

## SUPPLY LISTS FOR FILM PRODUCTION II

### SUPPLY REQUIREMENTS:

Hunter does not furnish students with the film or supplies necessary to complete the required projects. Part of the cost of taking classes is the cost of funding your own exercises through every stage. In production I it's less than the cost of books for many economics and art history courses, but it's not an insignificant amount of cash. In Production II the cost is greater but you can keep it within your means by conceiving a project tailored to your budget. **Filmmaking is not cheap.** Remember, however, that more money has never guaranteed a better movie (Pearl Harbor, anyone?). In fact, humble means have often given rise to outstanding innovation (*Meshes of the Afternoon, La Jetee, π, etc.*).

As a film major, you will need to scrape together a budget for every project you do from now on. If you can master this skill then you'll probably be very successful and have lots of friends in the business. If you cannot, however, pull together the financial resources for this stuff then think about saving your dough and taking the class another semester. Running out of money will not be accepted as an excuse for unfinished work. **Stay within your means.**

Here's a list of what you'll need and where you can get it. **Remember to always ask for a student discount.**

### FILM STOCK

Detailed film stock information can be found online in the Hunter Production handbook. To get Kodak film at a 20% student discount, you must get a "Kodak Educational Allowance" form from Renato Tonelli (HN 473), fill it out and have him sign it.

**Kodak is located at 360W 31<sup>st</sup> (212) 631 3400**

Projects must be between 3 and 8 minutes and must be photographed with 16mm negative stock (color or black and white). The amount of film you'll need depends on the scope of your project and your shooting ratio. There are many film stocks to choose from to fit the various aesthetic demands of your vision.

### PROCESSING

The lab work necessary for this class is considerably more complex (especially if you go all the way to the release print stage). This is the class where you will begin to understand the role of the film lab and start to forge a relationship with one. There are many excellent labs in New York City and nearly all of them offer some kind of student discount. You should look into services and prices for *Color lab, Du Art,* and

*Lab Link.* Prices will depend on the lab used and the discount given to students, but **on average, it will cost you 30 cents per foot to have your film developed, prep for video and transferred to MiniDV (calculated using a “one light transfer”).** Contact the lab of your choice to get the latest rates.

## **PRODUCTION SUPPLIES**

### NECESSARY:

- spare 2" take-up cores
- black camera tape
- camera brush
- gaffer's tape (**not DUCT TAPE!**)
- white gaffer's tape (1") for the slate
- leather palm grip gloves
- microphone and Marantz batteries

### RECOMMENDED

- American Cinematographer's Manual
- Kodak Cinematographer's Field Guide
- Swiss Army knife or Leatherman's WAVE
- mini-Maglite flashlight
- canned Air
- chip chart/greyscale
- compass
- circuit tester
- Digital camera
- variety of diffusion media
- tough blue/coral/85 gels
- bag of c-47's (otherwise known as wooden clothespins)
- an incident light meter (a great meter is the Sekonic L-398 Studio Deluxe)

## **EDITING SUPPLIES**

- telecine transfer of your developed negative to mini DV
- blank mini DV tapes for transferring your dailies, and for your final cut
- external storage for your files at the end of the semester if needed