



## Video #2: WITNESS

TRT: 20:00

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Produced by Oregon Public Broadcasting for Annenberg Learner

TIME CODE	AUDIO
01:00:43	<p><b>NARRATOR:</b>  <b>PHOTOGRAPHS ALLOW US TO WITNESS THE WORLD AROUND US.</b></p> <p><b>THEY LET US EXAMINE IMPORTANT MOMENTS FROM OUR PAST AND LOOK INTO THE LIVES OF PEOPLE WE MAY NEVER MEET.</b></p> <p><b>IN THIS VIDEO, YOU'LL MEET THREE PEOPLE WHO WORK, TEACH, AND LEARN WITH PHOTOGRAPHS.</b></p>
01:01:03	<p><b>NARRATOR:</b>  <b>FILMAKER KEN BURNS, CONFLICT PHOTOGRAPHER, LOUIE PALU, AND MIDDLE SCHOOL TEACHER, DONALD ROSE.</b></p>
01:01:11	<p><b>NARRATOR:</b>  <b>TODAY, DONALD IS TEACHING A LESSON FROM THE CURRICULUM ON CIVIL RIGHTS MOVEMENTS, USING PHOTOGRAPHS FROM THE ESSENTIAL LENS COLLECTION.</b></p>
	<p><b>DONALD ROSE</b></p>
01:01:23	<p><b>NARRATOR:</b>  <b>DONALD BEGINS THE LESSON BY GIVING ADDITIONAL BACKGROUND ON THE TOPIC.</b></p>
01:01:32	<p><b>NARRATOR:</b>  <b>NEXT, DONALD DISTRIBUTES PACKETS OF PHOTOGRAPHS THAT SHOW STUDENTS</b></p>

	<p><b>DEMANDING SCHOOL INTEGRATION AND EQUAL EDUCATION IN LITTLE ROCK, LOS ANGELES, AND BOSTON IN THE 1950S, 60S AND 70S.</b></p> <p><b>DONALD ASKS THE CLASS TO BREAK INTO SMALL GROUPS TO DISCUSS AND TAKE NOTES ON WHAT THEY SEE IN THE PHOTOS.</b></p>
01:01:50	<p><b>DONALD ROSE:</b> I want you to look at people’s faces. I want you to look at the background, “Where is this taking place?” Look at icons, such as, “Is there an American Flag in the photo? Are there signs in the photo? What do they say?” I want you to be as descriptive as you can.</p>
01:02:05	<p><b>NARRATOR:</b> <b>STUDENTS ARE ALSO GIVEN A SHEET DIVIDED INTO THREE SECTIONS, ONE FOR EACH CITY.</b></p> <p><b>HERE, THEY WRITE THEIR OBSERVATIONS, NOTING SIMILARITIES BETWEEN PROTESTS IN THE THREE LOCATIONS.</b></p>
01:02:17	<p><b>FEMALE STUDENT #1:</b> It says “Stop the Race Mixing” and it just seems that only white people care and want to be with other white people and they don’t wanta be with anybody else. And they just all wanna look the same.</p> <p><b>FEMALE STUDENT #2:</b> And they’re all outnumbered so they’re obviously not gonna do anything but they’re just being oppressed because of their color.</p> <p><b>FEMALE STUDENT #3:</b> Yeah, like all these people are-are looking at him and they aren’t doing anything.</p>
01:02:40	<p><b>NARRATOR:</b> <b>AFTER SOME TIME DISCUSSING AND WRITING ON THEIR OWN, DONALD BEGINS A GROUP DISCUSSION.</b></p>

01:02:45	<p><b>DONALD ROSE:</b> So now we're going to bring it back to a large discussion and, if you raise your hand what I'd like you to do is have the photograph that you're gonna talk about. Yes, Emma?</p> <p><b>FEMALE STUDENT EMMA:</b> So I chose these two because both kind of are talking about, desegregating schools and, [PICKS UP PHOTO] this one...the Chicanos want equal education and want to be able to go, to the white school. And then [PICKS UP PHOTO] in this one people are protesting and they want equal education for everybody.</p>
01:03:21	<p><b>DONALD ROSE:</b> The final wrap-up is kids write a reflection on the final question, which is, "Why did school integration cause so much conflict?"</p>
01:03:29	<p><b>NARRATOR:</b> <b>AFTER WRITING, STUDENTS DISCUSS THEIR IDEAS WITH THE FULL CLASS.</b></p>
01:03:33	<p><b>FEMALE STUDENT JESSIE:</b> I said that it was kind of like an unknown concept and sometimes when it's unknown you fear it and sometimes when you fear things you get angry and then their anger caused conflict.</p> <p><b>MALE STUDENT MILES:</b> I said, ah, the reason the push for desegregation of schools, ah, created a lot of conflict was because the, um, white students, ah, who were angry because of it probably grew up learning from their families that they were like higher up in like social status than the people of color.</p>
01:04:03	<p><b>DONALD ROSE:</b> These photographs are important because they give a face and they give emotion and they give movement, uh, to the lesson.</p> <p>I've had plenty of students, who had trouble with reading, and then they get a photograph and they're able to conceptualize what's going on. It's a different entry into content. And so I feel like, um, photographs are hugely important, uh, to the classroom.</p>
	<p><b>KEN BURNS</b></p>
01:04:34	<p><b>KEN BURNS:</b> Every film that I've worked on has dozens and dozens of images that rearrange my molecules.</p> <p>Sometimes it's like Huey Long giving a speech at a bandstand in some town square in Louisiana when he's running for governor. Sometimes it's the drawings of the Brooklyn Bridge that were discovered by a carpenter</p>

	just before his boss had told him to throw everything out.
01:04:56	<p><b>KEN BURNS:</b> I think for us in making the past come alive, um, the building block is the still photograph, the image, the tabula rasa that allows you to do so many things.</p> <p>It wakes you up. It asks you to participate in a moment...in a present moment. It's got something that just screams, the truth.</p>
01:05:20	<p><b>KEN BURNS:</b> My name is Ken Burns and I'm a documentary filmmaker.</p>
01:05:27	<p><b>NARRATOR:</b> <b>KEN BURNS IS ONE OF AMERICA'S MOST PROLIFIC FILMMAKERS. HE'S CREATED MORE THAN TWO DOZEN FILMS AND DOCUMENTARY SERIES TOTALING MORE THAN 150 HOURS OF PUBLIC TELEVISION PROGRAMMING.</b></p> <p><b>KEN BURNS'S FILMS HAVE WON 12 EMMY AWARDS AND TWO ACADEMY AWARD NOMINATIONS</b></p>
01:05:48	<p><b>NARRATOR:</b> <b>HIS 1990 SERIES THE CIVIL WAR WAS SEEN BY NEARLY 40 MILLION VIEWERS.</b></p>
01:05:58	<p><b>NARRATOR:</b> <b>AND HIS DISTINCTIVE USE OF STILL PHOTOGRAPHS REVOLUTIONIZED HISTORICAL FILMMAKING.</b></p>
01:06:04	<p><b>KEN BURNS:</b> I began to trust the power of a single image to convey complex information. That that old photograph had a past. It was an arrested moment. But it had a past and a future.</p> <p>I could make it come alive if I treated it like I would if I were a feature filmmaker. That is to say with a master shot, a long shot, a medium shot, a close shot, a tilt, a pan, a reveal. Little inserts and things like that. And so I basically tried to will this.</p>
01:06:30	<p><b>NARRATOR:</b> <b>WITH NO MOTION PICTURE FOOTAGE AVAILABLE, KEN BURNS DEvised A METHOD FOR SHOOTING STILL PHOTOS ONTO FILM.</b></p>
01:06:36	<p><b>KEN BURNS:</b> We had a two by four-in which we had a groove in it. And then we took magnets that we bought at the</p>

	<p>hardware store. And we put up photographs, at the Library of Congress. And, we'd live in that photograph.</p> <p>The visual manipulation of the photograph is central, of course. But there's also an oral one. When I'm looking through my camera, at an old archive, I'm listening to it as well.</p> <p>Are those cannon firing? Are the guns firing? What's going on in this? And try to will it to life. And then maybe, just maybe, that photograph just comes alive for a second. That it isn't some static image. That's, to me, heaven, when that happens.</p>
01:07:12	<p><b>NARRATOR:</b>  <b>IN 1979 KEN BURNS MOVED HIS PRODUCTION COMPANY, FLORENTINE FILMS, TO WALPOLE, NEW HAMPSHIRE.</b></p> <p><b>FROM THIS SMALL NEW ENGLAND TOWN HE'S CREATED A STRING OF SUCCESSFUL FILMS INCLUDING BASEBALL, JAZZ, AND THE DUST BOWL – ALL RELYING HEAVILY ON ARTFUL MOVEMENT OF STILL PHOTOGRAPHS.</b></p>
01:07:36	<p><b>NARRATOR:</b>  <b>ERIK EWERS HAS WORKED AS AN EDITOR WITH KEN BURNS FOR MORE THAN 24 YEARS.</b></p>
01:07:41	<p><b>ERIK EWERS:</b>  We try and make sure that every move we do on a still photograph has a reason. It's not random. You don't just zoom in for the sake of zooming in. That zoom in is supposed to tell you something.</p>
01:07:53	<p><b>ERIK EWERS:</b>  You start wide on a New Orleans street and you see a parade, and you slowly start zooming in. -And all of a sudden you see a lone trumpeter, in the crowd walking away. That's Buddy Bolden, in our story. The trumpeter who played until one day he decided to quit all of a sudden, and he walked out of a parade one day. And I saw that in the picture. And, all of a sudden, that anonymous human being from back in the, uhh.... early 1900s, represented our character.</p>
01:08:26	<p><b>NARRATOR:</b>  <b>KEN BURNS'S 14-HOUR SERIES ON WORLD WAR TWO, RELEASED IN 2007, USED NEARLY 1100 STILL PHOTOS.</b></p>
01:08:41	<p><b>NARRATOR:</b>  <b>EARLY IN THE PRODUCTION HE DECIDED THAT THE STORY OF WORLD WAR 2 WOULD BE TOLD ONLY BY THOSE WHO HAD FOUGHT IN THE WAR.</b></p>
01:08:48	<p><b>KEN BURNS:</b>  We had no experts. No armchair quarterbacks. Mostly it was so called ordinary people. And we quickly</p>

	understood there's no such thing as an ordinary person. Period. Particularly in that era.
01:09:04	<b>NARRATOR:</b> <b>KEN BURNS'S TEAM TRAVELED THE COUNTRY, MEETING VETERANS WHO SHARED THEIR OWN PERSONAL PHOTOS FROM THE WAR.</b>
01:09:13	<b>KEN BURNS:</b> And so we...became intimately involved with the lives of our people. People I still reach out and call and talk to and care about, and mourn when they pass away.
01:09:34	<b>NARRATOR:</b> <b>KEN BURNS'S TEAM ALSO SEARCHED CLASSIC PHOTO COLLECTIONS FROM THE NATIONAL ARCHIVES, THE LIBRARY OF CONGRESS, AND DOZENS OF OTHERS.</b>
01:09:43	<b>KEN BURNS:</b> This is, um, a really amazing shot. It's of the graves registration crew. I can't imagine a...a worse job than collecting the dead on the battlefield. Even our documentaries can't possibly give you a sense of what it's like to pick up a shoe and that's all you've got of somebody left.  I found in—the soldier in the rear just an amazingly poignant face that became the emblematic image. But it was after we'd zoomed in on it that we discovered him and found him.
01:10:15	<b>KEN BURNS:</b> What a horrible job he had to do. And we learned a lot. The family approached us. We understood that he and his brother were both in this graves registration thing. And they became alcoholics after the war, and didn't live much longer.
01:10:29	<b>KEN BURNS:</b> So this photograph is a fantastic photograph. It's D-Day. It's, June of 1944. It's the most important day in...many respects in the Twentieth Century.  This is the Allied invasion of the mainland of Europe. Um, it is, the success of this day will ensure the success of the Allied struggle.  These are people going in the face of withering fire. And so as you look at a photograph like this, I begin to hear the bullets pinging off the side of the LST's. Pinging off a helmet. Uh, splattering in the water. That's what's happening.  The odds of, you know, one of these seven helmets, that are intimately in our foreground are gonna make it through this morning are real slim. And that...that...that moves me. That...This matters. This photograph matters. And if you don't know that we enjoy so many things today that are a luxury of what these young men did...this is why we need our history.

01:11:38	<p><b>NARRATOR:</b>  <b>FOR KEN BURNS, STILL PHOTOGRAPHS HAVE LED TO DEEPER HISTORIES, AND MORE COMPLEX STORIES. HIS FILMS OFTEN LINGER ON A SINGLE IMAGE, ALLOWING US TO BECOME ABSORBED IN A MOMENT.</b></p> <p><b>KEN BURNS BELIEVES THE STILL PHOTO HAS A PLACE IN FILM, AND A PLACE IN THE CLASSROOM.</b></p>
01:11:58	<p><b>KEN BURNS:</b>  I think when we look at photographs we're given an instantaneous story. And it's for us to figure out I think to figure out how to describe them. 'Cause that's the window. That's the portal that permits a kid, who's like... oh geez, rolls the eye and then, but wait a second: I'm drawn to that. And it's gonna be a different image for each person. But something is gonna arrest someone's attention. Somebody's gonna divert them. And photographs give us a guide to our past in a way I've never seen. They're tangible. They're that arrested moment.</p> <p>Like Alice through the looking glass, they're gonna climb through the frame of that photograph and get lost there. And that makes me happy.</p>
	<p><b>LOUIE PALU</b></p>
01:12:40	<p><b>LOUIE PALU:</b>  My name's Louie Palu, and I'm a photojournalist.</p>
01:12:46	<p><b>LOUIE PALU:</b>  Covering conflict is something that you can never be prepared for.</p> <p>You can never be taught about it before you go do it.</p> <p>A part of you gets changed or left behind.</p> <p>Covering conflict is probably the most extreme thing that's gonna test who you are as a human being.</p>
01:13:12	<p><b>NARRATOR:</b>  <b>LOUIE PALU IS AN AWARD WINNING CANADIAN DOCUMENTARY PHOTOGRAPHER. HIS WORK HAS BEEN FEATURED IN DOZENS OF PUBLICATIONS AND IS ON DISPLAY AT GALLERIES AND MUSEUMS AROUND THE WORLD.</b></p> <p><b>HE FOCUSES ON THE SOCIAL-POLITICAL ISSUES OF HUMAN RIGHTS, POVERTY, AND CONFLICT.</b></p>
01:13:30	<p><b>NARRATOR:</b>  <b>EARLY IN HIS CAREER LOUIE'S FATHER, AN IMMIGRANT STONE MASON,</b></p>

	<b>ENCOURAGED HIM TO DOCUMENT THE UNTOLD STORIES OF WORKING CLASS PEOPLE. THAT ADVICE TOOK LOUIE DEEP INTO THE MINES OF ONTARIO.</b>
01:13:45	<p><b>LOUIE PALU:</b> I would go down underground with crews and sit with two guys drilling all day. And I ended up doing that for about twelve years.</p> <p>And I think the dialogue I wanted to start was, who are all the workers in our society or in our countries? What is their contribution to our economy? How much are they getting paid? How are they being treated? What are the human rights issues?</p> <p>If you have a phone in your pocket right now, where does all the gold, copper, zinc, nickel, – which makes stainless steel – where does it all come from? And it’s all from these mines.</p>
01:14:17	<p><b>LOUIE PALU:</b> The painful reality is that mining is a very destructive industry. And, I want people to have a talk about that.</p>
01:14:29	<p><b>NARRATOR:</b> <b>IN 2006 LOUIE BEGAN WORK IN AFGHANISTAN, FIRST ON ASSIGNMENT WITH THE TORONTO STAR NEWSPAPER, AND LATER ON HIS OWN, AS AN INDEPENDENT PHOTO JOURNALIST.</b></p>
01:14:40	<p><b>LOUIE PALU:</b> I first went to Afghanistan. And, when I got there, I realized that this was not the war I was seeing in the news... Nor were people talking enough about how the Taliban was making a big return. The focus was somewhere else. And I went out with them everyday and we walked all the roads with landmines, IEDs, all the dangers, and when we got to know each other they really felt like, hey, I experienced this and I want people to know what this experience is like.</p>
01:15:08	<p><b>LOUIE PALU:</b> I wish no war would happen. But wars happen for a particular reason. My job is to go there as a neutral witness. To stir that dialogue.</p>
01:15:17	<p><b>NARRATOR:</b> <b>THIS IS FOOTAGE SHOT BY LOUIE DURING A FIREFIGHT IN 2008. IN THE MIDDLE OF BATTLE, LOUIE CAPTURED ONE POIGNANT IMAGE.</b></p>
01:15:27	<p><b>LOUIE PALU:</b> This particular photograph is a picture of a Afghan soldier who’s a machine gunner. It’s a moment of extreme fear where he feels like they are about to lose the battle, or they’re gonna be overrun. And, he sort of lost his cool. He freaked out.</p>



	<p>War is terror. War is terror. That's what it says on his face</p> <p>You see images of strong soldiers. Well, look; we're all human beings, right? And, we all...we all have a breaking point, and he has reached his.</p>
01:15:58	<p><b>LOUIE PALU:</b> The nature of guerilla warfare really is your enemy doesn't wear a uniform. They hide within the civilian population. Everybody can be the enemy.</p> <p>So, this is a moment of extreme distrust. This soldier is face to face with a civilian and in a village that's controlled by the Taliban.</p> <p>And it's a moment where there's a fear and an intensity trying to outwit or find out who that person actually is.</p>
01:16:32	<p><b>LOUIE PALU:</b> And the whole idea is that the hands of the soldier are on the back...It's personal. I mean, he's being searched against his will. And the hands of the civilian being searched are cut off. And I did that on purpose. He's been made helpless. And I expressed that by cutting his hands off of the frame.</p>
01:16:52	<p><b>NARRATOR:</b> <b>IN 2008 LOUIE BEGAN A PORTRAIT PROJECT, TO INTRODUCE MARINES AND SOLDIERS TO CIVILIANS WHO WOULD NEVER VISIT THE BATTLEFIELD.</b></p>
01:17:02	<p><b>LOUIE PALU:</b> I just want you to meet who these guys are. Where are they from in America? How old are they? How many other tours have they done?</p> <p>You know, most photographs you look into the photograph. These are photographs where you had to confront this person. You had to meet them and look at them in the eye.</p>
01:17:23	<p><b>LOUIE PALU:</b> Imagine the foreign policy enacted by the President and the Government and the Pentagon are being initiated all the way on the front line by these twenty-one year olds. It's pretty incredible when you realize that. And that if we're gonna go to war, we need to know who the people are who are going to do it. And we need to meet them. -And that's what that portrait series really represents.</p>
01:17:48	<p><b>LOUIE PALU:</b> One of the first times, uh, photographs caught my attention when...is when I saw photographs from the U.S. Civil War. Specifically the Battle of Antietam. And the photographs were so raw. I just remember being struck by how horrible war was. And how cold. And it made it personal. Those photographs made war personal.</p>

01:18:10 **LOUIE PALU:**  
I think the importance of having a photograph in the classroom is for, children to relate to other people in other places in the world. To see outside their immediate community. To wonder about other cultures and other experiences.  
  
A great photograph can be many different things. But it makes us talk about something important.

01:18:30 **LOUIE PALU:**  
You know, a lot of people say a photograph is worth a thousand words. I like to think of a photograph being worth a thousand questions. And I think that what the questions stir is a thousand conversations.  
  
That, is what I think is the heart of what photography is for me. And it becomes a dialogue. And it...and it transcends any country, any language, any culture I think.

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