Pat Richartz
Charles Garry
1256 Market
San Francisco, CA. 94102

November 9, 1977

Dear Pat & Charles,

Enclosed are the budgets you requested for the film about the Guyana project. As I stated at the bottom of the budgets, we can probably do even better cost wise than the current figures state. My collegues in the film industry here in New York have all rallied 'round, offering every possible service in order to make this film a superior cinematic statement.

George Craig, my boss, has offered to go to Guyana as location sound person with all his equipment. He's been in the business for 15 years and does fabulous work. He will also transfer the sound to magnetic film and provide and edit music and sound effects.

Morton Bruus, an excellent cinematographer from Denmark, has offered his services in shooting the film. He just shot a film in Cuba for Danish television. He's extremely interested in the People's Temple and their activities, as he has been involved in a similar project in Denmark.

Keith Robinson runs a film editing house in New York and has offered to run the film through one of the best labs in the city at no charge. He has also offered editing space and will see what he can do about getting film at a discount and the camera, etc., for less.

George Meyer is an excellent young composer who has offered his services if we want an original music score which could really make this film fantastic.

Then there is Terry Allen. I will direct the film and edit it with great sensitivity into a powerful, dramatic statement. Having just directed a documentary film in the Caribbean similar to the one you have proposed, I feel especially qualified to handle the project.

Those of us mentioned above are enthusiastically willing to do everything we can to make this picture a success. In return for our good faith it seems fair that we should each be guaranteed a percentage of any profits realized by the film. We have distribution connections ourselves and will certainly use them when the time comes.

George, Morton, and I are ready to begin production as soon as it's possible. Just let us know when.

Love,

Terry Terry HH-1-H1

1600 Broadway, Room 501
New York, New York 10019
(212)246-4688-W; (212)787-3138-H.

BUDGET FOR A 30 MINUTE FILM

16mm, color – 6:1 shooting ratio – nine day shooting schedule

PRODUCTION	COST	SAVINGS
film stock (7247) 20 400' rolls @ $40./roll	$ 800.00	
recording tape @ $2.50 a roll	no charge	30.00
Nagra IV tape recorder with accesories	no charge	300.00
Eclair ACL camera with accessories	400.00	
lights (optional)	95.00	
bulbs for lights (4 at $13. each)	52.00	
tripod ($11. a day)	55.00	
filters ($14. a day)	70.00	
Subtotal	$1,472.00	
POST PRODUCTION		
process film, work print (.18/ft.)	no charge	1300.00
magnetic stock ($.03/ft.)	no charge	225.00
transfer sound ($20./hour)	no charge	80.00
code work print and work track	120.00	
editing room and equipment	no charge	1200.00
leader and fill	no charge	150.00
misc. editing supplies	no charge	75.00
music rights and/or composition	500.00	(negotiable)
sound effects	no charge	
titles, opticals	1,000.00	
negative matching	500.00	
editor's fee	800.00	(negotiable)
sound mix ($100./hour)	800.00	
Subtotal	$ 3,720.00	
PRINTS		
answer print ($.40/ft.)	432.00	
release print ($.10/ft.)	108.00	
Subtotal	$ 540.00	
Final Subtotal	$ 5,732.00	
CONTINGENCIES (12% of Final Subtotal)	$ 700.00	
TOTAL	$ 6,432.00	

Please note: The above budget is based upon the lowest possible prices I can get at present. It is likely that we will be able to get a better deal on just about everything listed here, but it is best not to count on that now.

The fees labelled negotiable are contingent upon funds available, and monies needed for survival during the post production period.

There are no fees included for production work, however some percentage of any profit should go to those who have given their services.

HH-1-H2

BUDGET FOR A 60 MINUTE FILM

16mm, color - 5:1 shooting ratio - 2 weeks shoot

PRODUCTION		COST	SAVINGS
film stock (7247) 27 400' rolls @ $40./roll		$1,080.00	
recording tape ($2.50/roll)		no charge	50.00
Eclair ACL and accessories		800.00	
lights		200.00	
bulbs (6 @ $13. each)		78.00	
tripod ($11./day)		110.00	
filters ($14./day)		114.00	
Nagra IV tape recorder and accessories		no-charge	500.00
	Subtotal	$2,382.00	
POST PRODUCTION			
process film, work print ($.18/ft.)		no charge	1980.00
magnetic stock ($.03/ft.)		no charge	360.00
transfer sound ($20./hour)		no charge	140.00
code work print and work track		200.00	
editing room and equipment		no charge	1800.00
leader and fill		no charge	300.00
music rights		500.00	(negotiable
sound effects		no charge	100.00
titles, opticals		1,200.00	
negative matching		1,000.00	
editor's fee		1,000.00	(negotiable
sound mix ($100.00/hour)		1,200.00	
	Subtotal	$5,100.00	
PRINTS			
answer print ($.40/ft.)		864.00	
release print ($.10/ft.)		216.00	
	Subtotal	$1,080.00	
	Final Subtotal	$8,562.00	
CONTINGENCIES (15% of Final Subtotal)		1,250.00	
	TOTAL	$9,812.00	

Please see the note at the bottom of the 30 minute film budget. The same things apply here.

HH-1-H3

Report on the Film Producer

Sonja Jones is a friend of Goodlett's who was recommended to us to do a documentary of the project. Hue Fortson made the original contact and he met with her at the Temple along with some others, so he can give you some feedback on her too.

Yesterday she brought by a copy of a film she produced on women in prison, along with a record she helped produce. We will send you over copies as soon as they are duplicated. The film can be played on the video machine.

She seems to be very interested in doing the film, and quite receptive to working with our people on production and editing. She mentioned that rather than film the project on photographic film, we could do the filming on video tape. The advantages to this would be the possibility of instant play-back for editing on the spot. The video tape could be played through the Sony equipment we have already. If we ship the record unit that is now here, you would be able to edit the film at the project. She also recommeded our purchasing the video camera that would be needed to record the tape. (cost is roughly $2500.) We could then use it to record other programs for educatianal purposes or whatever. The reason for this being that the cost to rent a portable movie camera and accessories would be about the same. Video tape would have to be made into regular film for release, but she said that could be done in LA. She also said the qaality of the film made from a video master would be good, but we'll have to check on it to see what other folks say. The video tape method soulds like the perfect set-up for us if the quality works out as she says, and the total production costs aren't substnatially more than doing it on film. Another consideration is that the video tape can be shot over again if we don't like what we

HH-1-I,

get and photographic film cannot.

The distribution and marketing of the film has endless possiblities. There is an International Documentary Film Festival being held Oct. 15 (10/2/19) somewhere in Eastern Europe. She said it is well attended by many nations, third world included. She recommended getting it done in time to show at this event. She said shooting would have to be finished by Sept. 15 in order to get it ready in time.

She presented a basic budget which covers basic production costs only. (It is attached) The cost was $10,000. The costs that were not figured into that were the salaries of herself and two other support people she felt would be necessary, travel, and accomadations. She would work for less than union rates but did not know about the ohters. We told her to get us a complete budget projection to include those dosts as best as she could estimate. Also to budget the costs for a film made from video tape rather than directly form film. We'll see what happens from there. The basic expenses are not that flexible (film, equipment etc.) but salaries etc. are, and she seemed willing to work it down to our budget.

I think that most of us who talked to her, the second time (Leona, Jean, Vera, Tom, and I) felt that she had a genuine interest in doing the project and some sensitivity for what we are all about. She also comes on like a gangbuster to any male in the room, which is bound to cause problems for Jim if she comes overseas.

dAcey

HH-1-I2

30 min Color 16 mm film, documentary
(TV + Theatrical)
Music, Art Fees, Travel, Living Accomodations, Staff Support Not Inc

		1		2		3		4		5	
		STAFF									
1		PRODUCER									
2		DIRECTOR									
3		CAMERA									
4		PRODUCTION MANAGER / ASSO.									
5		WRITER									
6		CUTTING & TREATMENT									
7											
8											
9											
10											
11		Fuji Stock 16mm color #7247 (7-1) @ 400 Ft.								$45.00	315.—
12		processing @ 9¢ Ft.									680.—
13		Video print									1008.—
14		Answer print @ 59¢ Ft. — 1200 Ft. Edited									708.—
15		Master print (OR.) 70¢ Ft.									840.—
16		Negative — neg. to print									198.—
17		check print @ 12¢									252.—
18		Release Prints @ 14¢ Ft.									168.—
19											$4,167.
20											
21		RECORDING TIME #208		@ 2.95		15 min					21.
22		TRANSFER to film @ 80¢									238.
23											
24		EQUIPMENT RENTAL (based on 2-week Shooting Schedule)									
25											
26		Lights Kit + Matthews		@ 50		DAY					
27		16mm Eclair NPR		@ 75		"					
28		Mag. Batter., Cables		@ 45		"					
29		Tripod + Head		@ 15		"					
30		Nagra Sound Recorder		@ 35		"					
31		(5) Mikes #416 @ 6		@ 30		"					
32		Mixer		@ 25		"					
33		Vega TRS / Receiver		@ 35		"					
34		Light Meter		@ 6		"					
35				@ 7.1		Day	— at 2wk.			$ 355	
36											
37											$ 797.
38											
39		INSURANCE, TAXES, LEGALITIES									HH-1-13
40		CONTINGENCY 10%									1500.—
											Page Line Est. Tot.

- talked to Paul Asselin: 3/30/78

- said he liked the idea of doing this documentary- agreed politically with what we were doihg- and where we are at etc-. but never did really want to say Socialistic etc. hedged around it on the phone. (agreed with sharing the wealth as he put it)
- siad he understood the limitation in budget - said could go as low as 1,800- esp. if it didn't involved much lighting problem-

- said the cost depends on what you film... night filming would cost alot more- and siad if possible you should film documentaries such as thisgx in the sunlight.

- probably 6 people- or if cost not allow- he could cut one.
- could start immediately- this does not mean he would go immediately- but he would get people to start researching etc. to he could save time- said they organize it ahead

= the actual filming might take 1 week or so- said a fule of thumb would be 1 week per ½ hr. of film- but not always so- just depends on what you film...

- said he pays the cost of living on location- so it would benifitxx be in his interest to make it as short as possible...

-80% of the cost is in lighting factor...
- said he could make a good film and a little profit if cost went as low as 1,800.

- said he can give you the best possible film for the money.

- said they get alot of things like this in the mail and most they don't even respond to- but this one they are interested in.

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