

*wait until
after film*

P.O. Box 309
Bethlehem, CT 06751

June 14, 1979

Dear Laura:

Hello from Connecticut. How are you?

The stimulus for this note comes from a job I'm doing, and trying to finish off and get out of again, for Popular Photography.

That is a cassette program: taped interviews with photographers and others in photography, which the company will try to sell by mail order. It involves about a 2-hour interview, and pays nothing very exciting: \$150 advance against a 10% royalty. Since the cassettes will probably be priced at \$9.95, that means you'd get 99¢ for each one sold, if you do one of these things.

That's my question. Would you?

One of the people I've been using as interviewers is an admirer of yours. I think she came to Santa Fe and introduced herself a year or two ago: Carolee Campbell. She's an actress, which means she can use her voice and isn't afraid of recorders; and she's quite a fine photographer with a special love for the southwest. You two ought to get along OK. (I lent her books with Cabeza de Vaca's story and route: what excitement. Told her how to find Hawikuh. More.)

The two hours of interview gets edited down to something under one hour of final recording. I do the editing, and you know what's being done because I send you a transcript of the whole thing before editing and ask you to mark anything you'd rather have cut out, and anything that's important to keep in. It should end up being what you want to say to people at large out there.

Carolee is headed west now, and will probably call you in a few days or weeks. Health, schedule and inclination permitting, I hope for an interview about your life, your photography, and your thoughts and feelings--whatever you care to tell.

I enclose a copy of Pop's rather over-legalistic contract form, with the added information that if there's anything in it you don't like, it can be changed your way. Several people have said "No restrictions!" and no one has been denied anything they've asked for. Jerry Schneider at Ziff-Davis is the person to haggle with (I'm grateful not to have that responsibility, and to be a mere "ed. director" of the thing).

Only reason I intend to leave it--only after completing all tapes I've started--is that tape editing takes an excruciating amount of time, and it puts me way behind in everything else I owe people --let alone trying to be a photographer for myself. It's an enjoyable job, but a full-time one, and other things mean more to me.

2.

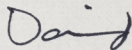
If two hours at a time is too much, no reason it can't be done in smaller slices. (I went and interviewed Ralph Steiner, and we talked one evening and the next morning; it went together nicely.)

And if no interview at all, that's not a problem, either, and I don't want you to feel pressured. It's my job to try to get one from you, and my inclination, but not if it's a burden for you.

No one knows whether these things will sell: there has been no ad for them yet, and they are a trial run. I owe them 12 tapes, of which 10 are now finished, ready to go. So the end is near.

Say hello for me, please, to any Clifts and Caponigros you see. And to Beaumont if he turns up.

Best,



David Vestal

If you need it, by the way, my phone here is (203) 266-7225.
Call collect.

Too busy, thank very kindly

Did she interview

?

Sena?

Paula?

to be answered

MSW