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Copy (for Carol Bibu)

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Dear Miss Verney,

After some preliminary shopping around for equipment and thinking about the film I thought it would be a good idea to send you a written account of what I have thought of so far. Obviously this is not a formal budget nor a formal script; if you want anything more formal please let me know.

I have not rented any equipment yet. I seem to remember that the year of College Bowl Arts Council bought some 16mm film equipment--a camera, a projector (?), and an editor, I think. There is a particular model of camera I want to use which I can rent (see below), but I might be able to use whatever else Bryn Mawr has. I know also that Mr. Ferrater Mora has been making a 16mm sound film; I am curious as to what kind of equipment he has (he showed me his camera last year, but I don't remember it very well) and where he got it, but I certainly don't want to borrow anything of his.

My basic assumption is that you want a 16mm film, in color, with sound. (Black and white and silent would be cheaper, but I don't think they would be as much fun.) How long do you want the film? I assume somewhere between the extremes of 10 and 30 minutes. Here is a rough list of what I think I will need and the prices the stores have quoted me.

1. Photographic equipment. This should probably all be insured.

1. Camera. A Beaulieu RL6ES electric-eye camera with a zoom lens.

This is a fancy camera but its gadgets make it light enough to carry around and simple enough for me to use. It rents for

\$150 a week or
\$300 a month

2. Tape recorder. A Uher model 4000. This is a special model that runs at a constant speed synchronous with the camera.

\$15 a day

(I won't need it every day, I hope)

3. These two are obviously the most important items, and the best prices

I can get for them. The other prices I quote from the rental catalogue of F&B Ceko, a big professional camera equipment store, because I suppose that their prices will be typical.

3. Tripod. The cheapest used ones rent for \$2.50 a day
It might be more convenient to buy a light new one.

4. Lighting for indoor shots. Small portable quartz lamps.

about \$2-3 a day

5. Miscellaneous. A dolly to wheel the camera around on, for instance.

about \$2 a day

6. Film. Possibly the biggest expense. The photo store in my neighborhood charges

\$9.05 for 100 feet
(about 4 minutes)

and

\$5.10 to develop it

7. Recording tape. Like film, an unknown quantity. about \$8 for 1200 feet

II. Editing equipment. I don't expect to start editing until this winter when the film is all or nearly all shot, so I haven't shopped around for low prices yet. Here are the prices in Ceko's catalogue:

* 1. Moviola. An essential viewing-editing machine. Rents for \$50 a week or \$150 a month

2. Splicer.

\$20 a month

3. Splicing tape.

sells for \$6 a roll

4. Synchronizer. A device for lining up picture and sound track.

\$48 a month

5. Miscellaneous. Editing table, film rack, etc. about \$25 a month

III. Professional Help. My intantion is, of course, to do as much myself as I possibly can, but there is no way to get around the following services, which have to be done by professional labs:

1. Developing and printing the film. See I.6 above.

2. Transferring the sound track from the tape on the tape recorder to 16mm

winkprint?

A c 6
rolls

sprocketed tape which can then be edited (using the synchronizer, II.4) to synchronize perfectly with the picture. This process is charged by the foot.

3. Mixing the sound track (i.e. obtaining proper levels of voices, sound effects, background music, etc.) and putting it on the finished film.
4. Printing as many copies of the finished sound film as you want.

Unfortunately, I have no idea what the above is going to cost. When I made *Das Hibelungenlied* I had an optical lab make a special effect for me--making scenes shot at the regular speed appear to be in slow motion by printing each frame of the film three times. This was a small job for them, but they charge for labor, so they gave me their minimum price--\$100. If Mr. Ferrater Mora has had any sound mixing or anything like that done for his film, he would know how much it would cost.

IV. Transportation. The most convenient place for me to rent equipment and to edit the film is New York; also, I expect to be taking a film course every Monday night at NYU. Since I don't have a car, I'll have to rent one to transport equipment back and forth to Bryn Mawr. I suppose I can store the camera somewhere at Bryn Mawr when I'm not using it, but even so I will have to transport myself back and forth to Bryn Mawr on the train.

These are the expenses I can think of (which are quite a lot). Do I have a limited budget? It would be very convenient for me if I could get an advance from Bryn Mawr-- say, \$1000--which would go for initial rental expenses, transportation of equipment, and at least some shooting. I expect to be able to satisfactorily account for every cent of it, of course. Please let me know of any other financial arrangement you had planned.

My ideas for the film itself are not very coherent. Here is the area in which I expect to get the most help and suggestions from the administration and my friends (and I hope from students who are strangers, too). The substance of the film will, I suppose,

have to in some way answer the weighty and difficult question, "What is Bryn Mawr (and how do you communicate that in audio-visual terms to the average interested sub-freshman)?" What follows is a list of very obvious scenes or types of scenes which could be used. Naturally I am very interested in seeing any and all old films about Bryn Mawr to see how they handled these same subjects. Please give me any suggestions you have about this list and tell me if I've left anything essential out.

1. Scenery. Fall foliage; snow.
2. Buildings. The new library; Erdman. Gargoyles and owls.
3. Students. Studying (the library). Life in the halls, including (or especially) Radnor; also off-campus housing? The bus to Haverford.
4. Faculty. Classes. This is what the synchronous sound system is for. I should find out which classes have the best lecturers or the most heated discussions. The most newsworthy classes this year will, I suppose, be Mr. Aptheker's (how are they going?). The most visually interesting classes should be ^{the} labs—not just science, but American Archaeology and Greek Vase Painting, where the class looks at actual examples of what they are studying, and History of Art 101. Has the Geology department by any chance got a piece of the moon?
5. Sports. Are there going to be any student-faculty games this fall?
6. Student government and activities. A Self-Gov meeting? A hall meeting? The News or the Voice? Freshman Show (or, Junior Show) rehearsals.
7. Traditions. Lantern Night. This comes soonest. When is it? Guessing that it might be the first Friday in October, I would like to come down to Bryn Mawr and start practicing with the camera in the cloister about a week beforehand. This would be next weekend. Could you find the old Bryn Mawr films (and possibly get the Yake film) by then? Mrs. Gordan has told me that she remembered seeing scenes of Lantern Night in the old Bryn Mawr films: this interests me very much, since Lantern Night takes place in the dark. I have been trying to think up ways to get around that myself, without lighting the cloister up and spoiling everything for the audience.

Could you please write or call me to let me know what you think of all this before I start renting equipment? I consider Lantern Night my top priority at the moment; if it is the 3rd of October, I should come down around the 26th or 27th of September to test out my equipment and the light.

Thank you very much.

Robin Johnson