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551 and Counting: An Insight Into the Show "One Whirled View"

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551 and Counting: An Insight Into the Show “One Whirled View”

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts in Journalism

by

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University of Arkansas
Bachelor of Arts in Journalism, 2014

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This thesis is approved for recommendation to the Graduate Council.

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ABSTRACT

The documentary film *551 and Counting: An Insight into the Show "One Whirled View"* takes a contemplative look at the public access show One Whirled View and its creators. One Whirled View has aired locally on public access television in Fayetteville, Arkansas for the past twenty-four years. The show was created by Roger Henry and Dan Vega, two eclectic friends that share a similar view of current news. This twenty-four minute film includes interviews with both Roger Henry and Dan Vega. Other interviews with Joel Hirsch, Dr. Sidney Burris, Richard Drake, and Dan Robinson help to substantiate information and give the film a credibility, as well as additional entertainment value. The film is comprised of interview footage mixed with archival footage presented from the extensive collection of One Whirled View programs over the past twenty-four years. This film explores a friendship between two men that is documented on tape over 551 shows that have aired on public access television. The goal of this film is to show the true dedication that Roger and Dan have to their audience by finding news that major media outlets are not necessarily reporting on a larger level. This film also shows how friendship combined with dedication and passion for news, can result in a rich catalog of moments that are on tape forever for the whole world to see.

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I. INTRODUCTION

Since 1984 community access television has been the host for the public to express their point of view and creativity in a uncensored format. Roger Henry and Dan Vega are two citizens of Fayetteville, Arkansas that have been using this medium to express their opinions in a creative manner over the past twenty-four years.

Roger Henry and Dan Vega share a deep friendship that connects on many levels, but it is their passion for news, that lies just beneath the surface of the mainstream media, that truly bonds them together. The two started their friendship in Houston, Texas in the mid-seventies and rekindled it in Northwest Arkansas in the early 1980's. They enjoyed researching and writing small news columns in a local alternative newspaper. When the need for the column had died out, the two found themselves gravitating toward the newly formed cable access television format.

Cable access television in Fayetteville in the early 1990's was a haven for the counter culture who wanted their voice heard. Roger and Dan recognized this and started working with a local producer who was established in the community access scene. By luck or by accident they were cast onto the airwaves live one night in October of 1992 and they have had their own show, *One Whirled View*, on Fayetteville's community access ever since.

One Whirled View was a concept that Roger and Dan birthed just by their knowledge of this off beat news that they thought needed to be shared with the audience. Roger and Dan's presentation of this news is not in a threatening manner but merely a take it or leave it style.

It is hard to not become mesmerized by the boyish nature of the delivery and also by the gravity of the subject matter.

They produce two shows a month in Dan Vega's kitchen of his one hundred year old house. The house is small and brimming with red outlined newspaper clippings, multiple versions of dictionaries, thesauruses, periodicals and books. Dan's house is a perfect extension of his persona in the regards that it is simple, tiny, and filled with knowledge. This house is definitely a character in the show *One Whirled View*.

Roger Henry is considered as a regular guy who fits more into the mold of what society deems as normal. He works at the University of Arkansas in the IT Department, is married, and has grown children. Dan Vega however beats to a different drum. He calls himself a gardener, but really has lead a loose career life by doing odd jobs for the elderly and the disabled community. This type of interaction with the community allows for him to assume the caregiver role that he wanted early on in life when he applied to medical school.

It takes dedication and a willingness to continue doing a show that others might not see as valuable, or good. *One Whirled View* could be seen as a show that comes up short on production values, hosting abilities, and set design. The fact is that *One Whirled View* has outlasted almost every show on Fayetteville's cable access television. Roger and Dan have aired 551 episodes of *One Whirled View*, and, like it or not, the episodes keep coming.

II. RESEARCH

A. INITIAL RESEARCH

The concept for this film developed while I was in an advisor meeting with Professor Dale Carpenter. I had been wrestling with different ideas for a thesis film and nothing was maturing as a viable story to pursue. Professor Carpenter mentioned a man on the University of Arkansas campus who worked in the IT Department and has had his own cable access show for a very long time. Professor Carpenter remarked that he had seen the show several times and it can definitely capture one's attention. The show sounded funny, oddly unique, and absurd. We did not have any facts like the name of the show, or name of the individual responsible for producing the show. My curiosity had been peaked and I had to learn more about this individual and his television show.

I decided to start my search at Fayetteville Public Television. I was familiar with FPTV because it was a staple of Fayetteville culture for as long as I could remember. In my mind it was always a great channel to tune into to watch "train wreck" television. I pulled into the parking lot and was a bit nervous about asking pure strangers about a show that I really didn't know much about. My reservations consisted of the feeling that the people of the station would think that I was going to make fun of their intellectual property.

Upon walking in I was introduced to David Embree, the Director of Education at FPTV. In order to feel out the situation and build a rapport with David, I signed up for a free class to learn about how to make television at FPTV. I was upfront with him that I had experience in television, but was interested in learning more. Toward the end of the class I mentioned that I was

pursuing my masters degree in documentary film at the University of Arkansas and I had heard about a gentleman who had a show that has had a long run on FPTV. David laughed and lit up when he said, “Oh you mean Roger and Dan from, *One Whirled View*”. He began to tell me that he sees Roger on a regular basis and he would pass my information along to him. He really did not give me any other information about Roger or his show partner Dan. He just mentioned that if I had not seen the show, I was in for a treat.

I knew I had some time to ease into this project so I decided to wait to let Roger contact me. Plus this gave me time to watch some of their archive shows to become familiar with the format. Once I viewed the show, I was in awe. Here were two grown men sitting on a black set, that clearly looked homemade. The set had a globe beach ball spinning between the two men, and one of them had a hat that looked like the Dr. Seuss cat in the hat. Honestly, it was hard to listen to the information because of the sheer absurdity of what I was looking at. Immediately I wanted to know the back story of these guys and how long have they been doing this. This information gave me the confidence that there was a documentary here.

Approximately two weeks went by and I returned to FPTV to check on any updates with the message I had left for Roger. David welcomed me and immediately introduced me to Dan Robinson the station manager for FPTV. While introducing me he referred to me as the guy who wanted to do a documentary on *One Whirled View*. Dan pulled me into his office and grabbed a sticky note that he had on his desk. On the note, was the name Roger Henry and a phone number. I felt rather good about the situation.

I called Roger and spoke with him about discussing the possibility of doing a documentary about their show *One Whirled View* and we agreed to meet at Dan's house. During that meeting both Roger and Dan were very excited that someone was showing interest in their program and about their personal lives. They began to explain how the show was developed and the method that they use every two weeks to create the program. When they told me the amount of shows that they had produced and aired, I was shocked. They had, at that time, produced 535 shows that aired on Fayetteville's public access channel. I saw all the necessary signs to make me want to progress further with creating a documentary about this subject.

Roger and Dan emphasized the importance of the information that they discussed on the show. They told me that they had never taken themselves seriously and how that resulted with a backlash from the city council, many years prior. I found this piece of information interesting and made note of it for a possible interview question. They had also talked about the changes that had occurred over time at Fayetteville Public Television and how it used to be the "wild west", or a place for the counter culture of the town to voice their opinion. I noted this too and thought it would be a good place to start researching.

I also started looking into why and when cable access was implemented in the United States history. According to Foley (1999), in 1976 the FCC mandated that cable operators with 3500 or more subscribers had to dedicate a channel that would give citizens the opportunity to participate in community dialogue, and to offer these services on a first come first serve basis, free of charge. This information cleared up reasons why cable access programming exists in its current format. According to Atkin (1998), who classified public access programming into the following

categories: news, public affairs, religious, instructional, sports, political, children's, experimental art, entertainment and informational. Entertainment and informational accounted for 80% of all programming studied. This statistic got my attention because I could see how *One Whirled View* fit into both of these categories.

Probably the most glaring fact that stood out to me in this initial research meeting was the bond of friendship between Dan and Roger. They could finish each other's sentences, could get lost in conversation, and genuinely cared for each other. As I began to see this interaction, I thought that it could be the narrative to weave to all these other elements together to create a cohesive film.

B. INTERVIEWEE RESEARCH

I had comprised a list of possible interviewees during my first meeting with Dan and Roger. This list consisted of several people that helped them out in the beginning with creating their own show at Fayetteville Public Television. At the time, I did not feel comfortable to begin interviewing these people until I could understand the story better.

I decided to interview Dan Vega first because I thought I could get more of the sense of the history of *One Whirled View* and the history of his friendship with Roger. Dan was very patient and accommodating when it came time to give information about the past. Plus he seemed to be the captain of the *One Whirled View* ship. He does most of the prep for the show and also does most of the talking when it is taped. I was glad that I interviewed Dan first because I found that I was much better prepared for the supporting interviews.

I then scheduled a interview with Roger. My goal was to ask him the exact same questions, in the same order that I asked Dan Vega. I knew that this would help me in the editing process, especially if their answers were very similar. My confidence, in the understanding of their story, had grown by the end of this interview and I felt that I was ready to interview other people.

Both Dan and Roger had given me the names of people who they thought were corroborating characters and were pivotal to the telling of their story. Joel Hirsch was one of the names that came up. Joel is one of the biggest *One Whirled View* fans and attends the taping of their shows on a regular basis.

Upon contacting Joel, I found out that he has attended approximately one hundred and fifty tapings of *One Whirled View*. I soon felt that Joel could possibly be a side story that would not distract the viewer, but instead intrigue the viewer. Joel added credibility to a story that until this point had been just between Roger and Dan. His personality was very eccentric and I was sure that the same eccentricity would come through in the interview process. I knew that he would be a perfect fit for the comedic feel of the film.

Richard S. Drake was another person who had topped Roger and Dan's list of people to interview. Richard had been a producer at FPTV and gave Roger and Dan their break on cable access in 1992. I looked at Richard as an opportunity to be the grandfather of Fayetteville community access. He had been doing shows on cable access since it started in Fayetteville in the late 1980's. He was the link between Roger and Dan moving from print media and into cable access.

My research on Richard consisted mostly of watching some of his early, mid, later archive shows that were available at FPTV as well as looking for journal articles that pertain to cable ac-

cess legality. According to Jacobs and Yousman (1999), community access was the medium for common individuals to be heard, to do their thing, to present their point of view therefore creating community programming that best serves the local community in ways other forms of television can not. I could tell that Richard Drake was a champion of this community access ideology and he could definitely be a interesting and opinionated character.

Building on my earlier research of Roger Henry, I realized that there was a tie between the understanding of how a form of media works and the willingness of a new party to engage in that media. Dan had told me that Roger was the initial influence to start trying to get their ideas from print media and into television. According to Higgins (1999), learning to create television programs would demystify the media as individuals became aware of media structure and influence.

Dr. Sidney Burris had asked me about my topic for my thesis film and was interested in giving his opinion about the show *One Whirled View*. I liked his approach to describing what One Whirled View visually looked like. He talked in a very logical manner about elements of the program and I deemed that he would be an asset to the film.

I still felt that I needed some expert from FPTV in a management position to give validation to Roger and Dan and *One Whirled View*. Dan Robinson stood out in my mind as the authoritative person from FPTV that needed to be interviewed. He could speak about several different topics and aspects of community television, as well as reasons why Roger and Dan Vega quit doing the show at FPTV. Plus I had a good feeling that I could get some positive ending quotes from Mr. Robinson about *One Whirled View*.

III. PRODUCTION NARRATIVE

A. THE PRODUCTION PROCESS

After my first meeting with Roger and Dan Vega, I then began to coordinate video shoots with their taping schedule for *One Whirled View*. I had created a mental outline of what the key visuals needed to be. The first thing I wanted to capture was Roger and Dan shooting their show. They shoot the show twice a month, and the show looks the same every time. Because of these factors, I had plenty of different opportunities to capture footage.

Dan's house is old and small, so shooting in the cramped quarters was going to be a challenge. I wanted to capture b-roll footage of the entire process of how they tape their program. I arrived early and got my equipment set up in anticipation for Roger's arrival.

Naturally Dan was curious the first time I arrived and did not give me quite the fly on the wall experience I hoped for. Once Roger showed up Dan's attention quickly turned to getting ready for the show. It was fascinating to see two men in their sixties acting like teenage boys as they rearranged Dan's tiny kitchen into a makeshift television set. They both talked quickly and had a cadence that reminded me of a one-liner comedian. I was thinking at the time that this would be good and bad for editing. Good in the regards that I would have plenty of natural sound conversation to choose from and bad because I was going to have too much natural sound conversation, in a film that is basically about two guys talking.

I made sure to bring my Zoom H4n audio recorder and set it to start recording from the get go. The Zoom recorder insured that I was not going to miss any audio between clips when I

would stop and start the camera. For the very first shoot, I stationed a go pro camera on top of Dan's refrigerator. This allowed me to have a static shot of the show while I moved around filming with the other camera.

Two weeks later I returned again to capture more of the same footage. This time I arrived with a list of shots that I wanted to get before and after taping. I had noticed that after my last visit that Roger and Dan would sit and watch the show that they just did on Roger's computer. I thought that this b-roll would be good to capture to convey their interest in their own work. I also made sure to bring my own light kits because I had noticed that the light quality from the first shoot was not good enough for my camera.

Before scheduling an interview with Dan Vega, I took the time to write out a rough outline of how I thought the show could progress from start to finish. From this outline, I was able to design a list of questions that I thought would be applicable to both Dan and Roger. I did not want to do a group interview with the both Dan and Roger, because I feared that the audio would get too mingled and would affect my editing for soundbites. I decided that separate interviews for Dan Vega and Roger Henry would be best.

I knew I had enough footage from my two shoots and the archive footage to create a small open to the show. The next step was to find out how to introduce Roger and Dan Vega into ACT 1 of the film. Since I saw that Dan did most of the talking during the *One Whirled View* show, I thought it would be best to start the show with him talking. My main concern was about how to engage a viewer who has never seen *One Whirled View* before. I later overcame that problem by

using archive footage to give the viewer a quick sense of what the show was about right after the open.

After writing the rough outline, I scheduled an interview with Dan Vega at his house. I had been around him enough to feel comfortable in asking him personal questions. As I mentioned before in the interviewee research section, Dan seemed to be the leader of *One Whirled View*. I had arranged twenty-seven questions that would help me uncover information about Dan himself, his relationship with Roger, and *One Whirled View*.

From Dan's interview I gained the confidence that I possibly would not need narration. He answered questions in the manner that easily allowed him to introduce Roger into the timeline of the script. This interview lasted about one and a half hours and consisted of good information that followed a linear fashion and told a solid story.

Roger Henry's interview was scheduled soon after I shot Dan Vega's interview. The interview was conducted outside at Roger's house. This decision to shoot outside was because of a lack of space inside Roger's house. In retrospect, I wish I would have shot it in a controlled environment indoors because the microphone picked up birds chirping in the background. Those chirping birds show up in Roger's voice over when he talks about working at the University. It is distracting to see b-roll of a man working in doors but you hear birds chirping in the background of the audio.

Roger's interview sounded almost identical to Dan Vega's interview. This allowed me to edit the film in a fashion where Roger could finish Dan's sentence and vice versa. The interview lasted about two hours. I reviewed the interview and took notes on b-roll that I would need to

cover Roger's soundbites. The first shots on my list were old pictures from the days when Roger lived in Houston. I also needed to get shots of Roger at work at the University of Arkansas IT department to better help describe what his job looks like.

I scheduled time to film Roger while he was working at his job at the University. I made sure to shoot a variety of wide, medium, and close up shots of his day to day routine. My next move was to schedule time to follow Dan Vega doing his handyman business.

Dan had recently torn a ligament in his knee and was out of work. He basically was not doing any work and living off his savings. This made it difficult for me to illustrate his work on camera. I decided to use other visuals accompanied by his voice over talking about how he found his way into being a gardener. This was a tricky move, but I feel like it worked in the beginning of the film, especially because it is the only time we hear about Roger and Dan's occupations is in the very beginning of the film.

I decided that I did not want to have a large array of different people talking very quickly about their familiarity of the show. I felt that there would be too many people saying that the show is bad, not funny, or not important. During a conversation with Dr. Sidney Burris, he was quite opinionated about the very first time that he had watched *One Whirled View*. I made a mental note of this and looked for an opportunity to capture his feelings in an interview setting.

I took the opportunity while doing an interview for the University of Arkansas TEXT Program to mic Dr. Burris and get his opinions recorded. Dr. Burris addressed the nature of the set, the information being talked about, and the fact that Roger's hat was the most oddly recognizable thing about the show. His interview seemed to reverberate what I had heard from other people

who were familiar with the show. I decided at this point that I did not want to fill my film with a myriad of other people all basically stating the same thing, so I decided to let Dr. Burris be the voice of the public. His interview was short, lasting no more than five minutes.

I decided to interview Richard Drake because he was the catalyst who gave Roger and Dan their break on cable access television. Like I said earlier, Richard was a champion for cable access and could speak in depth about the importance of cable access to the community. He also was able to speak about other forms of media in the digital age and how cable access was still viable. We scheduled an interview and he insisted that it not be done in the television studio at FPTV. We shot his interview at Wilson Park in Fayetteville. I had arranged ten questions for him, not all were about *One Whirled View*. I also asked him questions about his own show because I needed to gain his trust. His interview lasted about thirty minutes and did consist of good information to help me with my timeline for Roger, Dan, and *One Whirled View*.

Dan Robinson is the Executive Director of a Your Media, a non-profit agency that runs FPTV. He was the last person I interviewed. I had several questions for Dan that were designed to help describe the show *One Whirled View* and explain why Roger and Dan Vega do not shoot their show in FPTV studios anymore. I needed a perspective from the outlet that airs *One Whirled View*. I also wanted to get Dan Robinson's point of view on how different digital media outlets are possibly affecting cable access viability.

After Dan Robinson's interview I was convinced that I had enough material to tell Roger and Dan Vega's story of *One Whirled View*. My experience in the past with shooting my last docu-

mentary was that I spent time doing too many interviews that I never used. I decided this time that the integrity of the story was better served by having fewer interviews.

My next step was to try to formulate a legitimate outline with the pieces that I had. I began editing an open that I wanted to keep to one minute. This helped me set the tone of the program and allowed for my creativity to begin flowing. This is not the most conventional way of the writing process, but it has worked for me in the past. From that open, I was able to create an outline that dealt with introducing the show *One Whirled View* in present form, Dan Vega and Roger Henry as friends, people who were participants of the show, a chronological map of how *One Whirled View* from start to present, and ending with the importance of cable access television today.

I tried my best to stay true to this outline and did not deviate far from it. I already had an idea that I needed to introduce the show *One Whirled View* in a comical, mystical, and intriguing manner. Archive clips were the key to showing the audience in a timely manner the feel of the show *One Whirled View*. I tried to find archive soundbites that either backed up what the viewer just heard in a voice over or sound on tape (SOT), or preface what the viewer is about to see. I felt that with this film, I had more freedom in the editing process to mix and match Roger and Dan Vega's audio in a way that normally would be jarring or distracting, but because the audience realizes that they are watching an old television show in a film, it makes sense.

The editing process took off rather quickly once I had the outline in front of me. I had intended to make a script but I started editing first. I felt that this was a better use of my time because the film started to come together at a nice pace. After I had a complete timeline, I translated that

into script format. I did notice that there were some differences between the outline and the script. Typically those differences were where I moved sections around to help the pacing of the film and to make it easier to understand.

There were five hours of recorded interviews that I shot for this film. My goal was to tell a story that keeps people's interest for twenty-five minutes. The total run time of this film came out to be 24:22. I tried not to linger too long on any one certain aspect in the film. I felt that the film needed to consistently be entertaining, educating, and moving forward to new topics.

B. CONCLUSION

This documentary I believe accomplishes the goal that I set out to attain in the beginning of production. I wanted to tell a story about a topic that is unconventional and merits attention because of this fact. The story needed to be credible, able to be backed up by witnesses, and have historical documentation. I believe that the story of Roger Henry, Dan Vega, and One Whirled View encompasses all of these traits.

Most people have never produced their own cable access show and had it air on television for their local population to see. Dan Vega and Roger Henry have produced 551 shows and are still continuing to do so, with no end in sight. This is a story about courage, dedication, perseverance; as much as it is about community service, and true friendship.

I learned that sometimes the story, however small and trivial, can become greater and more noteworthy over time. If you would have asked me ten years ago to do a film about this subject, I would not have been interested, or have been able to understand the value of time like I can

now. By going over all of the *One Whirled View* archive footage from 1992 till the present, I gained a perspective of how fast life passes. Roger and Dan Vega look like teenagers in those early clips from 1992. Their story becomes one of sentiment because you can literally watch these men age in a matter of minutes, just by scrolling through their archives.

I also learned that my shooting and editing skills have improved since my last documentary. I started using better equipment in the field and in post production. I also have learned to take the time to pay attention to audio from the beginning. Good audio makes the product feel better even if the visuals are lacking.

One of my best feelings about this project is that I took the time to get to know the subjects before I started interviewing them. This helped me gain a respect and confidence level with Roger and Dan Vega that I believe shows in their interviews. They did not mind sharing intimate details about all types of subject matter, especially *One Whirled View*.

Some people may say that this film could have used more people to help tell the story. They could be right, but once I started to see how the flow of the film was progressing; I did not see the need to make it too compressed with too many characters.

I do recognize that I am not a great videographer, but I always keep trying and do not give up. I believe that my real strength is in producing, storytelling, and creating something that entertains the viewer. My goal is to keep producing documentaries and to possibly have the opportunity to teach students the value of storytelling through the medium of video production. I would like to be able to inspire young minds with video journalism, just as mine was inspired several years ago.

IV. FILM SCRIPT

| Content | Visual Possibilities | Audio |
|--|---|---|
| Intro | | |
| <p>Don't try this at home... Coming to you from the kitchen at Center of the Universe. Where the orders come and the orders go but we keep serving up the same old bull.</p> | <p>Screen is in black and the sound of turning on the old style television and static is shown on the screen. The screen flickers while faint voices are heard talking like a talk show</p> | <p>sound effect of knob turning on and static with energetic music building underneath</p> <p>Upbeat music kicks in after they are done talking</p> |
| <p>It's the planet spinning backwards</p> | <p>Archive shot of beach ball globe spinning backwards in tv studio</p> | <p>Roger Henry VO</p> |
| <p>These guys are both very experienced and media savvy people</p> | <p>SOT of Joel Hirsch</p> | <p>Joel Hirsch SOT</p> |
| <p>So we are gonna talk a little bit about why we do this.</p> | <p>SOT archive shot of Roger Henry</p> | <p>Roger Henry NATS</p> |
| <p>This is probably better news than some of what they are doing, somebody should do a show about this odd news.</p> | <p>shot of Dan's coffee mug that has bikini girls on it, newspaper articles in the back ground then cuts to SOT of Dan Vega</p> | <p>Dan Vega's voice and SOT</p> |

| Content | Visual Possibilities | Audio |
|---|---|--|
| <p>You ever wonder about those mediations that you do in front of a mirror?</p> <p>Oh yeah</p> <p>Did you ever see yourself?</p> | <p>Archive shot of Roger talking to Dan Vega on set of OWV</p> | <p>Roger Henry NATS</p> <p>Dan Vega NATS</p> <p>Roger Henry NATS</p> |
| <p>It's 6th grade humor and that's why people appreciate it, but they don't want to admit it.</p> | <p>Roger Henry SOT in backyard interview</p> | <p>Roger Henry SOT</p> |
| <p>Just the optics of it, you stop and you look.</p> | <p>Dr. Sidney Burris SOT</p> | <p>Sidney Burris SOT</p> |
| <p>I don't remember anymore</p> | <p>Medium shot of Roger and Dan talking at a table. Shot is the reflection from a mirror in Dan's kitchen.</p> | <p>Roger and Dan talking NATS</p> |
| <p>If you keep doing something you get better at it, but here we are 24 years later and we still haven't gotten any better at it.</p> | <p>Medium shot through a view finder of Roger's camera as they are taping a OWV show in Dan's kitchen, cuts to a shot of the exterior of Dan's small home</p> | <p>Roger Henry VO with NATS of Dan and Roger in the background</p> |
| <p>We've only done 500 and how many</p> <p>537</p> <p>Is this 37? Ok 537</p> | <p>Dan Vega talking on set to Roger</p> | <p>Dan NATS</p> <p>Roger NATS</p> <p>Dan NATS</p> |

| Content | Visual Possibilities | Audio |
|--|--|--|
| <p>Tomorrow morning this show is gonna feel real good.</p> | <p>The television screen appears again and this time has blurry color bars on it with the title appearing. 551 and Counting: An Insight into the Show “One Whirled View”.</p> | <p>knob turns again and static noise dies out. music dies out</p> |
| Act I | | |
| <p>So the word apocalypse... lifting of the veil.</p> <p>What is that veil, Dan?</p> <p>That’s right, it’s whatever is keeping us from seeing.</p> <p>That could be it.</p> <p>Whatever is keeping us from seeing. Thats the time. Maybe it’s time for us to start looking...Under the veil. Past the veil, through the veil.</p> <p>Peek under the veil</p> <p>Through the veil.</p> <p>Look through the veil?</p> <p>Sounds like we know what we are talking about, but we haven’t got a clue.</p> | <p>A giant shot of Earth spinning from space</p> <p>Within that shot of Earth in a very small screen size comes Roger and Dan talking from their OWV set. As they get closer and bigger, so does the shot of Earth spinning.</p> | <p>Dan</p> <p>Roger</p> <p>Dan</p> <p>Roger</p> <p>Dan</p> <p>Roger</p> <p>Dan</p> <p>Roger</p> <p>Dan</p> |

| Content | Visual Possibilities | Audio |
|---|--|---|
| <p>From the Garden State parkway Route 37 brings the motorists through Toms River New Jersey</p> <p>I graduated high school in NJ</p> <p>and then went to college in Louisiana,</p> <p>and then headed to Houston to seek my fortune.</p> <p>I was trying to get into medical school, but I ended up not getting into medical school</p> <p>and I found myself coming to Arkansas to find out what branch of alternative medicine I was going to go into.</p> | <p>Archive tourist film from Creative Commons showing an aerial shot of the NJ shore in the 50's, cutting to main street shots of a 5 and dime and appliance store front with people shopping.</p> <p>One last archive 50's film shot of a NJ street side.</p> <p>cut to high school head shot photo of Dan (panning from bottom to top)</p> <p>Late 60's aerial shot of Houston skyscraper buildings.</p> <p>Cut to interstate flyover of Houston</p> <p>Cut to Archive Black and white shot of Texas Medical Center will be built here sign that has to be from the late 50's</p> <p>Cut to aerial shot of white car driving on a Houston access road and then cutting across a lane of traffic to head down a side street. Cutting off a car while making the turn.</p> | <p>VO from archive film announcer.</p> <p>Dan Vega VO</p> <p>Music</p> <p>Dan Vega VO</p> <p>Music fades out quickly</p> <p>Sound effect of tires screeching.</p> |

| Content | Visual Possibilities | Audio |
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| <p>I couldn't figure that out either.</p> <p>And one day I was asking the Universe what I was supposed to be doing and I got the message one day while sitting in my backyard,</p> <p>I realized this is your answer, you're a gardner....laugh</p> | <p>Medium shot of a photo of Dan, from the 70's, sitting in what appears to be a yard. Pan from bottom to top while creeping tighter. Slow dissolve to a blurry shot of what then clears up to be tree leaves hanging on a tree.</p> <p>Then a dissolve to a medium shot of a pole in a garden that says PEACE</p> | <p>VO Dan Vega</p> <p>OHM chanting in the background</p> <p>Gong crash with OHM chanting</p> |
| <p>I met Roger in Houston and got to know him there.</p> <p>I met Vega in 1975. We recognized the brother in each other because we both had sisters, and so he was my brother .</p> <p>Once we got introduced we started sitting and talking about things that were going on in the world</p> | <p>old photo of Roger from 1975 he is looking at an engine block. Shot pans up from bottom to top.</p> <p>SOT of Roger Henry in interview. Roger Henry Lwr 3rd</p> <p>Old photo of Roger Henry in 1975 with crazy eyes. Medium to tight shot zoom</p> | <p>Dan Vega VO</p> <p>Roger Henry SOT</p> <p>Dan Vega VO</p> |

| Content | Visual Possibilities | Audio |
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| <p>I remember seeing that 20 years ago. Big volcanic photographs. Yeah</p> <p>We could go on talking about that stuff for hours and hours.</p> | <p>Medium shot of Dan and Roger now talking in Dans living room.</p> | <p>NAT sound of Dan and Roger conversation</p> <p>Dan Vega VO</p> |
| <p>We just enjoyed that so much that similar one world view. That its all ... uh...all divine in its own way. It's not like we were afraid of it in anyway, we were just reflecting on it.</p> | <p>SOT Dan Vega</p> | <p>Dan Vega SOT</p> |
| <p>Well I was ready to get out of Texas,</p> <p>and I had an opportunity to come visit Dan after he moved to Fayetteville. I came to visit and I met some people here and had an opportunity</p> <p>to stay at his house and that gave me the opportunity to be out of Texas and be somewhere else</p> | <p>Vintage late 70's shot panning a run down slummy part of Houston with skyscrapers in the background</p> <p>Highway shot of the same car that did the bad lane change from previous when Dan left Texas, but this time the shot is from street level and the car is coming head on. Vintage stock Houston film from the early 60's.</p> <p>SOT Roger Henry</p> | <p>Music</p> <p>Music fades out</p> <p>Tire screeching sound effect</p> |

| Content | Visual Possibilities | Audio |
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| <p>I've been working at the U for twenty years.</p> <p>Well I work in IT at the University and I helped students, faculty, and staff with their passwords, email, wifi connections and stuff like that.</p> <p>I'm a part of the IT service desk.</p> | <p>Tight shot of Roger's University of Arkansas name badge.</p> <p>Wide shot of Roger putting his glasses on, cut to tight shot of his glasses, cut to tight shot of computer screen,</p> <p>cut to a shot of Roger standing in front of the IT desk in the Union.</p> | <p>Roger Henry VO</p> |
| <p>There's a television studio that everybody can use, in fact everyone is encouraged to go and make their own show, ANYTHING will be broadcast uncensored. These guys are all about freedom of speech, just pick up a camera and film it. It's called community access television. It's on the corner of Block St and Rock St.</p> | <p>Cut to shot of film stock before it starts laying shots down. What old 16mm home movies looked like before the images started playing on the screen.</p> <p>cut to archive CAT promo with a man talking to another man in a bar. Promo is circa 1990</p> | <p>playfull music</p> <p>Unidentified man SOT</p> |

| Content | Visual Possibilities | Audio |
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| Act II | | |
| <p>I wasn't that interested about doing a show or anything. Roger would go down when it was on Dickson Street, you could just pop in and get yourself on camera, and you could say stuff.</p> | <p>Dan Vega SOT</p> | <p>Dan Vega SOT</p> |
| <p>Governor Clinton would rather be in California with 49 electoral votes instead of Arkansas with 4 electoral votes.</p> <p>DAMN straight</p> <p>He (meaning Roger) was doing some of that</p> | <p>Archive shot of cable access show with the date of August 23, 1992.</p> | <p>SOT of unidentified man talking</p> <p>Call in person's voice from the archive tape</p> <p>VO Dan Vega</p> |
| <p>He was more involved with the community television before I was.</p> <p>I had been writing for a weekly newspaper for years too. That had actually started to dry up and by 92. I didn't really have a whole lot of other places to publish the column I was writing so I thought that television might be an opportunity to use some of that material.</p> | <p>SOT Dan Vega</p> <p>SOT Roger Henry</p> | <p>SOT Dan Vega</p> <p>SOT Roger Henry</p> |

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| I think Bill should resign because he is not doing Arkansas much good now anyways. | Archive clip of Richard Drake cable access show from 1992 | SOT Richard Drake |
| We knew Richard Drake a local CAT producer. And he used to have his own show, “On the Air with Richard Drake”. He invited Dan and me to be guests on his own show. We made up all kinds of goofy things and actually quite enjoyed it. | Cut to Richard Drake open for his cable access show. | VO Roger Henry SOT Roger Henry |
| Coming to you on 12. In 3, 2, 1... | Still photo of CAT control room. Slow zoom in behind two men working the switcher. | NAT sound of unidentified men working in control room |
| They were supposed to appear on somebody’s show one night when I was directing, and the host just never showed up. | Cut to Richard Drake SOT interview Richard Drake Lwr3rd | Richard Drake SOT |
| The producer came and said we are on the air in 60 seconds, and this was a live show. And he said what do you want me to do? I just smiled and said put us on the air. | Cut to Roger Henry SOT | Roger Henry SOT |
| It didn’t feel totally real in a way, it just felt like this is play and we’re gonna do it. | Cut to Dan Vega SOT | Dan Vega SOT |

| Content | Visual Possibilities | Audio |
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| <p>And they just took it from there and that's how their show was born.</p> | <p>Cut to Richard Drake SOT interview</p> | <p>Richard Drake SOT</p> |
| <p>Hey it's almost One Whirled View Dan, it's almost time Dan.</p> <p>I know</p> <p>And we're a gang</p> | <p>Cut to Archive shot of preroll of a VHS tape in black and then the OWV globe appears and is spinning.</p> | <p>Music fades in Roger Henry VO</p> <p>Roger Henry VO</p> |
| <p>We never took any of it seriously. If there were mistakes it was o.k., they were just part of the show. At some point we were criticized for our bad production values.</p> <p>We didn't care...(laugh)</p> | <p>Cut to Dan and Roger sitting on OWV set in the very early days of 1992 dressed like nerds.</p> | <p>music fades out while playful music fades in.</p> <p>Dan Vega VO</p> |
| <p>Because he and I were so familiar with each other, we could just banter back and forth.</p> <p>Oh...are we on?</p> <p>Oh look!</p> <p>Welcome to One Whirled View</p> <p>It was funny and we enjoyed that a lot.</p> | <p>Cut to Dan and Roger sitting on OWV set dressed as old ladies.</p> | <p>Roger Henry VO</p> <p>NAT sound</p> <p>Roger Henry VO</p> |

| Content | Visual Possibilities | Audio |
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| <p>Well I was impressed. It's not as easy as it looks.</p> <p>People think it's easy but if you have sit in front of a camera and you have to do a riff and keep it going for an hour, it's not as easy as people think it is.</p> | <p>Richard Drake SOT</p> <p>Cut to very early archive shot of Dan and Roger sitting on set looking horrified.</p> | <p>Richard Drake SOT</p> <p>Playful music fades out</p> <p>Nats underneath Richard drake VO</p> |
| <p>(Laugh)...Ok what's next?</p> | <p>Cut to another archive shot Dan and Roger sitting on a wood panelling set, dressed in regular street clothes.</p> | <p>Dan Vega SOT</p> |
| <p>People can hardly keep up a conversation in a bar, let alone in front of a television camera and keep it going, and they were good.</p> | <p>Cut to another very early archive shot of Dan on set and the director is doing crazy moves with the switcher.</p> | <p>Richard Drake VO</p> |
| <p>Hello</p> | <p>Cut to early archive shot of Dan picking up a telephone and saying Hello and then putting it right back down.</p> | <p>Dan Vega VO</p> |
| <p>The word enlightenment has the word light right in the middle of it.</p> | <p>Cut to Roger Henry on set talking to Dan (early archive shot)</p> | <p>Roger Henry SOT</p> |

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| <p>We used to get a lot of feedback by strangers in the community. Back when the show was being aired in the lower tier of the channels.</p> | <p>Dan Vega SOT</p> | <p>Dan Vega SOT</p> |
| <p>It was channel eight. It was right in there with ABC, NBC, and CBS.</p> <p>There were a lot of people who saw it then, and it was not unusual for a complete stranger to walk up to you in the hardware store and say I watched your show, ha ha ha</p> <p>Which is always like, you know they are laughing so as long as they are laughing I guess it's ok. They are not pulling out a gun and shooting at us. So that was always good feedback.</p> | <p>Cut to television with CBS nightly news, that then cuts to a quick open of Friends the tv show, then cuts to OWV globe spinning, cut to archive shots of Dan and Roger sitting on set with crazy camera angles</p> <p>Cut to anatomical diagram shot from archive show.</p> <p>Cut to Dan and Roger toasting their coffee mugs to the camera.</p> | <p>Dan Vega VO with NAT sound of CBS nightly news, Friends theme song, and OWV quirky music fades in</p> <p>Dan Vega VO</p> <p>Dan Vega VO</p> |

| Content | Visual Possibilities | Audio |
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| <p>It was just every two weeks was all it was, at ten o'clock at night on a Monday.</p> <p>There was nothing much else happening, except you know like Monday Night Football.</p> | <p>Cut to Roger and Dan on set dressed as nerds again</p> <p>Cut to archive film of football stadium crowd doing the tomahawk motion with their arms and then a Oakland Raider being tackled.</p> | <p>Roger Henry VO</p> <p>Quirky music fades out</p> <p>Fade in Monday Night Football theme music kicks in for a brief second till the tackle is complete.</p> |
| <p>This could be the result of the exposure to these chemicals while they were in utero.</p> | <p>Archive footage Dan Vega on OWV set with pig tails in his hair, and a transparent globe spinning around his head.</p> | <p>Dan Vega SOT</p> |
| <p>Then there was the lingerie show and the chamber of commerce show and I'm sure Vega would have talked about that.</p> | <p>Cut to close up of lingerie top being worn by somebody but you can't tell who.</p> <p>Dissolves to</p> | <p>Roger Henry VO</p> |
| <p>So Dan I guess we should get into an explanation of why we are cross dressing tonight.</p> <p>Ok</p> | <p>Dan and Roger sitting on set dressed in drag</p> | <p>Roger Henry SOT</p> <p>Dan Vega SOT</p> |

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| <p>A bunch of information I believe from the National Wildlife Federation came out about, it was the first information about the estrogenic effects of many of the chemicals that are used commonly and what it was doing to the environment and all these animals and potentially humans.</p> | <p>Cut to Dan Vega SOT</p> | <p>Dan Vega SOT</p> |
| <p>So to feature that I dressed up in what is called a Teddy. It's like a woman's lingerie thing, and you know went on there and we were talking about a very serious thing but we were making a joke that we are confused.</p> | <p>Archive shot of Dan Vega modeling on set dressed up in women's lingerie.</p> <p>Dissolve to Dan and Roger sitting on set still dressed in lingerie talking to each other</p> | <p>Dan Vega VO</p> |

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| <p>We don't know if we are one or the other or what we are. We got a letter from the Chamber of Commerce to the station, from the President, saying that he was going to have all his friends from the Chamber watch the show and then get the station canceled.</p> <p>Well he couldn't do that, but the threat was there.</p> | <p>Cut to Dan Vega SOT</p> | <p>Dan Vega SOT</p> |
| <p>So they missed the point of the information, because they got too caught up in how we looked.</p> | <p>Cut to Dan Vega holding a manilla folder while still dressed up in lingerie.</p> | <p>Dan Vega VO</p> |
| <p>It put us on the map in a way.</p> <p>When somebody wants to get rid of you, what we found out is that everybody wanted to know, ok why do we want to get rid of these guys. So they started watching.</p> | <p>Cut to two shot of Roger and Dan in lingerie</p> <p>Roger Henry SOT</p> | <p>Roger Henry VO</p> <p>Roger Henry SOT</p> |
| <p>I paid that guy to watch, so he better be watching.</p> | <p>Cut to archive show where Dan and Roger are dressed normally.</p> | <p>Roger Henry SOT</p> |

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| <p>I moved out here in 1986 from the University of Virginia a rather stayed and traditional environment. Sometime in the mid 90's I was looking at the local channels</p> <p>and I see this guy sitting on a set with like a cat in the hat, hat on, and some kind of like weird plastic globe, and somebody else.</p> <p>You are like, who are these people and what are they talking about?</p> | <p>Dr. Sidney Burris SOT</p> <p>Dr. Burris lwr3rd</p> <p>Archive shot of OWV set with Roger and Dan. Slow zoom into the shot.</p> | <p>Dr. Burris SOT</p> <p>Dr. Burris VO</p> <p>christmas like music fades in</p> <p>Dr. Burris SOT</p> |
| <p>Back in the late 60s there were these guys who did a animation, primetime, Rocky and Bullwinkle.</p> <p>Oh yeah.</p> <p>And there was an episode where Santa bought an island in Hawaii because he foresaw that the planet was going to tip and that that island was going to be at the tip of the north pole in the future.</p> <p>Hmmm...Interesting</p> | <p>Archive show with Roger talking to Dan</p> | <p>Roger Henry SOT</p> |

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| I don't know what to say about the show. I just don't have any words for it. Its..its..its...its kind of beyond language. | Dr. Burris SOT | Dr. Burris SOT christmas like music stings out. |
| ACT III | | |
| My primary thought is that you need to see it several times before you can catch the drift of what One Whirled View means and is all about. | Joel Hirsch SOT Joel Hirsch lwr3rd | Joel Hirsch SOT |
| It's about two guys who are deeply passionate about the environment. | Joel Hirsch SOT | Joel Hirsch SOT |
| Remember those fires burning around Moscow last year. There was some concern that it would kick up all the radioactivity that Chernobyl had deposited. | Dan talking to Roger during a OWV archive show. | Dan Vega SOT |
| And the transgressions of corporate America. | Joel Hirsch SOT | Joel Hirsch SOT |
| Half the U.S. corn crop could go to supply fuel companies within 5 to 6 years. Half the corn, grown in this country could end up as fuel. | Dan talking to Roger during a OWV archive show. | Dan Vega SOT |

| Content | Visual Possibilities | Audio |
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| And the need for us to be vigilant and in the lengths that big corporations and big government do go to manipulate us and push us down a road we don't want to...go | Joel Hirsch SOT | Joel Hirsch SOT |
| Fenephlyn | Cut to close up shot of a newspaper article with a bunch of red underlines throughout the articles | Dan Vega Nat sound while talking out loud. |
| I consider myself a citizen scientist who's just sharing what he runs across | Cut to Medium shot of Dan sitting in living room reading this article. | Dan Vega VO |
| I look for the unusual but I also look for the meaningful, which doesn't often catch a lot of other peoples attention. | Close up of manilla folder with a bunch of articles that are outlined. | Dan Vega VO |
| The little bit that I catch, I want to share. | The folder closes | Dan Vega VO |
| In it's office in Southern California, | Cut to wide shot of the outside of Dan's house. | Dan Vega VO |
| Beyond Meat, works on chicken strips made with pea and soy protein and is sold in places like Whole Foods since 2012. | Dan Vega SOT | Dan Vega SOT |

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| <p>I read a lot. I read a newspaper everyday, I read a periodicals, I read books. I sometimes feel like the Universe wants me to know something as crazy as that sounds,</p> <p>so I get this and I whoa what was that, and wow there's something that's really important.</p> | <p>Cut to close up shot of a book sitting next to Dan and his articles.</p> <p>Cut to medium pan shot of Dan's book case.</p> <p>Dan Vega SOT</p> | <p>Dan Vega VO</p> <p>Dan Vega SOT</p> |
| <p>The physician Eugene Shipman in the book the Testosterone Syndrome comments</p> <p>that one of his patients undergoing pharmaceutical testosterone therapy replacement showed no response to the treatments until he reduced his beer intake to one to two beers a night.</p> | <p>Cut to a tight shot of a kitchen magnet on Dan's fridge that says "One is never nearer to God than when in his garden."</p> <p>cut to medium shot of Dan and Roger doing the OWV show in Dan's kitchen.</p> | <p>Dan Vega NAT sound from the OWV show.</p> <p>Dan Vega NAT sound</p> |

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| <p>There's a continuity there that links the time together.</p> <p>There is a phenomenon called Deja Vu where you are doing something and it feels like you've been there before, or you've done that before or some familiarity with it.</p> <p>So the fact that every two weeks we get together and do it, those times are all linked together as kind of one continuum, a singularity if I may.</p> <p>Where the years go by so quickly because of what we focus on is that every two week event.</p> | <p>Close up of Dan's hands holding a article while he is doing the show.</p> <p>cut to Roger's coffee mug that says Deja Moo " I've heard this bull before"</p> <p>Roger Henry SOT</p> <p>Cut to a montage of archive OWV shots</p> | <p>Roger Henry VO</p> <p>Roger Henry SOT</p> <p>Roger Henry VO Nats of these shots</p> |
| <p>I meant it has just become so much a part of our routine now. My life is kind of patterned around it. So every weekend I spend all day Sunday prepping the next days show and then Monday evening we make the show.</p> <p>And then all through the week I'm gathering information.</p> | <p>Dan Vega SOT</p> <p>Close up of a book entitled The Brewers Tale</p> | <p>Dan Vega SOT</p> <p>Dan Vega VO</p> |

| Content | Visual Possibilities | Audio |
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| <p>Vega preps all of this material, so we get together</p> <p>on the Sunday before we shoot on Monday. We review all the material and write the credits and come up with kind of the funny stuff.</p> <p>So do you want to run down the subject matters.</p> | <p>Close up of articles that are piled around Dan on the floor.</p> <p>Close up of clipboard in Roger's lap while he is sitting on Dan's couch</p> <p>Cut to close up of what it says on Dan's clip board that has possible ideas written down on it.</p> <p>Cut to Wide shot of Dan and Roger sitting in Dan's living room</p> | <p>Roger Henry VO</p> <p>Dan Vega NAT sound</p> |
| <p>If it makes us laugh we are inclined to use it.</p> <p>We keep reference books, dictionaries primarily, thesauri, and etymologies and look at the origins of words, combine words, make up new words. That's part of the process is to be creative.</p> <p>Oh here's speculator, lamb a person easily tricked or outwitted as an inexperienced speculator.</p> | <p>Roger Henry SOT in backyard interview</p> <p>Close up shot of dictionary page open with Dan pointing to certain words.</p> <p>Medium shot of Roger sitting on Dan's couch looking at his computer screen and reading</p> | <p>Roger Henry SOT</p> <p>Roger Henry VO</p> <p>Roger Henry NATS</p> |

| Content | Visual Possibilities | Audio |
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| <p>I go over to the FPAT and pick up the camera on Monday after work</p> <p>and then deliver it and my gear to the kitchen at the center of the universe</p> <p>and then we set up and shoot, just a one camera shot.</p> <p>If we have a director, then we feel like we are in fat city.</p> <p>So that's the set up for it. The shoot itself is relatively easy, putting it together the two weeks of material is where most of the work is at.</p> | <p>Roger backing his car through the parking lot at FPTV in Fayetteville.</p> <p>Close up shot of Roger signing the sign out sheet at FPTV</p> <p>Wide shot of Roger picking up equipment</p> <p>Medium shot of Roger getting equipment out of car at Dan's house</p> <p>Medium shot of Roger walking fast through the kitchen</p> <p>Tight shot of Dan putting a black towel over the chair backs in his kitchen.</p> <p>Medium shot of Roger looking at camera settings right before the shoot.</p> <p>Roger Henry SOT</p> | <p>Roger Henry VO</p> <p>Rapid fast paced music cuts in.</p> <p>Roger Henry SOT</p> |

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| <p>This is One Whirled View where we wreck and roll from the kitchen at the center of the Universe.</p> <p>It's Halloween.</p> | <p>Roger and Dan on camera sitting at Dan's kitchen with a camera rolling and their show starting.</p> | <p>Dan Vega NATS</p> <p>Roger Henry NATS</p> |
| <p>When I first came on in 2012 they were still producing here in the studio.</p> | <p>Dan Robinson SOT with monitors in the background.</p> <p>Dan Robinson lwr3rd</p> | <p>Dan Robinson SOT</p> |
| <p>There are specific rules here that apply to alcoholic beverages that don't apply to those out in the field, and so they can drink beer at home and they can't drink beer here at the station. I'm pretty sure that was the deciding factor that drove it over the edge.</p> | <p>Dan Robinson SOT</p> | |
| <p>The presence of this highly estrogenic substance in beer is not an accident.</p> | <p>Dan reading a article to Roger while doing their show in Dan's kitchen.</p> | <p>Dan Vega NAT sound</p> |
| <p>On one hand we were very sad to see them go but on the other hand we could see that they felt more natural and could enjoy the process more with it on their terms.</p> | <p>Dan Robinson SOT</p> | <p>Dan Robinson SOT</p> |

| Content | Visual Possibilities | Audio |
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| <p>Can you imagine what it was like living in Ft. Smith without air conditioning... back in the old days?</p> <p>Yeah...I can!</p> | <p>Archive shot of OWW show</p> | <p>Roger Henry NATS</p> <p>Dan Vega NATS</p> |
| <p>Dan lives in a small home.</p> <p>He's lived there for over forty years.</p> | <p>Wide shot of Dan's house from the street. Slow zoom in</p> <p>Medium shot through the screen door into the living room showing Dan and Roger working on doing show prep.</p> | <p>Joel Hirsch VO</p> |
| <p>The house itself is well over a hundred years old. I've done some legal research on his property and the city doesn't even have records of when the house was built.</p> <p>It goes back that far.</p> | <p>Wide shot from further back on the street with a slow zoom out</p> <p>Zoom out fast.</p> | <p>Joel Hirsch VO</p> |
| <p>So it is filmed in Dan's kitchen and you better bring your own chair and I do.</p> | <p>Wide shot from the living room of Dan's house into the kitchen. Joel has his lawn chair and sets it up while Roger and Dan are getting ready.</p> | <p>Joel Hirsch VO</p> |

| Content | Visual Possibilities | Audio |
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| Anybody who wants to have a unique experience on one of the Monday nights when they do the show is I'm sure invited to come on over you'll never forget it. | Joel Hirsch SOT | Joel Hirsch SOT |
| Joel has been hanging out with us for awhile. He's kind of one of our most dedicated fans. "You mean Frank and his wife have bees in their house" | Wide shot of Joel sitting in his lawn chair in Dan's kitchen | Dan Vega VO Joel Hirsch NATS |
| I rarely miss, rarely miss. | | Joel Hirsch VO |
| Twenty five a year, for at least four or five years. | Joel Hirsch SOT | Joel Hirsch SOT |
| He just likes it. He enjoys it for some reason. Joel is an interesting man. He is a lawyer but he sighted stores for a fast food company. Why he thinks so much of the show I have no idea? | Slow pan across the kitchen to reveal Joel sitting in a corner fiddling with a plastic container while the OWV show is going on. Dan Vega SOT | Dan Vega VO Dan Vega SOT |

| Content | Visual Possibilities | Audio |
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| <p>When you are able to interact with them on a one on one basis</p> <p>you quickly realize that it is a privilege.</p> | <p>Cut to tight shot of the kitchen table while the show is going on and then the coffee cup with bikini girls is set down in the middle of the frame.</p> <p>Joel Hirsch SOT</p> | <p>Joel Hirsch VO</p> <p>Joel Hirsch SOT</p> |
| <p>Every segment that they do resonates with me.</p> <p>Television's growth has been all around beer.</p> | <p>Cut to medium shot of Joel talking with Dan in Dan's kitchen</p> | <p>Joel Hirsch VO</p> <p>Joel Hirsch NATS</p> |
| <p>I'm kind of a news junkie myself and I really enjoy getting their take on almost anything that they have to talk about.</p> | <p>Joel Hirsch SOT</p> | <p>Joel Hirsch SOT</p> |
| <p>He has probably participated in 150 shows over the years. Which you know is a remarkable thing.</p> | <p>Roger Henry SOT</p> | <p>Roger Henry SOT</p> |
| <p>Joel sighing</p> | <p>Joel sighing and walking out of frame while he is standing in Dan's kitchen.</p> | <p>Joel NATS</p> |

| Content | Visual Possibilities | Audio |
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| <p>We did our 400th show in the studio and Joel brought his neighbors.</p> | <p>Dan Vega SOT</p> | <p>Dan Vega SOT</p> |
| <p>Welcome ladies and gentlemen, boys and girls and studio audience. You have inadvertently landed on planet One Whirled View.</p> | <p>Archive shot of OWV with Dan talking from the set to the studio audience.</p> | <p>Dan Vega NATS</p> |
| <p>There was like 25 to 30 people in there for our 400th show.</p> | | <p>Dan Vega SOT</p> |
| <p>Richard wasn't there, that was my only regret We had a chair set up for anyone who wanted to come up and talk to us.</p> <p>Nobody was brave enough to do so, but I would have specifically gone up and gotten Richard and said talk about your part in all of this because we've been blaming him for it. It's his fault.</p> | <p>Archive shot of 400th show with just Dan on set and an empty chair next to him.</p> <p>Dan Vega SOT</p> <p>Archive shot of 400th show.</p> | <p>Dan Vega VO</p> <p>Dan Vega SOT</p> <p>Dan Vega VO</p> |

| Content | Visual Possibilities | Audio |
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| <p>The show had a rich history and definitely is one of the most iconic things that we have here on public access.</p> | <p>Dan Robinson SOT</p> | <p>Dan Robinson SOT</p> |
| <p>Right there in our little tiny Arkansas.</p> <p>There definitely a defining show.</p> <p>They are something that everyone recognized because they have produced so many to begin with, such a legacy of producing here.</p> | <p>Roger Henry archive shot from an old OWV where he is holding the beach ball globe.</p> <p>Dan Robinson SOT</p> | <p>Roger Henry NATS</p> <p>Dan Robinson SOT</p> |
| <p>You know I believe everything I hear. Especially if it is on tv.</p> | <p>Archive OWV shot</p> | <p>Dan Vega NATS</p> |

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| <p>This show I felt has to search for a broader audience and it has to morph,</p> <p>and my view has been for quite awhile, four or five years, that radio is the medium that they can morph and become like the Tappit Brothers. Once you become like the Tappit Brothers then you can go on forever. They are still on the radio and they quit making shows five years ago and people still want to hear it.</p> | <p>Joel Hirsch SOT</p> <p>Wide shot of tall radio tower. cut to a tight shot of meters moving back and fourth on a radio switch board.</p> <p>Cut to equipment in the radio control room then zooming out to show a radio host sitting in front of a mic</p> | <p>Joel Hirsch SOT</p> <p>NATS from radio studio</p> |
| <p>Hello and welcome to Car Talk on NPR radio with your hosts the Tappit Brothers.</p> | <p>Cut to a black and white pic of a mic in a radio studio</p> | <p>Click and Clack NATS</p> |
| <p>I think that is a good objective for Dan is to just get yourself out there on the air waves and forget about the limited exposure you're gonna get on a public access local tv channel and go for radio. People can tune in in their car, or in their office.</p> | <p>Joel Hirsch SOT</p> | <p>Joel Hirsch SOT</p> |

| Content | Visual Possibilities | Audio |
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| <p>One way that public access stations fail across the country</p> <p>is when they forget their ties to the community. Public access is like the quilt of community diversity.</p> | <p>Richard Drake SOT</p> <p>Cut to very early archive shot someone in public access studio in a fencing outfit</p> | <p>Richard Drake SOT</p> <p>Richard Drake VO</p> |
| <p>Well I used to be a high school stud.</p> | <p>Archive clip of Hippie guy playing a banjo in the CAT studio</p> | <p>Unidentified man playing banjo and singing</p> |
| <p>Community access shows the community parts of itself they may not know exists.</p> | <p>cut to On the Air Update with Helen Wheels.</p> | <p>Richard Drake VO</p> <p>NATS</p> |
| <p>It shows us that we are all in this together and that we are all part of one giant community.</p> | <p>Helen Wheels doing a news update (old archive shot)</p> | |

| Content | Visual Possibilities | Audio |
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| <p>I've seen people over the years who disagree on everything gladly work together and help each other out on projects because I think it's the most successful program the city has, because people work together and help each other out.</p> | <p>On the air with Richard Drake different intro to one of his shows which has a lot of small screens of interviews and people in the public access studio working together.</p> | <p>Richard Drake VO NATS</p> |
| <p>Conclusion</p> | | |
| <p>It's a chance to be creative, so the chance to go do something that is creative, is inviting to me.</p> <p>I want to go do that. So we are just gonna do that until for some reason we can't anymore.</p> | <p>Wide shot of Roger entering into Dan's fence at Dan's house.</p> <p>Roger walking toward Dan in Dan's yard and talking and smiling.</p> <p>Close up of Dan's cartoon shirt saying Peas on Earth.</p> | <p>Roger Henry VO</p> <p>Ending music starts to fade in</p> <p>NATS</p> |

| Content | Visual Possibilities | Audio |
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| <p>I'm pretty sure there is gonna be One Whirled View until one of them ends up in the grave. It seems like something they are committed to and there is no reason to stop. There is always new news, there is always fun spins on it and they always bring it with a very interesting perspective.</p> <p>We hope that they continue to produce well into the future.</p> | <p>Dan Robinson SOT</p> <p>Roger Henry walking out of FPTV with equipment.</p> | <p>Dan Robinson SOT</p> <p>Dan Robinson VO</p> |
| <p>Oh there is no plan to stop. It is something that in a way has a life of its own. I never think, oh my gosh I've got to go do that. It's always, oh boy I get to go do that.</p> | <p>Roger Henry SOT</p> | <p>Roger Henry SOT</p> |
| <p>They will go out like Butch and Sundance. (Laugh)</p> | <p>Richard Drake SOT</p> | <p>Richard Drake SOT</p> |

| Content | Visual Possibilities | Audio |
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| <p>Are you trying to tell me something? (laugh)</p> <p>Can you see the end (laugh)</p> | <p>Dan Vega SOT</p> | <p>Dan Robinson SOT</p> |
| <p>I want to still share the information in an offering kind of way</p> <p>and people can choose. They can say that's a bunch of bunk or they can say wow there is something to that. It's strictly their choice.</p> | <p>Dan and Roger sitting at the kitchen table doing OWV show.</p> | <p>Dan Vega VO</p> <p>Dan Vega SOT</p> |

| Content | Visual Possibilities | Audio |
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| <p>We joke through one section of it that it's like our therapy.</p> <p>To get on there and talk about the stuff, we release it, rather than holding on to it and keeping it pent up and going oh my god this is terrible stuff.</p> <p>You know if you share it and release it, then you don't hold onto it.</p> <p>Like therapy, just let it go.</p> <p>And put it on the viewer (laugh)</p> | <p>Cut to archive shot of globe spinning in the background and seeing the globe through the viewfinder of the studio camera.</p> <p>Cut to shot of Roger on set holding a note card in front of his face.</p> <p>Dissolve to Dan and Roger in Santa hats laughing and looking at each other while they are on set.</p> <p>Dissolve to Dan and Roger dressed up like old women and Dan doing a hand gesture that looks like he is releasing something.</p> <p>Dissolve to OWV where the credits are rolling up</p> | <p>Dan Vega VO</p> |
| <p>Alright we are done, so ya'll come back because we will.</p> <p>We hope.</p> | <p>Medium shot of Dan and Roger in the present signing off of their show from the kitchen at the center of the Universe.</p> | <p>Roger Henry NATS</p> <p>Dan Vega NATS</p> |
| <p>Credits</p> | | <p>ending music fades out</p> |

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