>	<u>Designation</u>
1	Narration
2	Ambience
3	Music
4	Eq of narration and air traffic sequence
5	unused
6	mixed track

7 Guard track
8 Time code

The sound mix went well but we experienced a problem with time code drop-out on the master video tape. This meant that we had to fix it before we could do the lay back. We also had to hot roll the edited music (which was on 1/4 " tape) and this proven to be time consuming because the lyrics had to match the picture.

Ending Montage

The intent of the closing montage is to leave the viewer with a good feeling about Fort Hood: particularly the professionalism and dedication of the soldiers assigned to the Third Corps.

I chose a patriotic song by Lee Greenwood, called "*God Bless the U.S.A.*" and matched picture with specific words to enhance the meaning and have greater impact. The script for the ending montage follows:

VIDEO

Program narration ends

DISSOLVE:
THINGS
CU-Texas bluebonnets

DISSOLVE:
LS-bluebonnets in
and cows in the background

AUDIO

"God Bless the U.S.A."
by Lee Green wood

IF TOMORROW ALL THE
GONE

I'D WORKED FOR ALL MY LIFE

DISSOLVE: LS-Texas state capitol	AND I HAD TO START AGAIN
DISSOLVE: MS-soldier on the playground with his family	WITH JUST MY CHILDREN AND MY WIFE
DISSOLVE: CU- Stars on the American flag TO	I'D THANK MY LUCKY STARS BE LIVIN' HERE TODAY
DISSOLVE: LS-American flag STANDS	'CAUSE THE FLAG STILL FOR FREEDOM
DISSOLVE: MS-Little girl waving flag	AND THEY CAN'T TAKE THAT AWAY
DISSOLVE: MS-Soldiers marching in column formation	AND I'M PROUD TO BE AN AMERICAN
DISSOLVE: MS-Competitors racing	WHERE AT LEAST I KNOW I'M FREE
DISSOLVE: MS-Cavalry horse charge	AND I WON'T FORGET THE MEN WHO DIED
DISSOLVE: LS-Medics carrying soldier on stretcher	WHO GAVE THAT RIGHT TO ME
DISSOLVE: LS-Camouflaged soldier running	AND I'D GLADLY STAND UP NEXT TO YOU
DISSOLVE: TODAY LS-Apache in the sunset	AND DEFEND HER STILL
DISSOLVE: DOUBT LS-horse standing by a windmill	'CAUSE THERE AIN'T NO I LOVE THIS LAND

DISSOLVE:
LS-soldiers sitting on APC at
sunrise

GOD BLESS
THE.U.S.A!

DISSOLVE:
LS-fireworks

DISSOLVE:
LS-fireworks

FADE TO BLACK

S U M M A R Y A N D E V A L U A T I O N

CLIENT EVALUATION

The video tape presentation has been a great success and the clients are exceedingly pleased. The commanding general feels it produces a desired reponse in its intended audience and he has begun to use it as part of his program when he is a guest speaker. The public affairs office is showing it on a routine basis to their visitors on a large screen video projector.

AUDIENCE RECEPTION

"Fort Hood: Home of the Third Corps" has found a much wider audience than I anticipated, and the audience response has been very favorable. The public affairs office has received numerous requests for copies of the video and another Army post is using it as a model for their video production.

PRODUCER'S EVALUATION

For me, the greatest windfall of the production has been its value in providing me with the unique opportunity to apply my newly acquired knowledge to my profession as a public affairs officer in the United States Army. I feel confident that through the application of what I have learned I will be able to professionally produce any film or video that the Army may require.

SUMMARY

The success of my video thesis production is in a large part due to the guidance I received over the past two years from my many mentors in the R-T-F Department. I would also be remiss if I did not mention the tremendous skill of my crew, both organizational and creative. Clearly, their contribution has made the difference.

Obviously, a sponsored production is influenced strongly by the client. But one of the challenges that a corporate producer / director must face is the selling of a creative production to a client who does not understand the medium. Very often there are political, institutional, or personal interests that must be considered in the design of the project. Particularly when dealing with a conservative organization such as the Army, you must consider the framework in which your production will be used.

But once I established my clients trust, they expressed faith in my ability and that of my crew. They made recommendations and occasionally reviewed my work, and with the exception of maintaining military accuracy, they made no stipulations regarding the content of the video.

I strongly believe that I am ready to go out on my own and apply what I have learned. I am excited about the challenges the await me and am confident that I have been adequately prepared to meet them.

A P P E N D I C E S

FINAL SCRIPT

VIDEO

FADE FROM BLACK

FADE IN: MONTAGE
exciting fast paced montage of
tanks, soldiers, aircraft and soldiers
on the move.

LS- TANK SPLASHES THROUGH
THE WATER

MS- APACHE FLY OVER
Helicopter passes directly over
head

CU-- DRAGON FIRES
A soldier fires the weapon from his
shoulder

MS- DRAGON HITS TARGET

CU- SOLDIER'S FACE
A soldier with his face painted with
camouflage

LS- HOWITZER FIRING
The white flash of the weapon firing
is seen as the weapon is enveloped
in smoke

MS- SOLDIER JUMPING

MS- SOLDIERS JUMP FROM
HELICOPTER
Two soldiers jump from the aircraft
into the water

AUDIO

FADE IN: SFX (tank)

FADE IN: MUSIC
Quick tempo, "Eye of the
Tiger"

VIDEO

AUDIO

LS- RIVER RAFTS

Soldiers paddle a raft toward the shore

CU- RIVER RAFTS

Soldiers hit the shore

CU- VULAN WEAPON FIRES

The weapon rotates as it is fired

MS- SOLDIERS CRAWL UNDER WIRE

a column of soldiers struggle through a wire maze

MS- SOLDIER VAULTING

Soldier successfully clears an obstacle

CU- M-1 BARREL

Tank passes closely, with the barrel turning rapidly

LS- TRAINING EXPLOSION

A soldier, running through an obstacle course, jumps as a training grenade hits the ground beside him

FADE TO BLACK

FADE OUT: MUSIC

VIDEO

FADE IN: "FLIP TITLE"

Digital effect, state of Texas rotating and becoming
Headquarters building with American

CORPS UNIT HISTORY

ES-LS-SOLDIERS MARCHING IN FORMATION

LS- BATTLEFIELD EXPLOSIONS

LS- TANK W MEN MARCHING

LS- TANK MOVING INTO FIRE FIGHT

LS- TANKS ON ROAD IN SNOW

AUDIO

FT HOOD IS THE LARGEST ARMORED POST IN THE FREE WORLD AND HOME FOR THE THIRD CORPS. THE CORPS, WITH IT'S 39,000 SOLDIERS AND NEARLY ONE BILLION DOLLARS WORTH OF TACTICAL VEHICLES WHIELDS AWSOME POWER.

THE PROUD HERITAGE OF THE THIRD CORPS BEGAN IN THE TRENCHES OF FRANCE AND HAS CONTINUED TO THE PRESENT.

SIX BATTLE STREAMERS WERE ADDED DURING WORLD WAR I AND IN WORLD WAR II CORPS FORCES CAPTURED THE BRIDGE AT REMAGEN AND HELPED CRUSH THE GERMAN COUNTEROFFENSIVE AT THE

VIDEO

CU- TANK IN SNOW

LS- MORTAR ON HILL IN KOREA

CU- GUN FIRING

MS- HOWITZER

LS- AERIAL "RIVER BLAZING"

LS- RICE PATTIE DISSOLVE

MS- SOLDIERS IN RICE PATTIE

POV- HELICOPTER FIRING

GENERAL JOHN BELL HOOD

A painting of Gen Hood, after whom the post was named.

MS- TANK DESTROYER CENTER

A sign taken at the front gate of Ft Hood when it was known as Tank Destroyer Center.

MS- 3 SOLDIERS IN TANK

MS- TANK DESTROYER SIGN

AUDIO

BATTLE OF THE BULGE. SOME OF THE UNITS NOW ASSIGNED TO THIRD CORPS FOUGHT HARD IN KOREA AND BLAZED NEW PATHS IN VIETNAM WITH UNITS LIKE THE FIRST CAVALRY DIVISION INTRODUCING THE CONCEPT OF AIR MOBILE WARFARE.

FORT HOOD WAS NAMED FOR THE FAMOUS CONFEDERATE GENERAL JOHN BELL HOOD, AND DATES BACK TO 1941 WHEN IT WAS SELECTED AS THE HOME FOR THE ARMY'S TANK DESTROYER CENTER.

AS FT HOOD GREW IN THE EARLY 40S, TRAINING CENTERED ON THE TANK DESTROYER UNITS AND

VIDEO

MS- SOLDIER AT FIELD SIGHT

CU- INDIVIDUAL W RIFLE

LS- AERIAL

MS- TANK W SOLDIER IN FORE-
GROUND

LS- TANK FIRING -

LS- HITTING TARGET

LS- AERIAL PHOTO OF HOOD
Ft Hood as it existed in the 40's.
There are rows of wooden buildings
and large formations of soldiers.

AUDIO

INDIVIDUAL REPLACEMENTS
FOR WORLD WAR II.

CONSTRUCTION OF WHAT WAS
THEN CALLED CAMP HOOD WAS
COMPLETED IN 1942 AND
REDESIGNATED, FT HOOD, A
PERMANENT INSTALLATION IN
1950.

THIRD CORPS WAS
DEACTIVATED IN 1959 BUT IN
1961, HEADQUARTERS THIRD
CORPS WAS REACTIVATED IN
RESPONSE TO THE BERLIN
CRISIS.

VIDEO

LS-AERIAL OF FT HOOD MAN-
UEVER AREA

Training area showing the tank
tracks. (Cow House Creek)

LS- AERIAL OF FT HOOD

Shot showing facilities

GRAPHIC-POST BOUNDARIES

Colorful graphic map showing the
size and scope of the entire installa-
tion

GRAPHIC- POST LOCATION

Graphic depiction of the state of
Texas and it's location between
Dallas and San Antonio.

LS- AERIAL OF 2AD TOWER AND
FACILITIES

AUDIO

OVER THE YEARS FT HOOD HAS
EXPANDED TO IT'S PRESENT
SIZE OF 214 THOUSAND ACRES.
EXCLUDING THE LIVE FIRE
AREA, ABOUT 153,000 ACRES
ARE AVAILABLE FOR MANUEVER
TRAINING.

THE POST IS 42 MILES LONG
FROM NORTH TO SOUTH AND 26
MILES LONG FROM EAST TO
WEST. 340 SQUARE MILES IN
ALL, FT HOOD IS LOCATED HALF-
WAY BETWEEN DALLAS AND
SAN ANTONIO, JUST WEST OF
THE CITY OF KILLEEN.

THE LAND AND IMPROVEMENTS
ARE VALUED AT MORE THAN 840
MILLION DOLLARS.

VIDEO

GRAPHIC MAP-
Showing location of HQ FORSCOM
in Atlanta

GRAPHIC MAP-
Map showing the location of Ft
Hood, to include the deep water port
at Galveston and the III corps units
in El Paso and Colorado Springs.

MS- TANK
Tank stops with freeze frame

GRAPHIC- OBJECTIVES
Ft Hood and III Corps goals and
objectives

AUDIO

THIRD CORPS HIGHER
HEADQUARTERS, FORCES
COMMAND IN ATLANTA,
GEORGIA IS 900 MILES AWAY.

OUR SPHERE OF RESPONSIBIL-
ITY REACHES FAR BEYOND OUR
GEOGRAPHIC BOUNDARIES TO
INCLUDE THE 3RD ARMORED
CAVALRY REGIMENT AT EL PASO,
THE 4TH INFANTRY DIVISION AT
COLORADO SPRINGS, COLORADO
AND OUR DEEP WATER PORT AT
GALVESTON.

READINESS REMAINS OUR
FUNDAMENTAL MISSION AND THIS
MEANS BEING PREPARED FOR
SUSTAINED COMBAT.

VIDEO

LS- UNIT DEPLOYMENT

Aircraft takes off

LS- SOLDIERS MANEUVER

Soldiers cross road

GRAPHIC- DEPLOYMENT

World map showing areas of possible strategic deployment.

GRAPHIC- UNIT PATCHES

The III Corps patch surrounded by patches of subordinate units.

DISSOLVE TO BLACK

DISSOLVE TO 1ST CAVALRY
DIVISION PATCH

MS- M-1 ABRAMS TANK- A M1 is in a well protected firing position, as the tank commander shouts the commands the driver moves and fires. The tank rocks from the powerful with the blast.

MS- TANK FIRES

AUDIO

THIRD CORPS UNITS TRAIN TO FIGHT, DEPLOY, AND WIN. THEY STAND READY TO REINFORCE THE EUROPEAN CENTRAL REGION OR PROVIDE FORCES FOR STRATEGIC DEPLOYMENT ANYWHERE.

FORT HOOD IS THE HOME FOR TWO DIVISIONS, 6 SEPARATE BRIGADES AND HOST FOR A NUMBER OF TENANT ACTIVITIES.

THE 1ST CAVALRY DIVISION IS A FULLY MODERNIZED ARMORED DIVISION CONSISTING OF TWO ACTIVE ARMOR BRIGADES AND ONE RESERVE COMPONENT ARMOR BRIGADE.

VIDEO

MS- STINGER FIRING- Seq of soldier preparing and firing the stinger

LS- SOLDIER CRAWLS THROUGH WIRE
Soldier struggles through wire obstacle

MS- SOLDIERS CLAP HANDS TOGETHER
Motivated soldiers express pride in completing obstacle course.

FT IRWIN, NTC- Some training shot from Ft Irwin that depicts it's unique terrain

DISSOLVE TO: BLACK

DISSOLVE TO: 2ND ARMOR DIVISION PATCH

AUDIO

THE MISSISSIPPI NATIONAL GUARD'S 155TH ARMORED BRIGADE.

THE DIVISION IS KNOWN AS "THE FIRST TEAM" AND TAKES PRIDE IN ITS MENTALLY AND PHYSICALLY DEMANDING TRAINING PROGRAM.

THE DIVISION HAS HAD EXCELLENT AND DIVERSE TRAINING OPPORTUNITIES FROM THE NATIONAL TRAINING CENTER AT FORT IRWIN, CALIFORNIA, AND FROM FORT DRUM, NEW YORK, TO EUROPE ON REFORGER EXERCISES.

FADE IN: SFX

Tank maneuvering

VIDEO

DISSOLVE TO:

ES- M1 TANK

Manuevers over rough terrain

MS- POV from tank on the move

MS- TANK IN POSITION

Tank moves into position (enters frame)

INT. CU- GUNNER

Gunner loads round

MS- TANK FIRES.

LS- TARGET

Round impacts with target

LS- BRADLEY ON THE MOVE

MS- APACHE FLYING

LS- MLRS ON THE MOVE

MLRS disappears in the trees

LS- MLRS FIRES

Flash is seen as weapon fires

DISSOLVE TO: BLACK

AUDIO

THE 2ND ARMORED DIVISION IS ALSO A FULLY MODERNIZED HEAVY DIVISION. ONE BRIGADE DEPLOYED TO GERMANY IN JANUARY OF 1979, LEAVING 2 BRIGADES OF ARMOR AND MECHANIZED INFANTRY AT FORT HOOD. ALL THE 2AD TANK BATTALIONS HAVE THE M-1 TANK. THE BRADLEY INFANTRY FIGHTING VEHICLE AND THE APACHE ATTACK HELICOPTER ARE ALSO ON BOARD, AS WELL AS THE MULTIPLE-LAUNCH ROCKET SYSTEM. THESE NEW WEAPONS COUPLED WITH INTENSIVE TRAINING, GIVE THE 'HELL-ON-WHEELS' DIVISION COMBAT POWER SECOND TO NONE.

VIDEO

DISSOLVE TO: 6TH CAVALRY
BRIGADE PATCH

DISSOLVE TO: MS- APACHES IN
FLIGHT FORMATION

Skillfully maneuvering through the
sky

LS- APACHE FORMATION FLIES
OVER LAKE

MS- APACHE FIRING

CU- APACHE FIRING

CU- SCREEN

Weapons monitor screen

LS- OH58 FLIES BY

MS- CH 47

Helicopter performing pick up of
heavy equipment.

DISSOLVE TO: BLACK

DISSOLVE TO: ATB PATCH

DISSOLVE TO: APACHES

In rows on the flight line

LS- APACHE FIRING SEQ

AUDIO

FADE IN: HELICOPTER SFX

THE 6TH CAVALRY BRIGADE (AIR
COMBAT) WITH ITS ATTACK

HELICOPTER SQUADRONS

PROVIDES A MOBILE AND LETHAL

FORCE TO DESTROY TANKS AND

OTHER ARMORED VEHICLES.

THEY SCOUT WITH THEIR OH-58

AIRCRAFT AND ATTACK WITH THE

APACHE HELICOPTER. THEIR

SUPPORT SQUADRON HAS 16

CH-47'S TO PROVIDE MEDIUM LIFT.

FORT HOOD IS ALSO THE HOME

OF THE APACHE TRAINING

BRIGADE WHICH IS RESPONSIBLE

FOR THE INITIAL TRAINING OF ALL

AH-64 ADVANCED ATTACK

VIDEO

LS- APACHE FIRES AND HITS
TARGET

MS -INSTRUCTOR WITH PILOT

DISSOLVE TO: BLACK

DISSOLVE TO: 13TH COSCOM
PATCH

DISSOLVE TO: MAINTENANCE
Soldiers perform maintenance

MS- REFUELING
Soldiers refueling

CU- FOOD PREPARATION

LS- VEHICLE LOADING

MS- PERSONNEL ADMINISTRATION

LS- CONSTRUCTION

AUDIO

HELICOPTER BATTALIONS.

THIS INCLUDES UNITS FROM
OTHER POSTS IN THE UNITED
STATES AND UNITS TO BE
DEPLOYED TO EUROPE.

THE 13TH CORPS SUPPORT COM-
MAND IS RESPONSIBLE FOR THE
NEEDS OF THE ARMY'S MOST
VALUABLE ASSET-THE SOLDIER.

THEY CAN FEED, FIX, REPLACE,
BUILD, ADMINISTER, TRANSPORT
AND CARE FOR A 5 DIVISION
CORPS IF REQUIRED. TO

ACCOMPLISH IT'S WARTIME MIS-
SION, THE 13TH COSCOM IS
ROUNDED OUT BY THE 43RD
SUPPORT GROUP AT FORT

CARSON, COLORADO; A

TRANSPORTATION BRIGADE, A
MEDICAL BRIGADE AND THREE
SUPPORT GROUPS FROM THE

VIDEO

DISSOLVE TO: BLACK

DISSOLVE TO: 3RD SIGNAL
PATCH

DISSOLVE TO: ANTENNAS
Antennas protrude into the sky from
a field site

MS- SOLDIER RAISING ANTENNA

CU- RADIO/TELEPHONE OPERA-
TION SEQ

DISSOLVE TO: BLACK

DISSOLVE TO: 89TH MILITARY
POLICE BRIGADE PATCH

MS- MP PROVIDES CONVOY
CONTROL

LS- MP ADMINISTERING TICKET
MP writing ticket to civilian

MS- MP AT SCHOOL CROSSING
CU-CHILDREN AT CROSSWALK

AUDIO

RESERVES AND NATIONAL
GUARD.

THE 3RD SIGNAL BRIGADE

PROVIDES

COMMUNICATION-ELECTRONIC
PLANNING AND SUPPORT FOR
THE THIRD CORPS WITH ITS
THREE SIGNAL BATTALIONS.

SUPPORTING THE 3RD SIGNAL
BRIGADE ARE TWO NATIONAL
GUARD UNITS, THE 212TH SIGNAL
BN FROM ARKANSAS AND THE
711TH FROM ALABAMA.

THE 89TH MILITARY POLICE
BRIGADE HAS ONE COMBAT
SUPPORT MILITARY POLICE
BATTALION, AND A LAW
ENFORCEMENT ACTIVITY.

PRIMARY SUPPORT IS TO THE
INSTALLATION DISCIPLINE, LAW
AND ORDER MISSION AND

VIDEO

LS- MPS MOUNTED ON HUMV
MPs firing weapons from vehicles

CU- PRISONER
Prisoner surrenders

CU- SEARCH PROCEDURES
POW is searched

MS- POW is finger printed

DISSOLVE TO: BLACK

DISSOLVE TO: 504TH PATCH

DISSOLVE TO: ES- JAMMING
EQUIPMENT
Set up of intelligence vehicle

CU- HAND CRANK

LS- SGT SETTING UP EQUIP-
Set up and operation of jamming
equip

LS- RU21 AIRCRAFT PREPARES
FOR TAKE OFF

LS- SOLDIER USING AIMING
MIRROR

CU- AIMING MIRROR

AUDIO

III CORPS WORLDWIDE
CONTINGENCY MISSIONS. THE
BRIGADE'S WARTIME FORCE
STRUCTURE INCLUDES TWO
ACTIVE AND TWO RESERVE
COMPONENT MILITARY POLICE
BATTALIONS, WITH SUBORDINATE
UNITS LOCATED IN TEXAS AND
SIX OTHER STATES.

THE 504TH MILITARY
INTELLIGENCE BRIGADE WITH ITS
3 M. I. BATTALIONS AND
HEADQUARTERS DETACHMENT
PROVIDES INTELLIGENCE
COLLECTION AND ANALYSIS, AND
ELECTRONIC WARFARE SUPPORT
TO THIRD CORPS. THE 504TH IS
ROUNDED OUT BY A RESERVE
COMPONENT UNIT, THE 301ST
TACTICAL EXPLOITATION MILITARY

VIDEO

ES- MOHAWK

CU- SOLDIER DOES PRE-FLIGHT
Female specialist prepares plane

MS- PILOT GETS IN

LS- MOHAWK TAKES OFF

DISSOLVE TO: BLACK

DISSOLVE TO: 31ST ADA PATCH

DISSOLVE TO:
ES- WEAPONS IN
CAMOFLAGED POSITIONS

CU- TURNING ANTENNA
Drone tracking

MS- HAWK FIRES

LS- ROUND HITS DRONE

MS- SOLDIERS IN HAWK
Drive down the range

DISSOLVE TO: BLACK

DISSOLVE TO: MEDDAC PATCH

DISSOLVE TO: MS- AMBULANCE
Patient is removed from helicopter
and placed in ambulance

EXT. OF DARNALL HOSPITAL

AUDIO

INTELLIGENCE BATTALION;
AND BY COMPANY G,

THE 31ST AIR DEFENSE
ARTILLERY (ADA) BRIGADE
PROVIDES LOW TO MEDIUM
ALTITUDE AIR DEFENSE
COVERAGE FOR THE THIRD
CORPS WITH IT'S HAWK AND
CHAPARRAL BATTALIONS. THE
CHAPARRALS OF THE 1ST
BATTALION, 200TH ADA OF THE
NEW MEXICO NATIONAL GUARD
PROVIDE ROUNDOUT STRENGTH
IN WARTIME.

MEDICAL HEALTH CARE FOR THE
FORT HOOD COMMUNITY IS
PROVIDED BY DARNALL ARMY

VIDEO

MS- PATIENT GOING THROUGH
XRAY

MS- DOCTOR EXAMINING CHILD

LS- SURGICAL PROCEDURES

CU- BABY IN NURSERY

DISSOLVE TO: BLACK

DISSOLVE TO: DENTAC PATCH

DISSOLVE TO: ES- DENTAL
CLINIC

EXT. DENTAL CLINIC

LS-PATIENT
Patient getting shot and having care
administered

MS- XRAY
Soldier receives panographic xray

AUDIO

COMMUNITY HOSPITAL,
ONE OF THE BEST EQUIPPED AND
MOST MODERN MEDICAL
FACILITIES IN CENTRAL TEXAS.
THIS BUSY 254 BED HOSPITAL
SUPPORTS AN AREA OF 177 TEXAS
COUNTIES. EACH MONTH MORE
THAN 450 MAJOR SURGICAL
PROCEDURES ARE PERFORMED
AND APPROXIMATELY 60-
THOUSAND OUTPATIENTS ARE
SEEN. AN AVERAGE OF 7 BABIES
ARE BORN DAILY AT DARNALL.

OUR DENTAL ACTIVITY OPERATES
SIX CLINICS THROUGHOUT FORT
HOOD, PROVIDING A FULL RANGE
OF DENTAL HEALTH CARE
SERVICES. IN SUPPORT OF OUR
READINESS MISSION, THE
DENTAL ACTIVITY HAS
DEVELOPED COMPREHENSIVE

VIDEO

CU- XRAY

MS- SOLDIER GETTING DENTAL
CHECK

DISSOLVE TO: BLACK

DISSOLVE TO: TEXCOM PATCH

DISSOLVE TO: PAN OF TEXCOM
FLAGS

Each unit's flag is represented

EXT.LS- TEXCOM BUILDING
HQ building with ceremony in front

LS- M1 FIRING

LS- BRADLEY FIRING AND MOV-
ING

LS- APACHE

MS- BRADLEY HALTS

CU- LT WITH BINOCULARS

MS- M1 TANK

AUDIO

PROGRAMS WHICH OFFER
COMMANDERS INSTANTANEOUS
ACCESS TO THEIR UNITS'
PANOGRAPHIC AND DENTAL
READINESS STATUS, INFORMING
THE COMMANDER AS TO THE
LIKELIHOOD OF LOST MAN-
POWER DUE TO DENTAL CASUAL-
TIES.

ONE OF FORT HOOD'S MAJOR
TENANT UNITS IS
HEADQUARTERS, TEST AND
EXPERIMENTATION COMMAND,
TEXCOM, LOCATED AT WEST
FORT HOOD. THIRD CORPS
SUPPORTS TEXCOM IN TESTING
NEW TACTICAL CONCEPTS,
EQUIPMENT, AND
ORGANIZATIONAL CHANGES.

FORT HOOD IS NO STRANGER TO

VIDEO

CU- BLINKING LIGHT

MS- M1 TARGET

LS- M1 TANK

LS- M-3 CAVALRY FIGHTING
VEHICLE

LS- ARMORED VEHICLES MOVE
ACROSS OPEN FIELD

LS- COLUMN OF APACHES
SIHLOUETTED AGAINST THE SKY

DISSOLVE TO BLACK

DISSOLVE TO: MS- SOLDIER
GETTING IN MSE VEHICLE

CU- SOLDIER OPERATING MSE
Soldier in truck using equipment

CU- KEY BOARD

LS- SOLDIER USING KEY BOARD

AUDIO

TEST MISSIONS. WE'RE IN THE
FOREFRONT OF MODERNIZATION

OF THE U.S. ARMY. A MAJORITY
OF NEW EQUIPMENT ITEMS HAVE
BEEN INTRODUCED TO THE FIELD
AT FORT HOOD TO INCLUDE THE
M-1 ABRAMS TANK, THE M-2
BRADLEY INFANTRY FIGHTING
VEHICLE, THE M-3 CAVALRY
FIGHTING VEHICLE, AND THE
APACHE AH-64 ATTACK
HELICOPTER.

FORT HOOD NOW HAS THE LEAD
IN FIELDING THE ARMY'S NEW
STATE-OF-THE-ART DIGITAL
COMMUNICATIONS SYSTEM,
MOBILE SUBSCRIBER
EQUIPMENT. THE MSE PROGRAM
WILL REPLACE ALMOST 90
PERCENT OF THE CURRENT

VIDEO

LS- ANTENNA

LS- AERIAL OF MOTORPOOL
ROW

Rows of equipment and vehicles

GRAPHIC- INVENTORY OF EQUIP

MS- SOLDIER UNROLLS FUEL
HOSE

CU- FUELING AIRCRAFT

CU- RED LETTERS ON FUEL
GAUGE

MS- HELICOPTER BLADES

CU- "THUMBS UP"
Hand signal from pilot

MS- AIRCRAFT LEAVES

MS- Maintenance shot- Soldiers
replacing engine

AUDIO

COMMUNICATIONS EQUIPMENT IN
THIRD CORPS.

THE VARIETY OF EQUIPMENT
FOUND ON FORT HOOD REPRESENTS
JUST ABOUT EVERY PIECE OF
EQUIPMENT IN THE ARMY INVENTORY.
THE AIRCRAFT, WHEELED, AND
TRACKED VEHICLES TOTAL MORE
THAN 10 THOUSAND ITEMS AND
HAVE A VALUE OF MORE THAN
FOUR BILLION DOLLARS. TO
KEEP OUR EQUIPMENT RUNNING
EACH YEAR TAKES MORE THAN
17 MILLION GALLONS OF FUEL AT
A COST OF MORE THAN 11 MILLION
DOLLARS.

THIS LARGE AMOUNT OF EQUIPMENT
REFLECTS THE SIZE OF OUR
MAINTENANCE EFFORTS.

VIDEO

FADE IN: Large formation running
PT

GRAPHIC- Population statistics

MS- Soldier reporting for pay

GRAPHIC- Payroll statistics

ES- LS- PX exterior w bus in front

MS- PX interior w woman shopping
in toddler section

LS- Aisle in commissary

MS- Soldier selecting fruit

AERIAL- PAN OF COMMISSARY
AND PX COMPLEX

AUDIO

FORT HOOD FACILITIES SUPPORT
ALMOST 200-THOUSAND
MILITARY, CIVILIAN AND RETIRED
PERSONNEL AND THEIR FAMILIES.
THE PAYROLL GENERATED EACH
MONTH TO PAY OUR SOLDIERS
AVERAGES 60-MILLION DOLLARS
AND 8-MILLION FOR OUR CIVILIAN
WORKFORCE, THAT'S MORE THAN
800-MILLION DOLLARS A YEAR.

FORT HOOD FACILITIES INCLUDE
THE LARGEST POST EXCHANGE
IN THE UNITED STATES, AND THE
COMMISSARY IS THE LARGEST,
WITH MONTHLY SALES OVER 5
MILLION DOLLARS.

MORE THAN 100,000 CUSTOMERS
ARE SERVED IN EACH FACILITY
MONTHLY.

VIDEO

CU- THEATER MARQUIS

LS- EXT. THEATER

LS- INT. LIVE PERFORMANCE

LS- EXT. CHAPEL

LS- CHAPLAIN IN FIELD

CU- CHAPLAIN IN FIELD

LS- FAMILY LIFE CENTER

MS- INT. CLASSROOM

.ES- LITTLE BOYS PLAY SOCCER

LS- EXTERIOR OF ENLISTED
HOUSES

LS- EXTERIOR OF OFFICER
HOUSES

AUDIO

FORT HOOD HAS TWO THEATERS
CAPABLE OF PRESENTING
MOTION PICTURES AS WELL AS
LIVE PRODUCTIONS. WE HAVE 17
CHAPELS WITH A FULL RANGE OF
WORSHIP SERVICES AND
ACTIVITIES AVAILABLE TO ALL
SOLDIERS AND FAMILIES.

SPECIAL PROGRAMS INCLUDE
THE MARRIAGE AND FAMILY LIFE
CENTER AND ACTIVE RELIGIOUS
EDUCATION CLASSES FOR ALL
AGES.

THERE ARE MORE THAN 5,500
SETS OF FAMILY QUARTERS ON
POST IN 12 DIFFERENT
HOUSING AREAS. WE HAVE
APPROXIMATELY 4,600 FOR EEN
ENLISTED AND 900 FOR
OFFICERS. ADDITIONALLY, 469

VIDEO

ES- Poxon House

MS- Children on slide

ES- LS- EXERCISE ROOM

CU- Feet walking

MS- Man on bike

CU- Feet pedalling

MS- Basketball

MS- Raquetball

CU- Little girl in pool

CU- Weights

CU- Man lifting weights

LS- Soldier napping

MS- Woman making pottery

MS- Two woman working on crafts

AUDIO

ROOMS PROVIDE TEMPORARY LODGING FOR TRANSIENT PERSONNEL AND THEIR FAMILIES INCLUDING THE 75 ROOM POXON HOUSE.

THE ABRAMS PHYSICAL FITNESS CENTER, ONE OF THE 9 PHYSICAL FITNESS CENTERS ON POST, IS AN INDOOR ATHLETIC FACILITY WHICH INCLUDES BASKETBALL, RAQUETBALL, AND SQUASH COURTS, AS WELL AS AN INDOOR SWIMMING POOL AND SEVERAL EXERCISE ROOMS.

FORT HOOD HAS MANY FACILITIES FOR SOLDIER RELAXATION. THE SKILLS DEVELOPMENT CENTER PROVIDES OUR SOLDIERS MANY RECREATION SERVICES.

VIDEO

AERIAL- ZOOM OUT of the soldiers dome

ES-LS Belton Lake

LS- Keith fishing

MS- Child coming down water slide

LS- "Cafe Court" in PX mall

CU- Soldier eating pizza

EXT. LS- Shoppette

MS- Baseball player hitting ball

MS- Barber cutting hair

FADE TO BLACK

FADE IN: AERIAL of Beaumont
Aircraft load up

AERIAL of highway cloverleaf

LS- Ship

ES- Rail Road Yard

WS- Soldiers loading equipment

AUDIO

THE SOLDIERS DOME IS AN EN-
LISTED CLUB THAT CAN SEAT 900,
AND THE BELTON LAKE OUTDOOR
RECREATION AREA HAS A WIDE
VARIETY OF ACTIVITIES. IN ADDI-
TION THERE ARE 22 SNACK BARS,
22 RETAIL STORES, 27 BASEBALL
FIELDS, AND 14 BARBER SHOPS.

UNITS DEPLOYING OVERSEAS
FROM FORT HOOD WOULD DO SO
BY SEA OR AIR. HIGHWAY 190 IS A
FOUR-LANE ROUTE THAT
CONNECTS WITH THE
INTERSTATE HIGHWAY SYSTEM
PROVIDING ACCESS TO ONE OF
OUR DEEP WATER PORTS AT
GALVESTON. RAIL LINES WITH
THE FORT HOOD RAIL LOADING
YARD WHERE FOUR TRAINS CAN

VIDEO

AUDIO

MS- Equipment loading on train

BE POSITIONED FOR
SIMULTANEOUS LOADING.

ES- C-5 Galaxy being loaded

TO ACCOMMODATE FREQUENT
OFF-POST DEPLOYMENT AND
EXTENSIVE AVIATION TRAINING,
FORT HOOD OPERATES 2

MS- "Dust Off" helicopter turns and
exits frame

AIRFIELDS. ROBERT GRAY ARMY
AIRFIELD IS THE ONLY CORPS
LEVEL PORT OF EMBARKATION
OPERATED BY THE ARMY, AND IS

LS- Soldiers board civilian aircraft

CAPABLE OF HANDLING

MS- Soldiers on commercial lane

COMMERCIAL WIDE-BODIED

LS- C-5 Galaxy take off

AIRCRAFT AND ALL UNITED
STATES AIR FORCE AIRCRAFT TO

LS- U-21 on runway moves and
exits frame

INCLUDE THE C-5 GALAXY. GRAY

ARMY AIR FIELD IS LOCATED AT
WEST FORT HOOD AND HAS A

3,000 METER RUNWAY, AND

RAMP SPACE CAPABLE OF

VIDEO

AUDIO

LS- U21 taxis for take off

MS- Mohawk aircraft on runway

CU- Propellor turning

LS- Mohawk leaves

ES- AIR TRAFFIC CONTROL
CENTER

CU- Scope

MS- Controller at scope

CU- Weather screen

MS- Military controllers

CU- Control panel

OTS- Controller

PERSONNEL, CARGO AND
REFUELING OPERATIONS FOR
FIXED AND ROTARY WING
TRAFFIC.

AIR TRAFFIC CONTROL IS
PROVIDED BY CIVILIAN AND
MILITARY CONTROLLERS FOR ALL
AIRCRAFT IN A 15,000 SQUARE
MILE AREA. MORE THAN 250
THOUSAND AIRCRAFT ARE
MANAGED BY HOOD FLIGHT
FOLLOWING AND THE ARMY
RADAR APPROACH CONTROL
EACH YEAR. ONE OF FOUR
OPERATED BY THE ARMY, THE
ARAC PROVIDES CIVIL AND MILI-
TARY AIRCRAFT INSTRUMENT
FLIGHT HANDLING.

VIDEO

AUDIO

CU- Hand writing information

ES. -HOOD ARMY AIRFIELD

ES- Aerial view

CU- Airfield tower

MS- CH47 helicopter hovering

LS- Apache aircraft on
runway

ES- TRAINING

LS- Mortar Loading

CU- Round insertion

ES- War game room

LS- Soldiers around simulation table

CU-Figurines

MS- Soldier moves figurines

MS- Tank rolls over soldier

HOOD ARMY AIRFIELD, LOCATED ON THE EAST SIDE OF THE POST, HAS ONLY ROTARY WING OPERATIONS AND IS HOME FOR ALMOST 400 HELICOPTERS AND THE ARMY'S FIELDING PROGRAM OF THE AH-64 BY THE APACHE TRAINING BRIGADE.

COMBAT READINESS IS OUR FUNDAMENTAL PURPOSE. READINESS CAN ONLY BE ACHIEVED THROUGH REALISTIC AND VIGOROUS TRAINING. THAT'S WHY WE VIEW TRAINING AS THE CORNERSTONE FOR SUCCESS IN BATTLE. WE BELIEVE THAT ON THE DAY OF BATTLE, SOLDIERS AND UNITS WILL FIGHT AS WELL OR AS POORLY AS THEY WERE TRAINED BEFORE BATTLE.

VIDEO

LS- Soldiers run through smoke

MS- Armored vehicles cover Fort Hood terrain

LS- Two small bridging barges work river crossing operation

CU-BOAT DRIVER

MS- BOAT DOCKING

ES- RANGES

ES- Weapons firing on range

CU- Red range flag

CU- Individual soldier fires M-16

CU- Soviet target pops up

AUDIO

FORT HOOD IS AN EXCELLENT PLACE TO TRAIN ARMORED AND MECHANIZED FORCES. THE WEATHER IS FAVORABLE FOR YEAR-ROUND TRAINING AND THE TERRAIN IS VARIED AND TRAFFICABLE FOR ALL VEHICLES. PART OF THE RESERVATION'S EASTERN BOUNDARY IS FORMED BY THE BELTON RESERVOIR AND PROVIDES AN EXCELLENT AREA FOR RIVER CROSSING OPERATIONS.

WE HAVE A WIDE VARIETY OF RANGE FACILITIES AVAILABLE; TO INCLUDE SOME OF THE MOST MODERN COMPUTERIZED RANGES AND THE LARGEST FACILITY IN CONUS FOR TRAINING ON MILITARY

VIDEO

LS- Soldiers climb wall at Mout training

MS- SOLDIERS ASSISTING EACH OTHER
Four soldiers help get each other in the window

LS- Howitzer firing

CU- Round hitting target

ES- RADIOMAN SIGNALS HELICOPTERS TO TAKE OFF

A soldier makes and hand motion and approximately 10 aircraft take off.

CU-CAPSTONE GRAPHIC

AUDIO

OPERATIONS IN URBANIZED TERRAIN OR 'MOUT. WE CAN FIRE ALL WEAPONS THAT BELONG TO AN ARMY DIVISION.

SOLDIERS RECEIVE THEIR TRAINING AS INDIVIDUALS AND AS MEMBERS OF TEAMS.

THIRD CORPS UNITS ARE INVOLVED IN YEAR-ROUND SUPPORT TO RESERVE COMPONENT UNITS IN VARYING DEGREES. THE HIGHEST PRIORITY GOES TO THOSE WHICH ARE PART OF THE

VIDEO

AUDIO

CU- MAP OF U.S. SHOWING CAP-
STONE STATES

CU- TANK DRIVER

LS- TANK CROSSING BRIDGE

CU-BAR GRAPH SHOWING UNITS
TO BE
MOBILIZED

ES- RESERVISTS IN ROAD
MARCH

CORPS WARTIME ORGANIZATION.
THESE UNITS FALL UNDER A PRO-
GRAM CALLED CAPSTONE IN
WHICH THE CORPS ASSIGNS
THEM WARTIME MISSIONS AND
TRAINING TASKS. OUR CAPSTONE
UNITS TOTAL MORE THAN 400 AND
COME FROM ACROSS THE UNITED
STATES.

ABOUT 30,000 ARMY NATIONAL
GUARDSMEN AND RESERVISTS
FROM THESE UNITS TRAIN AT
FORT HOOD ANNUALLY, THE
MAJORITY OF THEM AT NORTH
FORT HOOD. THEY EITHER BRING
THEIR EQUIPMENT WITH THEM, OR

VIDEO

AUDIO

SEQUENCE OF RESERVE
FORCES LOADING EQUIPMENT

DRAW IT FROM THE MOBILIZATION
AND TRAINING EQUIPMENT SITE
AT NORTH FORT HOOD, WHICH IS
OPERATED BY THE TEXAS ARMY
NATIONAL GUARD.

TRUCKS OFF LOADING

SLIDE- SHOWING WARTRAIN
MISSION

THIRD CORPS TRAINING
RESPONSIBILITIES FURTHER
INCLUDE ASSISTING THE
OVERSEAS DEPLOYED CORPS BY
PROVIDING VARIOUS FORMS OF
TRAINING GUIDANCE AND
ASSISTANCE TO THEIR CAPSTONE
ACTIVE AND RESERVE
COMPONENT UNITS STATIONED
HERE IN THE UNITED STATES.
THESE UNITS, ALONG WITH OUR
CAPSTONE UNITS, ARE INCLUDED
UNDER A NEW PROGRAM CALLED
WARTRAIN. THE HEADQUARTERS

MS- SOLDIER CRAWLS DOWN A
ROPE OBSTACLE

MS- GROUP OF SOLDIERS RUN
THROUGH OBSTACLE

LS- SOLDIER SLIDES DOWN A
ROPE

CU- SOLDIER LEARNING TO
DISASSEMBLE THE M60 MA-
CHINE GUN

LS- SOLDIER DISSASSEMBLING
AN M60 MACHINE GUN

VIDEO

MAP OF THE U.S. SHOWING
WARTRAIN STATES

CU- WARTRAIN SLIDE

LS- SOLDIERS DOING PUSH UPS

MS- NCO SUPERVISING PUSH
UPS

CU- SGT GIVING BAYONNET
TRAINING

LS- BAYONNET TRAINING

LS-SOLDIERS TRAINING FOR
COMBAT IN THE CITY

MS- SGT DIRECTING WIRE IN-
STALLATION

AUDIO

OF OUR WARTRAIN UNITS
STRETCH FROM COAST TO COAST
AND ARE COMPRISED PRIMARILY
OF ARMORED AND MECHANIZED
FORCES.

TO LEAD OUR SOLDIERS, WE
PLACE A PREMIUM ON TRAINING
OUR LEADERS. SINCE LEADER-
SHIP IS A CRUCIAL ELEMENT OF
COMBAT POWER AND A KEY IN-
GREDIENT IN UNIT COHESION, WE
STRESS THE DEVELOPMENT OF
LEADERS AT ALL LEVELS, AND
PROVIDE THE TRAINING, TIME AND
OPPORTUNITY FOR THAT DEVEL-
OPMENT.

VIDEO

MS- TANK ROLLS OVER SOLDIER
Soldier lays down on ground as tank
rolls over him

LS- SOLDIERS RUN THROUGH
SMOKE
Soldiers maneuver through smoke in
simulated
combat in cities

LS-SOLDIERS TRAINING FOR
COMBAT IN THE CITY

MS- SOLDIER JUMPS OVER OB-
STACLE

CU- OTS BRADLEY DRIVER

AUDIO

THE ARMY'S MANUAL FOR OP-
ERATIONS STATES THAT SUPE-
RIOR COMBAT POWER DERIVES
FROM THE COURAGE OF SOL-
DIERS, THE EXCELLENCE OF
THEIR TRAINING AND QUALITY OF
THEIR LEADERSHIP. THROUGH-
OUT FORT HOOD YOU WILL SEE
SOME OF THE BEST TRAINED
SOLDIERS WHO ARE MOTIVATED
AND FULLY CAPABLE OF CARRY-
ING OUT THEIR DUTIES. WE TAKE
GREAT PRIDE IN THEM AND FEEL
THEY BEST TELL THE STORY OF
FORT HOOD.

continued

VIDEO

LS- CEREMONY

Cannons firing during a ceremony

AUDIO

SOLDIERS PROPERLY TRAINED
AND CORRECTLY LED WILL PRO-
DUCE THE WINNING EDGE IN
BATTLE.

ENDING MONTAGE- SLOW MO-
TION

Soldiers, training, military family,
flags, Texas countryside, a helicop-
ter hovering in the sun set, and 4th
of July fireworks

FADE IN: MUSIC

S H O O T I N G S C R I P T

VIDEO

FADE FROM BLACK

FADE IN MONTAGE

exciting fast paced montage of tanks, soldiers, aircraft and soldiers on the move.

FADE TO BLACK

FADE IN: "FLIP TITLE"

Digital effect, state of Texas rotating and becoming Headquarters building with American

UNIT HISTORICAL SEQUENCE

Old photographs depicting the different eras, WWI, WWII, Korea and Vietnam. There are soldiers wearing period uniforms and with vintage equipment, weapons and vehicles.

AUDIO

FADE IN: SFX (tank)

FADE IN: MUSIC

Quick tempo, "Eye of the Tiger"

FADE OUT: MUSIC

FT HOOD IS THE LARGEST ARMORED POST IN THE FREE WORLD AND HOME FOR THE THIRD CORPS. THE CORPS, WITH ITS 39,000 SOLDIERS AND NEARLY ONE BILLION DOLLARS WORTH OF TACTICAL VEHICLES WIELDS AWESOME POWER.

THE PROUD HERITAGE OF THE THIRD CORPS BEGAN ON THE BLOODY BATTLEFIELDS OF GETTYSBURG AND CONTINUED THROUGH THE WARS THAT FOLLOWED.

VIDEO

More historical shots continue of archival photos and film

GENERAL JOHN BELL HOOD

A painting of Gen Hood, after whom the post was named.

MS- TANK DESTROYER CENTER

A sign taken at the front gate of Ft Hood when it was known as Tank Destroyer Center.

AUDIO

SIX BATTLE STREAMERS WERE ADDED DURING WORLD WAR I AS CORPS FORCES CAPTURED THE BRIDGE AT REMAGEN AND HELPED CRUSH THE GERMAN COUNTEROFFENSIVE AT THE BATTLE OF THE BULGE. IN VIETNAM THE POWERFUL CORPS HELD SECTORS NEAR SAIGON.

FORT HOOD WAS NAMED FOR THE FAMOUS CONFEDERATE GENERAL JOHN BELL HOOD,

AND DATES BACK TO 1941 WHEN IT WAS SELECTED AS THE HOME FOR THE ARMY'S TANK

VIDEO

LS- AERIAL PHOTO OF HOOD
Ft Hood as it existed in the 40's.
There are rows of wooden buildings
and large formations of soldiers.

HISTORICAL SEQ- Training at Fort
Hood over the years

ES- AERIALS

Fort hood from the air, old installa-
tion shots

AUDIO

DESTROYER CENTER.

AS FT HOOD GREW IN THE
EARLY 40S, TRAINING
CENTERED ON THE TANK
DESTROYER UNITS AND
INDIVIDUAL REPLACEMENTS
FOR WORLD WAR II.

CONSTRUCTION OF WHAT WAS
THEN CALLED CAMP HOOD WAS
COMPLETED IN 1942 AND
REDESIGNATED, FT HOOD, A
PERMANENT INSTALLATION IN
1950.

THIRD CORPS WAS
DEACTIVATED IN 1959 BUT IN
1961, HEADQUARTERS THIRD
CORPS WAS REACTIVATED IN
RESPONSE TO THE BERLIN
CRISIS.

VIDEO

LS-AERIAL OF FT HOOD MAN-
UEVER AREA

Training area showing the tank
tracks. (Cow House Creek)

LS- AERIAL OF FT HOOD

Shot showing facilities

GRAPHIC-POST BOUNDARIES

Colorful graphic map showing the
size and scope of the entire installa-
tion

GRAPHIC- POST LOCATION

Graphic depiction of the state of
Texas and it's location between
Dallas and San Antonio.

LS- AERIAL OF 2AD TOWER AND
FACILITIES

AUDIO

OVER THE YEARS FT HOOD HAS
EXPANDED TO IT'S PRESENT
SIZE OF 214 THOUSAND ACRES.
EXCLUDING THE LIVE FIRE
AREA, ABOUT 153,000 ACRES
ARE AVAILABLE FOR MANUEVER
TRAINING.

THE POST IS 42 MILES LONG
FROM NORTH TO SOUTH AND 26
MILES LONG FROM EAST TO
WEST. 340 SQUARE MILES IN
ALL, FT HOOD IS LOCATED HALF-
WAY BETWEEN DALLAS AND
SAN ANTONIO, JUST WEST OF
THE CITY OF KILLEEN.

THE LAND AND IMPROVEMENTS
ARE VALUED AT MORE THAN 840
MILLION DOLLARS.

VIDEO

GRAPHIC MAP-
Showing location of HQ FORSCOM
in Atlanta

GRAPHIC MAP-
Map showing the location of Ft
Hood, to include the deep water port
at Galveston and the III corps units
in El Paso and Colorado Springs.

GRAPHIC- OBJECTIVES
Ft Hood and III Corps goals and
objectives

AUDIO

THIRD CORPS HIGHER
HEADQUARTERS, FORCES
COMMAND IN ATLANTA,
GEORGIA IS 900 MILES AWAY.

OUR SPHERE OF RESPONSIBIL-
ITY REACHES FAR BEYOND OUR
GEOGRAPHIC BOUNDARIES AND
EXTENDS SOME 585 MILES WEST
TO INCLUDE THE 3RD ARMORED
CAVALRY REGIMENT AT EL PASO,
785 MILES NORTHEAST TO THE
4TH INFANTRY DIVISION AT COLO-
RADO SPRINGS, COLORADO AND
200 MILES SOUTHEAST TO OUR
DEEP WATER PORT AT
GALVESTON.

READINESS REMAINS OUR
FUNDAMENTAL MISSION AND THIS
MEANS BEING PREPARED FOR
SUSTAINED COMBAT.

VIDEO

LS- UNIT DEPLOYMENT

Soldiers loading onto aircraft for deployment & air drop

GRAPHIC- DEPLOYMENT

World map showing areas of possible strategic deployment.

GRAPHIC- UNIT PATCHES

The III Corps patch surrounded by patches of subordinate units.

DISSOLVE TO BLACK

DISSOLVE TO 1ST CAVALRY
DIVISION PATCH

CAVALRY CHARGE- Approximately 25 of the 1st Cav ceremonial soldiers and their mule drawn covered wagon race the length of a grassy hillside with sabres waving and pistols firing.

M-1 ABRAMS TANK- A M1 is in a well protected firing position, as the tank commander shouts the commands the driver moves and fires.

AUDIO

THIRD CORPS UNITS TRAIN TO FIGHT, DEPLOY, AND WIN. THEY STAND READY TO REINFORCE THE EUROPEAN CENTRAL REGION OR PROVIDE FORCES FOR STRATEGIC DEPLOYMENT ANYWHERE.

FORT HOOD IS THE HOME FOR TWO DIVISIONS, 6 SEPARATE BRIGADES AND HOST FOR A NUMBER OF TENANT ACTIVITIES.

THE 1ST CAVALRY DIVISION IS A FULLY MODERNIZED ARMORED DIVISION CONSISTING OF TWO ACTIVE ARMOR BRIGADES AND ONE RESERVE COMPONENT ARMOR BRIGADE.

VIDEO

The tank rocks from the powerful
with the blast.

STINGER FIRING- Seq of soldier
preparing
and firing the stinger

FT IRWIN, NTC- Some training shot
from Ft Irwin that depicts it's unique
terrain

DISSOLVE TO: BLACK

DISSOLVE TO: 2ND ARMOR DIVI-
SION PATCH

DISSOLVE TO:

ES- M1 TANK

AUDIO

THE MISSISSIPPI NATIONAL
GUARD'S 155TH ARMORED BRI-
GADE.

THE DIVISION IS KNOWN AS "THE
FIRST TEAM" AND TAKES PRIDE IN
IT'S MENTALLY AND PHYSICALLY
DEMANDING TRAINING PROGRAM.
THE DIVISION HAS HAD
EXCELLENT AND DIVERSE
TRAINING OPPORTUNITIES FROM
THE PLAINS OF NORTHERN
GERMANY, TO THE DESERT OF
THE NATIONAL TRAINING CENTER
AT FORT IRWIN, CALIFORNIA, AND
FROM FORT DRUM, NEW YORK,
TO EUROPE ON REFORGER
EXERCISES.

FADE IN: SFX

Tank maneuvering

VIDEO

AUDIO

Maneuvers over rough terrain

MS- POV from tank on the move

MS- TANK IN POSITION

Tank moves into position (enters frame)

INT. CU- GUNNER

Gunner loads round

MS- TANK FIRES

LS- TARGET

Round impacts with target

DISSOLVE TO: BLACK

DISSOLVE TO: 6TH CAVALRY
BRIGADE PATCH

THE 2ND ARMORED DIVISION IS ALSO A FULLY MODERNIZED HEAVY DIVISION. ONE BRIGADE DEPLOYED TO GERMANY IN JANUARY OF 1979, LEAVING 2 BRIGADES OF ARMOR AND MECHANIZED INFANTRY AT FORT HOOD. ALL THE 2AD TANK BATTALIONS HAVE THE M-1 TANK. THE BRADLEY INFANTRY FIGHTING VEHICLE AND THE APACHE ATTACK HELICOPTER ARE ALSO ON BOARD, AS WELL AS THE MULTIPLE-LAUNCH ROCKET SYSTEM. THESE NEW WEAPONS COUPLED WITH INTENSIVE TRAINING, GIVE THE 'HELL-ON-WHEELS' DIVISION COMBAT POWER SECOND TO NONE.

FADE IN: HELICOPTER SFX

VIDEO

AUDIO

DISSOLVE TO: MS- APACHE IN
FLIGHT
Skillfully manuevers through the sky

LS- Apache flying in formation with
OH-58 Scout

MS- CH 47
Helicopter performing pick up of
heavy equipment.

DISSOLVE TO: BLACK

DISSOLVE TO: ATB PATCH

DISSOLVE TO: APACHES
In rows on the flight line

LS- APACHE FIRING SEQ
Apache fires and hits target

MS -IINSTRUCTOR WITH PILOT

THE 6TH CAVALRY BRIGADE (AIR
COMBAT) WITH ITS ATTACK
HELICOPTER SQUADRONS
PROVIDES A MOBILE AND LETHAL
FORCE TO DESTROY TANKS AND
OTHER ARMORED VEHICLES.
THEY SCOUT WITH THEIR OH-58
AIRCRAFT AND ATTACK WITH THE
APACHE HELICOPTER.THEIR
SUPPORT SQUADRON HAS 16
CH-47'S TO PROVIDE MEDIUM LIFT.

FORT HOOD IS ALSO THE HOME
OF THE APACHE TRAINING
BRIGADE WHICH IS RESPONSIBLE
FOR THE INITIAL TRAINING OF ALL
AH-64 ADVANCED ATTACK
HELICOPTER BATTALIONS.

VIDEO

DISSOLVE TO: BLACK

DISSOLVE TO : COSCOM PATCH

DISSOLVE TO: MAINTENANCE
Soldiers perform maintenance

MS- REFUELING
Soldiers refueling

CU- FOOD PREPARATION

LS- VEHICLE LOADING

MS- PERSONNEL ADMINISTRATION

LS- CONSTRUCTION

DISSOLVE TO: BLACK

AUDIO

THIS INCLUDES UNITS FROM OTHER POSTS IN THE UNITED STATES AND UNITS TO BE DEPLOYED TO EUROPE.

THE 13TH CORPS SUPPORT COMMAND IS RESPONSIBLE FOR THE NEEDS OF THE ARMY'S MOST VALUABLE ASSET-THE SOLDIER. THEY CAN FEED, FIX, REPLACE, BUILD, ADMINISTER, TRANSPORT AND CARE FOR A 5 DIVISION CORPS IF REQUIRED. TO ACCOMPLISH IT'S WARTIME MISSION, THE 13TH COSCOM IS ROUNDED OUT BY THE 43RD SUPPORT GROUP AT FORT CARSON, COLORADO; A TRANSPORTATION BRIGADE, A MEDICAL BRIGADE AND THREE SUPPORT GROUPS FROM THE RESERVES AND NATIONAL GUARD.

VIDEO

DISSOLVE TO: 3RD SIGNAL
PATCH

DISSOLVE TO: ANTENNAS
Antennas protrude into the sky from
a field site

MS- SOLDIER RAISING ANTENNA

CU- RADIO/TELEPHONE OPERA-
TION SEQ

DISSOLVE TO: BLACK

DISSOLVE TO: 89TH MILITARY
POLICE BRIGADE PATCH

LS- MP ADMINISTERING TICKET
MP writing ticket to civilian

MS- MP AT SCHOOL CROSSING

CU-CHILDREN AT CROSSWALK

MS- MP W/ DOG

AUDIO

THE 3RD SIGNAL BRIGADE
PROVIDES

COMMUNICATION-ELECTRONIC
PLANNING AND SUPPORT FOR
THE THIRD CORPS WITH ITS
THREE SIGNAL BATTALIONS.

SUPPORTING THE 3RD SIGNAL
BRIGADE ARE TWO NATIONAL
GUARD UNITS, THE 212TH SIGNAL
BN FROM ARKANSAS AND THE
711TH FROM ALABAMA.

THE 89TH MILITARY POLICE
BRIGADE HAS ONE COMBAT
SUPPORT MILITARY POLICE
BATTALION, AND A LAW
ENFORCEMENT ACTIVITY.

PRIMARY SUPPORT IS TO THE
INSTALLATION DISCIPLINE, LAW
AND ORDER MISSION AND
III CORPS WORLDWIDE
CONTINGENCY MISSIONS. THE

VIDEO

Working guard dog

MS- MPS IN FIELD

DISSOLVE TO: BLACK

DISSOLVE TO: 504TH PATCH

MI BRIGADE SEQUENCE-
Soldiers setting up site in the field

LS- SGT SETTING UP EQUIP-
Set up and operation of jamming
equip

CU- Soldier using equipment

AUDIO

BRIGADE'S WARTIME FORCE
STRUCTURE INCLUDES TWO
ACTIVE AND TWO RESERVE
COMPONENT MILITARY POLICE
BATTALIONS, WITH SUBORDINATE
UNITS LOCATED IN TEXAS AND
SIX OTHER STATES.

THE 504TH MILITARY
INTELLIGENCE BRIGADE WITH ITS
3 M. I. BATTALIONS AND
HEADQUARTERS DETACHMENT
PROVIDES INTELLIGENCE
COLLECTION AND ANALYSIS, AND
ELECTRONIC WARFARE SUPPORT
TO THIRD CORPS. THE 504TH IS
ROUNDED OUT BY A RESERVE
COMPONENT UNIT, THE 301ST
TACTICAL EXPLOITATION MILITARY
INTELLIGENCE BATTALION;
AND BY COMPANY G,

VIDEO

AUDIO

ES- INTELLIGENCE AIRCRAFT.
Aircraft performing

143RD INFANTRY BATTALION OF
THE TEXAS NATIONAL GUARD.

DISSOLVE TO: BLACK

DISSOLVE TO: 31ST ADA PATCH

DISSOLVE TO:
ES- WEAPONS IN
CAMOFLAUGED POSITIONS

HAWK SEQ

CHAPPARAL SEQ

CU- SOLDIERS SHOOTING

DISSOLVE TO: BLACK

DISSOLVE TO: MEDDAC PATCH

ES-LS- AERIAL OF DARNALL
shot of hospital showing it's size

MS- PATIENT GOING THROUGH
XRAY

THE 31ST AIR DEFENSE
ARTILLERY (ADA) BRIGADE
PROVIDES LOW TO MEDIUM
ALTITUDE AIR DEFENSE
COVERAGE FOR THE THIRD
CORPS WITH ITS HAWK AND
CHAPARRAL BATTALIONS. THE
CHAPARRALS OF THE 1ST
BATTALION, 200TH ADA OF THE
NEW MEXICO NATIONAL GUARD
PROVIDE ROUNDOUT STRENGTH
IN WARTIME.

MEDICAL HEALTH CARE FOR THE
FORT HOOD COMMUNITY IS
PROVIDED BY DARNALL ARMY
COMMUNITY HOSPITAL,
ONE OF THE BEST EQUIPPED AND

VIDEO

AUDIO

MS- DOCTOR EXAMINING CHILD

MOST MODERN MEDICAL FACILITIES IN CENTRAL TEXAS.

LS- SURGICAL PROCEDURES

THIS BUSY 254 BED HOSPITAL SUPPORTS AN AREA OF 177 TEXAS

CU- BABY IN NURSERY

COUNTIES. EACH MONTH MORE THAN 450 MAJOR SURGICAL PROCEDURES ARE PERFORMED AND APPROXIMATELY 60-

DISSOLVE TO: BLACK

THOUSAND OUTPATIENTS ARE SEEN. AN AVERAGE OF 7 BABIES ARE BORN DAILY AT DARNALL.

DISSOLVE TO: DENTAC PATCH

DISSOLVE TO: ES- DENTAL CLINIC

OUR DENTAL ACTIVITY OPERATES SIX CLINICS THROUGHOUT FORT

EXT. DENTAL CLINIC

HOOD, PROVIDING A FULL RANGE OF DENTAL HEALTH CARE

LS-PATIENT

Patient getting shot and having care administered

SERVICES. IN SUPPORT OF OUR READINESS MISSION, THE

MS- XRAY

Soldier receives panoramic xray

DENTAL ACTIVITY HAS

DEVELOPED COMPREHENSIVE PROGRAMS WHICH OFFER

COMMANDERS INSTANTANEOUS

VIDEO

CU- XRAY

MS- SOLDIER GETTING DENTAL
CHECK

DISSOLVE TO: BLACK

DISSOLVE TO: TEXCOM PATCH

EXT. ES- TEXCOM BUILDING

APACHE SHOT

TESTING SEQ

AUDIO

ACCESS TO THEIR UNITS'
PANOGRAPHIC AND DENTAL
READINESS STATUS, INFORMING
THE COMMANDER AS TO THE
LIKELIHOOD OF LOST
MAN-POWER DUE TO DENTAL
CASUALTIES.

ONE OF FORT HOOD'S MAJOR
TENANT UNITS IS
HEADQUARTERS, TEST AND
EXPERIMENTATION COMMAND,
TEXCOM, LOCATED AT WEST
FORT HOOD. THIRD CORPS
SUPPORTS TEXCOM IN TESTING
NEW TACTICAL CONCEPTS,
EQUIPMENT, AND
ORGANIZATIONAL CHANGES.

FORT HOOD IS NO STRANGER TO
TEST MISSIONS. WE'RE IN THE
FOREFRONT OF MODERNIZATION

VIDEO

MS- M-1 ABRAMS TANK

LS- M-3 CAVALRY FIGHTING
VEHICLE

LS- TARGET POPS UP

MS- APACHE FLY OVER

MES SEQUENCE

AUDIO

OF THE U.S. ARMY. A MAJORITY
OF NEW EQUIPMENT ITEMS HAVE
BEEN INTRODUCED TO THE FIELD
AT FORT HOOD TO INCLUDE THE
M-1 ABRAMS TANK, THE M-2
BRADLEY INFANTRY FIGHTING
VEHICLE, THE M-3 CAVALRY
FIGHTING VEHICLE, AND THE
APACHE AH-64 ATTACK
HELICOPTER.

FORT HOOD NOW HAS THE LEAD
IN FIELDING THE ARMY'S NEW
STATE-OF-THE-ART DIGITAL
COMMUNICATIONS SYSTEM,
MOBILE SUBSCRIBER
EQUIPMENT. THE MSE PROGRAM
WILL REPLACE ALMOST 90
PERCENT OF THE CURRENT
COMMUNICATIONS EQUIPMENT IN
THIRD CORPS. THE VARIETY OF

VIDEO

AUDIO

GRAPHIC- INVENTORY OF EQUIP

EQUIPMENT FOUND ON FORT HOOD REPRESENTS JUST ABOUT EVERY PIECE OF EQUIPMENT IN THE ARMY INVENTORY. THE

REFUELING SHOTS

AIRCRAFT, WHEELED, AND TRACKED VEHICLES TOTAL MORE THAN 10-THOUSAND ITEMS AND HAVE A VALUE OF MORE THAN FOUR BILLION DOLLARS. TO KEEP OUR EQUIPMENT RUNNING EACH YEAR TAKES MORE THAN 17

ES- AERIAL FOOTAGE OF MOTOR POOL ROW

MILLION GALLONS OF FUEL AT A COST OF MORE THAN 11 MILLION DOLLARS.

MS- Maintenance shot- Soldiers replacing engine

THIS LARGE AMOUNT OF EQUIPMENT REFLECTS THE SIZE OF OUR MAINTENANCE EFFORTS. AT FORT HOOD, WE CONSIDER THAT UNIT COMBAT READINESS CANNOT BE A REALITY WITHOUT THE AVAILABILITY AND PROPER FUNCTIONING OF MATERIAL AND

VIDEO

AUDIO

FADE IN: Large formation running
PT

GRAPHIC- Population statistics

MS- Soldier reporting for pay

GRAPHIC- Payroll statistics

ES- LS- PX exterior w bus in front

MS- PX interior w woman shopping
in toddler section

LS- Aisle in commissary

MS- Soldier selecting fruit

AERIAL- PAN OF COMMISSARY

RESOURCES. THAT'S WHY THE
TRAINING OF SUPPORT UNITS IS
AS IMPORTANT AS THE TRAINING
OF TACTICAL UNITS.

FORT HOOD FACILITIES SUPPORT
ALMOST 200-THOUSAND
MILITARY, CIVILIAN AND RETIRED
PERSONNEL AND THEIR FAMILIES.
THE PAYROLL GENERATED EACH
MONTH TO PAY OUR SOLDIERS
AVERAGES 59-MILLION DOLLARS
AND 9-MILLION FOR OUR CIVILIAN
WORKFORCE, THAT'S MORE THAN
800-MILLION DOLLARS A YEAR.

FORT HOOD FACILITIES INCLUDE
THE LARGEST POST EXCHANGE
IN THE UNITED STATES, AND THE
COMMISSARY IS THE LARGEST,
WITH MONTHLY SALES OVER 5
MILLION DOLLARS.

VIDEO

AND PX COMPLEX

CU- THEATER MARQUIS

LS- EXT. THEATER

LS- INT. LIVE PERFORMANCE

LS- EXT. CHAPEL

LS- CHAPLAIN IN FIELD

CU- CHAPLAIN IN FIELD

LS- FAMILY LIFE CENTER

MS- INT. CLASSROOM

ES- LITTLE BOYS PLAY SOCCER

LS- EXTERIOR OF ENLISTED
HOUSES

LS- EXTERIOR OF OFFICER
HOUSES

ES- LS- EXERCISE ROOM

CU- Feet walking

AUDIO

MORE THAN 100,000 CUSTOMERS
ARE SERVED IN EACH FACILITY
MONTHLY.

FORT HOOD HAS TWO THEATERS
CAPABLE OF PRESENTING
MOTION PICTURES AS WELL AS
LIVE PRODUCTIONS. WE HAVE 17
CHAPELS WITH A FULL RANGE OF
WORSHIP SERVICES AND
ACTIVITIES AVAILABLE TO ALL
SOLDIERS AND FAMILIES.

SPECIAL PROGRAMS INCLUDE
THE MARRIAGE AND FAMILY LIFE
CENTER AND ACTIVE RELIGIOUS
EDUCATION CLASSES FOR ALL
AGES. THERE ARE MORE THAN
5,500 SETS OF FAMILY QUARTERS
ON POST IN 12 DIFFERENT
HOUSING AREAS. WE HAVE
APPROXIMATELY 4,600 FOR EEN

VIDEO

AUDIO

ES- Poxon House	ENLISTED AND 900 FOR OFFICERS. ADDITIONALLY, 469 ROOMS PROVIDE TEMPORARY LODGING FOR TRANSIENT PERSONNEL AND THEIR FAMILIES INCLUDING THE 75 ROOM POXON HOUSE.
MS- Children on slide	
MS- Man on bike	
CU- Feet pedalling	THE ABRAMS PHYSICAL FITNESS CENTER, ONE OF THE 9 PHYSICAL FITNESS CENTERS ON POST, IS AN INDOOR ATHLETIC FACILITY WHICH INCLUDES BASKETBALL, RAQUETBALL, AND SQUASH COURTS, AS WELL AS AN INDOOR SWIMMING POOL AND SEVERAL EXERCISE ROOMS.
MS- Basketball	
MS- Raquetball	
CU- Little girl in pool	
CU- Weights	
CU- Man lifting weights	
LS- Soldier napping	
MS- Woman making pottery	
MC- Two woman working on crafts	FORT HOOD HAS MANY FACILITIES FOR SOLDIER RELAXATION. THE SKILLS DEVELOPMENT CENTER
AERIAL- ZOOM OUT of the soldiers dome	
ES-LS Belton Lake	

VIDEO

LS- Keith fishing

MS- Child coming down water slide

LS- "Cafe Court" in PX mall

CU- Soldier eating pizza

EXT. LS- Shoppette

MS- Baseball player hitting ball

MS- Barber cutting hair

FADE TO BLACK

FADE IN: AERIAL of Beaumont
Aircraft load up

AERIAL of highway cloverleaf
LS- Ship

MS- Equipment loading into ship

ES- Rail Road Yard

WS- Soldiers loading equipment

AUDIO

PROVIDES OUR SOLDIERS MANY RECREATION SERVICES. THE SOLDIERS DOME IS AN ENLISTED CLUB THAT CAN SEAT 900, AND THE BELTON LAKE OUTDOOR RECREATION AREA HAS A WIDE VARIETY OF ACTIVITIES. IN ADDITION THERE ARE 22 SNACK BARS, 22 RETAIL STORES, 27 BASEBALL FIELDS, AND 14 BARBER SHOPS.

UNITS DEPLOYING OVERSEAS FROM FORT HOOD WOULD DO SO BY SEA OR AIR. HIGHWAY 190 IS A FOUR-LANE ROUTE THAT CONNECTS WITH THE INTERSTATE HIGHWAY SYSTEM PROVIDING ACCESS TO ONE OF OUR DEEP WATER PORTS AT GALVESTON. RAIL LINES WITH THE FORT HOOD RAIL LOADING YARD WHERE FOUR TRAINS CAN

VIDEO

AUDIO

ES- C-5 Galaxy being loaded

MS- "Dust Off" helicopter turns and exits frame

LS- Soldiers board civilian aircraft

MS- Soldiers on commercial lane

LS- C-5 Galaxy take off

LS- U-21 on runway moves and exits frame

LS- U21 taxis for take off

MS- Mohawk aircraft on runway

BE POSITIONED FOR
SIMULTANEOUS LOADING.

TO ACCOMMODATE FREQUENT
OFF-POST DEPLOYMENT AND
EXTENSIVE AVIATION TRAINING,
FORT HOOD OPERATES 2
AIRFIELDS. ROBERT GRAY ARMY
AIRFIELD IS THE ONLY CORPS
LEVEL PORT OF EMBARKATION
OPERATED BY THE ARMY, AND IS
CAPABLE OF HANDLING
COMMERCIAL WIDE-BODIED
AIRCRAFT AND ALL UNITED
STATES AIR FORCE AIRCRAFT TO
INCLUDE THE C-5 GALAXY. GRAY
ARMY AIR FIELD IS LOCATED AT
WEST FORT HOOD AND HAS A
3,000 METER RUNWAY, AND
RAMP SPACE CAPABLE OF

VIDEO

CU- Propellor turning

LS- Mohawk leaves

ES- AIR TRAFFIC CONTROL
CENTER

CU-Scope

MS- Controller at scope

CU- Weather screen

MS- Military controllers

CU- Control panel

OTS- Controller

CU- Hand writing information

ES. -HOOD ARMY AIRFIELD

AUDIO

PERSONNEL, CARGO AND
REFUELING OPERATIONS FOR
FIXED AND ROTARY WING
TRAFFIC.

AIR TRAFFIC CONTROL IS
PROVIDED BY CIVILIAN AND
MILITARY CONTROLLERS FOR ALL
AIRCRAFT IN A 15,000 SQUARE
MILE AREA. MORE THAN 250
THOUSAND AIRCRAFT ARE
MANAGED BY HOOD FLIGHT
FOLLOWING AND THE ARMY
RADAR APPROACH CONTROL
EACH YEAR. ONE OF FOUR
OPERATED BY THE ARMY, THE
ARAC PROVIDES CIVIL AND MILI-
TARY AIRCRAFT INSTRUMENT
FLIGHT HANDLING.

VIDEO

AUDIO

ES- Aerial view

CU- Airfield tower

MS- CH47 helicopter hovering

LS- Apache aircraft on
runway

ES- TRAINING

LS- Mortar Loading

CU- Round insertion

ES- War game room

LS- Soldiers around simulation table

CU-Figurines

MS- Soldier moves figurines

MS- Tank rolls over soldie
r

LS- Soldiers run through smoke

HOOD ARMY AIRFIELD, LOCATED ON THE EAST SIDE OF THE POST, HAS ONLY ROTARY WING OPERATIONS AND IS HOME FOR ALMOST 400 HELICOPTERS AND THE ARMY'S FIELDING PROGRAM OF THE AH-64 BY THE APACHE TRAINING BRIGADE.

COMBAT READINESS IS OUR FUNDAMENTAL PURPOSE.

READINESS CAN ONLY BE ACHIEVED THROUGH REALISTIC AND VIGOROUS TRAINING. THAT'S WHY WE VIEW TRAINING AS THE CORNERSTONE FOR SUCCESS IN BATTLE. WE BELIEVE THAT ON THE DAY OF BATTLE, SOLDIERS AND UNITS WILL FIGHT AS WELL OR AS POORLY AS THEY WERE TRAINED BEFORE BATTLE.

VIDEO

MS- Armored vehicles cover Fort Hood terrain

LS- Two small bridging barges work river crossing operation

ES- RANGES

ES- Weapons firing on range

CU- Red range flag

CU- Individual soldier fires M-16

CU- Soviet target pops up

LS- Soldiers climb wall at Mout training

MS-Soldiers help each other get over wall

AUDIO

FORT HOOD IS AN EXCELLENT PLACE TO TRAIN ARMORED AND MECHANIZED FORCES. THE WEATHER IS FAVORABLE FOR YEAR-ROUND TRAINING AND THE TERRAIN IS VARIED AND TRAFFICABLE FOR ALL VEHICLES. PART OF THE RESERVATION'S EASTERN BOUNDARY IS FORMED BY THE BELTON RESERVOIR AND PROVIDES AN EXCELLENT AREA FOR RIVER CROSSING OPERATIONS.

WE HAVE A WIDE VARIETY OF RANGE FACILITIES AVAILABLE; TO INCLUDE SOME OF THE MOST MODERN COMPUTERIZED RANGES AND THE LARGEST FACILITY IN CONUS FOR TRAINING ON MILITARY

VIDEO

LS- Howitzer firing

CU- Round hitting target

CU- Office looking through binoculars

AUDIO

OPERATIONS IN URBANIZED TERRAIN OR 'MOUT.' WE CAN FIRE ALL WEAPONS THAT BELONG TO AN ARMY DIVISION. SOLDIERS RECEIVE THEIR TRAINING AS INDIVIDUALS AND AS MEMBERS OF TEAMS. INDIVIDUAL TRAINING HONES THOSE SKILLS SO NECESSARY TO ENSURE THE SUCCESS OF THE UNIT. AT FORT HOOD, UNIT TRAINING SUCH AS INFANTRY, ARMOR, ARTILLERY, AVIATION, AIR DEFENSE, AND ENGINEER IS CONDUCTED TO CLOSELY SIMULATE THE MODERN BATTLEFIELD'S TEMPO AND SCOPE.

VIDEO

ES- RADIOMAN SIGNALS HELICOPTERS TO TAKE OFF

A soldier makes and hand motion and approximately 10 aircraft take off.

CU-CAPSTONE GRAPHIC

CU- MAP OF U.S. SHOWING CAPSTONE STATES

CU- TANK DRIVER

LS- TANK CROSSING BRIDGE

CU-BAR GRAPH SHOWING UNITS TO BE MOBILIZED

AUDIO

THIRD CORPS UNITS ARE INVOLVED IN YEAR-ROUND SUPPORT TO RESERVE COMPONENT UNITS IN VARYING DEGREES. THE HIGHEST PRIORITY GOES TO THOSE WHICH ARE PART OF THE CORPS WARTIME ORGANIZATION. THESE UNITS FALL UNDER A PROGRAM CALLED CAPSTONE IN WHICH THE CORPS ASSIGNS THEM WARTIME MISSIONS AND TRAINING TASKS. OUR CAPSTONE UNITS TOTAL MORE THAN 400 AND COME FROM ACROSS THE UNITED STATES.

AS YOU CAN SEE FROM THE GRAPH, A MAJORITY OF THE COMBAT SUPPORT AND COMBAT SERVICE SUPPORT UNITS WHICH SUPPORT THIRD CORPS, WOULD HAVE TO BE MOBILIZED IF THE

VIDEO

ES- RESERVISTS IN ROAD
MARCH

SEQUENCE OF RESERVE
FORCES LOADING EQUIPMENT

TRUCKS OFF LOADING

SEQUENCE OF SOLDIERS
UNDERGOING VIGOROUS
TRAINING

Soldiers climb obstacles, learn
operation of equipment, throw
grenades, etc

AUDIO

CORPS WERE COMMITTED TO A
NORMAL WARTIME MISSION.
ABOUT 30,000 ARMY NATIONAL
GUARDSMEN AND RESERVISTS
FROM THESE UNITS TRAIN AT
FORT HOOD ANNUALLY, THE
MAJORITY OF THEM AT NORTH
FORT HOOD. THEY EITHER BRING
THEIR EQUIPMENT WITH THEM, OR
DRAW IT FROM THE MOBILIZATION
AND TRAINING EQUIPMENT SITE
AT NORTH FORT HOOD, WHICH IS
OPERATED BY THE TEXAS ARMY
NATIONAL GUARD.

THIRD CORPS TRAINING

RESPONSIBILITIES FURTHER

INCLUDE ASSISTING THE

OVERSEAS DEPLOYED CORPS BY

PROVIDING VARIOUS FORMS OF

VIDEO

AUDIO

SLIDE- SHOWING WARTRAIN
MISSION

MAP OF THE U.S. SHOWING
WARTRAIN STATES

CJ- WARTRAIN SLIDE

TRAINING GUIDANCE AND
ASSISTANCE TO THEIR CAPSTONE
ACTIVE AND RESERVE
COMPONENT UNITS STATIONED
HERE IN THE UNITED STATES.
THESE UNITS, ALONG WITH OUR
CAPSTONE UNITS, ARE INCLUDED
UNDER A NEW PROGRAM CALLED
WARTRAIN. THE HEADQUARTERS
OF OUR WARTRAIN UNITS
STRETCH FROM COAST TO COAST
AND ARE COMPRISED PRIMARILY
OF ARMORED AND MECHANIZED
FORCES.

WHEN YOU TAKE INTO ACCOUNT
ALL THE STATES WHERE OUR
WARTRAIN SUBORDINATE UNITS
ARE LOCATED, YOU CAN EASILY
SEE THE TOTAL COMMITMENT OF
THE THIRD CORPS ACROSS THE
THE UNITED STATES IN MEETING

VIDEO

AUDIO

THE GOAL OF A TOTALLY
TRAINED FORCE.

LS- BAYONNET TRAINING

CU-SOLDIER IN BAYONNET
TRAINING

LS-SOLDIERS TRAINING FOR
COMBAT IN THE CITY

MS- SGT DIRECTING WIRE IN-
STALLATION

LEADERSHIP MONTAGE-LOTS OF
SHOTS SHOWING NON-COMMIS-
SIONED OFFICERS TEACHING
AND LEADING SOLDIERS

TO LEAD OUR SOLDIERS, WE
PLACE A PREMIUM ON TRAINING
OUR LEADERS. SINCE LEADER-
SHIP IS A CRUCIAL ELEMENT OF
COMBAT POWER AND A KEY IN-
GREDIENT IN UNIT COHESION, WE
STRESS THE DEVELOPMENT OF
LEADERS AT ALL LEVELS, AND
PROVIDE THE TRAINING, TIME AND
OPPORTUNITY FOR THAT DEVEL-
OPMENT.

VIDEO

MS- TANK ROLLS OVER SOLDIER
Soldier lays down on ground as tank
rolls over him

LS- SOLDIERS RUN THROUGH
SMOKE
Soldiers maneuver through smoke in
simulated
combat in cities

LS-SOLDIERS TRAINING FOR
COMBAT IN THE CITY

AUDIO

THE ARMY'S MANUAL FOR OPERATIONS STATES THAT SUPERIOR COMBAT POWER DERIVES FROM THE COURAGE OF SOLDIERS, THE EXCELLENCE OF THEIR TRAINING AND QUALITY OF THEIR LEADERSHIP. THROUGHOUT FORT HOOD YOU WILL SEE SOME OF THE BEST TRAINED SOLDIERS WHO ARE MOTIVATED AND FULLY CAPABLE OF CARRYING OUT THEIR DUTIES. WE TAKE GREAT PRIDE IN THEM AND FEEL THEY BEST TELL THE STORY OF FORT HOOD.

VIDEO

AUDIO

LS- CEREMONY
Cannons firing during a ceremony

ENDING MONTAGE- SLOW MO-
TION
Soldiers, training, military family,
flags, Texas countryside, a helicop-
ter hovering in the sun set, and 4th
of July fireworks

WHETHER YOU SEE THEM TRAIN-
ING, PREPARING FOR INSPEC-
TION, PERFORMING MAINTEN-
NANCE, PARTICIPATING IN CERE-
MONIES, OR RELAXING; YOU
KNOW THEY ARE DEDICATED TO
THEIR PROFESSION, AND COUN-
TRY

SOLDIERS PROPERLY TRAINED
AND CORRECTLY LED WILL PRO-
DUCE THE WINNING EDGE IN
BATTLE.

FADE IN: MUSIC

S Y N O P S I S

SYNOPSIS FOR PRODUCTION PROPOSAL

Fort Hood, the largest armored installation in the free world, is a 339 square mile installation and the only post in the United States that accommodates two armored divisions. With more than 39,000 soldiers, 400 aircraft and 12,800 tactical vehicles, Fort Hood has earned the reputation as a Mobile Armored Corps.

Named for the famous Confederate General John Bell Hood, who gained recognition during the Civil War as the Commander of Hood's Texas Brigade, Fort Hood is located in "hill and Lake" country of Central Texas, midway between Austin and Waco, just west of the city of Killeen.

The history of the Corps began in 1918 when it was first activated in France. The Corps fought well in World War I, earning six battle streamers during the conflict. In December 1944, III Corps forces captured Fort Jeanne d'Arc during the Battle of the Bulge. It was then that Corps earned the nickname "Phantom Corps" by hitting the enemy when and where they least expected it. Still, late in December, the Corps liberated 100 towns in 10 days as they rushed to aid defenders in Bastogne. In the mid 50s, the Corps came to Fort Hood, then was inactivated from May 1959 until September 1961, when the advent of the Berlin crisis brought the "Phantom Corps" back to life.

Since then, the III Corps' primary mission has been to maintain its state of readiness for combat missions. It has planned and supervised the training of thousands of troops and readied and deployed two field forces to South Vietnam. The Corps participates, on a continuing basis, in

maneuvers and exercises worldwide, mobilizing its massive force with calculated precision. The priorities of training, discipline, maintenance and teamwork combine to ensure a combat ready and effective unit. Rigorous schedules include intensive field training, night exercises, gunnery qualification and deployment training.

The Corps sets the standard for force modernization, possessing the newest and most technically advanced equipment. The modernization of the tank units was recently completed with receipt of the last M1 "Abrams" tanks and the Infantry and cavalry units are receiving the new Bradley fighting vehicles. In addition, the Corps has received the AH64 Apache Attack helicopter, the OH58D Advanced Scout helicopter and the Multiple Launch Rocket System (MLRS).

Quality of life for the soldier and his or her family has become a top priority and III Corps places special emphasis and concern in providing the best possible support. Utilizing the outstanding facilities on Fort Hood, the family has access to medical and dental care, commissary, shopping and recreational activities.

With realistic training, the best in technical advance, and a multitude of support services, the Fort Hood soldier is ready, willing and able to go anywhere anytime, to defend the United States.

T R E A T M E N T

3rd DRAFT SCRIPT TREATMENT

PART 1. MUSIC AND INTRO MONTAGE ("Eye of the Tiger")

The show begins with an exciting, fast-paced montage of tanks, aircraft and people on the move, performing their mission and training. The music will have a quick tempo and have a military theme. The voice of the narrator will welcome the viewer to III Corps and Ft Hood.

PART 2. HISTORY OF THE CORPS AND FT HOOD

Old photographs of Camp and Ft Hood show old equipment such as the half-track, predecessor to the modern day tank, and soldiers garbed in old military uniforms indicative of the various eras are seen riding in horse drawn wagons and old trucks. A painting of General John Bell Hood, after whom the Fort is named is included. Building and facilities are shown as they were in past years.

Historical footage and still photos will show the soldiers of the various units participating in battle and in campaigns. This historical montage will include footage of Patton.

PART 3. FT HOOD LOCATION AND SIZE

Pictures of old buildings contrasting with new will serve as a transition from the history sequence to description of the physical size and layout of Ft Hood. A topographical map and colorful graphics will display the boundaries of the post and its training areas.

PART 4. III CORPS AND FT HOOD OBJECTIVES

Graphics will be utilized to state the goals and objectives of the Corps and Ft Hood. These graphics listed will include the mounted Phantom Warrior mounted on his armored horse.

PART 5. FT HOOD UNITS

A graphic depiction of the Corps patch with subordinate command patches surrounding it will show the scope and vast number of units assigned. Units and organizations located on Ft Hood will also be shown on an organizational chart.

PART 6. 1ST CAVALRY DIVISION

In keeping with the spirit of the proud cavalry this sequence will open with a full charge of the mounted horse detachment. Approximately

25 of the 1st Cav's ceremonial horse soldiers and their mule-drawn covered wagon race the length of a grassy hillside with sabres waving and pistols firing.

A Bradley fighting vehicle emerges through the heavy thicket and screeches to a halt as it's squad of well camouflaged soldiers rapidly dismount and move into defensive positions.

Once out of their Bradley the infantry soldiers are organized quickly and travel in a combat formation and maneuver over the tough Texas landscape.

A tight formation of the Apache attack helicopters, led by their OH-58 scouts are silhouetted against the sky. Then the aircraft hovers low and close, as if flexing it's visible fire power and sophisticated avionics devices.

PART 7. 2ND ARMOR DIVISION

A M-1 Abrams tank maneuvers over rough terrain as it bounces through a rutted gully. Another tank, heard rumbling before it is seen cresting the hill screeches to a halt and rocks slightly as it fires it's powerful weaponry. Down range a huge cloud of smoke is seen as the round hits the designated target.

Infantrymen crouch lowly as they are gathered for an operations plan. Others are seen in well dug fighting positions.

To show the 2nd AD involvement in our European mission a tank moves down cobble stone road in Germany with obvious German architecture in the background.

PART 8. 6TH CAVALRY BRIGADE (AIR COMBAT)

An Apache attack helicopter, taped from a helicopter along side, flys and maneuvers through the sky with precision. Then it turns to fly directly toward the helicopter with the camera. An OH 58, scouting for an apache, demonstrates it maneuverability.

The large CH 47 "work horse" helicopter performs a lift mission by carrying such heavy pieces of equip as a vehicle or heavily loaded palate.

The difficult performance of door gunnery is demonstrated and soldiers rappell from an OH-1.

PART 9. APACHE TRAINING BRIGADE

A neat pattern of Apaches are shown as they sit in long straight rows on the flight line. An instructor pilot providing guidance to another pilot in the complex cockpit

Formations of apaches in flight

Apaches firing and hitting targets

Apache maneuvering in flight

PART 10. 13TH SUPPORT COMMAND

Maintenance mission

Refueling

Food preparation

Transportation

Construction

Administration

engineer bridging operation

PART 11. 3rd SIGNAL BRIGADE

Personnel performing mission with communication and electronic
equip

Antennas protruding into the air from a field site

Field radio telephone operation

MSE Equip

PART 12. 89TH MILITARY POLICE BRIGADE

Installation law and order-school crossing/traffic mgmnt

Field duties and wartime mission

Prisoner of war processing

PART 13. 504TH MILITARY INTELLIGENCE BRIGADE

Equip used for intelligence collection and analysis

Satellite disc

Soldiers performing mission

PART 14. 31ST AIR DEFENSE ARTILLERY

Weapons camouflaged in positions

Hawk

Chaparral

Other equip and soldiers using it

PART 15. MEDICAL HEALTH CARE

Dust off helicopter delivers patient to an ambulance

Exterior of Darnall Army Hospital

Patient undergoing x-ray (CATSCAN)

Surgical procedures

Newborn nursery

Doctor examining child

PART 16. DENTAL CARE

Outside of the one of the dental clinics

Patient (soldier) getting teeth cleaned

Patient getting panoramic x-ray performed

PART 17. TEST AND EXPERIMENTATION COMMAND

Organizational flag

M-1 tank

M- 2 Bradley Inf fighting vehicle

M-3 Cavalry fighting vehicle

Apache

Attack helicopter

Mobile subscriber equip

PART 18. LARGE EQUIP INVENTORY

Heavy equipment is loaded onto railroad cars to be transported to distant training locations around the country.

To show the large inventory of equipment, vehicles and aircraft will be shown from the air.

Aerial shots of motorpool row

" " " rows of tanks

" " " heavy combat vehicles

" " " aircraft

Maintenance shots

PART 19. POPULATION AND PAYROLL

Personnel being paid

Graphics- Money and personnel

PART 20. POST FACILITIES

Post exchange- interior and exterior

Commissary interior or exterior

Theaters

Chapels

Family Quarters

Paxon House -guest house

Abrams fitness Center

-basketball

-racquetball

-swimming pool

-weightrooms

Skills development center

Soldier's Dome

Aerial of Belton Lake Rec area -w/ boats and waterslide

Interior craft shop-someone making ceramics/ auto craft shop

Snack bars

Barber Shop

PART 21. RAILROAD LOADING

Tanks, equip and vehicles being loaded

PART 22. ARMY AIRFIELDS ON HOOD

Gray Field- From the air

Hood Field- from the air

aerial shot of towers and runways

Aircraft taking off

Air traffic controllers

cu Air traffic equip

C5 being loaded and taking off

PART 23. TRAINING SEQUENCE

Fast-paced montage of soldiers training

Lots of close-ups of soldiers showing struggle and determination.

NBC Reaction course

PART 24. RANGES

Range computerized equip

Lot of firing shot

Aerial of ranges

Soldiers firing M-16

PART 25. RESERVE UNITS

Reserve units in action

Personnel and equip

PART 26. ENDING MONTAGE (slow motion) "God Bless the USA"

NCOs displaying leadership

equip, weapons, parades, mounted cav plt charge.

Soldiers in the field w/ masks

Soldiers with their families

Soldiers performing confidence course

EQUIPMENT REQUEST

EQUIPMENT REQUEST FORM

Requested by: Melanie Reeder
Project: Thesis project
Dates required:

Approved By: _____

EQUIPMENT LIST

WV 200 CLE Panasonic camera w/batteries
or
3000 w/ batteries
14 Pin cable
Deck (sony BVU 110, 1st choice, JVC 4900, 2nd choice)
JVC AC 50 adapter
Adapter to camera cable
4 pin cable
Batteries
Recharger
Miller Tripod
M-R Light kit
Headphones
Audio cables
DL-42 Microphone (film dept)
Camera Manual
Extension cords (2)
Apple boxes (2) (film dept)
Panasonic Monitor
BNC Cable
2 C-stands (film Dept)

C R E D I T S

Credits

Produced and Directed by
Major Melanie Reeder

Written by
Tommy Tucker and Melanie Reeder

Edited by
Valerie Valdez and Melanie Reeder

Camera Operators
SGT Eugenio Redmond
Mike Kelehar
Keith Conner
Spec Tammy Combs
Bennet McBride
SGT Ronald Vaughn

Sound recordist
Amanda Lineker

Sound Mix
Jon Ettinger

Music
Luther Bradfute

Graphics Design
Mike Kelehar and TASC Graphics Dept

Special Effects
Dallas Post Productions
Mike Kelehar
Keith Conner

Pre-recorded Music
"The Eye of the Tiger"
Survivor
"God Bless the USA"
Lee Greenwood

Music Editor
Keith Conner

Grips
Sue Mulvehill
SPEC Joe French
PFC BoTrosper

Slow Motion
Mike Kelehar

Lighting
Keith Conner
Melanie Reeder
SGT Eugenio Redmond

Technical advisors
McDonnell Douglas Aircraft Company
Ft Hood Public Affairs Officers

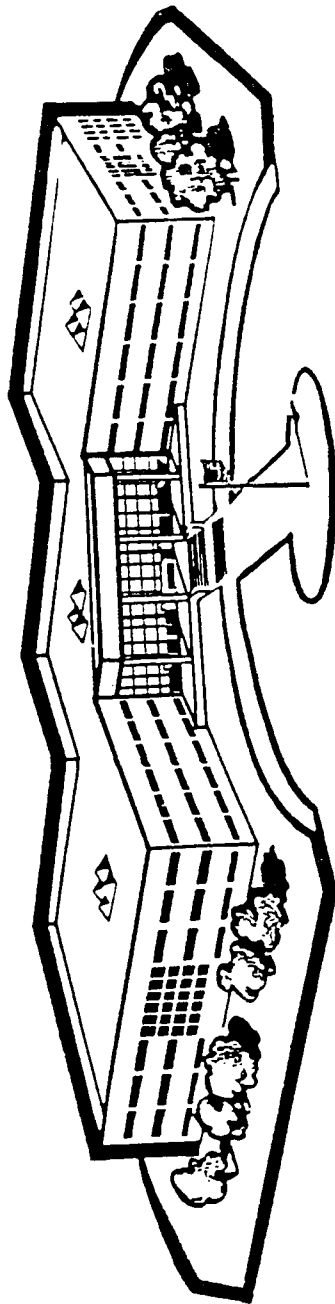
Special Thanks to
TSC-TV FT Hood
Professor Joe' Fowler
Dr Robert E Joks

PRODUCED AT THE UNIVERSITY OF TEXAS AT AUSTIN
DEPARTMENT OF RADIO-TELEVISION-FILM

Dedicated to
The Soldiers Assigned to III Corps

An M. REEDER AND III CORPS PRODUCTION
1989
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D I G I T A L
S P E C I A L E F F E C T S



1



DALLAS POST-PRODUCTION CENTER

6305 N. O'Connor
Suite 118 LB 10
Irving, TX 75039

INVOICE 00014835

CLIENT _____ DATE _____
 AGENCY _____ TITLE _____
 PRODUCER _____ TELEPHONE (817)947-9346/287-4804
 BILL TO Third Corps P.A.O. PO # _____
P.O.C. Major Melanie Reeder JOB # _____
One Settlements Road W.O. # _____
 ATTENTION Salado, TX 76571 SHIP VIA: _____

QUANTITY	UNITS	RATE	DESCRIPTION	CHARGES
		-	Animated Open - Dubner, AVA-3 Paint Work and 3 VTR Edit Assembly - :10 plus :20 pad Firm Price One-time Student Discount Service paid for by individual, MAJ Melanie Reeder, not paid for by the Army.	\$1000.00 -400.00
TERMS Net 10. All invoices payable in Irving, Texas				SUBTOTAL \$ 600.00
Remit To: 6305 N O'Connor, Suite 118, LB-10, Irving, TX 75039				CREDITS
PAST DUE ACCOUNTS ARE REPORTED TO DACM AND LISTED NATIONALLY				TAX
				TOTAL \$ 600.00

Paid by Check #1525 6/21/89

CLIENT
CORRESPONDENCE



REPLY TO
ATTENTION OF

DEPARTMENT OF THE ARMY
HEADQUARTERS III CORPS AND FORT HOOD
FORT HOOD, TEXAS 76544-50

18 July 1989



Dr. Robert Brooks
Department of Radio, Television, and Films
University of Texas at Austin
Austin, Texas

Dear Dr. Brooks:

I'd like to pass on to you that the III Corps and Fort Hood Command Group has just finished reviewing Major Reeder's production of the Fort Hood Command Briefing. They are unanimous in their approval of her work.

We had a requirement for a professionally done video product that explained Fort Hood's mission and physical layout, and described each of the major assigned units. The final production exceeds our needs and expectations in every way. Major Reeder's work fits our requirement perfectly.

The video will supplement our current 35mm slide presentation and will give us a flexibility and convenience we haven't enjoyed before. In every respect, Major Reeder's work is a giant leap forward in our ability to tell the "Fort Hood Story" to our internal and external audiences.

BRUCE S. BEALS
LTC(P), Infantry
Public Affairs Officer

VITA

Melanie Ross Reeder [REDACTED] [REDACTED], Maryland [REDACTED]

[REDACTED] November 22, 1963, the daughter of Patricia White Emerker and George [REDACTED]

[REDACTED]. She received the degree of Bachelor of Science from Florida State University in May, 1977, and was commissioned as a Lieutenant in the United States Army. In September of 1987 she entered the Graduate School of The University of Texas.

[REDACTED] Permanent address: 33 Central Avenue,
Waukegan, IL

This thesis was typed by the author in collaboration with Longhorn Copies.