



## The Production Plan

The emotions that I have attached to this project are impossible to describe. The days and years that I put into trying to get something created out of the content, and as close as it seemed at times there was just always something that was missing in the equation.

I invested more into shooting more, even tried to add a dramatic element, that had Troy again as an actor, playing a cowboy who was on his way to Hollywood to try and be in movies. Jimmy Rankin playing a hobo on the train gets in Troy's character's head, telling him that movie cowboys have to know how to dance to make it in Hollywood. 'Well, if that's true, I can tell you I'll be the danciest son of a bitch of a cowboy you've ever seen'.

The shots of Troy's character practicing dancing on the roof of the box car of a moving locomotive steam engine, smoke stacks billowing a beautiful grey cloud that sailed perfectly over Troy while he danced all shot in slow motion, and the Alberta summer sunset behind him, the imagery was spectacular. In the one 90 minute edit I created, the last effort I put into getting the film done before all hell broke loose, I use that footage of Troy dancing as the film opens with the opening titles fading in and out next to Troy.

It's exciting to imagine what Whispering Sky will be when it's done, but the reality is until those boxes are packed and shipped to Los Angeles and until Beau Leon puts his genius and magic to that negative creating the 4k breathtaking content for us to finally view and experience, until we can sit and watch all 56 hours of what we have, we can't begin to think we know what the film will ultimately become, except for sure something pretty special, that's an absolute.

**STRATEGY ONE:** Get a cartage company to come pick up the boxes and get them to LA and delivered to Beau and then for two weeks or maybe three, sit with Beau and watch the footage come to life foot by foot, making notes, be bedazzled, and feel a thousand new emotions, but with likely a thousand ideas too, and when we are done, take a set of hard drives over to Patrick Sheffield's house, and let the edit begin

### **My Bucket List Idea:**

**STRATEGY TWO:** Head back to Alberta and get a motor home of some kind, be brave and get a new blue heeler, and name him rooster, and then with a Netflix approved camera system, a used Red Komoto with everything, 12,000, or if I don't have 12,000, then the Lumix box camera around 6500 all in. Also need some workable minimal sound gear for interviews, used, a two way Erroll Morris style mirror rig, an iPad, and with couple friends as crew, take a couple of weeks and film at all the places that our story took place and all the places that had such a profound effect on my life, especially the ranch house on the hill top on the edge of the Sarcee reservation I lived for five years with Jordie.

I would get interviews with Jordie's daughter, niece, cousin, brother, and a few other important characters who might shed some light on what happened with Jordie on that lousy day he shot himself. I would go spend half a day with John Scott on his movie ranch and get his stories of knowing Jordie.

And my small crew and I would harvest as much beautiful content as we could, the details of things like horsehair caught in some barbwire blowing in the wind, to the wide beautiful vistas of rolling hills that give way to the jagged rocky mountains, snow white caps and deep blue ridges, everything that made growing up in Alberta such an awesome thing.

I would then head to Kelowna and visit with Dan McGonigal, at his place where the negative is. And I would spend three days with him and KJ McKusker there as well filming a conversation not just with Dan but his sister as well, hearing their straight up stories of life up north on their res and then the hard days of life in the charter schools. And I want to send KJ and Dan up to the reservation Dan grew up on with camera gear as well, because and what are the odds but KJ is from the same tribe as Dan, but was taken from the reservation when he was barely one years old. So, this could be a great film opportunity to have them film for a few days KJ's homecoming.

Then I would head south cross and over to Montana and I would stop everywhere I filmed on the original journey, starting with the Crow tribe. I would see who is still around, what new generation of people are there, like Supaman, the Eminem of Native rappers whose grandfather is Goerge Takes a gun.

And I would try and find those two Apache's as well. And on a special website, Facebook page, Instagram, etc, I would share episodes and reels and try to create an online viral personality for the project with Rooster and I as the main characters.

I would work on publicity angles to get the journey and the project to get some main stream media attention if possible. I would write op eds and try and get some of my stories in publications like the New York Times, even the Guardian in England, and make the journey of the boxes, Rooster and I something solid as standalone content that, although not likely a part of the actual movie, might be part of a package deal then, for Netflix or whoever.

I think to create something of the story of those boxes heading to LA to finally be treated with the creativity and the love and the faith all the film in them deserves would be pretty special and also maybe help me put some ghosts to rest

So, strategy one maybe 100,000 dollars. Strategy two, 180,000 dollars. The first edit level one with Patrick doesn't need him or us to finish the film, which until we see all the footage, we won't that means exactly, but we would put in a good four to six weeks creating some pretty awesome magical proof of concept which then we can take to a broadcaster, like Netflix.

A movie is only one of the things our content will be focused to create. I also see a badass art show, big pieces of art, 7X10 feet wide, Raphael Mazzucco style, and actually I would like to invite Raphael Mazzucco to be the guy who leads the effort, maybe at his studio in NY, to create 15 to 20

of these pieces, that would also have a coffee table book to support the art show. And the show itself I see being multi media driven, using small HD screens where people can put on head sets at the show and listen to the words of Goerge Takes A Gun, and Bertha Burchgrove, using all the interview content which even the movie wouldn't be able to. Id like to do a few pieces that have a monitor resined right into the art piece with timelapse loops of the landscapes we harvested.

Might be awesome to have a show like that premiere at the LACMA but then tour to major cities and let kids and schools come to see the show and learn about the American West through the treasures of our content.

Amazing what can happen when you open your mind to the great glory of the Whispering Sky.