

1. Cost of 100' film in U.S. 16MM

Color

\$12.50 with processing

(fast color film is more expensive)

B/W reversal

\$8.00 with processing

One can buy 16MM film on 400', 800' and 1200' cores
and the larger amounts are cheaper

2. " " 8MM

I don't know.

3. Copy Cost of prints (copies) 16MM 100' (TIMED PRINTS)

Color

A roll only	A and B roll	optical sound	workprint add
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\$12.50

\$14.50

optical sound

2.00

workprint
(one light)

Black and White Reversal (TIMED PRINTS)

A roll only	A + B roll	optical sound	workprint
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\$7.00

9.00

optical sound

2.00

workprint
(one light)

5.50

4. Rental Costs per day

8MM cameras \$5.00 to 15.00

16MM 10.00 to 35.00

35MM 35.00 to ?

(Rates are cheaper by the week)

5. Buying used cameras

8MM \$20. to 100.

16MM \$60. to ? (usually minimum for good working)

35MM ? (16MM is about \$100.)

6. Where to buy used cameras

The best places are Hollywood Calif. and New York City.
Both places have big used Cinematographic markets. They can

be found in Los Angeles and New York phone books
(I don't have any addresses here with me in Europe)

Used printers

The same applies. Another good place to look is in the American Cinematographer (magazine published monthly). There is a large section of classified ads selling used equipment in every issue.

Where do I have my prints made?

I use a commercial lab (Multichrome Lab., San Francisco) for all printing ~~and~~ of image + sound.

What can a filmmaker without money do to make films

Make films ~~that~~ that don't cost any money.
(scratch film - or old movie cuts spliced together, etc, etc)

Film schools? What can a filmmaker learn?

~~He can learn technique faster than stumbling upon things on his own.~~ He can't learn to be a filmmaker... he has to do that himself. If that is what he wants to be, a filmmaker, best way to do that is to make films

What do I teach?

I just tell everyone to make movies. If they're afraid, I hold their hand or kick them in the ass, depending on which course of action seems most appropriate.

What are the facilities?

The San Francisco Art Institute (where I teach) has viewers, splicers, projectors, etc but no cameras. We are building a department and in a few years will have sound studios, optical printers, etc and so forth.

② 13 How much Does it Cost to take the course at S.F.A.I.?

One class for one semester costs \$80. The student has to supply his camera and film stock.

14. How about Scholarships?

I don't know what their system is... I've never asked. Best thing, if you're interested, is to write them.

San Francisco Art Institute
300 Chestnut Street
San Francisco, Calif.

There are many many schools in U.S. that have filmmaking departments and more are being formed every year. Some are small, others big. Best bet is to find one in L.A., S.F. or N.Y. Generally speaking, they are ~~free~~ more in touch with what is happening.

15. How does one become a member of the Co-op?

There are two main filmmakers Cooperatives in the U.S.; Canyon Cinema in San Francisco, and Filmmakers Co-op in N.Y. In either Co-op, one becomes a member by submitting a film for distribution. That is the only way one can become a member. The addresses of the Co-ops are: Canyon Cinema Co-op / N.Y. Filmmakers Co-op
756 UNION ST. / 175 Lexington Ave
San Francisco Calif / New York, N.Y.

All films that are put into the Co-ops ^{only} go into distribution. The filmmaker is the one who decides if he wants his film distributed and seen, ~~not the Co-op~~. The filmmaker also sets the rental price for his film. Usually the rental price, for one screening is between \$1 and \$2 per minute. In other words, a ten

minute film usually rents for between \$10 and \$20 for one screening.

All films submitted should include description, running time and rental rate.

How are the receipts distributed?

The filmmaker gets 75% of all money from rentals. The Co-op gets 25% for operating expenses (not enough, really, because the co-ops have a difficult time surviving on 25% but they are determined to get as much money as possible to the filmmaker).

Are there contracts between the Co-ops and the filmmaker?

No. The filmmaker owns his film and can withdraw the film at any time.

Who rents the films?

Mostly colleges, universities and film societies.

How do amateur filmmakers make their living?

Those that aren't commercial filmmakers, i.e. part of the film or T.V. "industry", have to scuffle. Some work part-time, some teach, some are supported by relatives or other shady means. Very few live from their films alone.

What about those that aren't members of the Co-op?

They distribute their own films. They have to then involve themselves with all of the "business" of correspondence, billing, etc. Others use commercial distributors, but commercial distributors must want their films and the percentage ~~is~~ for the filmmaker is smaller.

What publications do the Co-ops put out?

Canyon Cinema News - 12 issues \$3 plus postage
Film Culture (from N.Y. Co-op) ~~is~~ \$4.50 per year
and also the film rental catalogues \$1.50 will get you
both from N.Y. Film Co-op.

What do you like about films and filmmakers in USA?

The NAC has found a ~~new language to~~ voice
~~for our spirit.~~ ~~emergents~~ of the human spirit. The voice
is faltering and hesitant but the sound of ^{the} voice tells
us about a part of us that hasn't been allowed to cry
out before — at least not as long as any of us
can remember. We make films and try to capture that
~~to~~ cry (sometimes of joy sometimes of despair) and we
wait quietly in loneliness ~~of~~ and listen for the cry
of another. When we hear it, our hearts leap because
we're not alone .. and, for the moment at least, we're
strengthened.. faith is replenished.

What do you like about filmmakers in Europe?

Yes, we're all brothers.

Klaus —

I hope this is ok for you. George Radomowicz has pictures
of me (I don't have any here in Europe). I'm sure that if you
contact him, he'll give you what you need. Good luck with
the magazine. Please send me a copy.

Robert.