

Sapporo Japan Feb 10, 1971

Dearest, I returned to Sapporo last night at 8 o'clock and got your letter dated 1-27-71. Yesterday morning Hayashida-san wanted me to have "one more chance" at filming "Tancho". So at 5 AM we were on our way to crawl thru and sit in the snow until 10 AM when we would have to leave to catch the train to Sapporo which left at 11:29. When 10 AM came Hayashida decided I should take a later train "for one more chance" I agreed. You know we photographers and "one more chance". If all went well we should have some pretty good stuff.

Before I rattle on with the news from here maybe I should answer the questions in your letter.

I'm happy to hear the Thailand footage is in good shape and am surprised the theater sequence came out well. I was afraid the theater lighting would not be enough. I'm overjoyed to hear the interiors were exposed correctly. This worried me. As for the exteriors being $\frac{1}{3}$ - $\frac{1}{2}$ stop under, you know I prefer this. The color condition is always more pleasing to me when a print is made. I'm not surprised at what you said about the overexposure of the tank footage. That was pretty much "guess and by golly". When leaving for the area I had no idea what the filming conditions would be since we would be in the forest early in the morning. Since I had been using high speed film the night before I left it in the camera, and felt I could change on the site if necessary. Well, when we arrived I had no time to do anything but shoot.

Thank you for the suggestions of long shots for establishing the scenes. I have not forgotten them. I am filming with a definite plan in mind which is pretty much as follows: I have chosen the subjects both in Thailand and Japan that I feel will be of interest to the audience while keeping in mind; balance of subject matter, very intimate contact with the people, showing the unusual while still including some of the familiar, including the definite subjects of appeal such as children and animals. In both films I am trying to film a logical sequence or story based around definite people. I definitely want to get away from the present illustrated lecture pattern such as the present "Mexico: California's". It is all pretty well in my mind what the finished films will be like basically. I am first filming the intimate sequences such as the dancer, the girl in the floating market, etc. These are the most difficult to set up, arrange for and film. They take the unending cooperation of many people. When I have these, my plan is to photograph rough edit each sequence to make sure I have what I want.

Then I will plan what long shots and establishing shots I need along with any shots to tie things together. Then I'll film them. This will require the shooting of less film than if I just go out and shoot scenes of Bangkok. Also by shooting and editing this way when shooting what needed I can be sure of a complete film with a natural and logical sequence. I will write up a couple outlines of the film as I see them to give you an idea of what I have in mind. Anyhow, you will have your long and establishing shots for the most part. The only place I was unable to do this was here in Supposo during the Snow Festival because of the weather conditions. ~~They~~ This I hope to correct tomorrow if the weather is good.

The arts and crafts of Thailand are planned in the film and will be shot in Chiangmai in April. I have checked out all of the places and have arranged to film them. The crafts to be included are umbrella making, silver, wood carving, weaving and lacquer ware. Actually some of it was in the footage you saw. You had the lacquer ware and the silver. How were they? When you read the film outline note how they are tied together in the finished product.

I am trying to not date the film as you suggested. However, at times this is next to impossible. How do you film people and not show their clothes, especially on long establishing shots. Again I feel my films must be about people first and places second.

When I see the footage you are sending I will pay close attention to the lighting of faces. I thought I was doing this but maybe not.

Tell Eric I have had mixed emotions regarding the lighting equipment. I think their design leaves a bit to be desired. The battery cases are very fragile and cannot take normal use. The lights as they are styled I find awkward to handle. The daylight filters are next to impossible. They do not fit onto the lights well. My assistant in Thailand has broken two of mine because of this. Maybe you can collect on the insurance and get two new ones.

I really could use them. Also the bulbs are 3400°K and ECo and EF films are calibrated for 3200°K. Because of this I use the daylight filters on the lights and the 85 filter on the camera converting both to 5400°K for better color balance. The problem here is that it cuts down on the light availability.

In most cases I have been using two lights, and sometimes a third. I bought two standard photo-floods in Thailand and have also used them when electricity has been available and their use practical.

For better depth of field and back lighting I would prefer more light than I am now using. For the interview shots on New Years here in Japan I lit the rooms from above with three 500W photo-floods and used two of the Sylvania battery lights next to camera. I'm anxious to see how they come out.

As for the Beaulieu camera, I also have very mixed emotions. In a way I'm sorry I bought it. The automatic exposure control has never worked. The sync pulse generator is locked onto the camera and I can't remove it. The tachometer sticks all the time and I must hit the camera to make it work.

Changing from one type of film to another is next to impossible. Getting the film out of the drive sprockets invariably tears the film. There are several other things I won't go into here. However there are some good points about it. The viewfinder is great. Having the motor and batteries built into the camera is nice. I just hope the camera holds up until I finish.

You may have noticed, or at least Eric would, that I have overshot certain subjects as far as the illustrated lecture goes. And I have done this for what I think is a good reason. I am hoping in mind the production of educational films. I think we may have a good one with the way I am filming the Thai people. Also I really over-shot the elephant-rounder because Trudy Knapp showed interest and I heard in Thailand that Bill Burrell had planned to film it and didn't

at the last minute. So maybe we can sell him something. When in California you should contact both of them and see if they are now interested. Please do not make any deals with them until you let me know the details. However I do feel they should be contacted right away.

The major problem I save until last. That is in regard the workprint. I, needless to say, prefer not spending the money for one. However I also do not want to loose what I have done. I have thought about it all night and have decided to give it a try and not make the workprint. If you remember I mentioned in a previous letter that you should not have a workprint made of the E.F. film. I will now take your suggestion and make no workprints. Send me the original film. If it is already on 100' reels send it that way. If not send it as is and I will buy 100' reels here to work with. I will first pull what I will not use. Then keep working cautiously with the original until I feel it unsafe. Then if necessary will make a black and white workprint to fine edit. This should save me quite a bit. Did you project the original when you previewed it? I will want to project it once at least. I'm not quite sure what I will be able to set up editing wise. I think I had find something other than the Yanagi.

It is getting late and I have much to do, so I will close. I think I have covered all the important factors you wanted to know. I will send this to Sonvita and a more brief one to Santa Ana regarding the workprint so you will know what to do. The film outline and a nursery letter will follow. I'm still working up the "Mexico's Californias". It's coming along, but not as I would like it. In a previous letter I asked you to talk to F.D.I. about this and see about shooting more. Please let me know.

All love & kisses.

For

Happy Valentine's Day. I tried to find you a card, but no luck.

12 A Film as Personal Effect 1