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O N C O M P A N Y B U S I N E S S

A Proposal

To Complete a Feature-Length Documentary Film

On the Central Intelligence Agency

With Philip Agee, Author of Inside the Company: A CIA Diary

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THE PROJECT

We are in the process of making a feature-length color documentary on the CIA with Philip Agee, former CIA officer and author of the best-selling book Inside the Company: A CIA Diary. The film will be the story of thirty years of CIA subversion, murder, bribery, and torture as told by an insider and documented with newsreel film of actual events. It will be a mass-circulated film, reaching a nation-wide audience. We have already filmed 12 hours of material in Canada, England and Portugal, completing the first phase of production. We must now raise \$65,000 to complete the film, \$35,000 to finish the second phase of production and \$25,000 to edit the film for release, plus a \$5,000 contingency fund. (See Budget for exact figures.)

The core of the film will be a series of intense and emotionally powerful interviews with Agee, already filmed in Vancouver and London. Agee is uniquely able to explain how the CIA works. He details his training and indoctrination, outlines CIA operations in the crucial early years of the Cold War in Europe, reveals CIA front organizations and agents, and recounts dramatic events in his years working for the CIA in Latin America (like the day at the Uruguayan Police Headquarters when he realized the person being tortured in the next room was someone whose name he had given police). Based on his past knowledge of CIA practice and personnel, Agee pinpoints countries in which the CIA is presently engaged in its usual activities, unhampered by Congressional scrutiny.

The record of past CIA involvements exists in unassembled fragments in the newsfilm libraries of the world. Broadcast nightly, these fragments are what passes for history. Behind events, which to the ordinary viewer seem as incomprehensible as acts of god, we will show the CIA in action. Out of this documentary material a consistent pattern of CIA activity will emerge. A powerful cinematic blend of filmed on-the-spot investigations, newsfilm, supplementary interviews and a dramatic sound track will make it clear that the CIA's policies have resulted in the subversion and overthrow of legally constituted governments and in the slander, arrest, torture and murder of hundreds of thousands of people who have dared to struggle for a better life. We expect the audience to come out of the film moved enough to want to know more and yet already understanding enough to see the hand of the CIA behind the next morning's headlines.

The film will be analytic, but it will not sermonize or allege. It will go beyond the abstractions of national security, geopolitics, and balance of power to show the broken lives, hatred, cruelty, cynicism and despair which result from U.S.-CIA policy. To add to the material we have already shot and to newsfilm, we will shoot sequences showing the human side, the price paid. That part is best told not by the policy makers or by the journalists with the inside tips but by the people affected: ordinary Portuguese angry about the CIA's role in their country; the survivors of a mercenary massacre in Angola; CIA-recruited mercenaries here in the United States; the foreign Chief-of-State repeatedly targeted

by CIA assassination teams; the victims of CIA-trained torture teams; and exiles and refugees continuing to struggle against CIA-supported governments. Our film will show how the CIA works and how its activities fit into a calculated policy determined at the highest levels of the U.S. government. The CIA is not, as Senator Church contends, a "rogue elephant".

While TV cameras were focussed on Senators pointing at poison dart guns, we were filming in England and Portugal, in Fall 1975. As Kissinger and Ford berated Congress for impairing the nation's intelligence capability, and as Congress vacillated, we looked into what the CIA was doing. Everywhere we found the Agency at work. In England we filmed a Member of Parliament revealing that a CIA-funded organization is training Britain's own internal security forces and wondering whether England could go the way of Chile. Agency officials were running the normal range of student, labor, and media operations out of the U.S. Embassy in London. When 40 Members of Parliament introduced a resolution requesting that the CIA be expelled, the Prime Minister declared that the CIA was doing nothing illegal. While the CIA recruited mercenaries for Angola, the British government looked the other way. As Washington debated over policy, the people of London could stand outside the homes of CIA personnel and watch them come and go. We filmed an enterprising street theater group conducting a tour of the elegant homes of members of the London station. It was CIA business as usual.

In November we were filming in Portugal. Lisbon buzzed with talk of the CIA. The New York Times revealed that the Agency was channelling millions of dollars into the Portuguese Socialist Party. Day after day the Western press ran stories about the imminence of a Communist take-over. A year-long campaign of CIA polarization and disinformation was climaxing. A new complement of CIA officers--many of them people with whom Agee had worked in Latin America--was in the Lisbon Embassy. On November 20 we filmed a Socialist Party rally where Mario Soares, the Party Head, threatened civil war. On November 25 a military revolt erupted, described by the Western press as communist-instigated. It was quickly crushed. The CIA's friends came out on top. Time magazine's story on Portugal that week was headlined "At last the good guys win". The armed forces were purged of leftist officers and soldiers. The media was brought under control. A similar process had occurred in Chile before the September 1973 coup. The situation in Portugal, after more than a year of CIA destabilization was on its way to being stabilized. Today in Portugal bombs are exploding. Behind the veil of a press blackout, right-wing terrorists are intensifying their attacks on the left. Our on-the-spot film coverage, plus news footage, will link these unreported events to CIA operations in the past.

THE LID IS ON AGAIN

With the Rockefeller Commission Report finished, Congressional committees closing up shop, and a new CIA Director appointed, the Executive branch says we must stop "crippling" our vital intelligence establishment. Ford, Colby, Kissinger, and Bush insist that a strong spy bureaucracy is necessary to "protect freedom" and "preserve national security". Philip Agee says:

"Shellfish toxin, cobra venom, poison dart guns, and illegal domestic operations are sensational and shocking. Damaging as these revelations may be, however, they divert attention from the real victims of CIA operations: the millions of people who have been assassinated, tortured, or imprisoned without trial after having organized to change conditions in their countries...

My hope is that more and more people in the United States will realize that the CIA's interventions abroad, as in Chile, serve the interests of only a very few Americans, and are against the interests of the vast majority of us. If the Congressional committees fail to focus on the CIA support of political repression abroad, as appears likely, and if their recommendations for reform are restricted to control, domestic operations, appointment of Directors from outside the CIA and similar measures

these reforms, positive as each may be, must be seen as covering up the real issues. If preventing the establishment of a police state here at home is critical, how can our government be allowed to establish police states abroad?"

In the final analysis, CIA abuses overseas inevitably lead to similar abuses here inside the United States. The work of investigation and legislation is certainly incomplete. Americans must ask themselves if any covert action is consistent with democratic principles: our film will go a long way toward proving that the record is clearly to the contrary. It will be a powerful weapon in arousing public opinion by documenting the contemptuous actions being perpetrated in our name. In the long run this increased awareness is our best hope for change.

SAMPLE SCENES

The following are sample scenes illustrating the manner in which the film will be constructed. Scene One uses material which we have already filmed, plus newsreel footage. Scene Two uses material we intend to shoot, plus newsreel footage.

Scene One

Shot #1: Philip Agee Interview:

Agee: We were channeling so much money into the 1964 election in Chile we had trouble finding enough Chilean currency. I was in Montevideo. The dollars would be sent to the First National City Bank there and the Branch Manager would change the money into Chilean currency. Every other CIA station in Latin America was doing what we were doing. We'd take the Chilean escudos and deliver them by courier. I made the trip twice. I'd deliver the money to the Santiago station and come back. The people in Santiago then distributed it to the Christian Democrats. James Lawlor, who is in Lisbon now, was involved in the operation. \$10,000,000 went into that election. It worked. Frei won. The Christian Democrats won.

Shot #2: Eduardo Frei at the Christian Democrat HQ, Santiago, the day after the 1964 election .

Frei: The campaign is over. The people of Chile have decided. They have chosen democratically. The election is over. The time has come for all Chileans to join together and work for the common purpose. There must be no bitterness. We have won fairly and honestly.

Shot #3: Eduardo Frei's inauguration as President, 1964

Frei puts on the Sash of office as the diplomatic corps and Chilean dignitaries watch.

Shot #4: The 1970 Chilean Election six years later, which Allende wins.

Frei removes the Sash, steps forward to solemnly embrace Allende. Allende proceeds to put the Sash of Office around himself as he is surrounded by the diplomatic corps and the heads of the armed forces.

Freeze. A slow fade to black as the cheers dissolve into the shriek of rockets.

Shot #5: September 11, 1973

The Presidential Palace is rocketed. The military is overthrowing Allende. He is killed. His body is removed from the Palace.

Shot #6: Newspaper Headline, dated September 15, 1973

"FREI SAYS JUNTA SALVATION OF CHILE"

Scene One, continued

Shot #7: Inside National Stadium, Santiago

Row upon row of prisoners. Outside the stadium lines of relatives grimly wait to find out if members of their family are still alive.

Shot #8: President Ford, Press Conference

Ford: There have been mistakes in the past. There have been excesses. But we must put these behind us. We must restore the credibility of our governmental institutions. Congress is making it impossible for the United States to conduct a foreign policy.

Shot #9: Lisbon Portugal, November 1975

A suburban home belonging to James Lawlor, CIA political officer in the American Embassy.

Voice over, Philip Agee: A whole new compliment of CIA officers has been stationed in Lisbon. Lawlor is one of them. Not only was he involved in the Chilean election, but before that in 1962 he was in Brazil when an even bigger operation was underway. The CIA financed the campaign of 20 deputies, 25 senators, and 670 candidates for state office. That operation laid the groundwork for the 1964 coup which brought to power the brutally repressive military government that is there today.

Shot#10: Henry Kissinger, Press Conference

Kissinger: We cannot conduct a coherent foreign policy under these conditions. The expansion of Soviet power cannot be allowed to continue. We cannot accept the participation of communists in government. The situation in Portugal is of particular concern. Portugal has traditionally been outside the Soviet sphere, and we must warn the Soviet Union that they cannot... etc.

Shot#11: Mario Soares, Head of the Socialist Party, Press Conference, Lisbon, November, 1975

Question (off camera): The New York Times in a recent story reported that the CIA had channeled \$10,000,000 to the Socialist Party of Portugal. Is this true and is the money being given to the Socialist Party for the purpose of excluding communists and other leftists from any participation in the government?

Soares: You American journalists are proverbially naive. If someone else had asked me this question I would have felt insulted. Asking me--a man of the left--whether my party receives money from the CIA, that is insulting! It is categorically not true.

Scene One, Continued

Shot #12: Mr. P----, a former member of the Portuguese Socialist Party
 Mr. P: I left the Socialist Party because the party's role was becoming clear. The U.S. Embassy has S.Z. and M.C., who could be the next Minister of Labor, on their payroll. They go around the country talking about how the workers will be better off, but here they are receiving money. Soares, he's on the phone every day to Willy Brandt talking about what should be done. The Socialist Party is preparing the way for forces they will not be able to control. The money is coming through Bonn and Brussels. Soares is making a reputation for himself. Three years ago he was teaching Portuguese in Paris. Then he goes to West Germany and with a few others he founds the Socialist Party at a spa. All these people who could never vote under the dictatorship, who know that life can be better, they think Soares is for them. But with Soares it is all talk. He looks good in the Western press. But he is holding the door open for the right-wing.

Scene Two

Shot #1: Anaheim California, B.N. : Vietnam Veteran, Mercenary Recruiter
Soldier of Fortune, interview:

B.N.: I'm a doer, and there are a lot of guys like me and we're signing them up. I don't like to sit when I can be doing something. I was a soldier for ten years, until the Vietnam thing when I got disgusted by those spineless wonders in Washington, who weren't letting us get the job done. I'm good at what I do and if I can get paid for it that's good. We're not asking for anyone to go over there that doesn't want to. Only the best, the last of a kind. Just let us get the job done. Why should they care in Washington? We can't let the commies take over. Those guys in Washington are letting them walk all over us.

Shot #2: Angola, Mercenaries in action
Fire fight, bodies

Voice over, interview with B., survivor of a mercenary attack on Lobito. B: We heard they were moving north, but it was hard to find out where they were. Everything was so confused. We were on our way to the airport when we ran into some Panhards coming towards us. They were shooting at everything. South Africans and mercenaries, some Portuguese, other Europeans and Americans speaking French and English. I heard them after they shot our car up. It turned over. The two in the front seat were dead. I was lucky and fell out on the side away from the road. J. was still alive on the other side. They finished him off. At least they didn't do what Mobutu's men up north were doing, cutting out the heart and liver and eating it. They didn't have time. They thought they'd make it to Luanda.

Scene Two, continued

Shot #3: Captured mercenary, Luanda Angola

Question: Why are you here?

Merc: I just came. They were paying \$2000 a month. Lots of guys were going. It looked good. I heard all those stories about Mike Hoare and his Merc squads in the Congo. I thought it would be easy and I would be doing something for my country. It wasn't like I thought. They didn't back us up. I lost two buddies. We got caught up near Sao Salvador. Our guys just walked out and left us. There was no support.

Question: What right do you have to come here and do what you were doing?

Merc: It's a job and you go where there is work. I've got a right to work. Those guys in Washington can get up on their high horse but they don't know what it's all about. I've had friends killed because they can't make up their minds. They don't know what these people are like.

Shot #4: Minister of Angolan Government, Luanda

Minister F.: Suddenly everyone in Washington is very concerned with our welfare. For 400 years years they did not pay attention to us. We had a labor system under the Portuguese: they could take anyone they wanted and force him to work anywhere for nothing. It was slavery. Was anyone in Washington concerned then? No. Your government was giving the Portuguese arms. We have the bomb casings showing the origins of bombs dropped on our people. And talking about power vacuums: Aren't we Angolans here? We can decide for ourselves. We have fought for what is right. You send people over here to kill us and then tell us its for our own good.

WHY A FILM NOW

The public has now been sensitized to the CIA as an issue. At this point, however, the limitations of the present investigations are obvious only to a few. By the time our film is ready for release, we will be in a position similar to that of Woodward and Bernstein after Nixon had released the results of his in-house Watergate inquiry. People will come to see a hard-hitting filmed investigation of the CIA. All the Presidents' Men shows that audiences are eager for aggressive investigative reporting presented in a lucid, cinematic format. Yet despite Watergate and hearings on Capitol Hill, the real CIA has not been effectively presented on the screen. Our film will go beyond investigative reporting and personalities to show that government abuses are part of a systematic policy.

The spy establishment has cleverly used recent dramatic exposures to mount a counter-offensive: stifling dissent, promoting "efficiency" in the intelligence community, labelling Congress as incapable of prudently supervising "delicate national security matters", and persecuting reporters like Daniel Schorr who dared to expose Agency malfeasance. To top it off, the Rockefeller Commission's key recommendation is aimed, not at challenging the Agency's right to conduct covert operations, but at preventing any further exposures, like Agee's, through stiff new penalties: an American Official Secrets Act with a possible death sentence for revealing State secrets.

In this climate of cover-up, our film comes at a crucial moment. Rather than spreading more disconnected information and flash-in-the-pan fragments of evidence--with which the public has already been saturated--our film will present a systematic, clear, and easily understood analysis. This is vitally needed, especially for a broadly-based national audience, going beyond a few select campuses and a handful of intellectual magazines.

PHILIP AGEE'S BACKGROUND

Philip Agee's best-selling book, Inside the Company: A CIA Diary, differs from other CIA accounts by Washington based journalists and former government executives, such as John Marks and Victor Marchetti, authors of The CIA and the Cult of Intelligence. Agee worked for the CIA's Clandestine Branch for 12 years in the field, in Ecuador, Uruguay, and Mexico. He began his career by accepting the CIA's aims and methods, but gradually he came to see the Agency as a force designed not to benefit people in the countries where it works, but on the contrary to create optimal conditions for multinational corporate investment.

For four years while working on his book, Agee was followed, bugged, and pressured by the intelligence services of three countries. The U.S. government made a concerted attempt to keep the book from being published and to discredit Agee's character by planting slanderous stories about him in the press. Although Agee would like to return to this country, like hundreds of thousands who have resisted the CIA, he is now living in exile. If Philip Agee came back to the United States the likelihood is that he would be arrested or served with an injunction prohibiting him from speaking out on the CIA. Congress has not invited Agee to testify. The reason is clear. When Agee reveals how CIA officers actually operate it becomes impossible to accept a few changes at the top of the intelligence bureaucracy as a solution.

Beginning with his training at Camp Perry, Virginia, Agee's day-to-day account of his years of covert activity has been grudgingly called "deadly accurate" by ex-CIA employee Miles Copeland, an Agency apologist. Agee presents a chilling picture of CIA activities, one drastically different from what the Agency would like to convey. He meticulously describes his duties as a CIA case officer: bugging, blackmail, planting false stories in newspapers, arranging break-ins, hiring people to plant bombs, bribing public officials, journalists, and union leaders, and providing funds to political parties as in Chile's 1964 Presidential elections. Twelve years of Latin American Watergates. Agee lists the names of hundreds of CIA agents and front organizations and provides a detailed description of the purposes and methods of CIA operations.

Agee is now preparing a second book, going beyond his Latin American revelations to depict CIA undercover practices in other parts of the world.

WORK COMPLETED

A. Shooting: During trips to Vancouver, Canada (October 1975) and England and Portugal (October-December 1975) we completed shooting 12 hours of live material. (Agee interview, 5 hours; England, 2 hours; Portugal, 5 hours.) This has all been work-printed and synchronized and is ready for final editing.

B. Research: Two months of extensive research in film libraries has been completed, giving us a precise record of documentary newsfilm available for purchase from:

Visnews (London)	International Television News (London)
Pathe (London)	Gaumont-Pathe (Paris-Joinville)
BBC (London)	Sherman Grinberg (Los Angeles)

In addition to our original research we will have access to new research from Agee's forthcoming book.

WORK REMAINING TO BE COMPLETED

A. Shooting: A second trip to England and Portugal is essential. We have already secured commitments for additional shooting and have arranged for further interviews in London and Lisbon. In Portugal we met with representatives of the Angolan government, who tentatively agreed to interviews on CIA activities in their country and in neighboring African countries. We also discussed the possibility of shooting film in Angola. We are arranging interviews with CIA-hired mercenaries and with victims of CIA-aided repression. We will be interviewing Representative Ronald Dellums, a member of the House Intelligence Committee and we have additional filming scheduled with Agee. Finally, we are working to arrange other interviews which would add even greater drama to the film.

B. Research: It will be necessary to spend a total of four weeks in London and in Paris, and a fifth week in Los Angeles, for the purpose of screening and purchasing the newsfootage we have already located. We will also need at least two weeks in New York and in Washington, D.C. to search for additional newsfilm from U.S. based sources.

BUDGET

This budget is based upon the use of camera and sound crews hired on location, and much of the production and processing being done in England to cut costs.

1. PRODUCTION PHASE I (October 1975-April 1976) (completed)

Air fare excursion San Fran-London-San Fran for 2	\$1060.
Air fare San Fran-Vancouver-San Fran for 3	\$ 360.
Salary and Travel Researcher San Fran-LA-San Fran San Fran-London-San Fran	\$1200.
Per Diem 2 X 25 a day X 45	\$2250.
Film 24,000 ft. color reversal at \$50 per 400 ft.	\$3000.
Salary cameraman 3 weeks	\$ 630.
Salary soundman 3 weeks	\$ 630.
Camera rental Eclair 3 weeks	\$ 300.
Rental Nagra taperecorder 3 weeks	\$ 200.
Rental sun-gun	\$ 100.
Processing 24,000 ft. color reversal	\$3100.
Work print and edge numbering	\$3500.
Sound transfer 10 hours at \$25 per hour	\$ 250.
Mag track 20 rolls at \$25 per roll	\$ 500.
Quarter inch tape	\$ 100.
Salary transcriber	\$ 250.
Rental editing table 3 weeks	<u>\$ 375.</u>
TOTAL	\$17,505.

BUDGET, continued2. PRODUCTION PHASE II (July to October, 1976) (Funds still needed)

Film 32,000 feet color reversal at \$50 per 400 feet	\$4000.
1/4 inch tape	\$ 150.
Processing @ \$.13 per foot	\$4140.
Camera rental, Eclair (English prices), 2 months	\$1400.
Rental, Nagra IV Tape recorder with microphones	\$ 500.
Rental, sun gun, 2 months	\$ 320.
Salary, Cameraman, 2 months @ \$900 per month	\$1800.
Salary, Soundman	\$1800.
Salary, Assistant Cameraman, 2 months	\$1500.
Salary and Travel, Researcher	\$2600.
Salary, Production Assistant, 2 months	\$1000.
Air Fare, San Fran-London-Lisbon-Luanda-San Fran, for 2	\$3650.
Air Fare, London-Lisbon-Luanda-London, Cameraman	\$ 900.
Per Diem, Director, 3 months @ \$25 per day	\$2250.
Per Diem, Production Assistant, 2 months @ \$25 per day	\$1500.
Per Diem, Cameraman, 6 weeks @ \$25 per day	\$ 900.
Purchase and Duping of News Film	<u>\$7000.</u>
TOTAL	\$35,410.

BUDGET, continued3. POST PRODUCTION PHASE III (November 1976-January 1977)

Work Print, 32,000 feet at \$.13 per foot, & edgenumbering	\$4700.
Sound Transfer, 15 hours @ \$25 per hour	\$ 375.
Mag Track, 30 rolls @ \$25 per roll	\$ 750.
Rental, editing room with machine, 3 months	\$2200.
Salary, Editor, 3 months	\$3000.
Salary, Assistant Editor, 3½ months	\$2100.
Art Work, titles, shooting stills, and newspapers	\$1000.
Negative cutting	\$1000.
Sound mix, 10 hours @ \$125 per hour	\$1250.
Protection, ¼ inch master	\$ 50.
Miscellaneous supplies, leader etc.	\$ 700.
Salary, Transcribers, bilingual	\$ 500.
A and B roll, first answer print	\$1400.
Second answer print	\$1400.
Insurance	\$1500.
Office expenses, telephone	\$1800.
Freight	<u>\$ 600.</u>
TOTAL	\$24,325.
<u>4. CONTINGENCY 5%</u>	\$3,862.50

BUDGET SUMMARY AND TIMETABLE

1. PRODUCTION PHASE I	\$17,505.00
(October 1975-April 1976) (Already completed)	
2. PRODUCTION PHASE II	\$35,410.00
a. Fund-raising and further shooting in U.S.	
b. Three month trip to complete shooting and select documentary material from foreign sources. (July, August, September, October 1976)	
3. POST PRODUCTION PHASE III	\$24,325.00
a. Final Editing (November, December 1976 and January, 1977)	
b. Tentative release date: February 1977	
4. CONTINGENCY 5%	\$ 3,862.50
	<hr/>
TOTAL FILM BUDGET	\$81,102.50

DISTRIBUTION

Films on political subjects have the well-deserved reputation of being poorly distributed. Hearts and Minds and The Sorrow and the Pity have nevertheless shown that well-conceived, professionally done films on political subjects can reach a wide audience and even change the way a country views itself. The impact we envision depends upon a careful choice of time and manner of release and a continuous publicity effort to assure the widest possible distribution. Philip Agee's book Inside the Company was a best-seller despite little discussion in the usual book promotion circles. Our preliminary contacts indicate that a film featuring Agee has tremendous distribution potential. (See Appendix) We envision the distribution as follows:

A. Festivals: Immediately upon completion the film will be entered into major film festivals including Cannes, Edinburgh, Mannheim, London, Locarno, and New York.

B. Theatrical: Distribution will begin with a New York launching campaign to generate reviews and press exposure, followed by release in Boston, Philadelphia, Washington, D.C., Chicago, Atlanta, San Francisco, and Los Angeles.

C. Television: KQED Public Broadcast Television in San Francisco thinks the film has potential for sale to PBS network in the U.S. Preliminary contacts with foreign television indicate great interest on the part of French, German, Austrian, Scandinavian, Italian and British television.

D. 16mm Semi-Theatrical and Non-theatrical: This is a very important market which includes university film societies, film clubs, college-sponsored shows, cinematheque and archive presentations, and fund-raising events within campus communities. Tri-continental Films, with its extensive experience in marketing films with political themes, has prepared a tentative distribution plan, thoroughly covering this audience. (See Appendix) Tricontinental maintains a distribution system including computerized files and a nation-wide network of booking agents. In addition to its immediate impact the film will have enduring use in:

E. Classroom screenings: In Universities, Community Colleges and High Schools.

F. Community Organizations: One of the most important uses for the film in the long run will be for political education by labor unions, political organizations, and solidarity groups.

INCOME PROJECTION OVER TWO YEARS

- A. Theatrical: The theatrical market for a documentary film on a political subject is hard to predict. We are convinced that the film has theatrical potential. I.F. Stone's Weekly played in theaters in twelve cities. Hearts and Minds was one of the highest grossing films ever in a theater in Seattle. Theatrical release generates reviews and exposure in the daily press. We very conservatively project that the film over two years should generate \$16,000. This is the riskiest market for a film of this kind. If the film takes off, income from theatrical bookings could be vastly greater.
- B. Semi-theatrical: This is the major and surest market for the film. It involves showings on campuses, in museums and film societies, etc. There are 6,500 film bookers in the country, programming for colleges, universities, and film societies. If, over a two year period, 15% of the bookers program the film once, for a total of 975 bookings at a minimum rental of \$200, gross income would be \$195,000.
- C. Classroom and Educational: The film will have enduring use in classrooms, and for other educational purposes. It can be used in a variety of fields: political science, history, area studies, economics, film, sociology. Over a two year period we can anticipate 600 bookings at a classroom rate of \$100. Projected income from classroom and educational: \$60,000.
- D. High Schools: High schools are an entirely separate market. We anticipate having a special rate for high schools to encourage the film's use. We foresee 100 high school bookings at \$50. Projected income: \$5,000.
- E. Community Groups and Political Organizations: There are several thousand such groups in the country. These groups use films to raise money and for political and community education. We project 200 bookings at \$100. Projected income: \$20,000.
- F. Print Sales: This involves sales for the life of the print to libraries and audio-visual centers. We expect to sell 40 prints over a two year period. At \$1,000 a print this would yield \$40,000.

- G. Television: This again is hard to predict. The potential for sale to PBS is good. For a single, nation-wide showing of a one-hour program, income could range from \$10,000 to \$25,000. The other networks do not usually buy programs they do not produce themselves. This is changing, however. CBS' Sixty Minutes purchased a 15 minute segment of I.F. Stone's Weekly. Purchase of 15 minutes of the CIA film by CBS would generate \$30,000. The potential for sales to British, French, Italian, Swedish, Danish, Norwegian, Finnish, German, and Austrian television is great. Rates vary from \$50 to \$250 a minute. We very conservatively project an income from television of \$30,000. Very possibly it will be several times that.
- H. Foreign Distribution: The film has substantial potential for theatrical and semi-theatrical distribution in other countries. Over 2 years this could realize \$20,000.

SUMMARY OF TWO YEAR PROJECTED INCOME

A. Theatrical	\$ 16,000.
B. Semi-theatrical	\$195,000.
C. Classroom and educational	\$ 60,000.
D. High Schools	\$ 5,000.
E. Community Groups and Political Organizations	\$ 20,000.
F. Print Sales	\$ 40,000.
G. Television	\$ 30,000.
H. Foreign Distribution	<u>\$ 20,000.</u>
TOTAL	\$386,000.

BIOGRAPHIES

Allan Francovich, Director, Producer

1. Education: Childhood in Latin America, educated in private schools;
University of San Marcos, Lima Peru: Spanish Literature, Latin American History, Art History
University of Notre Dame, B.A. 1962, English, Romance, Slavic Languages
University of Paris (Sorbonne), French Literature, Comparative Literature and Drama
Ecole des Langues Orientales, Paris, Russian and Serbo-Croatian
University of California, Berkeley, M.A. 1968 in Dramatic Art
American Film Institute, Fellow. 1969;
American Federation of Arts, Symposium on Art and Film Criticism, 1970
2. Linguistic Ability: Fluent in Spanish, French, Italian, Portuguese, with knowledge of Russian and Serbo-Croatian
3. Teaching: While at Berkeley initiated and taught the first Film Production workshop as well as Film History and Theory
4. Publications: Writings on film and drama have appeared in Film Quarterly, The Drama Review, and Cineaste
 Translated from French Jean Vigo, a book on the French film director published by the University of California Press
 Other translations: Italian theatre, Spanish and Portuguese poetry, and from Portuguese: An Illustrated History of the M.P.L.A., 1976
5. Film and Multi-media:
 - A. Feature length Documentaries:
 - 1973 San Francisco Good Times: A film on the counter-culture and radical movement in Northern California as seen through a San Francisco underground newspaper. Co-Director, co-producer, co-editor and camera. 65 minutes.
 Shown at Ann Arbor, Cannes, Edinburgh, Florence, and Mannheim Film Festivals. Successful theatrical runs in several cities
 - An hour film on the Coup in Chile based on Pablo Neruda's last poem, Incitement to Nixonicide and Praise of the Chilean Revolution. Presently being produced in conjunction with Non-Intervention in Chile (NICH). Director and Co-producer. This film is complete except for final cut for which funds are now being raised by NICH.
 - B. Other film work:
 - 1969 Actor in Baggage, 28 minute mime film for Hunter Films, England, Directed by Alex Neal
 - 1968 Script writer for Long After Vietnam, a feature film on the return to the U.S. of a Vietnam veteran; Staring Don Duncan,
 - 1968 The Lobster Pot, 20 min. short dramatic comedy; script, camera, editing.
 - 1968 Camera for National Film Board of Canada Production on Mount Tamalpias Rock Festival
 - 1967 Camera for Sons and Daughters, an American Documentary Films film on protest against the Vietnam War.
 - C. Multi-media work
 - 1969 Film for Jan Kott's updated production of Euripides Orestes
 - 1968 Vietnam: Documentary play, Produced and edited film portion
 - Radio Programs: KPFA, Berkeley; KPFK, Los Angeles; Mexico after the 1968 Olympics; CIA Program

REVIEWS OF SAN FRANCISCO GOOD TIMES

San Francisco Good Times has been shown at major film festivals including Cannes, Edinburgh, Florence and Mannheim. It also has the distinction of being one of the few hour-long documentaries to have shown theatrically in the United States.

8 Part IV—Tues., Mar. 19, 1974 Los Angeles Times ★

MOVIE REVIEWS

The Rise and Fall of Underground Paper

BY KEVIN THOMAS

Times Staff Writer

What is most striking about "San Francisco Good Times" (at the Theater Vanguard tonight at 8 as part of its ongoing underground film series) is that the era it depicts so thoroughly and disturbingly seems so completely past.

A perfect film for a time capsule, it is a stunning, heartbreaking portrait of the crushing disillusionment of a generation of free-spirited young people.

Beginning in 1968, documentarians Allan Francovich and Eugene Rosow spent the next four years chronicling the activities of the now defunct underground Bay Area newspaper Good Times.

Shape, Meaning

Through showing its reporters covering their various beats, Francovich and Rosow have been able to give shape and meaning to one of the most tumultuous periods in American history, that time when the Vietnam war caused young people to question not only our involvement

in it but virtually all our institutions.

"San Francisco Good Times" traces the optimistic emergence of the youthful counterculture as it sprang from the Haight-Ashbury district and climaxes with the dark despair in the bloody wake of the Berkeley People's Park confrontation that pitted the National Guard against increasingly politicized hippies.

As a result, detailed instructions on guerrilla warfare began to displace tips on organic gardening in the paper's pages. By the end of the film we're left with the feeling that the formation of a Symbionese Liberation Army was an inevitable response on the part of the most radicalized and despairing of these young people.

Broad Panorama

Francovich and Rosow have tried to record the broadest panorama possible rather than to probe, preach or analyze, allow their subjects to be as they are, funny or serious, foolish or brave (or both). They let imagery speak for itself, and it does—loudly.

FILM QUARTERLY

SAN FRANCISCO GOOD TIMES takes its name from a central institution of the counterculture—an underground newspaper which evolved from a radical political journal to a broadly cultural paper. The film, made by Allan Francovich and Eugene Rosow with help from a lot of friends, traces the paper's trajectory as it reflected a changing era: it is a bold hour-long attempt to turn the usual devices of synch-sound documentary away from portraits of persons or crises, and toward the "writing" of history. From quiet sequences to talk and making up the paper, it moves out into the major themes of rock's liberating effects, property, back-to-the-land, prisons. There is a moment during the struggle over People's Park in Berkeley (which raised Proudhon's cry, Property is Theft, to a current political question about land) that looks like something out of Buñuel's L'Age d'Or: a young couple nuzzle each other affectionately and sit down on a curb—while a few yards away the police fire a barrage of tear-gas shells and the streets are full of fleeing people. But the film is not your ordinary we-shall-overcome tract. It's often funny; the radical raps it contains range from the high and manic to the glum; the practical problems of the paper are not skimmed; the film is inhabited by real people some of whom make idiotic pronouncements along with brave and stirring ones. And for those who don't seem to know what has happened to the counterculture, the film will give at least some answers: it has emigrated to the country; it has become deeply cynical about the reform of institutions—which are all more or less prisons; and the good times are too often distinctly jumpy. (Source: 2104 Acton St., Berkeley, Ca. 94702.)

—E. C.



"The film illustrates . . . the American hippie experience . . . sharing, idealism, the integrity of personal expression come through." Gordon Hitchens

"Please see it—everybody—and wonder what we're doing now and why. A frozen T.V. dinner of Flower Children and you can still taste the emotion." Paul Krassner

KQED-TV, SAN FRANCISCO, "A lively and sometimes poignant chronicle of a quicksilver time when . . . a new community seemed to be forming in San Francisco." Trevor Thomas

SAN FRANCISCO CHRONICLE, "In ten years San Francisco Good Times will be even more surprising to those who are only now starting to observe. This report must be carefully preserved, for the late sixties are already fading into the past to be regarded with a sort of wonder." Paine Knickerbocker

SETTE GIORNI, ITALY, "Of undoubted interest . . . the hippy culture in open revolt against the rules and codes which are at the basis of industrial civilization."

BIOGRAPHIES, continued

Howard Dratch, Associate Producer and Production Manager

B.S. University of Wisconsin, Madison, 1967

M.A. University of California, Berkeley, 1968, Political Theory

Ph.D. Candidacy, University of California, Berkeley, 1973, History.

1969-1974: Teacher, University of California, Berkeley

Merritt College, Grove Street College, Coll. of Alameda

1974-Present: Military Editor and investigative reporter at Pacific News Service, San Francisco, California. While in England and Portugal for Phase I of the CIA film, filed news dispatches to Pacific News Service, radio stations KPFA and KSAN, Internews radio service, and the Nation ("High Stakes in the Azores", November 8, 1975)

Investigative articles have appeared in:

Boston Globe, Milwaukee Journal, Louisville Courier Journal and Times, San Francisco Chronicle, Los Angeles Free Press, San Francisco Examiner, Madison Capital Times, Des Moines Register and Tribune, Hong Kong Standard, Frontier (India), Information (Denmark), and in scores of alternative newspapers around the U.S.A. including the New York Guardian and Black Panther Paper.

Kathleen Weaver, Chief of Research

University of Edinburgh, Political Science

B.A. 1968, M.A. 1970 University of California, Berkeley, Comparative Literature.

1972-1975 Teacher: Film and Literature classes, University of California, Berkeley, and Bay Area Community Colleges

Co-Editor, Chile Si, a bi-lingual anthology of poems from six countries in solidarity with the people of Chile.

Co-Editor, Penguin Book of Women Poets (Forthcoming), an anthology of women poets from 32 languages.

Co-Editor, The Other Voice, anthology of modern and contemporary women poets in translation from 30 languages. Forthcoming, December 1976, W.W. Norton & Co., Inc.

Editor, Film Programmers Guide to 16MM Film, a nationally acclaimed film reference book now in its Second Edition.

Translator: Translations from French, Spanish, Portuguese in anthologies and literary journals including American Poetry Review, Shantih, Contemporary Literature in Translation.

1011 Bryant Street
San Francisco, California 94103
Studios: 525 Fourth Street
Telephone: (415) 864-2000

March 27, 1975

Mr. Allan Francovich
Isla Negra Films
2104 Acton
Berkeley, CA 94702

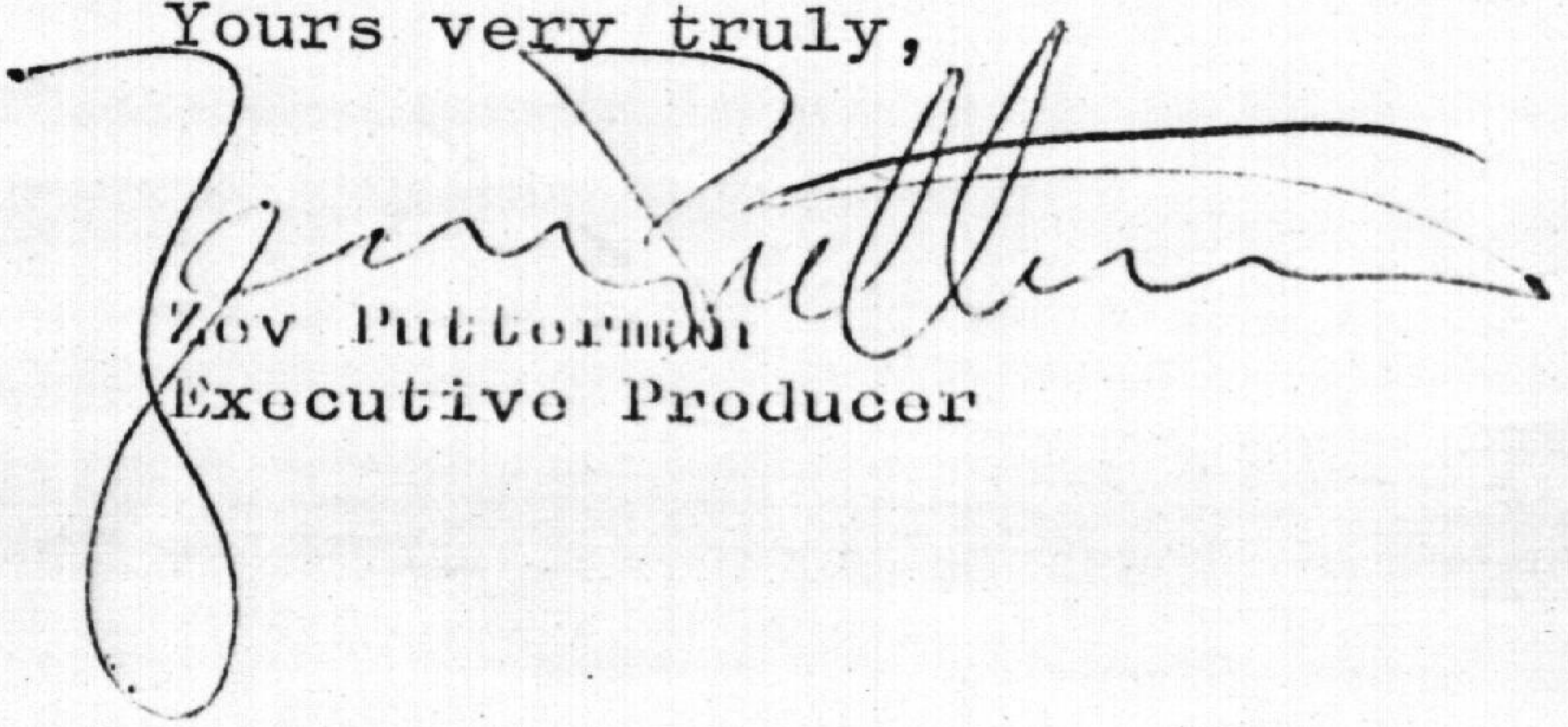
Dear Mr. Francovich:

We understand it is your intention to produce a one hour documentary in England with Philip Agee. This 16mm effort would be interview material with Mr. Agee based on his book, "Inside the Company." It is also my understanding that you will integrate stock footage from various locations to illustrate the interview.

We would be most interested in screening the film with an eye towards offering it to the Public Broadcasting Service for national distribution. However, it is important to keep in mind that we have certain contractual obligations to our film union which must be dealt with. Also, the usual concerns of broadcasters relating to fairness, standards and practises would influence our judgement.

We look forward to hearing from you as soon as a print is available to us.

Yours very truly,


Zev Putterman
Executive Producer

ZP:scc

KQED 9

APPENDIX: SUMMARY OF LEGAL STRUCTURE

The film will be produced through a limited partnership which has already been drawn up by the San Francisco law firm of Larson, Stang, and Weinberg, under the name of Isla-Blanca Films, located at 2104 Acton Street, Berkeley, California, 94702. Checks should be made out to Isla-Blanca Films. The firm of Elliot Buchdrucker, C.P.A. in San Francisco is the film's accountant.

The limited partnership is a common form for the production of motion pictures because it offers a number of advantages, including limited liability for the investor: responsibility for production and sale of the film lies with the film-maker.

Larson, et.al., have been retained as attorneys for the film for a 5% interest in the production. Allan Francovich as the General Partner shall receive no salary as Director and Producer. The General Partner owns 30% of the film, with Philip Agee owning 20%. The Limited Partners will own 45% and will receive profits in proportion to the amount of their investment. Further details on the financial and legal structure are available upon request.