

2420
Rice
Film

		May 18, 1962

Dear Bob:

FEB 29 1963

If you are still interested, I will recur to the subject of a possible film about IRRI.

In the following discussion, I am assuming that we will attempt to make the film ourselves, by one of the plans suggested below, as opposed to commissioning a film maker in the Islands. I came away from our talks with Guy Cooper and Charles Miller with the feeling that Miller was little if at all interested in undertaking the commission, and that Cooper, despite his ready interest, did not have the skill as a cameraman or the insight as a film creator to give us the quality of picture we want. I could be mistaken, especially as to Cooper; you remember he offered to do a treatment. However, I will proceed with the idea that we should try to take the footage ourselves, and to edit and finish the film with the aid of a producer here in New York.

The first thing to decide is the audience to whom the film is to be directed.

If the audience is thought of as a small group chiefly composed of people already interested in crop improvement in general and rice improvement in particular, then a simple film, about 10 minutes in length, would seem called for. Such a group, I am assuming, would be composed of the Rockefeller Foundation Trustees, Officers, and Field Staff, and of administrators and specialists in crop improvement in departments and institutions doing agricultural research.

This small group does not have to be sold on the idea that rice is important or that rice research should be fostered. They know this already. The purpose of the film, therefore, would be simply to picture the organization and facilities of IRRI to inform them about the Institute, to aid in the recruitment of trainees, and to stimulate cooperation in research projects.

This short film could be called MEET THE IRRI. It would show the buildings and farm, the residential accommodations, some of the labs, staff members, perhaps some views of the adjoining College of Agriculture, and explain the principal research programs.

Mr. Ongleo could easily take the footage for this film, if he were supplied the equipment, and we could engage a producer to process it. You would write the rough-draft of the commentary or narration. The entire cost, including equipment, should be under \$8,500 for one copy (see attached estimate).

My confidence that Ongleo could do this is based on the excellent set of pictures he did for the brochure. Once he understood that his pictures would be more interesting if they included people, he proved extremely competent in doing the rest. The prints are technically good, the composition is fine, and the general "feel" is of the best. I think he could take movie footage of equal quality. (I suspect, however, that the cooperation of some of the people in the cafeteria, lounge, and other scenes was aided and encouraged by RFC)

If this definition of the film appeals to you, Ongleo ought to get started soon. I am enclosing a list of the equipment he should be furnished, at U.S. list prices. These prices would be subject to a 20% or 25% discount if bought here by Mr. Heins, or the outfit could be bought in Hong Kong for less than half the prices shown. Of course Ongleo might prefer other equipment, but the Bolex is standard and probably the best 16mm hand camera (it will only accept 100 foot rolls of film). He already has meters, tripods, lights, and other accessories.

Most of the scenes would be exteriors - people going in and out of the various buildings, working in the experimental plots, working in the service building (these could be taken with available light -- my 8mm shots inside the service building came out excellently), some activities at the College, views of the dormitory and housing compound, etc. Most of the interiors, such as labs, cafeteria, library, etc., he could take by natural light from the windows, thus avoiding the trouble and expense of setting up for artificial light.

The type of picture we were chiefly discussing when I was in Los Bafios, however, was more elaborate, longer, and aimed at a wider audience consisting of professionals in other fields than crop improvement, students, and laymen.

This film, running 20-22 minutes, could be processed for about \$12,000, and its final cost would depend on the expense of shooting the original footage. This is discussed below.

In essence, the longer film would include most of the information in MEET THE IRRI but relate it to a broader context of the economic and social need for improved rice production. I visualize the chief arguments, or points to be made in the narration, as follows:

1. The importance of rice in the world's diet. This is where we would have the pictures of people of different nationalities and classes cooking rice and eating it.

2. The excessive expensiveness of present production methods in

most of Asia, in terms of human energy and water expended on a single crop per year with low unit yield, etc. The pictures of course would be of average cultivation and harvesting scenes.

3. The reasons for expensiveness: primitive cultivation methods, poor varieties, poor stands, diseases, pests, lodging, storage losses, etc. The pictures would be of these conditions, including many closeups.

4. Transition from general considerations to particular research program of IRRI, perhaps on the note that in Japan and certain other countries yields are very high and quality is good; why cannot all countries have similar high yield? The comparison could be an animated graph, or piles of rice to show yields, or similar devices.

5. The idea of establishing a center to do the necessary research on an international scale, and its embodiment in the present Institute. Pictures: perhaps statements from Drs. Hill and Harrar; clips from the dedication ceremony color film; clips from construction films.

6. The Institute's research programs and the staff and facilities for carrying them on. This part would occupy half or more of the total footage of the film. The major programs would be shown and explained, with pictures from labs, greenhouses, field plots, library, etc.

7. The Institute as a pleasant place to study, work, and live. The residential facilities, the closeness of the College, the nearness of the cultural and shopping advantages of Manila, the schools, the recreational possibilities, etc.

8. An optimistic ending: what some countries have done to raise yield, others can do, given the information which the Institute can provide. When average farmers raise yields, people will have more rice to eat.

For shooting the footage for this film, there are several possibilities. It is too big a job for one man; Ongleo could make the short one pretty much by himself, I think, but not this one.

One possibility would be for David Myers to come to Manila with our Arriflex, to work with Ongleo. I think Dave would be tempted by \$300 a week and expenses, and that with careful planning and Ongleo's help he could get the footage in the Philippines in three to four weeks, and edit in another five to six, making a total of about ten weeks. The final processing would be done here, as with the other film, and the item of \$2,000 for editing would cover that part of Myer's work.

Another possibility would be for me to work with Ongleo bringing the Arriflex with me. This would probably take longer, because of our lack of experience, but in the end I think we would get some pretty good footage. Assuming that Dr. Harrar approved my taking the time, you would be saved considerable expense. The processing here would be as in the other plan.

The ideal arrangement would be Ongleo, Dave Myers, and me. Ongleo would learn a lot from working with a pro like Myers.

If the longer picture is to be made, whoever does it, the Institute would need to plan on furnishing a car (preferably a station wagon) and a driver who would also be willing to help in carrying equipment, setting up the camera, and in general acting as handyman. Also needed, at least part time, would be the "front runner" I mentioned, someone who knows the country, speaks Tagalog, as well as English, who would work closely with the film maker in scouting places and people and in setting up appointments.

As you know, the idea of a film about IRRI is of great interest to me and I certainly hope that one way or another you can get it made. In spite of the fact that the rainy season is due soon, I think either one could be made in time for the December Trustees' meeting. I'll look forward to hearing from you.

Yours sincerely,

William C. Cobb
Office of Publications

Dr. Robert F. Chandler, Jr.
Philippines Mail

WCC:jb

P.S. Dave Myers was here briefly a couple of weeks ago and returns June 2 to make a picture for Lederle Labs. I know what he is getting for this job, hence my guess about what he would take for the IRRI job. He has another commitment in July but would probably be free in August.

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ESTIMATED COSTS FOR FILM PROCESSING

		1 REEL* 10 MINS.	2 REELS 20 MINS.
Color Film Stock, \$30 per 400 feet**	4,000'	\$300	8,000' \$600
Development .055/ft	"	220	" 440
Work Print .09/ft	"	360	" 720
Coding .03/ft	"	120	" 240
Editing, \$750-1,000/reel		1,000	2,000
Writer		1,500	2,000
Narrator, \$150-200/reel		200	400
Sound Recording Studio, \$75/hr.		75	150
Check or Interlock Screening		150	150
Music and Effects, \$500-750/reel		750	1,500
Titles, \$250-500		300	500
"Mix," \$85/hr.	1 1/2 hrs.	128	3 hrs. 255
Matching (A & B Rolls) \$175/reel***		175	350
Magnetic film, Optical Track, Misc. Services & Supplies		500	750
First Final Print, .17/ft.		70	140
Fades, \$2; Dissolves, \$4		<u>30</u>	<u>60</u>
		5,878	8,755
Producer (General Contractor) 30%		<u>1,763</u>	<u>2,627</u>
TOTALS		\$7,641	\$11,382

* Reel - 400 feet 16mm film

** Somewhat more if bought in 100-foot rolls
instead of 400-foot rolls

*** Up to 25 additional prints can be made
from A & B rolls, at the same rate.

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SUGGESTED MOVIE EQUIPMENT FOR IRRI SHORT FILM

Bolex H-16 Rex, with

Switar 1" f.1.4 lens	\$476.00
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Additional:

Switar 10mm f.1.6 focusing mount	149.00
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Switar 2" f.1.4	169.00
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Pan-Cinor Zoom f.2.4, 17.5 to 70mm, Bolex mount	260.00
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Wratten 85-A filters for all lenses, about	15.00
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Case for above, about	<u>40.00</u>
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\$1,109.00 U.S. List Prices