

## The Watergate Hearings Broadcast

We have been exploring principles of screen sizes, screen directions and camera angles as these apply to the dramatic fiction film. Do the same principles apply, for instance, to instructional films and documentaries? I think so.

The cameraman and director in documentary filmmaking have considerable control in the matter of framing and eyelines that, as with fiction cinema, have great influence on the content of shots. They must decide, sometimes on the spur of the moment, what the meaning of the image should be. Should it be a two-shot, or an over-shoulder shot of the interviewer and the subject? It depends on whether or not it is relevant at this instant to show the situation, the circumstances of the interview, the social relationship between the interrogator and the person interviewed. If it is a single shot, should it be medium shot, close-shot or close-up? Answer: it depends on the same factors that will influence a director of a fictional movie. Among these is the question of emphasis in relation to the rest of the material: the context. If the interviewer cutaways are covered in quite big close-up and the original two-shot shows the subject in a longer angle (or, for instance, in profile), then the effect is to put a lot more sympathy on the side of the editorial asked of the questions. To a greater or lesser extent, every documentary filmmaker is unable to avoid slanting his material in a certain direction. I have used the Watergate hearings broadcast – television shot as live – as an instance of this.<sup>1</sup>

On paper there isn't much meaning to the dialogue script below. If you read this in a newspaper report, you would have to look between the lines to see what is really happening. Some of the meaning below might emerge if you heard a recording or listened to the radio broadcast, but the delivery of the Senator and the witness was very careful. There was obviously a quite deliberate attempt by both not to colour their speech with intonation. Yet my memory of this moment of the broadcast was that it was almost hilariously significant and its intention very obvious indeed. I remember that, watching it at home, I laughed out loud.

In live television – meaning the kind of television that is edited in real time, employing three or more cameras – the director and his assistants sit in a control booth. In front of him there is often (but not always) a window that overlooks the studio. The director's microphone will be connected to his assistant director on the floor and to the headsets worn by the camera operators, so that either he or another

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<sup>1</sup> An inordinate amount of airtime was devoted to bring the American public details of the events that ultimately would cause the downfall of the Nixon Presidency. On 25 June 1973, *Time* magazine reported that “the networks’ switchboards no longer light up in protest against interrupted game shows and soap operas. Audiences have taken the advice of the *Miami Herald*, which recently admonished its readers: ‘This isn’t the monotony you think it is. There is real excitement and drama in this continuing investigation. Lay that telephone down, pour yourself a cup of coffee and watch the real Secret Storm.’” By the end of the summer, a Gallup Opinion Index revealed that almost nine out of every ten adults in the country had watched some of the hearings on television. Cited Leroy, David et al., “Public Television Viewer and Watergate Hearings,” Florida State University, 1974.

assistant in control room can transmit their instructions about framing and the screensize of shots. Watching the row of monitors on the wall of the control room, the director decides the precise moment of the edit, the switch from one shot to another. The actual finger on the button is usually the technical director, who is sitting at the elbow of the director and is expected to react more or less instantaneously to the commands of the director. The Watergate hearings, as I understand, were edited in this way, in my opinion brilliantly.

Through almost instantaneous selection of screen sizes, even anticipated decisions, and through split-second editing of the image in relation to the speech, it was the director who gave the real subtext of the confrontation. By intuitive (though impromptu) choices made between the objective profile and the more empathetic full face, by using the zoom lens, by cutting from one camera to the next, without knowing what was about to be said, the director was able to direct our thoughts about the witnesses. It's my guess that a movie director, given dailies of exactly the same footage, could hardly have done a better job of editing even if given time to analyse the material. The rapidly intercut close-ups may be silent, but their subtext is obvious and eloquent. Seeing these live broadcasts from Washington, I remember being transfixed by what was essentially news reportage.

What did I find so fascinating? It was the force of the unspoken moments, reinforced – or maybe even entirely created – by the wit and intelligence of the man who was pushing the buttons in the control booth. The footage affords an opportunity to examine what the moving-sound-image communicates beyond the written word (published transcripts) and the spoken word (radio broadcasts). While a long way from being fiction, the whole scenario was intensely dramatic and, I think, narrative. The anonymous video director – seemingly aware of the feelings behind the words being spoken – was very much an *auteur* in imposing upon the thoughts of the real-life participants his own view of the meaning of the scene unfolding before of him. The camera, said D. W. Griffith, can photograph thought, those unspoken meanings in the visible reactions of those in front of the camera. But the editor/camera operator/director can also reveal through cutting, camera angles and image size a further dimension, that of the director's thoughts about the thoughts of the players. In short, the Watergate hearings proved to be an excellent example of the powerful and ever-present language of cinematic images.<sup>2</sup>

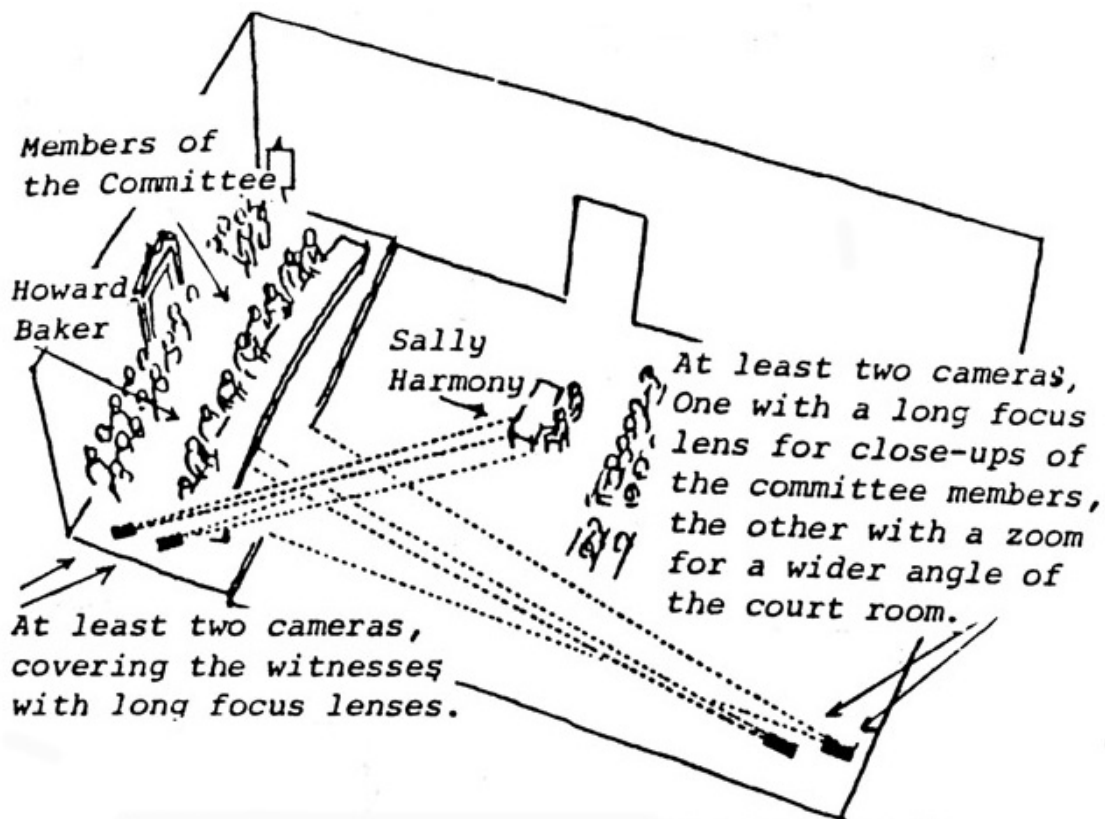
You are invited to think how you might have instructed the cameramen and punched up the takes. Think out what each of the two characters is not saying, but possibly thinking. Think about how, as a director, you can make the camera tell the real story of impulses and responses, and you will begin to understand how a good director works. There are some general principles at play. One is that each cut, each

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<sup>2</sup> This lengthy handout wasn't prepared just for reading purposes. It served as the basis of a studio-based exercise in which students were given the transcript of Harmony and Baker's interchange and were asked to shoot the script so as to emphasize certain elements of the interaction between the two individuals.

shift from one angle to a new one, has to mean something. Each ideally comes at an instant when there is something in the shot that motivates the cut, when there is something happening in the image from which we cut away which has prompted us to want some information that is at once supplied in the image that follows. It is action and reaction, not necessarily speech and reply. The shadow movements of a silent response in a listener are, if the camera is close enough, actions which call for a reaction, or a shot which follows the logic of a non-verbal cause and effect sequence. Being able to cut from camera to camera sounds extremely complex, and indeed it is, but it is also something which can be done intuitively after you get a great deal of practice and develop a sensitive anticipation of the so-called "subtext of human behavior."

When, as a director, you are choosing camera positions, and again while giving instructions to camera crews on the air, you should be planning to have on the three camera monitors three images that supply different and complementary information. A "bad" cut, a bad change of angle or screensize, is a shot and the one that follows contain more or less the same material. There is no reason for the cut. Conversely, a "good" cut is a shift to a new viewpoint which either adds some element not seen before, or cuts to exclude elements now not so important as the cleared or closer view of what is significant.



First, some background to these events. Sally J. Harmony was hired as secretary to G. Gordon Liddy at the White House on March 22, 1973. Ostensibly, Liddy was a counsel to the Committee to Reelect the President (Nixon). In fact, he was a member of a group that came to be known as the Plumbers who carried out the illegal entry to the offices of the Democratic National Headquarters in the Watergate Building in order to install equally illegal taps recording telephone conversations.

As personal secretary to Liddy from March through June 17th (the date of the break-in) and after Liddy's summary dismissal until June 28th, Mrs. Harmony transcribed the illegally obtained wiretap material. She kept these in a secret file that bore the name Gemstone. Liddy had instructed her to have special notepaper printed with the word "Gemstone." When Liddy was subpoenaed by the FBI, he refused to give evidence and he was at once fired by the White House and left his offices the same day. But shortly after he had been hustled out, there arrived from the printer an invoice for the cost of printing the Gemstone stationary. It should, in ordinary circumstances, have been passed along to Robert Odle, a White House administrator. But instead, Mrs. Harmony took it to Jeb Magruder, another member of the Plumbers and who was a party to the conspiracy. On Magruder's advice, Sally Harmony paid the bill but shredded the invoice. She also removed from the files the rest of the evidence of the activities of Liddy, her boss.

Mrs. Harmony was accompanied to the public Watergate hearings by her legal counsel. Possibly on his advice, she took the position that she had no idea how the tapes of the phone conversations had been obtained, claiming that although Liddy had warned her that he was involved in clandestine activities, she was not aware that the tapes from which she made transcripts had been obtained by means that were illegal. Indeed, she claimed that though she typed out what was dictated to her by Liddy, she really had no idea of what they were about, typing them automatically and with no concern for their contents.

Since it is theoretically possible for an expert secretary to take dictation with little or no comprehension of what the words mean, members of the panel who had to interrogate Mrs. Harmony were unable to hold her in contempt as a witness. But it is clear enough that many did not entirely believe her, including Senator Howard Baker. Baker is a Republican and (it has emerged later) was in contact with President Nixon at this period, but he did not attempt to disguise his skepticism.

The point that he picked on was that – if it was true that Mrs. Harmony did not recognise that the transcripts had been illegally obtained – why had she on her own initiative decided to consult with Magruder rather than with Robert Odle when the invoice had arrived?

There are certain things I want you to take notice of. Look, for example, at shots 30, 31, 32 and 33. They are silent shots and are very brief. One is only a second and a half, the next is two and a half seconds, the third two seconds. The fourth is

silent for about a second before Senator Baker resumes his questioning. It is a non-verbal exchange of reactions. But the timing of these unspoken thoughts is so swift, so subtle, that it's hard to believe it was done in an impromptu situation. It's my guess that a movie director, given dailies of exactly the same footage, could hardly have done a better job of editing if given days to analyse the material. These rapidly intercut close-ups may be silent, but their subtext is eloquent. Seeing them broadcast live from Washington, what was it that made me laugh? It was the force of these unspoken thoughts by Howard Baker and Sally Harmony. But, on reflection, I realised that what truly delighted me was the wit and intelligence of the man who timed the cross-cutting. Here is our script.

BAKER

*[glasses in hand]* Mr. Chairman, thank you very much. Miss Harmony, I believe the Committee and the staff *[puts on glasses]* have covered your testimony very thoroughly. You have been interviewed by the staff on what? Two occasions, I believe?

HARMONY

Three occasions.

BAKER

And you have appeared before the Grand Jury...

HARMONY

On four occasions.

BAKER

Four times? *[pause]* There is one question – or one line of questioning – that occurs to me might be further elaborated. Your testimony, as I understood it, was that you gave the Gemstone stationery invoice directly to Mr. Magruder.

HARMONY

That's right. Sir.

BAKER:

Rather than to Mr. Odle?

HARMONY

Yes, Sir.

BAKER

Because, as I understand you to say, you thought he might know more about it?

HARMONY

Yes, Sir.

BAKER

Could you tell me why you thought he would know more about it?

HARMONY

[*after a beat*] I cannot tell you why, other than the fact that Mr. Liddy saw him frequently. But my being aware that any of this material was given to Mr. Magruder, I cannot factually say that I gave it to him or handed it to him, other than the fact that he did take one intelligence memo to Mr. Magruder when Mr. Liddy was in the office.

BAKER

I rather judge that you are probably a very, very efficient secretary. I rather judge that you are telling exactly the truth when you say that a good secretary, stenographer listens to words, and not to content. I can't really quarrel with that. I have good secretaries and I believe that to be the case. I believe. But it is difficult for me to comprehend that you made an independent decision to give this to Mr. Magruder rather than Mr. Odle without having some basis for making that judgment. [*takes off his glasses*] Can you help me with that?

HARMONY

[*after a beat*] No, I cannot. [*laughter*] I only knew that I should take it to Mr. Magruder. I can give you no reason.

BAKER

Could you give us an inkling of why you should do that?

HARMONY

No hint at all.

BAKER

Well now, let's move on from there for a moment. I really don't want to press you. I think you've been very cooperative, but did you have some reason to think this dealt with money that might be spent secretly? Did

you think this might have something to do with a separate classification of intelligence gathering or clandestine activities, with some other branch of activity beyond the scope and jurisdiction of the regular chain of command? Did any of these things lead you to the conclusion that it ought to go to Mr. Magruder?

HARMONY

The word Gemstone was on the invoice, Sir.

BAKER

I am sorry...

HARMONY

*(interrupting)* The word Gemstone was printed on the invoice, as in Gemstone stationary.

BAKER

Ruby One, Ruby Two and Crystal.

HARMONY

Gemstone stationary.

BAKER

Was that what caused you to give it to Mr. Magruder?

HARMONY

That's what caused me to give it to Mr. Magruder. Had it been a regular invoice or just simply stationary, I would have located it and processed it through myself.

BAKER

What was your understanding of the code word Gemstone?

HARMONY

The code word Gemstone, when I started to use it, encompassed the general intelligence memos, plus the telephone conversations that I typed.

BAKER

Did you give other Gemstone material to Mr. Magruder?

HARMONY

I don't know whether the memo that I took up to him at the time and put on to plain white bond... it may have been Gemstone at the top of that one. I don't recall.

BAKER

But in any event, I remember now that you said those documents were given to Mr. Liddy and you lost touch with where they went after that.

HARMONY

That's right, sir. I don't know what they did with them.

BAKER

Why didn't you give this invoice to Mr. Liddy?

HARMONY

Mr. Liddy was gone. It came after he was discharged from the Committee.

BAKER

So an additional reason then... Well let me ask you this way. Had Mr. Liddy had been there, what would you have done?

HARMONY

I would have given it to him.

BAKER

Because it was Gemstone?

HARMONY

*(after a beat)* Because it was Gemstone and I would have assumed that he did not want it to go to be processed by the Finance Committee in that form.

BAKER

Did you destroy the Gemstone invoice?

HARMONY

Yes sir, I did.

BAKER

Why?

HARMONY

Mr. Magruder asked me to destroy it.



BAKER

Did he tell you why?

HARMONY

No. He didn't have to tell me why.

BAKER

*[pause. Baker takes off spectacles]* Well then, I'd like to know why.

HARMONY

Because Mr. Liddy had been discharged from the Committee, it had the word Gemstone on it. I was familiar with the word Gemstone and the way I had used it. I thought probably a lot of members of the Committee were not aware of that.

BAKER

*(long pause)* Miss. Harmony, why... why would you be concerned for the destruction of this material? You knew that Mr. Liddy was no longer there. You knew from newspaper accounts of the break-in at the Watergate complex. You knew that this invoice had a reference to Gemstone, which had to do with clandestine, although – as you put it – not necessarily illegal activity. You knew apparently that it was so sensitive that it ought to be destroyed.

HARMONY

Yes sir.

BAKER

Now, what in the total concept of your perception of Gemstone as an operation, what led you to believe, or led you to concur in the judgment of Mr. Magruder, that the information ought to be destroyed, ought to be shredded? What were you thinking when you thought that?

HARMONY

Senator Baker, after I had been aware of the break-in at Democratic National Committee Headquarters, I knew that the telephone conversation that I had typed had come from there. They I identified with Gemstone.

BAKER

Were there any other Gemstones involved, other than Ruby One, Ruby Two and Tuesday. *[laughter]* I mean Crystal.

HARMONY

Those were the only ones I recall, Sir.

BAKER

I'm sorry, tell me again.

HARMONY

Those were the only ones I recall.

BAKER

There were no other gems involved?

HARMONY

I don't recall any.

BAKER

Did you destroy other information, any other documents besides your stenographer note pad which you have testified to, and the Gemstone invoice from the printer?

HARMONY

And some material when Mr. Liddy and I cleaned out his files that he asked me to destroy that had his handwriting on it.

BAKER

Do you know what the contents of these documents were?

HARMONY

I do not. Like I said, they would have been drafts of something re-typed and probably put back in the folder for no particular reason.

BAKER

He didn't express or state a reason for the destruction of these particular documents?

HARMONY

No.

BAKER

Did he later?

HARMONY  
No, he did not.

BAKER  
At any time?

HARMONY  
No.

BAKER  
After the break-in?

HARMONY  
This was the day he left the Committee.

BAKER  
Did he come to your house and pick up some material?

HARMONY  
Yes, he did.

BAKER  
Did he tell you anything then about why he came to your house to pick up material?

HARMONY  
Senator, I took the things home because it was late... not late in the evening. He had been discharged from the Committee. I think probably I offered – I know I offered – to take things out for him. I mean, you know, rather than go through the whole thing with everybody that night, which might have proved a little embarrassing at that particular time, saying, you know, “I’ve been fired.” I said, “Why don’t you let me take it and you can pick it up.”

BAKER  
When he did pick it up, did he tell why he wanted certain material things destroyed?

HARMONY  
No sir.

BAKER

I hate to press you on this, but you understand Mr. Liddy has not so far testified, either in court or before this Committee, and I am struggling more than I ordinarily would to try to get at this subject matter. But did Mr. Liddy tell you, assign any reason for wanting to reclaim certain materials?

HARMONY

They were his personal articles.

BAKER

Can you verify that they were in fact personal articles?

HARMONY

Yes sir, I so.

BAKER

Can you tell us of what nature?

HARMONY

I think... er... there was a personal file folder that I'm aware of. There were pictures from his wall, his law degrees. There were a couple of volumes of the *Criminal Law Reporter* which you put in a binder... whatever that is. His gun control files, which were quite voluminous. They belonged to him. They were his personal possessions.

BAKER

(*To Sam Ervin*) I have a lot of other questions, Mr. Chairman, but I think that the witness has been very patient. (*to Harmony*) I understand, Miss Harmony, that if we need you to return you will return.

HARMONY

I would be happy to, Senator Baker.

BAKER

Thank you very much.<sup>3</sup>

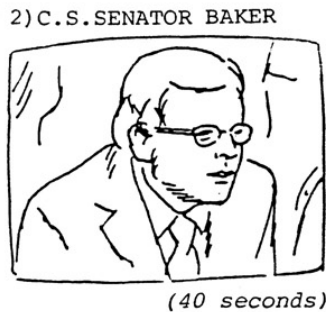
And this is what the Director in his booth did with this material on the day.

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<sup>3</sup> Go to [www.alexandermackendrick.com](http://www.alexandermackendrick.com) to watch footage of the hearings.



BAKER  
Mr Chairman, thank-  
you very much -



BAKER (continuing)  
"Mrs Harmony, I  
believe the Committee  
and the staff have  
covered your  
testimony very  
thoroughly. You have  
been interviewed by  
the staff on what?  
- two occasions, I  
believe?"

HARMONY (overscene)  
"Three occasions."

BAKER  
"And you have appeared  
before the Grand Jury--"

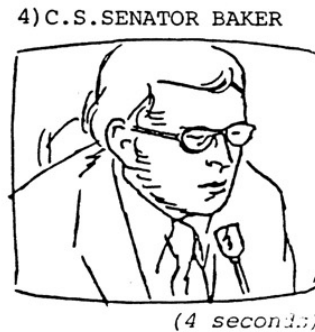
HARMONY (overscene)  
"On four occasions."



BAKER (overscene)  
"Rather than to Mr Cole"

HARMONY  
"Yes, sir"

BAKER (overscene)  
"Because, as I under-  
stood you to say-



BAKER (continuing)  
" - you thought he would  
know more about it?"

HARMONY (overscene)  
"Yes, sir"

BAKER  
"Could you tell me why  
you thought he would  
know more about it?"

BAKER  
"Four times. (pause)  
There is only one  
question - or one line  
of questioning - that  
occurs to me might be  
further elaborated.  
Your testimony, as I  
understood it, was that  
you gave the Gemstone  
stationary invoice to  
Mr Magruder,"

HARMONY (overscene)  
"That's right, sir."

WATERGATE HEARINGS

5) C.S.SALLY HARMONY

5) HARMONY (smiling)  
"I cannot tell you why --other than the fact that I do know Mr. Liddy saw him frequently. But my being aware that any of this material was given to Mr. Magruder --I cannot factually say that I gave it to him or handed it to him, other than the fact that he did take one intelligence memo to Mr. Magruder when Mr. Magruder was in the office."

6) C.S.SENATOR BAKER

6) BAKER  
"I rather judge that you are probably a very, very efficient secretary--"

7) C.S.SALLY HARMONY



12 seconds

BAKER (over, cont'd)  
"-I rather judge that you are telling exactly the truth when you say a good secretary-stenographer listens to words and not to content. I can't really quarrel with that..."

8) C.S.SENATOR BAKER



17 seconds

8) (Baker continuing)  
"I have good secretaires and I know that to be the case, I believe. But it is difficult for me to comprehend that you made an independent decision to give this to Mr. Magruder rather than to Mr. Odle without having some basis for making that judgment--"

9) C.S.SALLY HARMONY



12 seconds

9) (Baker continuing over)

"--Can you help me with that?"

HARMONY

"No, I cannot" (laughter)

"I only knew that I should take it to Mr. Magruder. I had no reason."

10) C.S.SENATOR BAKER



5 seconds

10) BAKER

"Could you give us an inkling of why you should do that?"

HARMONY (over)

"No hint at all"

BAKER

"Well now,-"

WATERGATE HEARINGS

11) C.S. SALLY HARMONY



5½ seconds

BAKER (continuing over)  
"-let's move on from there for a moment-"

12) C.S. SENATOR BAKER



17½ seconds

BAKER (over, cont'd),  
"-I really don't want to press you. I think you have been very cooperative. But did you have some reason to think this dealt with money that might be spent secretly? Did you think this might have something to do with a separate classification of intelligence gathering or clandestine activities."

13) C.S. SALLY HARMONY



17½ seconds

BAKER (over, continuing):)  
"-with some other branch of activity beyond the scope and jurisdiction of the regular chain of command? Did any of these things lead you to the conclusion that it ought to go to Mr. Magruder?"

14) BAKER AND SAM ERWIN



HARMONY

"The word 'Gemstone' was on the invoice, sir-"

BAKER (over)

"I am sorry-"

HARMONY (repeating)

"The word 'Gemstone' was printed on the invoice"

HARMONY (over, cont'd)

"as Gem, quote 'Gemstone,' stationery."

BAKER

"Ruby One," "Ruby Two and Crystal-"

HARMONY (over)

"-Gemstone stationery-"

BAKER (over)

"Was that what caused you to give it to Mr. Magruder?"

HARMONY

"That's correct. That's what-"

15) LAWYER AND HARMONY



8½ seconds

HARMONY (continuing)

--caused me to give it to Mr. Magruder. Had it been a regular invoice or just simple stationery, I would have

located and processed it through myself.

"What was your--

16) C.S.SENATOR BAKER



3 seconds

BAKER (continuing)  
--understanding of the code word 'Gemstone'?

17) C.S.SALLY HARMONY



7½ seconds

HARMONY  
"The word 'Gemstone' when I started to use it encompassed- The--

18) C.S.SENATOR BAKER



1½ seconds

HARMONY (over, con'td)  
"--general intelligence memos"

19) C.S.SALLY HARMONY



19 seconds

HARMONY (continuing)

"--plus the telephone conversations that I typed."

BAKER (over)

"Did you give any other Gemstone material to Mr. Magruder?"

HARMONY

"I don't know whether the memo that I took up to him at the time and put on to plain white bond-it may have been Gemstone on the top of that one. I don't recall."

20) C.S.SENATOR BAKER



18 seconds

BAKER

"But in any event--I remember now you said those documents were given to Mr. Liddy and you lost touch with where they went after that."

HARMONY (over)

"That's right, sir. I don't know what they did with them..."

BAKER

"Why didn't you give the invoice to Mr. Liddy?"



WATERGATE HEARINGS

21) C.S.SALLY HARMONY



4 seconds

21) HARMONY

"Mr. Liddy was gone. It came after he was discharged from the Committee."

BAKER (over)

"So, an additional.."

24) BAKER AND SAM ERWIN



3 seconds

24) BAKER

"Did you destroy the Gemstone invoice?"

HARMONY

"Yes, I did."

22) C.S.SENATOR BAKER



8 seconds

BAKER (continuing)

-reason then, well, let me ask you this way, had Mr. Liddy been there what would you have done?"

HARMONY (over)

"I would have given it to him."

BAKER

"Because--"

25) LAWYER AND HARMONY



4 seconds

25) BAKER (over)

"Why?"

HARMONY

"Mr. Magruder asked me to destroy it."

BAKER (over)

"Did he tell you why?"

23) C.S.SALLY HARMONY



10 seconds

BAKER (over, cont'd)  
"it was 'Gemstone'?"

HARMONY

"Because it was 'Gemstone' and I would have assumed that he did not want it to go to be processed by the Finance Committee in that form."

26) C,S.SENATOR BAKER



1½ seconds

BAKER

(Silent reaction)

27) C.S. SALLY HARMONY



3 seconds

HARMONY  
"No, he didn't have to tell me why."

30) C.U. SENATOR BAKER



1½ seconds

BAKER  
(Silent reaction)

28) C.S. SENATOR BAKER



3¼ seconds

28) BAKER  
"Well then, I would like to know why..."  
  
(He removes his glasses)

31) C.U. SALLY HARMONY



2¼ seconds

HARMONY  
(Silent reaction)

29) C.S. SALLY HARMONY



14 seconds

HARMONY  
"Because Mr. Liddy had been discharged from the Committee, it had the word 'Gemstone' on it. I was familiar with the word 'Gemstone' and the way I had used it.  
  
(Slight creep in)  
I thought probably a lot of members of the Committee were not aware of that."

32) C.U. SENATOR BAKER



2 seconds

BAKER  
(Silent reaction)

33) C.U.SALLY HARMONY



1½ seconds

HARMONY

*(There is a long pause, possibly a second before BAKER resumes overscene - )*

BAKER (over)  
"Mrs Harmony -

34) C.U.SENATOR BAKER



16½ seconds

BAKER (continuing)  
-why, why would you be concerned for the destruction of this material? You knew that Mr. Liddy was no longer there. You knew from newspaper accounts of the breakin at the Watergate complex-

35) C.U.SALLY HARMONY



61 seconds

35) (Baker cont. over)  
"You knew that this invoice had reference to Gemstone--which had to do with clandestine, although as you put it, not necessarily illegal, activity. You knew apparently that it was so sensitive that it ought to be destroyed.

HARMONY  
"Yes, sir."

BAKER (over)

"Now, what in the total concept of your perception of 'Gemstone' as an operation, what led you to believe, or led you to concur in the judgment of Mr. Magruder that the information ought to be destroyed, ought to be shredded? What were you thinking when you thought that?"

HARMONY

"Senator Baker, after I had been aware of the break-in at Democratic National Committee Headquarters, I knew that the telephone conversations that I had typed came from there. They I identified with 'Gemstone.'

BAKER (over)  
were there any other 'Gemstones' involved, other than 'Ruby One,' 'Ruby Two' and 'Tuesday'--

(he laughs)  
I mean Crystal."

WATERGATE HEARINGS

36) C.U.SENATOR BAKER



4 seconds

HARMONY (over)  
"Those were the only  
ones I recall, sir--"

39) C.U.SALLY HARMONY



1½ seconds

BAKER (over)  
"There were no--"

37) LAWYER AND HARMONY



2½ seconds

BAKER (over)  
"I'm sorry--tell me  
again.."

40) C.U.SENATOR BAKER



2½ seconds

BAKER (continuing)  
"other gems involved?"

38) C.U.SENATOR BAKER



1½ seconds

HARMONY (over)  
"Those were the only  
ones I recall."

41) C.U.SALLY HARMONY



2½ seconds

41) HARMONY  
"-recall any."

WATERGATE HEARINGS

42) BAKER AND SAM ERWIN



10 seconds

BAKER  
"Did you destroy other information? Any other documents-- beside your stenographic note pad which you have testified to--"

43) C.U.SENATOR BAKER



2 seconds

BAKER (continuing)  
"--and the Gemstone invoice for the printer?"

44) C.U.SALLY HARMONY



22 seconds

44) HARMONY  
"And some material when Mr. Liddy and I cleaned out his files that he asked me destroy, that had his handwriting on."

BAKER (over)  
"Do you know what the contents of these documents were?"

HARMONY  
"I do not. Like I said, they would have been drafts for some-

HARMONY (continuing)

thing re-typed and probably put back in the folder for no particular reason."

BAKER (over)  
"He did not--"

45) C.U.SENATOR BAKER



5 seconds

45) BAKER  
"--express or state a reason for the destruction of these particular documents?"

46) C.U.SALLY HARMONY



54 seconds

"No."

BAKER (over)  
"Did he later?"

HARMONY  
"No."

BAKER (over)  
"at any time?"

HARMONY  
"No."

BAKER (over)  
"After the break-in?"

HARMONY  
"This was the day he left the committee."

BAKER (over)  
"Did he come to your house and pick up some material?"

HARMONY  
"Yes, he did."

BAKER (over)  
"Did he tell you anything then about why he came to your house to pick up material?"

HARMONY  
"Senator, I took the things home because it was late-- not late in the evening. He had been discharged from the Committee. I think I probably offered-- I know I offered-- to take things out for him. I mean you know, rather than go through the whole thing with everybody that night, which might have proved a little embarrassing at that particular time--saying, you know, I have been fired. I said why don't you let me take it and you can pick it up."

BAKER (over)  
"When he did--"

47) M.C.U.SENATOR BAKER.



6 seconds

BAKER (continuing)  
"-pick it up, did he tell you why he wanted certain material and certain things destroyed?"

48) C.U.SALLY HARMONY

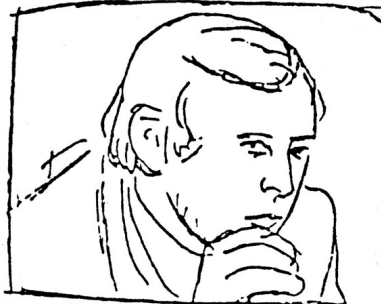


3 seconds

48) HARMONY  
"No, sir."

BAKER (over)  
"I hate to press you on this, but you understand--"

49) C.S.SENATOR BAKER



6 seconds

BAKER (continuing)  
"-Mr. Liddy has not so far testified."

50) BAKER AND SAM ERWIN



4 seconds

BAKER (continuing)  
"-either in court or  
before this committee."

51) LAWYER AND HARMONY



4 seconds

BAKER (over, cont'd)  
"-and I am struggling  
more that I ordinarily  
would-"

52) C.U.SENATOR BAKER



5 seconds

BAKER (continuing)  
"-to try to get at  
this particular sub-  
ject matter, but did  
Mr. Liddy tell you,  
assign any reason-"

53) C.U.SALLY HARMONY



(Camera creeps in  
very slightly)

BAKER (over, cont'd)  
"for wanting to  
reclaim certain of  
that?"

HARMONY  
"They were his personal  
articles"

BAKER (over)  
"Can you verify that  
they were in fact  
personal articles?"



19 seconds

HARMONY  
"Yes, sir, I think  
so."

BAKER (over)  
"Can you tell us of  
what nature?"

HARMONY  
"I think, er, there  
was a personal file  
folder--"

54) LAWYER AND HARMONY



16 seconds

HARMONY (continuing)  
"--that I'm aware of.  
There were pictures  
from his wall, his  
Law degrees. There  
was a couple of  
volumes of the Criminal  
Law Reporter which you  
put in a binder  
whatever that is."

55) C.U.SENATOR BAKER



2 seconds

HARMONY (over, cont'd)  
"--His gun control--"

56) C.U.SALLY HARMONY



6 seconds

HARMONY (continuing)  
"-files, which were quite voluminous. They belonged to him. They were his personal possessions."

57) C.U.SENATOR BAKER



2 seconds

BAKER  
"-I have a lot of other questions, Mr. Chairman..."

58) BAKER AND SAM ERWIN



Camera pulls back



10 seconds

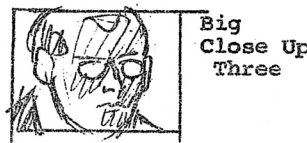
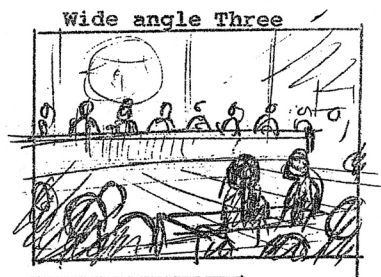
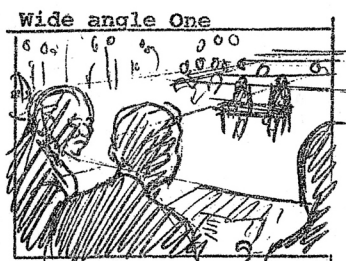
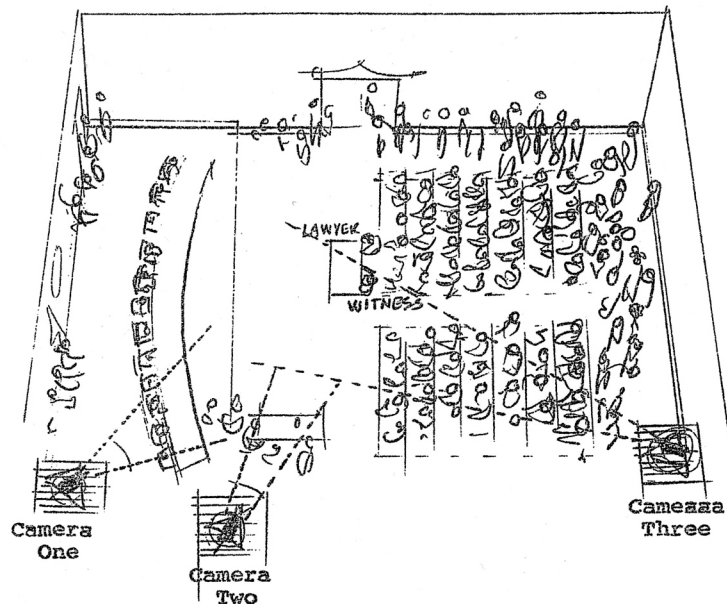
BAKER (continuing)  
"-but I think the witness has been very patient. I understand, Miss Harmony, if we need you to return you will return."

HARMONY (over)  
"I will be happy to, Senator."

BAKER  
"Thank you very much."



WATERGATE COMMITTEE HEARINGS



Coverage and Editing Workshop Exercise

WATERGATE HEARINGS REENACTMENT

(01:58:09:20)

The INSTRUCTOR steps in Medium Shot, already speaking as he sits down in a chair, addressing camera, consulting a clipboard which he carries.



INSTRUCTOR

(58:26) This is an exercise for the Coverage and Editing Workshop at Cal Arts.

I should remind the students who will be editing this material that it's for instructional purposes only, and it's not to be shown off the campus.

(58:40) You know the exercise... (He rises, turns towards b.g. Camera starts to pull back.)

We're making tapes from three angles.

(Rises)

From here, Camera One, shooting with a long-focus lens -- over in that direction...

(58:43) (walks left, Camera pans slightly left)

And over here there's Camera Two, shooting in a complementary angle -- again long focus, right in this direction...

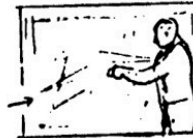
(58:53) (turns)

And Camera Three is the Mastershot which holds three characters: the actor who's playing Senator Baker here -- the actor who's playing Sally Harmony here and the Lawyer over there. In fact --



INSTRUCTOR  
(continuing)  
(59:10) (Starts towards the blackboard)  
-- the layout is here.  
  
(At the blackboard)  
(59:11) Camera One shoots long focus over on Baker.  
(59:13) (Points)  
Camera Two is exactly the opposite direction -- almost exactly the opposite direction -- which has got long focus on to the lady who is playing Sally Harmony. Camera Three holds all three characters, Senator Baker, Harmony and the Lawyer who sits beside here.  
(59:30) Notice, incidentally, that all these three camera set-ups are on the same side of the ax -- the main axis which is between Baker and Harmony.  
(59:38) (turns from the blackboard)  
The text which we've chosen for this thing is not fiction. It is in fact a transcript of the Watergate Hearings that were broadcast live from Washington. It's a 'docudrama' if you like. And the gentleman here who'll be playing Senator Baker...  
(59:54) (Baker takes his chair)  
...is going to be questioning the lady here who plays Sally Harmony.  
(59:58) Harmony.  
  
Most of you -- many of you -- are too young to remember this famous, or infamous, case.  
(02:00:09) Sally Harmony here was a secretary -- personal secretary to Gordon Liddy.

CAMERA ONE



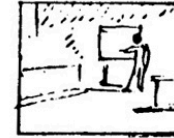
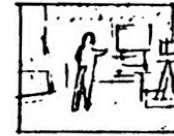
Enters  
59:08



Camera  
Adjusts



CAMERA THREE



At Board 59:10



39:41/42  
"Fiction"



CAMERA TWO



Readjust



INSTRUCTOR  
(continuing)  
(Near end of table)

(00:14)

Liddy was the character who organized illegal entry into the offices of the Democratic Party in the Watergate Building in Washington. They planted hidden devices there -- they were trying to get material that would embarrass the Democratic Party. They didn't get any incidentally.



(00:33)

But his secretary, Miss Harmony, was in fact the person who made the transcripts, who typed the texts made from these illegally

(moves)



(00:38)

obtained tapes by Gordon Liddy. She did this typing and she

(00:45)

claimed that in fact, as a good secretary does, she could type without knowing what it was she was typing. Whether in fact you

(00:56)

believe her is a different matter. (She's out of shot)

In any event, this is what she said and the Committee had to accept it.

But then an odd thing happened. After Gordon Liddy had been caught red-handed.

(01:08)

(Sits)

And had in fact left his office and been fired from his office in the White House, all of the evidence in the files was destroyed.

But the printer who had prepared the files, and printed 'Gemstone' on them, sent in his bill, an

(01:23)

invoice, and it came to Miss Harmony. With her boss gone, she should have normally taken this to the office manager, a Mr. Odle.



**INSTRUCTOR**  
(continuing)

(01:32) But she didn't.

She took it to Jeff Magruder, who was a character in the White House who probably knew a good deal of what Gordon Liddy had been up to.

(01:41) (Sally reacts.)  
And so this was the point on which Senator Baker started to question her.

(01:41) (Baker reacts.)  
Why had she done that?

And here you'll see --

(01:50) (Rises)  
-- the re-enactment by these two actors of, in fact, what went on in these Hearings of the Watergate Committee...

(01:58) (picks up jacket)  
...in Washington.

(02:01) (starts back)  
Sally Harmony came here with her Lawyer. And, since the Lawyer has no lines, I'll play the part of the Lawyer.

(02:09) (exits frame)

CAMERA ONE



CAMERA THREE



(POOR FRAMING)

CAMERA TWO



PICK UP



CAMERA ONE

CAMERA THREE

CAMERA TWO

(40:55)

BAKER

Mrs. Harmony, I believe that the staff and the committee have covered your testimony very thoroughly. You have been interviewed by the staff on - two separate occasions, I believe...?



HARMONY

Three occasions.

BAKER

And you have been before the Grand Jury.

HARMONY

On four occasions.

BAKER

Four times.

(pause)

There is one question--or one line of questioning--that I feel might--

(41:20)

(Zoom in on Camera Two

-bear further elaboration.

Your testimony, as I understood it...

(41:23-

(NG on Camera Three)

41:25)

...was that you gave the Gemstone station invoice directly to Mr. Magruder.

(41:29)

(Zoom Ends)

ARMY

HARMONY

That's right, sir.

BAKER

Rather than to Mr. Odle.

HARMONY

Yes, sir.



BAKER

Because, as I understand you to say  
...you thought he would know more  
about it.

HARMONY

Yes, sir.

BAKER

Could you tell me why you thought he  
would know more about it?

HARMONY

I...I can't, other than the fact that  
Mr.--

(41:52)

(Zoom in on Camera One)

--Liddy seemed to see him frequently and  
as to my being aware of how many of these  
memos - or how much of this material--

(41:58)

(Zoom Ends)

--Mr. Magruder knew about - I cannot say  
I actually delivered any to him or --

(42:00)

(Zoom out on Camera Three)

--handed to him directly - other than the  
memo that I saw Mr. Liddy give to him when  
Mr. Magruder was in the office.

(42:08)

(Zoom on Camera Three Ends)

BAKER

I rather judge that you are probably a very,  
very, efficient secretary - I rather judge that  
you are telling exactly the truth when you say  
that a good secretary stenographer listens to  
words and not to content. I can't argue with  
that - in any case. I have very good secretaries  
and I believe that to be the fact. But it is  
difficult for me to comprehend that you made  
an independent decision to give this invoice to  
Mr. Magruder, rather than Mr. Odle, without  
having some basis for making that judgement.  
- Can you help me there?

HARMONY

No...I can't.  
I only knew that I should give it to Mr.  
Magruder. I had no reason...

(SECTION TWO ENDS)

CAMERA ONE

CAMERA THREE

CAMERA TWO



(SECTION THREE STARTS)

CAMERA ONE

CAMERA THREE

CAMERA TWO

BAKER  
(continuing)  
Can you help me on that?

HARMONY  
No, I can't. I only knew  
that I should give it to  
Mr. Magruder. I had no  
reason.

} OVERLAP

"But..."  
03:56:00

Zoom  
"Secretly..."  
03:57:19

BAKER  
Well then - let's move on from  
there for a moment -  
I really don't want to press you.  
I think you have been very  
cooperative. But did you have  
some reason to think this dealt  
with money that might be spent  
secretly? Did you think this  
might have something to do with  
clandestine intelligence gathering  
or with a separate classification  
outside the regular chain of  
command? Did any of these  
things lead you to the conclusion  
that this ought to go to Mr.  
Magruder?

HARMONY  
The word 'Gemstone' was on the  
invoice, sir.

BAKER  
I'm sorry, but -

HARMONY  
(overlapping)  
The word 'Gemstone' was on the  
invoice as in Gem quote  
'Gemstone' stationary.





CAMERA ONE

CAMERA THREE

CAMERA TWO

BAKER  
'Ruby One', 'Ruby Two' and  
'Crystal' -

HARMONY  
Gemstone stationary --

BAKER  
Is this what caused you to  
give it to Mr. Magruder?

HARMONY  
That's correct. That's what  
caused me to give it to Mr.  
Magruder. Had it been a  
regular invoice or just  
ordinary stationary, I would  
have located and processed  
it through myself.

BAKER  
What was your understanding  
of the code word 'Gemstone'?

HARMONY  
The word 'Gemstone' as I used  
it encompassed the general  
intelligence memos, and the  
telephone conversations that  
I typed.

BAKER  
Did you give any other Gemstone  
material to Mr. Magruder?

HARMONY  
I don't recall whether the memo  
that I took up to him and that I  
put on plain white bond -- that  
may have had Gemstone on the top.  
I don't recall.



CAMERA ONE



CAMERA THREE



CAMERA TWO



BAKER  
But in any event - I remember now you said that you gave that material to Mr. Liddy and that you lost track of what happened to it after that.

HARMONY  
That's right, sir. I never knew what they did with it...

BAKER  
Why didn't you give the invoice to Mr. Liddy?

HARMONY  
Mr. Liddy was gone. It was after he was discharged from the Committee.

BAKER  
So, an additional reason then... well, let me ask you this way, if Mr. Liddy had been there what would you have done?

HARMONY  
I would have given it to him.

BAKER  
Because it was Gemstone?

HARMONY  
Because it was Gemstone, and because I had reason to assume that he would not have wanted it to go and be processed by the Finance Committee in that form.

BAKER  
Did you destroy the Gemstone invoice?



HARMONY  
Yes, sir.

BAKER  
Why?

HARMONY  
Mr. Magruder asked me to  
destroy it.

BAKER  
Did he tell you why?

HARMONY  
He didn't need to tell me why.

ZOOM STARTS  
BAKER  
(taking off his  
glasses)  
(Zoom starts)  
Well, then, I would like to  
know why.

ZOOM STOPS  
HARMONY  
Because Mr. Liddy had been  
discharged from the Committee.  
It had the word Gemstone on it.  
I was familiar with the word  
'Gemstone' in the way I had  
used it, but I thought probably  
many members of the Committee  
were not aware of it.

(Long pause.)

BAKER  
Mrs. Harmony, why, why would you  
be concerned for the destruction  
of this material? You knew that  
Mr. Liddy was no longer there.  
You knew of...from newspaper  
accounts of the break-in at the  
Watergate complex -- you knew

CAMERA ONE



CAMERA THREE



CAMERA TWO



CAMERA ONE

CAMERA THREE

CAMERA TWO

BAKER

(continuing)

that this invoice had reference to Gemstone -- which had to do with clandestine, although as you have put it, not necessarily illegal, activity. You knew apparently that it was so sensitive that it ought to be destroyed.

HARMONY

Yes, sir.

BAKER

Now, what in the total concept of your perception of Gemstone as an operation -- what led you to believe -- or led you to concur, in the opinion of Mr. Magruder that it ought to be destroyed -- ought to be shredded? What were you thinking when you thought that?



HARMONY

Senator Baker, after I became aware of the break-in at National Democratic Committee Headquarters, I knew that the telephone conversations that I had typed came from there. These I assigned to Gemstone.

BAKER

Were there any other Gemstones involved?

HARMONY

I don't recall any.

CAMERA ONE

CAMERA THREE

CAMERA TWO

BAKER

Did you destroy any other documents, any other information, beside your stenographic note pad that you have already referred to -- and the Gemstone invoice for the printer?

HARMONY

And some material when Mr. Liddy and I cleaned out his files that he asked me to destroy, that had his handwriting on.

BAKER

Do you know what the contents of these documents were?

HARMONY

No, I don't. Like I said, they would have been drafts for something re-typed and then probably put back into the files for no particular reason.

BAKER

He did not express or state a reason for the destruction of this particular material.

HARMONY

No.

BAKER

Did he later?

HARMONY

No.

BAKER

At any time?



CAMERA ONE

CAMERA THREE

CAMERA TWO

HARMONY

No.

BAKER

After the break-in?

HARMONY

This was the day he was discharged from the Committee.

BAKER

Did he come to your house to pick up some material.

HARMONY

Yes, he did.

BAKER

Did he tell you then anything about why he wanted this particular material destroyed?

HARMONY

Senator Baker, I took it home with me because it was late--not late in the evening--he had been discharged from the Committee...I think I probably --I know I offered--to take it for him. I mean, you know, rather than go through the whole thing with everybody that night, which might have proved pretty embarrassing, I mean, saying, you know, I have been fired. I said why don't I take it and you can pick it up later.

(SECTION FOUR BEGINS)

BAKER

When he did pick it up, did he tell or give any reason for wanting certain material or certain things destroyed?



CAMERA ONE

CAMERA THREE

CAMERA TWO

HARMONY

No.

BAKER

After the break-in?

HARMONY

This was the day he was discharged from the Committee.

BAKER

Did he come to your house to pick up some material.

HARMONY

Yes, he did.

BAKER

Did he tell you then anything about why he wanted this particular material destroyed?

HARMONY

Senator Baker, I took it home with me because it was late--not late in the evening--he had been discharged from the Committee...I think I probably --I know I offered--to take it for him. I mean, you know, rather than go through the whole thing with everybody that night, which might have proved pretty embarrassing, I mean, saying, you know, I have been fired. I said why don't I take it and you can pick it up later.

(SECTION FOUR BEGINS)

BAKER

When he did pick it up, did he tell or give any reason for wanting certain material or certain things destroyed?



CAMERA ONE

CAMERA THREE

CAMERA TWO

HARMONY

No, sir.

BAKER

But did Mr. Liddy tell you,  
assign any reason, for wanting  
to retain certain of that?

HARMONY

They were his personal articles.  
There was, I think, his personal  
file folder--that I'm aware of.  
There were the pictures from his  
wall, his Law degrees. There were  
some copies of the Criminal Law  
Record -- I think go in a binder,  
whatever that is. His gun control  
files, which were quite voluminous.  
They belonged to him. They were  
his personal possessions.



BAKER

I have some other questions,  
Mr. Chairman...but I think the  
witness has been very patient.  
I understand, Miss Harmony, if  
there is reason for you to come  
back then you will return.



HARMONY

I will be happy to, Senator.

BAKER

Thank you very much.





Coverage and Editing Workshop Script

1) Sequence 1

The three synchronous videotape cameras are set up for three angles, a master shot and two close ups, of the Instructor, a male actor and a female actor. All are facing the cameras which shoot (at this juncture) more or less in the same direction.

INSTRUCTOR

(to camera)

This is an exercise for the 'Coverage and Editing Workshop' at Cal Arts. I should remind students who participate that we are shooting this material strictly for the purposes of a teaching exercise and that we have made it a contractual commitment that none of it is to be used except as that. Students may experiment with editing it, but it remains the property of the School and is not to be exhibited off campus.

You know the exercise. You are watching tapes on three monitors and you are invited to see how you might, if you were switching these shots 'live', in 'real time', edit the scenes.

For this exercise, we've chosen a text that is not fiction. It is, in fact, a transcript of a very short sequence, minutes, of the live broadcast of the Watergate Hearings in 197 . It is, if you like, 'docudrama' since this gentleman will be playing the role of Senator Howard Baker and the lady is playing Miss Sally Harmony who was called before the Committee. What the actors say is what Senator Baker and Miss Harmony said.

It's not unlikely that many of you are too young to have seen the broadcast or to have followed what was reported about the famous (or infamous) case.

INSTRUCTOR  
(continuing)

Sally Harmony was personal secretary to Gordon Liddy. Liddy, who went to prison for his activities, organized the group that illegally entered the suite of offices in the Watergate building in Washington, planted a hidden listening device and made tape recordings of the Democrats meetings -- hoping, it is supposed, to find evidence of some kind to be used against the Democrats. He didn't, incidentally, find anything.

His secretary was the person who typed up transcripts of the illegally obtained tapes. Questioned by the Committee, she insisted that, as she did this typing, she paid no attention to their content: she said (and it is true) that it's quite possible for an efficient secretary to type a transcript without giving any thought to the significance of the words.

Whether or not you believe that this was actually true in her case is another matter, but that's what she said and the Committee had to accept it.

There was, however, an odd thing. When Liddy and his colleagues were caught redhanded, Liddy was hastily dismissed from his position and moved out of the office that he had been using inside the White House itself. Material in his files was either removed or destroyed. Only Miss Harmony remained as a White House employee. But then a curious thing happened. It appears that Liddy had ordered up some stationary, some files, in which Miss Harmony was told to keep 'confidential' material and printed on the files was a code name, 'Gemstone.' Some time after Liddy had gone, the printers sent to his office a bill for this printing, an invoice.

INSTRUCTOR

(continuing)

Miss Harmony should, in the absence of her boss, have taken this invoice to a Mr. Odle who would normally deal with it. She didn't. Instead, she took it to Jeff Magruder, a White House official with whom Liddy had been dealing and who probably knew quite a lot about Liddy's activities. The printer, it seems, got paid but Magruder suggested that the invoice should be destroyed.

Why? Miss Harmony insisted to the Committee that she didn't know the significance of what she had been typing in the transcript. Why then this unusual procedure?

Miss Harmony was accompanied to the hearings by her attorney and, since he has no lines in this scene, I'll sit in for the lawyer. Here's how Senator Baker began the interrogation on this point.

The Instructor now signals to the actors to start the re-enactment of the scene.

2) Sequence 2

The three cameras are now set up for coverage of the interrogation - a new angle. Two close shots are of the actor playing Baker and the actress playing Harmony. More or less in the fashion of the actual broadcast. These should be gradually closer to the performers as the scene progresses. The screensize that holds all three, the Senator, Miss Harmony and the lawyer but at times is on a two shot of Harmony and the lawyer.