

PRISON TERMINAL LLC

in association with

HBO DOCUMENTARY FILMS.

presents



A film by Edgar Barends
(USA, 2013, 39:55 minutes)

SYNOPSIS

Prison Terminal: The Last Days of Private Jack Hall is a moving cinema verité documentary that breaks through the walls of one of Americas oldest maximum security prisons to tell the story of the final months in the life of a terminally ill prisoner, Jack Hall and the hospice volunteers, they themselves prisoners, who care for him.

Prison Terminal: The Last Days of Private Jack Hall draws from footage shot over a six-month period behind the walls of the Iowa State Penitentiary and provides a fascinating and often poignant account of how the hospice experience can profoundly touch even the forsaken lives of the incarcerated.

DIRECTOR'S STATEMENT

By Edgar Barens

Prison Terminal: The Last Days of Private Jack Hall represents a natural step from the issues explored in my previous film, A Sentence of Their Own, which chronicles the damaging impact incarceration has on families. In Prison Terminal: The Last Days of Private Jack Hall the incarceration of a loved one is also a concern, but of central importance is the ultimate dilemma faced by the incarcerated and their families - death behind bars.

As a documentary filmmaker I have had a notable record of successful production in very stressful prison environments. Over the years I have established supportive relationships with both prison authorities and prisoners themselves - among the most important elements for ensuring a successful film project. Additionally, I have also connected on a very personal level with the families and loved ones of prisoners, who, through no fault of their own, have been plunged into the American criminal justice system.

Following the release of A Sentence of Their Own, many concerned family members shared stories with me about their imprisoned loved ones. The vast majority of them were lifers or long-termers essentially sentenced to die in prison. With over 2.5 million people incarcerated in the U.S. one can readily see why dying while incarcerated is quickly becoming an enormous problem not only for the U.S. correctional system but also for the millions of family members beyond the walls.

I take great satisfaction in my ability to tackle large-scale problems within the American criminal justice system and present them on a very personal level so that the destructive impact of a dysfunctional correctional system can be made more palpable to the viewer.

I took on the mission to document one of the few positive programs that exists today behind bars in hopes that other facilities will emulate the prisoner run hospice program and lessen the impact and instill much needed dignity to dying in prison for all concerned.

PRODUCTION NOTES

Edgar Barends approached the production of *Prison Terminal: The Last Days of Private Jack Hall* much in the same way he approached the production of his earlier documentary, *A Sentence of Their Own*. By working solo in the maximum security prison, without the encumbrance of a production crew, his presence and eventual acceptance into the daily workings of the prison hospice was relatively seamless.

In preparation for *Prison Terminal: The Last Days of Private Jack Hall*, Barends attended a 14-week hospice volunteer training course offered by his local community hospice. The training provided him with the knowledge base to fully understand the needs of the terminally ill patient, the duties of a hospice volunteer, and prepare him to witness and responsibly document the deaths he'd likely see in prison.

Prison Terminal: The Last Days of Private Jack Hall was shot in the classic documentary style of cinema vérité; where the camera simply documents events as they unfold before the lens. The camera was not passive in its approach, but curious, fluid, moving within and around the action in a seamless choreography of image and sound.

To accomplish such proximity to the characters without altering their reality, a bond of trust between subjects and filmmaker was essential. Consequently, the first month was spent with the prisoner hospice volunteers, correctional and medical staff, clergy, as well as the folks from the community hospice who trained the prisoners much how the filmmaker himself was trained by his community hospice.

Barends spent time with his subjects, getting to know them as individuals, their likes and dislikes, their routines, their temperaments and their personal histories before and after they entered the walls of the Fort Madison maximum security prison - most serving life sentences.

Once a trusting environment was established the camera was gradually introduced into the environment and shooting steadily increased from day to day.

Since the focus of the film revolved around a dying prisoner, 24/7 access to the hospice was extremely important. For *Prison Terminal: The Last Days of Private Jack Hall*, Barends was granted unprecedented round-the-clock access to the entire facility of the Iowa State Penitentiary for up to a year - a dream come true for any documentary filmmaker.



Barends desired to actually live behind bars at ISP during production of the film, but this was thwarted early on for safety and liability reasons. However, the administration graciously allowed him to set up his production office and sleeping quarters across the street from the prison in the seemingly typical suburban duplex where the prison physicians lived during the work week.

In the basement of the house Barends set up a computer for editing, a landline for a reliable internet connection, and a small twin mattress in a windowless room for guaranteed darkness at any time of day. The typical day for Barends would start before sunrise and stretch passed sundown as activity within the prison infirmary was never-ending.



In the evenings, after a long day behind the walls, Barends would jump on his bicycle and ride the streets and alleyways of this small river town, eventually forging lifelong friendships with the town folk he met along the way. The bike rides provided him with a way to de-tox from the time spent behind bars, a luxury never to be afforded the men who became his friend at ISP.

Upon his arrival to the penitentiary the 12 bed infirmary was devoid of hospice patients. There were patients for post-op recovery and others with either self-inflicted wounds or injuries received out in the yard - but no terminally ill prisoner was scheduled to arrive anytime soon. Had Barens arrived 2 months earlier he would have had the opportunity to document the first death to occur in this nascent hospice program.



However, having no pressing terminally ill prisoner proved to be a benefit to Barens as it allowed him the time to get to know and to document the activities of the prisoner hospice volunteers who were also trained as the infirmary orderlies.

Most production days were between 12 and 15 hours and increased to 24 hour days when vigil was called for the dying.

Additionally, because of this "down-time" Barens established trusting friendships with many of the long-term patients who were pulled from the prisons general population due to their chronic illness and/or their inability to care for themselves on a daily basis.

Prisoner Jack Hall was one of the long term patients Barens got to know. And while Jack suffered from chronic obstructive pulmonary disease and had been in the infirmary for nearly 12 years, he was far from death's door and very spry for an 82 year old, WWII vet. Six months later however, Jack would succumb to his disease and would become the next prisoner to enter the into hospice program.

With Jack's blessing, Barens was granted permission to document his slow decline, including the final moment of his passing surrounded by his family and friends.

Barens remains in contact with Jack's surviving family members as well as with most of the prisoners, medical, security and administrative staff at the Iowa State Penitentiary. Such long term projects not only provide the opportunity to document true reality, it also offers the ultimate benefit of building true friendships with people whose lives intersect with that of the documentary filmmaker.

A NOTE ON PRISON HOSPICE

The Aging Prison Population

The aging of the prison population in the United States can be attributed to what some have called a perfect storm in the world of corrections. With an increase in tough on crime legislation - including harsher sentencing, curtailing the powers of judges, and the elimination of parole throughout the Federal Bureau of Prisons, the U.S. correctional system is finding itself saddled with a booming population of long termers and the chronically ill.

The rumblings of this storm are just beginning. From the early 1990s until now, the number of state and federal prisoners age 50 and older has grown an astonishing 172 percent. Some estimates claim that within the next fifteen to twenty years, over 20 percent of the United States prison population will be classified as elderly.

How Old is Elderly?

While 50 may seem too young to be called elderly in the free world, several significant factors tend to hasten the aging process for those behind the walls. The amount of stress experienced by prisoners navigating the harsh realities of prison life; financial and familial stress due to incarceration; withdrawal from chronic substance abuse; and the lack of access to adequate medical care prior to and during incarceration, all contribute to accelerating the aging process. It is estimated that a prisoner ages an average of 7 to 10 years faster than their counterparts in the free world.

The Costs of Healthcare

Since the mid 1990's, prison healthcare spending in the United States has increased 27 percent, from \$2.7 billion to \$3.4 billion a year. The average cost of healthcare per prisoner rose 31 percent during that same period. The annual cost of incarcerating elderly, chronically or terminally ill prisoners has therefore risen dramatically - to an average of \$65,000, compared to about \$27,000 for a healthy prisoner in the general prison population.

What is Killing the Prisoners?

Correctional institutions house a growing number of prisoners with terminal illnesses. Most systems define prisoners as terminally ill if they are known to have a fatal disease and have fewer than 6 months to live. Each year more than 3,000 men and women die in United States prisons, and while it is widely assumed that the leading cause of death in prison is AIDS, most deaths can be attributed to other illnesses such as cancer, hepatitis, chronic obstructive pulmonary disease, and congestive heart failure.

A Compassionate Alternative

As a nation, our consciousness about how we die has expanded to include many alternatives and options. But these changes are only just beginning to enter the world inside our prisons and jails. Dying with dignity is particularly challenging in a prison setting, where individuals are often both physically and emotionally isolated from friends and family. Recently, two approaches have gained momentum for meeting the needs of terminally ill prisoners: the utilization of compassionate commutation, and the development of prison based hospice programs.

While laws vary from state to state, terminally ill prisoners who pose no threat to themselves or society and have family members willing to care for them may be granted compassionate release from prison. Sadly, compassionate commutation has become more of a political than a medical process; with many prison administrators and legislators thinking twice about releasing terminally ill prisoners in the current tough-on-crime climate of this country.

Even when compassionate release is granted it often comes too late, with the terminally ill prisoner passing away before the paperwork is completed. Thus a prisoner's greatest fear of dying in prison becomes a reality. But there is an alternative for those faced with the prospects of dying in prison.

What is Prison Hospice?

Over the past decade, hospice programs have become increasingly common in communities around the country, and the movement is also gaining a foothold among state, federal, and municipal prison administrations. Currently there are 75 prison hospice programs throughout the United States, with exceptional programs operating in Oregon, New York, Minnesota, California, Kentucky and Iowa. But the need is great and many more programs are necessary.

In the community hospice model an interdisciplinary team (IDT) consisting of the family members, physicians, nurses, social workers, counselors, clergy, and trained volunteers cares for the patient, offering support based on their particular areas of expertise. Together they provide comprehensive care aimed at relieving pain and giving social, emotional, and spiritual support.

The prison hospice model, however, has an additional element that distinguishes it from the community hospice model in the free world. Added to the IDT within the correctional setting is the crucial element of security. Maintaining safety within the walls and for the public at large is the primary function of a prison, and this must be maintained even in a hospice setting.

Once the security component is effectively added to the IDT, the decision of whether to incorporate prisoner hospice volunteers vs. community hospice volunteers into the program must be made.

Prisoners as Caregivers

In any hospice setting, whether it is in the free world or behind bars, volunteers play an important role in planning and giving hospice care to their patients. They are instrumental in providing companionship and may listen, reassure, share worries and concerns, hold a hand; help feed, or just sit quietly with the patient.

For some prison hospice programs, prisoner hospice volunteers are not included in the program for fear that they may find it difficult to follow the rules of hospice, steal from or abuse their patient in some way. In such cases the community hospice sends in community volunteers to administer care and compassion to the dying prisoner.

While this practice is noble and well intentioned it must be recognized that the connection a dying prisoner has with a community hospice representative is not as strong as the connection that patient would have with a fellow prisoner who understands the plight of dying in prison - because he himself may be dying in prison one day.

Of the current 75 prison hospice programs, only a handful of facilities have taken the risk to incorporate prisoners as hospice volunteers. And almost without exception the risk has paid back ten-fold by the rehabilitative nature of hospice. The program has allowed the prisoners, many for the first time in their lives, to show compassion, love, and respect for a fellow human being.

The redemptive qualities of the program have also made their way out into the general population of the prison, lifting the veil of fear and mystery from the prison infirmary as the "second death house" of the penitentiary.

On the whole, it has been noted that prisoner volunteers are deeply invested in their hospice and offer exceptional care and companionship to their patients - often exceeding the expectations of prison administrators. The prisoner volunteers are well aware that the success of the hospice rests upon their shoulders and in turn will guarantee there will be a hospice program for them when their time comes.

It is the hope of the filmmaker that Prison Terminal: The Last Days of Private Jack Hall will assist in making prison-based, prisoner-run hospice services the national standard throughout the U.S. correctional system, ensuring that prisoners no longer have to die alone, far from their loved ones.

FILMMAKER BIOGRAPHY



Edgar Barends (Director) received his Bachelors degree and Masters of Fine Arts in Cinema and Photography from Southern Illinois University. His body of work includes documentary films, experimental shorts, music videos and public service announcements, which have been screened at numerous film festivals, conferences, broadcast nationally and internationally, as well as distributed educationally.

Barends directs and produces documentary films that explore the many issues at play in the American criminal justice system. Prior to *Prison Terminal*, Edgar's most significant documentary film was *A Sentence of Their Own* for which he garnered the prestigious CINE Golden Eagle and the National Council on Crime and Delinquency PASS (Prevention for a Safer Society) award - the only national award recognizing filmmakers who focus on our criminal justice system in a thoughtful and considerate manner.

Barends' work has received funding from the Illinois Arts Council, the Open Society Institutes' Project on Death in America and the Center on Crime, Communities and Culture, the Independent Feature Project, the Jane Addams College of Social Work at the University of Illinois at Chicago, the International Documentary Association, with additional support from Working Films and the Blue Mountain Center.

CAST AND CREW BIOGRAPHIES



Jack Hall 83, of Ft. Madison, Iowa, served in the United States Army as a Ranger during World War II. He was a prisoner of war for 14 months. Following the war in 1946, he was given the Key to the City of Keokuk. He had lived in various places including Arkansas and Des Moines, Iowa. He had worked as a logger, a carpenter, and production work for Swifts and Fruehauf.

In 1984 Jack was found guilty in the first degree for the murder he committed in 1977. At the age of 62 Jack was given a life sentence and served his time at the Iowa State Penitentiary. He was considered the oldest prisoner in the Iowa correctional system until his death at the age of 83. Jack was a devout Catholic and later became a member of the Church of New Beginnings, Keokuk, Iowa.

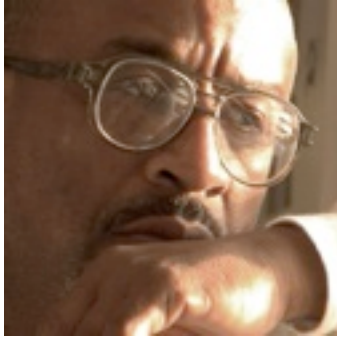
Despite being a decorated war hero, Jack was denied a military burial due to his felony conviction. Unbeknownst to Jack and his family, military burial rights were changed after veteran Timothy McVeigh bombed the Federal Building in Oklahoma City in 1995.



Marilyn Sales For over 30 years, Marilyn Sales, RN, a nurse administrator and director for the Iowa Medical and Classification Center (IMCC), has demonstrated a commitment to excellence in the Iowa Department of Corrections. Sales began her career in corrections as a forensic psychiatric nurse, helping to initiate a medical record system in the state psychiatric facility and a quality assessment system for use by night shift staff. In 1982, she became unit director for the first women's unit which housed women who failed to integrate into the women's general population.

In 2006, Sales started a prison hospice at the Iowa State Penitentiary, a maximum-security prison where she met with a small group of inmates in their cell house, conducting weekly interviews, before more inmates became interested. When the program first began, it was a challenge due to some resistance from the prison staff.

"It took me quite a while to overcome resistance to have a viable hospice in that facility," Sales said. "People don't like change." Despite resistance from some members of staff, others have donated bedding, towels, furniture and more to the hospice rooms. "Change is always disruptive but it doesn't have to be a negative. It's only a negative if you allow it to be," Sales said. These special hospice workers taught me much more than I was able to teach them. A piece of my heart will always be with those special inmates and that very special program. It was an honor to work with them."



Bertrum R. Burkett (HERKY) 49 years old, and serving a life sentence for murder in the first degree. Born in Des Moines, Iowa, his childhood was one of stability, love, and respect. Herky's father worked for over twenty years in the local packinghouse while his mother tended to the household. Herky was an excellent athlete and qualified to play on the varsity wrestling, basketball, and baseball teams when he was only a freshman in high school. By the 11th grade he felt he was already a man, so he dropped out of school and headed for the streets.

His decision to end his schooling shattered his parents. His father got him an entry-level position at the packing plant but after the first day on the job Herky quit. "I could make more money in an hour selling dope on the streets, than my Dad could make in a week at the plant." When he entered prison as a youth, Herky quickly became known as a troublemaker; spending many months in lock down for violently attacking guards as well as other prisoners.

Quickly approaching 50, Herky has matured in many ways over the years. He understands that the quality of his life is dependent upon his comportment within the walls. As an honor lifer Herky has been granted a more relaxed living situation; his cell remains open from morning until night, allowing him ample time on his days off to play pinochle with his fellow prisoners and to crochet lap blankets for the hospice rooms.

In his 25 years of incarceration Herky has never seen anything as positive as the hospice program take hold in corrections. "Among the lifers we used to ask each other who was going to be the last one to take care of us when we start passing away?" But with the advent of hospice here in prison "we know we have some dedicated people to take care of us and even the last lifer will have somebody to take care of him now."



Michael Glover (GLOVE) 47 years old is serving a life sentence for murder in the first degree. Born and raised in Louisville, Kentucky Glover was number ten of thirteen siblings in a two-parent home. His father was a career military-man and his mother managed the busy household. After graduating from high school Glover attended college on a football/basketball scholarship. After suffering a football injury Glover never

returned to school.

“You hear about these hard luck stories, about guys having a hard life on the streets and all - but I don’t have one. I was never in trouble before I came to the penitentiary.” Now with a quarter under his belt and the rest of his life to go, Glover takes it one day at a time. “When you find yourself doing a life sentence, the thought of your death comes to mind. So when the prison administration started looking for guys to do volunteer work in the hospice program I said sign me up.”

Glover feels the time is right for prison hospice because there are many guys dying behind these walls and “they’re not only lifers. Out of the three deaths that have happened in the hospice, only one guy was doing life. The other guys were fairly young and had a chance at freedom.” Glover views the hospice program as a move in the right direction since the elderly prison population is growing annually. “I definitely don’t want to pass in prison, but since I’m gonna have to, I want to be as comfortable as possible and surrounded by my friends.”



Edward Love (LOVE) 50 years old and serving a life sentence for kidnapping in the first degree. He was born and raised in Oceola, Arkansas to Mary Williams and L.A. Sanders and was raised by his step-father Big Pete.

Love has three brothers and two sisters and was brought up in a loving, tight-knit family. He attended church every Sunday and was taught to respect all elders and people in general. He is the father of three boys and three girls and loves them all the same.

Love was married twice and divorced twice and is currently single and waiting on the right positive lady to enter his life. He is an honor lifer and works as a lumper (utility worker) in cell house 219. He is an active member of the NAACP and enjoys basketball, baseball, and playing cards.

Edward Loves cherishes the opportunity to do hospice work because it feels so good to help others without any strings attached.



Julia Reichert - Associate Producer Reichert is a two-time Academy Award Nominee for Best Feature Documentary for *Seeing Red: Stories of American Communists and Union Maids*. These films and two others, *Growing Up Female* and *Methadone - An American Way Of Dealing*, all screened nationally in the U.S. on PBS.

Reichert and partner Steven Bognar won the Prime Time Emmy for Exceptional Merit in Non-Fiction Filmmaking for their four-hour epic documentary *A Lion In The House*. *Lion* was subsequently nominated for the Indie Spirit Award.

Reichert's work has received funding from the National Endowment for the Humanities, the National Endowment for the Arts, the Ohio Arts Council, the American Film Institute, and ITVS. She has received a Fulbright Fellowship and with Steven Bognar is a Rockefeller Foundation Fellow, and has received additional assistance through the MacDowell Colony.



Geof Bartz - Editor has been the Supervising Editor for Documentary Films at Home Box Office since 1998. Geof started his film career as an assistant editor on the 1969 CBS *Simon and Garfunkel Songs of America* and has gone on to edit, or to supervise the editing, of more than 100 non-fiction films, among them the classic documentary *Pumping Iron*. In 2000 and 2001, two short documentaries he cut, *King Gimp* and *Big*

Mama, won back-to-back Academy Awards. He has been nominated for ten Emmys and has won four.



Dean Creasie Finny Hairston - Project Advisor
Professor and Dean of the Jane Addams College of Social Work at the University of Illinois at Chicago, Director of the Jane Addams Center for Social Policy and Research, and Editor of The Journal of Offender Rehabilitation. Dr. Hairston has developed family programs for correctional populations, conducted research, and written extensively on the impact of incarceration on

children and families. Her most recent publications examine women's views of men's incarceration, public policies and fathers in prison, and kinship care when parents are incarcerated.

Early on, Dean Hairston recognized the importance of Prison Terminal, and assisted in its completion by incorporating the process of post-production into the research and social policy centers projects. The film will jumpstart an important program at the Jane Addams College of Social Work focused on the healthcare disparities of vulnerable and neglected sectors of our society.

WHAT PEOPLE ARE SAYING ABOUT PRISON TERMINAL

IRA BYOCK - palliative care physician, author

Prison Terminal: The Last Days of Private Jack Hall challenges preconceptions about inmates and prison life in surprising and hopeful ways. Barends reveals the heart of humanity beating loud and strong within the harshest environments.

Faced with living and dying inside, the inmates we meet have chosen to live in community with one another. The commitment of the inmate hospice volunteers - and the competence and reverence with which they provide care - shows that dying people's comfort and dignity can be preserved even in the least desirable situations. Our society could learn a lot from the example they set. A triumph of documentary filmmaking!

SUSAN ROSENBERG - author, teacher, former prisoner

Prison Terminal: The Last Days of Private Jack Hall shows us how a terrible, lonely, cold dying behind bars is made into a dignified and loving death. Filmmaker, Edgar Barends, brings exquisite clarity to the final days of Jack Hall, a lifer in maximum security at the Iowa State Penitentiary. The film spotlights a hospice in the prison infirmary where other lifers are caregivers and the entire unit is created by private support and prisoner labor.

This film transcends classification; it is more than a film about prison, and suffering or death. It is a deeply layered story of how the human spirit overcomes the greatest fear of all prisoners - the degradation and isolation of dying alone in prison. A decorated war veteran and former segregationist, Jack Hall, is cared for by the all black volunteers and out of it surprising experiences of solidarity and love emerge.

PHYLLIS TAYLOR - prison chaplain

Prison Terminal: The Last Days of Private Jack Hall beautifully shows the bond between patients and inmate volunteers which reaches across racial lines. Through Jack's voice. It also shows the plight of veterans who end up incarcerated, having used violence, drugs and alcohol to cope with all they saw, did and endured in wars. The film is also appropriate for students in many disciplines. The film is realistic, sensitive and inspiring.

MARC MAUER - Executive Director of The Sentencing Project and author of Race to Incarcerate

Prison Terminal Prison Terminal: The Last Days of Private Jack Hall show us both the pain and the humanity of life behind prison walls. In doing so, it gets beyond the day-to-day politics of crime and punishment, and challenges us to think about how we can bring out the best in all of us, even those who may have committed terrible acts in their lives.

RUSS IMMARIGEON - writer

Prison Terminal: The Last Days of Private Jack Hall both normalizes prison (allows viewers to see what happens inside prisons) and makes it exceptional (surely the hospice program is a good example of "best practices"). While watching the film, I found myself connecting with Jack, the prisoners, and the nursing staff. I thought the film was a great, realistic, and compelling look inside an exemplary prison program.

**WHERE TO SEE
PRISON TERMINAL: THE LAST DAYS OF PRIVATE JACK HALL**

Prison Terminal: The Last Days of Private Jack Hall is currently being submitted to numerous film festivals, both domestically and internationally. Results, as they are learned, will be posted on this page in a timely fashion.

PRODUCTION CREDITS

DIRECTED, PRODUCED AND PHOTOGRAPHED
BY EDGAR BARENS

EDITED BY
GEOF BARTZ, A.C.E

CO-EDITED BY
GLADYS MAE MURPHY

COMPOSER
MAX RICHTER

SOUND EDITOR/RE-RECORDING MIXER
CHRIS BERTOLOTTI

COLORIST
JON FORDHAM
FRAME:RUNNER, INC.

ONLINE EDITOR
PHILLIP CHALMERS

ASSOCIATE PRODUCER
JULIA REICHERT

POST PRODUCTION SUPERVISOR
BARBARA CAVER

POST PRODUCTION MANAGER
ROBERT FORLENZA

MEDIA MANAGEMENT
JERRY HEER

COORDINATING PRODUCER
GREG RHEM

SENIOR PRODUCER
LISA HELLER

EXECUTIVE PRODUCER
SHEILA NEVINS

DIRECTOR'S FILMOGRAPHY

- A Sentence of Their Own, Director/Producer/Camera/Sound
(Documentary, Mini Digital Video, Color, 54 minutes)
- Angola Prison Hospice: Opening the Door, Director/Producer
(Documentary, Mini Digital Video, Color, 26 minutes)
- The Empty, Producer/Director
(Music Video, 16mm, Color, 4 minutes)
- Why Not Love/Get Used To It, Director/Producer/Camera
(Experimental, 16mm, B&W, series of 5 @ :30 each)
- Cuba: Cine Pueblo, Interviewer/Translator/Assistant Editor
(Documentary, 16mm, Color, Spanish w/English subtitles)
- Sanctuary, Interviewer/Translator
(Documentary, 16mm, Color, 21 minutes, Spanish w/English voice over)
- Soon Spring Will Come, Director/Producer/Editor
(Documentary, 16mm/Super 8, Color/B&W, 30 minutes)
- Honey and Salt, Producer/Director/Editor
(Experimental narrative, 16mm, B&W, 14 minutes)

INTERNET PRESENCE



Prison Terminal: The Last Days of Private Jack Hall is a fully functional **WEBSITE**. Prior to the HBO broadcast, the website will be upgraded, allowing visitors access to over 300 hours of footage shot behind the walls of ISP. Additionally, the improved website will host a transmedia component allowing visitors to interact with select scenes and share their criminal justice related stories with a growing online community.

prisonterminal.com



Prison Terminal: The Last Days of Private Jack Hall has a fully functional, interactive **BLOGSITE**. Prior to and after the HBO broadcast, the blog will allow visitors to track, sign up or even organize a community screening of their own. Additionally, the **BLOGSITE** hosts a live twitter feed for daily news on corrections, film updates and tweets from the community.

prisonterminal.blogspot.com/



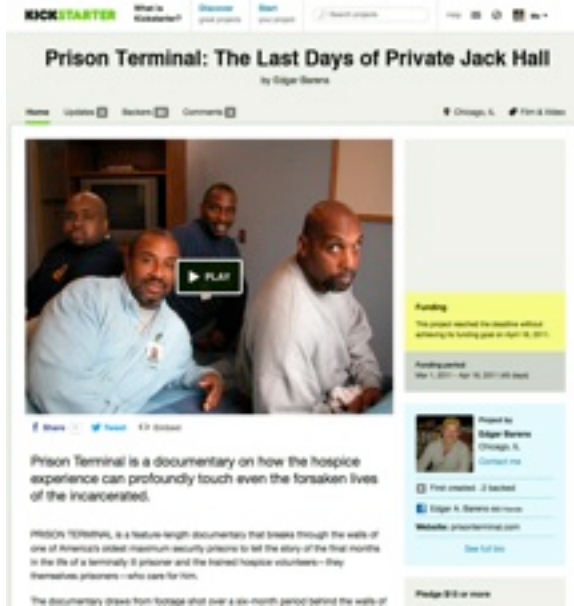
Prison Terminal: The Last Days of Private Jack Hall has a fully loaded **VIMEO** page with over 4 hours of additional edited scenes (password sensitive) allowing visitors access to various trailers, promotional footage, and numerous scenes not in the final cut. The **VIMEO** page allows visitors direct access to scenes free from transmedia interactivity.

vimeo.com/edgarbarends



Prison Terminal: The Last Days of Private Jack Hall has a **FACEBOOK** page that shares with its followers current news on correctional healthcare, prison hospice as well as up to the minute news on corrections and crime. The page also provides a public forum for visitors to post their views on the many issues involving the US criminal justice system.

facebook.com/edgar.barends



Prison Terminal: The Last Days of Private Jack Hall has a **KICKSTARTER** page providing a hub for fundraising activities. Future fundraising events to be launched via **KICKSTARTER** will be for the Prison Terminal 50/100 Tour, a coast to coast road trip taking the film to 50 prisons in 100 days.

kickstarter.com/projects/1074404451/prison-terminal



Prison Terminal: The Last Days of Private Jack Hall has a **TWITTER** presence which tweets daily to over 450 followers. Tweets include current news on correctional healthcare, prison hospice as well as up to the minute news on the documentary film as it nears national broadcast on HBO and makes its way through award competitions and the film festival circuit.

twitter.com/prisonterminal

RELATED PRESS COVERAGE

'Prison Terminal': Kidnappers Care for Murderers at End of Life

Dec. 18, 2013

By SUSAN DONALDSON JAMES via GOOD MORNING AMERICA



Prison Terminal: The Last Days of Private Jack Hall

Hospice workers gently adjust Jack Hall's oxygen tube and lovingly massage his withered hands, making sure he is not alone as death approaches.

Hall, an 82-year-old former World War II prisoner of war who is serving a life sentence for murder, has spent nearly a decade in the infirmary at Iowa State Penitentiary with a terminal heart ailment. But now, struggling to breathe, he is in his final weeks.

His unlikely comforters -- kidnappers and murderers -- are paid nothing for their hours of care-giving to a growing population of aging inmates. These volunteers do it willingly, knowing one day they, too, will be old and can look forward to a gentle end.

"Prison is cold, but death is colder," says one hospice volunteer. Another says he benefits as much from the all-volunteer hospice program as those who are dying. "For me, I'm somebody no one thought I could be."

PRISON TERMINAL: THE LAST DAYS OF PRIVATE JACK HALL / PRESS KIT



Jack Hall, 82, served a life sentence at Iowa State Penitentiary for murder.

This unique program is the subject of a compelling HBO documentary, "Prison Terminal: The Last Days of Private Jack Hall," which was shortlisted this fall in the short-subject category for an Academy Award. It is scheduled to air in March.

Chicago-based director Edgar Barends lived and worked as both sound man and camera man for six months at Iowa State, one of the nation's oldest maximum-security prisons, gaining the trust of Hall and his fellow inmates. With Hall's permission, he captured the profoundly intimate moment of his death.

"The problem of prisoners dying is getting worse and worse because we are sentencing people for so long," Barends, 53, told ABCNews.com. "I wanted to show the urgency of the situation. It's a huge problem and the states are grappling with it now."

The prison population is aging as more than 200,000 elderly inmates are incarcerated nationwide. Of the 1,800 prisons, 75 have unique hospice programs and only 20 use prison volunteers, according to the film.

"Although these guys did some horrible things, they all, in some way want not to absolve themselves, but to seek some sort of redemption." -- Director Edgar Barends

Without in-prison hospice, these men would be sent off to state hospitals where they would die shackled to their beds without being allowed even a family visit.

"Apart from showing compassion, even with murderers and kidnapers, I also wanted to show that compassionate commutation or medical parole is rarely used," he said. "Many die and not as peacefully as Jack Hall."

Hospice not only benefits the dying, but their prisoner caretakers as well.

"Although these guys did some horrible things, they all, in some way want not to absolve themselves, but to seek some sort of redemption," said Barends.

Barends was given unprecedented access to the penitentiary, largely because of a film he had done on a model program in Louisiana: "Angola Prison Hospice: Opening the Door," while working as media projects coordinator for the Center on Crime, Communities and Culture at the Open Society Institute.

When he approached Iowa State, they had been using his short film as a training video to jump start their own hospice program. "I was flabbergasted," he said. "They gave me carte blanche in a maximum-security prison. ... It was a dream come true."

The prison gave Barens housing where their doctors live and even provided a full basement for his production equipment. Barens said he stumbled across Jack Hall, a curmudgeonly but sympathetic character, who was serving time for murdering a drug dealer by cutting his throat.

"Jack had another son who committed suicide because he was strung out on drugs," said Barens. "He was out drinking with buddies and overheard one guy brag how he made money selling drugs to kids. With his mental frame of mind as a soldier, he thought of the guy as scum and had to kill him."

Hall says in the film that he had been "trained" to kill in hand-to-hand combat as an Army Ranger.

"And when he came back from the war, they gave him a carton of Lucky Strikes and fifty bucks," said Barens. "Jack tumbled into alcohol and was destroyed by the Army. He was damaged goods."

Iowa State's 30-year nurse administrator Marilyn Sales told ABCNews.com that the film "brought tears to my eyes."

She launched the hospice program in 2006 with a handful of inmate volunteers. At first, they were resistant to the idea, but soon they "put their heart and souls into it."

"I called the cell house and asked them to send over five lifers who were trustworthy," said Sales, 69, who is now retired. "I knew it wouldn't work without the inmates. They came over grumbling, then we popped the ["Angola Prison Hospice"] tape in and there were just tears."

When she asked if they could handle it, three said yes. "For two of them it struck too close to home," she said.

"I knew that without them, we couldn't have a viable hospice program," said Sales. "I didn't want it to come from outside the institution."

Hospice volunteers get a 14-week training course, learning "assistance in daily living." They work as orderlies in the 12-bed infirmary, change bedding, providing companionship, delivering food, and feed the ill and injured. Two of the rooms are reserved for the dying who receive 24/7 personal care and unlimited access to family.

"I think it's their way of giving back," she said of the volunteers.

The program is financially self-sufficient with furniture made in the prison workshop. Local hospitals donated beds and quilts and other bedding provided by a local church. Lap blankets were knitted by a women's group. The inmates themselves buy videos for the hospice program.

Dying men like Jack Hall deserve the dignity of hospice, Sales said.

"Jack was a cantankerous old coot for years," she said. "Jack was Jack and couldn't help [but] like him. His reason for a life sentence was very compelling. He righted what he saw as a wrong."

Hall spent about six weeks in hospice, the only patient during most of the filming. Then a second prisoner, a 45-year-old dying from ALS, or Lou Gehrig's disease, was admitted, but he was not part of the documentary because he was unable to speak.

Sales answers critics who say those who have committed violent crimes don't deserve compassion: "We have to be better at caring and compassion for people," she said. "They are paying the price by being in prison. They can't choose what they eat, what they wear, when they go to bed and when they wake up. When the gavel drops, it's a life sentence. It's over."

Sales said hospice should be mandatory in all prisons.

"I am not the judge and jury," she said. "There but for the grace of God go I. One bad decision, one stupid mistake and you are there for life. No one should die alone."

"Prison Terminal" will have its world premiere at the Irvine International Film Festival in California. Oscar nominations come out Jan. 16.

Edgar Barends is currently a media specialist at the Jane Addams College of Social Work at the University of Illinois.

FILM FOCUSES ON CARE FOR TERMINALLY ILL PRISONERS

At the end of life, many people have the option of dying in a hospital, at home, or in the care of a hospice. Most do not do alone, shackled to their beds with a guard stationed outside their door.

Not only is one population subject to such treatment, but that numbers are growing. According to the National Institute of Corrections, the number of state and federal prisoners aged 50 and older has grown by 172 percent since the early 1990s. Within the next 15 to 20 years, it's estimated that more than 20 percent of the U.S. prison population will be classified as elderly.

The prison population has fewer options for end-of-life care than the rest of society. But an estimated 75 of the nation's approximately 1,800 prisons are addressing the needs of terminally ill prisoners by creating hospice facilities within their walls. The care received by the prisoners at the Iowa State Penitentiary (ISP) is the subject of a documentary film, *Prison Terminal*, made by visiting Media Specialist Edger Bawens.

Bawens spent six months at ISP, documenting the care given to prisoners who elected to enter its hospice program. The hospice is part of the institution's 12-bed health care center. The Iowa State Penitentiary program is one of only about 20 in the country that incorporate prisoners

as hospice volunteers—a situation that is a healing experience for the volunteers as well as helpful for those who are dying, says Bawens.

"Many, for the first time ever, are allowed to show compassion to another human being, and the experience changes the prisoners profoundly," he comments. "The benefits also ripple out among the prison population, lifting the veil of mystery about the prison infirmary and dying behind the walls."

Three prisoners in the ISP hospice are documented in *Prison Terminal*, but the film's primary focus is on Jack, an 83-year-old veteran of World War II who had been convicted of murder and served 21 years

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"This powerful, gripping film shows how one prison applies standards of care that are used in the wider community so people can die with dignity, compassion, and comfort. Exhibits and documentaries like *Prison Terminal* inform policy makers and the general public about health care needs and can help bring about social change."

—Dean Cressie Finney Hairston

Edger Bawens, Visiting Media Specialist, is completing work on a documentary about a prison hospice program at the Iowa State Penitentiary.

at the penitentiary prior to entering the hospice. Jack consented, and along with his family, allowed his final months to be filmed in the hope that "this can help others facing the death of a loved one in prison," says Bawens.

A previous film, directed by Bawens for the Open Society Institute in 1999 on the hospice program at the infamous Angola

Prison in Louisiana, was instrumental in "jump-starting many of the prison hospice programs currently running in the U.S.," he says. Bawens, in search of another hospice program he could document more in depth, discovered *Sad to Serenity*, the prisoner hospice program at the Iowa State Penitentiary. His previous film on Angola had been used to help create ISP's hospice program. ISP welcomed him with

The Iowa State Penitentiary



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open arms and gave him unprecedented 24-hour access to the entire facility. Barans is currently editing the 300 hours of footage he shot into a feature film with hopes to air the documentary on PBS and to hit the national and international film circuit once it is completed. He also hopes to reach correctional facilities that are considering having hospice facilities of their own, and whether or not they should

incorporate prisoner hospice volunteers into the care of their aging friends.

Barans hopes *Prison Terminal* will serve as a wake-up call regarding health care disparities in the prison community. "I think *Prison Terminal* will be an eye-opener for many people. Prisoners don't deserve poor quality health care no matter their crime. Their punishment is being in prison and

losing their freedom. When the time comes to pass away, as a society we have to rise above our vengeful tendencies and treat these prisoners as human beings. That's where hospice comes in. It's a humane alternative that allows prisoners to die with dignity surrounded by their friends and family."



Barans, an inmate hospice volunteer, poses at Jack's bedside.

Barans, the granddaughter of inmate Jack, comforts him at his bedside as he is dying.

The trailer for
Prison Terminal
can be viewed at
www.prisonterminal.com.

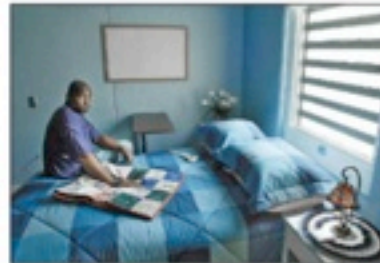


August 14, 2005

Hospice eases inmates' deaths

By WILLIAM PETROSKI
REGISTER STAFF WRITER

Fort Madison, IA. - When Herbie Schnee gasped his last breath March 5, he departed the Iowa State Penitentiary the only way society would permit him to leave.



Schnee, 64, a Dubuque native serving life behind bars for first-degree murder, died of cancer of the larynx. His passing had special significance here because he was the first inmate admitted to the newly established hospice program at the state's toughest prison. He spent the final days of his life in the care of fellow prisoners who treated him like a family member.

Volunteer: Michael Glover, 50, an inmate at the Iowa State Penitentiary at Fort Madison, sits in a hospice room at the prison. He and other inmate volunteers worked with prison officials to develop a small, two-bed hospice unit in the prison's infirmary.

"Before then, there were a lot of guys just dying by themselves. This is what the hospice program is all about," said inmate Mike Glover, who is serving a life term for first-degree murder from Clinton County.

Glover is among 15 inmate volunteers at the Fort Madison prison hospice program. They have worked together with prison officials to develop a small, two-bed hospice unit in the prison's infirmary. Their training was provided by prison medical staffers, a prison chaplain and the Lee County Health Department.

The need for hospice care will grow in the coming years in Iowa's prison system, said Marilyn Sales, director of nursing for the Iowa Department of Corrections.

Inmates age 51 and older now represent 7 percent of the state's inmate population of 8,600 prisoners, up from 3 percent in the early 1980s. Iowa now has 608 inmates serving life sentences, a group that is increasing in numbers annually. Most lifers likely will die in prison, Sales said.

Similar hospice programs have been established at state prisons in Mitchellville and at Oakdale, just north of Iowa City.

The Fort Madison hospice facility has been painted in warm colors, and mechanical beds, quilts and other items have been donated to provide comfort in death for prisoners.

Herbert J. "Herbie" Schnee entered prison in 1984 for the strangulation and beating death of Sharon A. Kieffer, 36, whose body was found by Dubuque police inside the back door of her apartment. Schnee had been a 1958 state wrestling champion at Dubuque Senior High School, but he had several previous scrapes with the law and a judge once described him as a "dangerous person while intoxicated."

After Schnee died in March, his fellow inmates washed his body, combed his hair, placed a sheet over him and lifted him onto a gurney for a trip to the funeral home. A small angel has since been painted on the wall of the pastel-colored hospice room in his memory. In addition, an Iowa Hawkeye football plaque made by a fellow inmate still hangs on the wall in honor of Schnee, who was an enthusiastic fan of the school's 2004 Big Ten co-championship team.

"I have been here for 23 years, and we wonder who is going to be caring for you when you are sick," said inmate Bertrum Burkett, 48, formerly of Des Moines, who is serving a life sentence for murder. "We understand this is important because we are brothers. They say that you are not family, but when you spend 24 hours a day, seven days a week with each other, you become more than family."

In the past when an inmate died at the state penitentiary, the death typically occurred with little notice, and prison activities continued as usual, Sales said. Now, there is a bereavement ceremony for hospice volunteers and a memorial service inside the institution for inmates and others, she added.

Throughout Iowa, there is a trend toward more use of hospice care with more than 90 hospice providers serving all 99 counties, said Scott McIntyre, a spokesman for the Iowa Hospice Organization in Des Moines. Most Iowa hospices provide services at home or at nursing facilities. There are fewer than 10 stand-alone hospices statewide, he said.

There have been no inmate deaths in Fort Madison's hospice program since Schnee died in March. But three inmates who are in declining health are in a pre-hospice program, and they will be evaluated for hospice care as needed, officials said.

There is no state financing set aside for the penitentiary's hospice program, but many people and organizations have generously donated money, furniture and other items, Sales said. A women's sewing circle in the Des Moines area plans to make lap robes for use by dying inmates, she said.

"We realize that we are going die here," Burkett said. "It is best to have it as comfortable as possible and to take care of each other. The one that lasts the longest will be the one who has to take care of everyone else."

Sail To Serenity

The Birth of a Prison Hospice

BY BERTRUM "HERKY" BURKETT

Prison hospices: a humanitarian show of compassion or simply another way to cut costs on an aging population of prisoners serving life and mandatory sentences? This writer doesn't understand enough about the state of Iowa's budget issues to answer that question accurately, so I'll just speak to what I know. Our hospice unit, named "Sail to Serenity" by its convict volunteers, has had a profound effect on everyone at the Iowa State Penitentiary (ISP) in Fort Madison, the oldest prison in the United States west of the Mississippi River.

Until 2005, convicts would simply die in their cell or in the cold, lonely infirmary. Often they would be hurting physically and mentally from the pains of their disease. Dying prisoners would be able to see a nurse if and when she had the time, but after she shut the door they would return to their isolated world. Most would die alone, with only the sounds of nature to give them comfort or compassion.

Then one day Marilyn Sales, Director of Nurses for the Iowa Department of Corrections, called six longtime convicts to the infirmary and asked us to watch a video tape. She didn't explain its contents or why we were being asked to view it, but the feature presentation that day changed our lives. Only eighteen minutes long, it was an informational video about the Hospice Prison program in an Angola, Illinois facility. When the tape was over Marilyn looked at us and asked one simple question: "Do you think we can do that here at ISP?"

Immediately, each man in the room answered, "Yes!" We were all serving life sentences and had each been in prison for more than twenty years. We all understood that in Iowa, a life sentence means a life sentence.

In all likelihood each one of us was, at some point, going to die behind bars.

Over the next several months our group met multiple times; with each gathering interest in the project grew. Twenty-eight men came forward when it came time to interview volunteer applicants. Twenty were ultimately chosen to be hospice volunteers after in-depth interviews with Marilyn, the Deputy Warden and the Security Director.

Work on the program began as soon as we were selected. The first order of business was to pick out the paint colors for our first hospice room because Herbie Schnee, one of the original six to view the Angola video, had recently been diagnosed with cancer. Ironically, he was our first hospice patient. We hadn't had the chance to take a single class, but under Marilyn's direction and the helpful hand of several nurses, we cared for Herbie. We stayed with him 24 hours a day and for the first time in ISP history a convict died pain-free, with convict volunteers all around him, holding his hands, praying and caring for his last earthly needs.

It was a moment that, if I hadn't experienced it, I would have had difficulty believing.

After his death, we cleaned Herbie's body and prepared for him to be picked up by the funeral home. We even washed every drop of ink from his hands after he was fingerprinted for the final time.

Since Herbie's death we have been through classes on hospice care and attention for daily living. All twenty volunteers graduated. We received our diplomas at a special ceremony where we were each able to invite two members of our immediate family. It was truly an unprecedented event.

Currently there are two hospice rooms up and running, with an additional six rooms ready to care for convicts who cannot care for themselves. These men are likely not terminally ill, but need daily assistance to maintain a positive manner of

convicts at Angola, we hope to have a real influence on those who may watch us, as we bear witness to man's efforts at the most private time of his life.

Critics claim that inmate hospice care is another way of "coddling" convicts.



living. We bathe, feed and clothe them, as well as clean their rooms and give them a chance to participate in recreational activities. We've learned a lot in a relatively short period of time and this experience has been life changing in a positive way. Our motto is simply, "by the hands of many, God's work is done."

It is important to note that our entire program has been funded by donations from churches, private citizens and an initial \$500 foundation grant.

Currently, we are blessed to have independent filmmaker Edgar Barens in our midst, shooting daily for a documentary to be released in the near future. (Edgar was involved in the production of the Angola video and recently directed "A Sentence of their Own," which was reviewed in the summer 2005 issue of Fortune News). With the help of this video, we're trying to create a program model that other prisons can emulate. Just as we learned from those special

Nothing could be further from the truth. We believe that it is our final opportunity to give back, to show our compassion to God and society and to help make amends for any suffering we might have caused during our lifetimes. We are grateful that the Iowa State Penitentiary has given us an opportunity to experience something so special at a time when most of society has given up on us. When one is entrusted with a solemn duty of this magnitude, shrinking is not an option.

BERTRUM "HERKY" BURKETT is a member of the prison hospice team in Ft. Madison, Iowa.

PHOTO: Four original members of the hospice group. (l-r) Michael Williams, Herky Burkett, Charles Watkins and Michael Glover.

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