

Box 3:18 Filmedia (2nd copy)

1976-78

Re: filmstrip for Allyn and Bacon Reading Program

UNITED FILM AND VIDEO  
1010 ALVARADO BLVD. SUITE 200  
SAN FRANCISCO, CA 94133  
(415) 774-1100

86/97c



# Filmedia

1201 West Chase Avenue  
Chicago, Illinois 60626  
Telephone: (312) 338-4340

June 4, 1976

Miss Yoshiko Uchida  
1685 Solano Avenue  
Berkeley, California

Dear Miss Uchida:

Please let me introduce myself. I am June Finfer, producer of the series of filmstrips for the Allyn and Bacon Reading Program. I am writing you to describe a filmstrip we would like to do about your books. Barbara Dillon I know has contacted you and spoken with the Egans of this project, and I have delayed writing to you until the plan for this filmstrip was clear.

As Sumi's Special Happening will be published in the Allyn and Bacon Reading Program, we would like a filmstrip to go with the books that would enrich the knowledge and experience of third grade students about the writing of the book. This would be an opportunity to give children an understanding of several important ideas: that books are written by individuals as a creative act arising out of their own life experiences and hard work, that "fiction" can tell us a great many things about the "real" world, that there are distinct cultural traditions as well as universal human aspirations to be found in stories. In brief, we want to give students a sense of how a book is born, from "inspiration" to publication.

To do this, I would like to visit with you, interview you about your work and about the characters in the Sumi books, talk with you about your visits to Japan, and devise a way to show the early stages in the creation and publication of Sumi's Special Happening.

Our visit could be brief -- I'm sure two days would suffice, and it could be arranged at your convenience in the autumn. I will interview you on tape, and photograph you in your working environment and neighborhood, or visiting favorite places near your home. The emphasis will be on you as a writer of Japanese-American stories, but of course I will be open to any ideas you may offer about what aspects of your experience and work should be included.

May I mention that I recently completed a series of filmstrips for Encyclopaedia Britannica on the subject of five American poets and their work, including Langston Hughes,



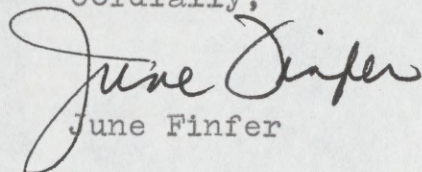
June 4, 1976

Page Two

Marianne Moore, Robert Frost, Carl Sandburg, and e e cummings. I have also written, produced, and directed a 16mm sound film on Japanese Haiku for Coronet Instructional Films. As a former teacher of English with a Master's Degree from the University of Chicago, my primary interest is in literary projects.

I know from talking with librarians and teachers here in the Midwest how well-respected your work is and how much it is enjoyed by children. I would welcome the opportunity to meet you and talk with you about your writing, and I look forward to hearing from you.

Cordially,

A handwritten signature in cursive script that reads "June Finfer". The signature is fluid and elegant, with the first name "June" being more prominent than the last name "Finfer".

June Finfer



June 16, 1976

Ms. June Finfer  
Filmedia  
1201 West Chase Ave.  
Chicago, Illinois 60626

Dear Ms. Finfer:

Thank you very much for your letter of  
June 4th.

I think your proposed project for a film-  
strip relating to "Sumi's Special Happening" in  
the Allyn-Bacon Reading Program sounds most excit-  
ing, and I would be delighted to work with you on it.

Although I do occasionally speak at schools  
and libraries without a fee, I feel that since  
Allyn-Bacon is a commercial publishing firm it would  
not be inappropriate to request reimbursement for  
my time, and would appreciate knowing what their  
fee would be.

Do you have a preference for some month  
this fall when we could meet? I may be tied up  
during September, but perhaps we could find a mutually  
satisfactory time in October or November.

I was interested to hear of your work for  
Encyclopaedia Britannica, as they are now producing  
a filmstrip based on a folk tale in one of my col-  
lections. I'd love to see your Haiku filmstrip  
someday.

I shall look forward to hearing from you.

Best wishes,

Yoshiko Uchida



June 14, 1976

Ms. June Finfer  
Filmedia  
1201 West Chase Ave.  
Chicago, Illinois 60626

Dear Ms. Finfer:

Thank you very much for your letter of June 4th.

I think your proposed project for a filmstrip relating to "Sumi's Special Happening" in the Allyn and Bacon Reading Program sounds most exciting, and I would be delighted to work with you on it.

I believe I could meet with you for two days either between October 19-21 or 26-28, or any day during the first two weeks of November.

Although I do occasionally speak at schools without a fee, I feel that since Allyn & Bacon is a commercial publishing firm it would be appropriate to request reimbursement for my time, and would appreciate knowing what their fee would be.

I was interested to learn about your filmstrips for Encyclopaedia Britannica, as they are now working on a filmstrip based on one of the folk tales from my collection. I would love to see your Haiku filmstrip someday.

With best wishes,

Sincerely,

Yoshiko Uchida

*which month did  
you visit the  
fall?*

*I'll let you know further 2*



# Filmedia

1201 West Chase Avenue  
Chicago, Illinois 60626  
Telephone: (312) 338-4340

*Sally Grauer  
at Eveys. But  
in Archives 2 May 1976  
"2 Fritish Cats"*

June 29, 1976

Ms. Yoshiko Uchida  
1685 Solano Avenue, No. 102  
Berkeley, California 94707

Dear Ms. Uchida:

I was very glad to hear from you in your letter of June 16 and very happy that you would like to work with me on the filmstrip relating to "Sumi's Special Happening" for the Allyn and Bacon Reading Program.

We have set aside \$300.00 as a fee for your participation in this filmstrip project. Would that be acceptable to you?

It would be best for me to come out there during middle or late November if that is satisfactory with you. Perhaps just before Thanksgiving?

I was interested to learn of the filmstrip Encyclopaedia Britannica is producing on a folk tale in one of your collections. Do you know if they are using a midwestern artist? I am seeking an artist for another filmstrip which contains Japanese mythology. Or could you let me know the person at EB who is producing the filmstrip? That would be very helpful.

I look forward to hearing from you and to planning our meeting in the fall.

Cordially,

*June Finfer*  
June Finfer



July 8, 1976

Ms. June Finfer  
Filmedia  
1201 West Chase Avenue  
Chicago, Illinois 60626

Dear June:

Many thanks for your letter of June 29  
and for arranging a \$300 fee for me in connection with your filmstrip.

As of now, I'm free the week of November 15th, or if you prefer the following week, November 22 and 23 are clear too. I may be busy on the 24th.

Sally Graver is the person who produced the filmstrip "Folktales From Many Lands" at Encyclopaedia Britannica. I hope she will be able to help you find a good artist for your filmstrip.

I'll look forward to hearing from you re the dates in November when you'll be coming out here.

All the best,

Yoshiko Uchida



# Filmedia

1201 West Chase Avenue  
Chicago, Illinois 60626  
Telephone: (312) 338-4340

← Home phone -  
9-5 a.m. service  
Call even on weekend to talk to them.

Nov 22-23 '76

August 2, 1976

Ms. Yoshiko Uchida  
1685 Solano Avenue, No. 102  
Berkeley, California 94707

Dear Yoshiko:

I am sorry to have delayed so long in answering your letter. I have been trying to get my autumn schedule clear before writing.

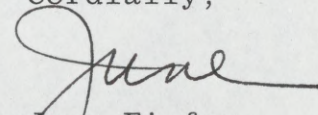
It now looks like the dates of November 22 and 23 are the best time for me to come to Berkeley. If that is a good time, we will plan to meet then. Hopefully, at that time of the year we will not meet with two days of rain! I will be in the area also on the 21st and 24th, but we will plan on the two days, Monday and Tuesday.

Thank you for telling me about Sally Graver, the producer at Encyclopaedia Britannica who produced "Folktales From Many Lands." I will contact her about an artist.

I hope the remainder of your summer is pleasant. Our weather here is now cool and windy -- more like early fall, but enjoyable.

I will contact you before November to confirm our dates, and I look forward to meeting with you to do this project.

Cordially,

  
June Finfer



November 9, 1976

Ms. June Finfer  
Filmedia  
1201 West Chase Ave.  
Chicago, Ill. 60626

Dear June:

November is suddenly upon us and I was wondering if you are still planning to be here from the 21 - 24th.

It occurred to me that you might be interested in taking some photographs of me with children. If so, perhaps you'd like to take an hour or so (from about 10:00 a.m.) on Sunday, the 21st, to come to the Jaaanese church I attend. An all-church Thanksgiving breakfast is scheduled that day, so there ~~are~~ are no classes for the children, but I could probably round up some youngsters in the library.

There are also some Issei (1st generation Jpnse) at our church, and as you know, I often include an older character in my books, so you may want some photos with them too.

Please let me know if you'd like to do this. If you'd care to call me, my number is 415-524-1152 and no one else will answer if I am not in.

Will look forward to hearing further of your plans.

Sincerely,

Yoshiko Uchida

P.S. Thought you might be interested in the enclosed bio, which will give you a little background information.



CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE

NEW YORK, N. Y. 10017

November 4, 1969

Miss Yoshiko Uchida  
645 63rd Street  
Oakland, California

Dear Miss Uchida:

We know you will be interested in seeing the enclosed reviews of SUMI & THE GOAT & THE TOKYO EXPRESS. Of course we are very pleased that some of them are so favorable, and we hope you will be, too.

We shall send you further reviews as they come in.

With best wishes,

Carla Yokel  
Books for Young Readers

Enc.



11/24/76 Fenster - Release  
es: <sup>Days</sup>  
Tape

- Why do I like being with children .. School scenes;

I love to be with children because they're so much fun. They're warm and <sup>warmly</sup> friendly, ~~and~~ <sup>they're</sup> open and honest. And they're so full of life and energy. They're like sunshine splashing all around me.

- Things I like to do: (library and reading)

Ever since I was a child,

Books have ~~always~~ been my good friends and I've always loved to read. I often go to the library nearby to find books which help me with some of my ~~work~~, or just to get books to enjoy. I love to sit in a comfortable chair, put up my feet and read a good book.

(painting)

Sometimes

/I like to paint because that's another way to put the world I see down on paper. When I write, I'm doing it with words. When I paint, I'm doing it with color and paints.

I've also learned how to weave tapestries, and that's a little like painting too. Only with tapestries I'm using yarn and a needle <sup>instead of paints</sup> to weave a design or a scene,

When I was in Japan, I met many potters who had spent their lives making pottery. It was like stepping into another world to see how they turned a cold gray lump of clay into a beautiful pot. When I came home, I wanted to try making pots myself. I learned then that it wasn't easy at all. Like anything else, it took a lot of hard work and practice to make something beautiful.

Letters:

I enjoy getting letters from <sup>the</sup> children who read my books because letters are like a link. They're like the string that keeps <sup>flyin in the sky</sup> the kite and the ~~flyer~~ ~~the kite~~ ~~together~~ ~~even~~ ~~the~~ ~~far~~ ~~apart~~ person on the ground together. It's wonderful for me to get a letter from someone far away and hear what they liked ~~me~~ of my books. For that short time while I'm reading and answering that letter, that child and I are <sup>lik</sup>ed together, even though we're miles apart.



- On Sundays I usually go to ~~a~~ Sycamore Congregational Church.  
~~xxxxxx~~ I teach

church

On Sundays I usually go to a Japanese church called Sycamore Cong'l Church. ~~There~~ I teach a Sunday School class there, but one Sunday I gave the boys and girls a surprise. Instead of teaching them their lesson, I read them SUMI's Special Happening and told them how I wrote the book. That was my special happening for them on Thanksgiving Sunday.

Book shop

- People like to have me autograph my books, so sometimes when I go to a book shop, I sign my books for them. Boys and girls like to have my autograph too. Once after I talked to some children at a school, everyone wanted me to sign something. One boy couldn't find any paper, so I signed my name on his hand. He told me we wasn't ever going to wash his hands.

- Walking; and sitting at desk:

When I'm writing and working on a book, I always need to be alone and private, and live in the special world I'm creating. Then I need to be quiet and think. Sometimes thinking is just looking out the window. Sometimes it's ~~dreaming~~ day dreaming. But that's important too. because sometimes the characters in my books are living in my daydreams. I like to walk by myself ~~too~~, and look at the sky and the trees ~~and~~ I like to feel the sun on my face and smell the good green smell of grass. Sometimes ~~the xx day xix xxxxxxxx if xxx~~ a clear sunny day is so beautiful, it seems like a special gift.

Somedays I want to be with people, <sup>and then \*</sup> <sup>other days</sup> ~~and then~~ I meet a friend for lunch or a cup of coffee, or sometimes they'll come to my aptment to visit me. <sup>Other days \*</sup> I just go out in my neighborhood and go window shopping and talk to the people I've gotten to know in the shops. My street is full of wonderful shops that sell pottery and handcraft and antiques. ~~xxxxxxx~~ <sup>the</sup> and things I enjoy seeing.

These are the times of reaching out and sharing and being with other people, and these are good times, ~~too. that give me joy.~~ <sup>the</sup> that ~~are~~ I call playing.

(over)



I like to go to S.F. and when I do, I often ride BART. It's a

The Bay Area Rapid Transit train, which we call BART. It's a little like the super express that whizzed by Sumi's village. It goes 80 miles an hour and takes me through a tunnel under SF Bay. to San Francisco. I love to go to the Embarcadero Center near the edge of the bay and see all the shops and the outdoor statues and the fountain that sprays hundreds of circles of water.



- In any writer, All the things that ~~we~~ <sup>I</sup>  
remember and put away in the  
store houses of ~~our~~ <sup>my</sup> minds. Come floating <sup>up</sup> from  
the ~~past~~ <sup>they come</sup> when ~~we~~ <sup>I</sup> begin to write. When ~~the~~ I  
look for details and feelings and things I  
~~do not want to write about~~ <sup>want to describe</sup>. Because I am  
Japanese American, many of my memories  
and feelings are touched with ~~Japanese~~ ways  
and will always be a part of me &  
whatever I write



- ~~Writing comes from~~

- ~~Everything that a writer has done~~  
~~and everything that a writer~~

- Writing comes from the whole person. <sup>I'm a writer</sup> ~~that~~ <sup>has</sup> done in life, and all the things that are important to me. ~~There are~~ all the experiences of the past come floating back in my

<sup>my</sup> I think that writing comes from ~~the~~ <sup>my</sup> whole life. The way I grew up - my Japanese mother - father - ~~sister~~ - the things I did, the places I visited, all the things that are

Writing comes from the whole person. The way I grew up. <sup>all the</sup> ~~my~~ Japanese things and feelings in my life. The things I did, the people I knew. All these things come floating into my mind when I write. <sup>and</sup> Because they're a part of me, they also become a part of ~~my~~ <sup>the</sup> characters in my book.



- I like to paint - because that's  
another way to peel the world  
that I see down on paper -  
where I write I do it with words  
where I paint I'm doing it with color  
& with paints.

When I weave <sup>Japanese</sup> ~~with yarn~~  
~~of all different colors~~, it's ~~like~~ a little  
~~to~~ like painting for. Only, I'm  
using yarn & a needle. <sup>here,</sup> I weave a  
~~design~~ <sup>design or scene</sup> ~~with~~ instead of paint

When I was in Japan I met  
many potters who had spent their  
~~entire~~ lives working with <sup>making</sup> ~~clay~~ pots.  
It was like stepping into another world  
to see watch how they <sup>formed</sup> ~~made~~ a cold lump  
of clay <sup>into</sup> ~~became~~ a beautiful ~~on shape~~ pot shape.  
And then watch the <sup>Then</sup> ~~see it~~.  
When I came home I wanted to try  
making pots myself. I learned then, that  
that like so many it wasn't easy at all.

Life any thing else. It took a lot of hard  
work & practice to make a G. Pot



## SUMI'S SPECIAL HAPPENING:

- Background: I spent two years in Japan on a Ford Fdn Fellowship to collect more Jpnse folktales for another collection.

I lived with Jpnse families; got to know how they lived, what they ate, saw how hard life was for them in the '50's. Very few people then had the things they have now - no TV's, vacuum cleaners, washing machines. They scrubbed clothes by hand, swept room with damp tea leaves, ... life was more simple then.

Esp. enjoyed visiting my uncle and aunt and 4 cousins who lived in a small village outside Kyoto. It was an old thatched roof farmhouse, that doubled as the village ~~xxx~~ buddhist temple. My uncle was the village priest, but he was also a teacher in the high school.

~~Their life was very simple;~~ It was a typical Jpnse ~~xxxxxxx~~ house in a small village. You took off your shoes at the entrance before going in. There were tatami (rush) woven mats on the floors, big sliding glass doors that opened on a veranda. Looking out, ~~on~~ <sup>in</sup> ~~few~~ miles and miles of open rice fields. ~~There~~ <sup>while</sup>

Their life was very simple. No running hot water. It had to be boiled ~~xxxxxxx~~ in a pot. And my aunt sometimes would store a panful in a padded box, wrapped in a blanket to keep it warm. She used ~~xxxx~~ a charcoal brazier to cook; We sat on the floors on cushions, around a low table to eat. At night, big thick quilts which were folded and put away in closets were brought out and laid on the tatami floor and we slept on the floor. In winter, there were only charcoal braziers (hibachis) to warm the rooms, and at night uncle put a warm brick inside my quilts to keep ~~my~~ <sup>feet</sup> warm.

Of course there was no t.v. ~~and~~ no vacuum cleaners, no washing machines. My aunt scrubbed clothes by hand in a big tub and hung them on bamboo poles in the yard to dry; She swept out the house with damp tea leaves and a broom; And the children ~~were~~ could get excited about little simple things - like ~~xxxxxxx~~ ~~xxxxxxx~~ catching a cicada to keep in a cage to sing for them. Or going to a festival at the village shrine.

- a writer does all in his head I doubt like an author is he or is not used when needed.*
- ~~xxxxxxx~~ All these things I remembered and kept in my mind. I knew how it felt to live in a small village in Japan and I wanted to write a story about a Jpnse child in such a village.

That was how I came to write Sumi's Prize. In that book I told of New Year's which is the biggest holiday in Japan, and I wanted to tell how it might be celebrated in a small village. *Ch. flying kites*

*on river bank* I wrote of Sumi and how she longed to win a prize... I wrote of her teacher who was a Mayor (just as my uncle was also a priest) I had seen children flying kites by the river, ... and so I included a kite contest. *Bank.*







- Altho these books are stories of Japan... still the basic feelings, and the hopes and yearnings of the characters are those that anyone can feel anywhere.

That's what's important in writing... not where the story takes place - which happens to be Japan. But the characters in the story. They must be real, and believable and feel the things that anyone can understand.

Sumi's longing to win a prize, her disappointment when she loses her kite in the contest - are feelings anyone can understand and feel too.

In SSH - Sumi's problem in wanting to do something special for her old friend, and her feeling of satisfaction and happiness when she makes the old man happy with such a wonderful happening, can be felt by anyone, anywhere.

- I want boys, girls to get to know real <sup>Japan +</sup> Japanese people, not what people think Japanese people are like. (Dispel stereotypes)
- Japan isn't just a picturesque country of cherry blossoms + dolls festivals + parasols.
- Japanese people ~~have~~ are human beings that have same feelings anyone has.



# Mechanics of Writing a Book - general

(11-19-76)  
Anp) Film Sup

## Actual development of a book:

1. The idea: A good writer is always looking for ideas. ~~She can use almost any for her writing, by watching carefully the life around her, as well as the people she meets.~~ By talking to other people and listening to their experiences. LISTENING, LOOKING, PAYING ATTENTION to what is happening around me..

Early  
Bks  
Japan

Ideas for early books came from trips to Japan.

SUMI/Goat/ Tokyo Express - Idea came from sitting in uncle's sitting room, hearing the whoosh of the express - wondering what it was - being told it never stopped in the small towns.... From there, developed idea of train, ~~the~~ Sumi in the small village, and ~~mak~~ somehow making the train stop. Then the Goat, how she developed.

One thing will lead to another.. and the story will often take on a life of its own and develop into something quite different from my original thought.

Now -

Now, ~~many~~ <sup>some</sup> of my ideas ~~xxx~~ come from talking to the older Jpnse - ~~xxxx~~ Issei. because I'm writing about the Jpnse in America. I want to know how life was for those early pioneers. They had to struggle hard when they came. They were often despised and hated. Couldn't buy land or become citizens.. Tell of their struggle.

I'm also going back to my own experiences - remembering what it was like growing up in Calif. writing of some of the things that happened to me... Ex - Birthday Visitor - story of minister who comes to spoil her birthday. SAMURAI - history of the Jpnse in this country. JOURNEY - story of what happened to me during WW II.

Research → Blk like Samurai - need accurate background

2. Once the idea is established - I write the first rough draft, going as fast as I can to get the idea down on paper, not worrying about punctuation or grammar. First drafts are messy. Then I put it aside ~~xxxx~~ and forget about it for 2-3 weeks.

- Research In Blk like Samurai - even the fiction, background must be accurate.

3. Rewriting: Some stories I rewrite 5-6 times, sometimes even more.

Some parts of the story go smoothly from the beginning and don't need any changing. Some parts need to be rewritten and changed many times.

I'm making the story more interesting.. sometimes changing it completely from the original outline. But I let these changes come, like a clay pot being shaped for a final firing, the story sometimes will take many forms before the final shape takes place.

Belivable  
Individual  
not stereotypes

The characters are changing and developing. Some I eliminate completely, others will grow and do things I didn't plan for them. They develop lives of their own. But mainly, they must be real, believable and interesting and honest people. I have to get inside of the characters skin and think and feel as they would.

Sumi's goat - at first only a minor character, but I gave her red hat, she developed into a more and more interesting character, and finally one of the main characters of the book.

Some things just happen at the typewriter.

Using the right words - to make the reader feel he's right there feeling, smelling, touching, hearing... all the things Sumi is. Feel the coldness of the snow, the warmth of the hearth, the heaviness of the quilts, .. hearing the clanging of the bells and the sound of

sometimes based on people I know - a combination of people - a little of myself in characters  
sometimes just from imagination

most important part of book. If characters are developed - story will beg.

Sumi's Individual not all the same



the fire engine's horn; tasting all the delicious things the people brought to the party...

All these ~~xxx~~ can come about only by using the right words...

I also have to use my imagination putting myself inside the story ~~by~~ thinking of what might or could happen next. When story sounds right, then time to stop and send in.

4. Final Copy - on bond, double space - goes to editor in NYC  
Sometimes suggestions on yellow flags.
5. Galley  
Galley proofs: First time I see the book in print; check for errors, and any minor changes.
6. Page proofs:
7. Photostats of the illustrations n Sometimes the illustrator makes a mistake - then these must be corrected. I like to check to make sure ~~xxxxxx~~ any Jpnse details are correct - (Once kimono was wrong... buddhist altar details, etc...) If girl is said to have long hair - must be long ..

I illustrated two books myself.

8. Jacket -

9. Finished book arrives - time to work on next book

-----

Writing is hard work. It takes a lot of self-discipline.

Can't just wait for the mood to write. Sometimes you have to sit down at the typewriter and start work, and then ideas begin to come.

Believe in self

- I want boys & girls to get to know real Jpnse people, not what people think Jpnse people are like. (I want to dispel stereotypes)



# Filmedia

1201 West Chase Avenue  
Chicago, Illinois 60626  
Telephone: (312) 338-4340

January 31, 1977

Dear Yoshiko:

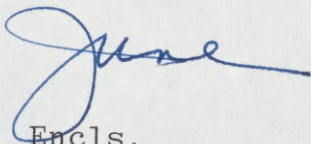
Since there is little else to do in this frigid weather, we have been getting alot of work done! Paul has edited the interview tapes we did, and I will be taking the edited pictures and tape to Boston in March to present them to Allyn and Bacon, along with several other filmstrip programs in different stages of completion. I know they will approve of our interview with you, because it turned out so well!

How did your television interview go? I thought about that when we were editing tapes and pictures, trying to cut hours of interview into only about 15 minutes. We had so much good material to work with! It made both of us feel very good to hear you and see you again, in the middle of this midwestern winter.

I am enclosing your check for \$300.00 and some pictures from our sessions, just to give you an idea of what we came away with. I've had one of them printed in black and white for possible use on your book jacket, but any slide can be printed black and white in that way. I will keep the slides you loaned me of you for a while yet, until we copy them on the filmstrip.

If you decide to visit Chicago, wait until spring! We had lunch in a hotel you'd like, right off Michigan Avenue near downtown Chicago. I am enclosing their card. It's small and seems elegant.

Best regards --



Encls.



February 7, 1977

Dear June and Paul:

Each time I heard about sub-zero Chicago (& recently about the train wreck), I thought of you and hoped you were well. Your letter not only was reassuring, it was like Christmas in February, as all the wonderful "goodies" came tumbling out of the envelope! I loved seeing all the nice photos to remind me of our pleasant days together. June, you were so thoughtful to make prints for me and even to include a black & white print. If I use the latter for a book jacket or other publicity, I'll be sure you're credited. Harry happened to be here and liked the photos very much too. We both liked the lovely one with the patio plants... maybe because for once, I kept my mouth shut! I think I missed my calling. I should be posing for toothpaste ads!! But they were all good. Thanks so much!

Many thanks, too, for the check for \$300. I'm tempted to get something special with some of it in remembrance of you both and in celebration of the filmstrip. I'm sure Jimmy Carter would approve if I pump some of it back into our economy. I have high hopes for him and think he'll be a good president. What do you think??

My TV interview wasn't nearly as much fun to do as your filmstrip. A 4-man crew came out to the apt, but I found it pretty unnerving to "perform" as they watched. It was more like doing a monologue than an interview, and I thought I looked ghastly, altho' my friends told me I sounded all right.

I recently did a one-hour interview on FM-radio, at the end of which I read one of my stories, and felt that went better, so was pleased with it.

I'm going to talk to some sixth graders next week and will tell them a little about working on the filmstrip ... of new meanings to familiar words such as "quiet" and "presence"... of how a film strip they'll see in 15-20 min. required four days and hundreds of photographs... the hidden time that goes into so many creative efforts. So you see, the experience with you people has now become a part of me and will filter down to many children in more ways than you expected!

June, I recently learned of a film strip kit about the "Evacuation" which you might want to look into. It's called, "Relocation of Japanese-Americans! Right or Wrong", Zenger Productions. I don't like the title as I don't think there was any question that it was a terrible mistake, and the strip itself may be bad too. If so, all the more need for a good one! How did your filmstrip of the Hawaiian children work out?

Many thanks for your thoughtful info re Hampshire House. It's good to know about it. I'm thinking very tentatively of a trip east in Oct. and am very tempted to stop in Chgo. If it doesn't rain soon, I may have to go there for a drink of water!

My warmest thanks again for all the nice photos and transparencies. (I think I'll make a print of the one with the dolls for my sister!) I appreciated them all, loved hearing from you and send you sunny greetings. Take care. Affectionately,



Sept. 22, 1977

Dear June and Paul:

Here I am with some sad news! My virus is so attached to me it won't go away... I have a mild strep infection ... and my old mononucleosis symptoms have recurred!

I've been house-bound now for over 3 weeks and it became apparent that I'd never be in shape for a long and strenuous trip in just two weeks. *The chicken soup didn't work!*

So, very reluctantly, I've cancelled my October trip. I am so disappointed not to be seeing you, and am terribly sorry for any inconvenience I may have caused in asking you to hold various dates for my visit. I know you have a busy schedule, and do hope you didn't have to give up anything because of me.

I've asked the Scott Foresman people to cancel my 10/8 reservation at the Hampshire House, as I know you are out of town now.

I hope you had a good trip and that all is well with you both. I hope I can make this trip next spring or fall, but in the meantime do try to work in a California trip if you can! And I'll try to get healthy!

I'll look forward to receiving a copy of the filmstrip whenever it's ready. I promised the kids at Sunday School I would show it to them, and of course I'm anxious myself to see OUR masterpiece!

Fondly,



# Filmedia

1201 West Chase Avenue  
Chicago, Illinois 60626  
Telephone: (312) 338-4340

September 27, 1977

Dear Yoshi:

We're so sorry you aren't feeling well -- and that you won't be coming our way this fall! We'll just have to come out your way! Perhaps sometime this winter I will be on the West Coast -- to escape to the relative balmy weather of Berkeley would be tempting.

But in the meantime, I'm sending you a pre-production print of the filmstrip, "What Makes a Story?" with the audibly beeped cassette. This is not yet being manufactured, since the kit is incomplete, but will be on the market in 1978. I'm sorry not to be with you when you view it, to share it with you, but I want you to have it now. Please let me know your feelings about our result. As I told you, we love it, and Allyn and Bacon considers it their favorite -- "the best author-interview filmstrip on the market." Priscilla Cox especially said that you really know how to talk to children, at their level. The ending of the tape explains that!

There has been no inconvenience caused us -- we were going to be around anyway. As a matter of fact, at the last moment we had to cancel our travel plans this month due to business pressures and a burglary here that relieved me of all my camera and tape equipment, as well as our television. So we're busy putting in new locks and burglar alarm system, buttoning up so we hopefully won't get stung again. Someone came in during the day, forcing the back door open, and just carried all he could. I'm considering moving my office out of the house -- to a downtown office building, just to further secure our persons. Very vulnerable feeling!

After a rainy August we've had a beautiful September -- sunny and pleasant. The treasured days.

Take good care of yourself, and thank you again for all your help on OUR masterpiece! I am enclosing also the three slides you loaned me, and a release form -- I can't remember if you signed one before. Now's no time to say no!!

Fondly,

*Jane*



October 4, 1977

Dear June:

It was so exciting to receive your package with THE filmstrip! I've been eagerly peering at it with a magnifying glass, and think maybe next week, if I have the energy, I'll go to church and have my nice minister run the strip through for me so I can see it projected. I did borrow a cassette player Sunday, however, so have heard the tape, and enjoyed it so much.

June, you did such a marvelous job of pulling together all those hundreds of photographs and bits of conversation - weaving together the past and present - my writing and me - and somehow making it all come together so beautifully.

I loved reliving those days we spent together and seeing for the first time some of the many photographs you took. They are all taken so beautifully - you are so talented! The museum shot with the sculpture is a gem... and I liked the nice shot of the view from my desk out the window... and the one with the baskets at my friend's store is nice.... well, I could go on and on and I would probably list them all. I was happy to find Paul in the strip on the BART platform and being my friend at lunch. The kids at church are going to be thrilled to find themselves in so many frames.

I liked your nice background music, and the children will love your sound effects. Tell your nice sound man he must have gotten just the right kind of "presence" to make everything sound so good. What a gale of giggles at the end! I wish we could have gotten in your question that produced them... as I recall, you said, "Yoshi, aren't you ever going to grow up?" I guess not!

I feel privileged to have had you make such a beautiful record of my life and work, and aren't you proud to have produced one of A & B's favorites? When the promotional literature is produced, I'd like to have some to send to various schools and librarians who I think would be interested.

I was so sorry to hear of your burglary! It must be a terrible experience to endure. The material loss is bad enough, but the thought of a possibly violent being having ransacked your home must be chilling. Do take care and bolt all your doors!

Thanks again, June, so very, very much, for your really great film strip. I will give you a proper loving and grateful hug when I see you next - here or in Chicago. It would be wonderful if you and Paul could come here this winter. Try!



# NEW POSITION AVAILABLE

Arlington Community and Sycamore Congregational Churches of Kensington and El Cerrito have decided to create a youth program starting in early October. We are looking for a person to develop and promote a Jr. High and a Sr. High Youth Program. These groups will have youth of Asian and non-Asian cultural tradition.

Therefore -- a creative Youth Director wanted to meet this challenge.

## QUALIFICATIONS:

Have previous experience working with youth.

Be committed to the Christian faith and be in fundamental agreement with the stance of the UCC.

Be willing to become personally involved in the life of the 2 churches.

Be sensitive to cultural differences.

A car will be a necessity.

Position conceived as approximately 15 hrs/wk

Salary - \$200-250 per month

Send resume by September 23, 1977 to one of the following:

Sycamore Congregational Church  
Rev. Brian Ogawa  
6602 Donal Street  
El Cerrito, Cal. 94530  
525-0727

Arlington Community Church  
Susan Yourd  
221 Amherst Ave.  
Kensington, Cal. 94708  
524-4782



1/21/78

Dear Yoshi—  
Chicago looks somewhat  
whiter right now, but I've  
marked whereabouts we  
live. The ice has extended  
our beach about 1000 feet  
but the ducks find open water  
past that.

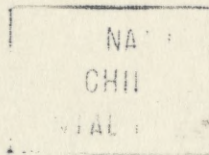
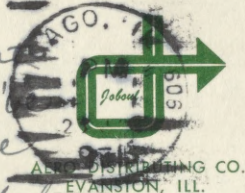
My accountant is preparing  
1099's for Uncle Sam and needs  
your social security number!  
Please drop me a note.

It's zero° F. here today, but  
sunny, & I went ice skating (left door!)

CHICAGO, ILLINOIS

Aerial view of the Loop, looking north at dusk. The  
Sears Tower (left), the Standard Oil Building (white),  
and the John Hancock Center (background) stand as  
Sentinels as the city changes into its evening mood.

Best regards — June Taffer



Post Card

Yoshiko Uchida

1685 Solano Ave.

Apt. 102

Berkeley, Calif. 94707





*Chicago Loop at Dusk*



January 26, 1978

Dear June:

I'm glad to know you're surviving  
the winter storms and zero degree weather!

We were finally deluged with enough  
rain to break our 3-year drought - thank  
goodness - and now a week of sun has pro-  
duced ten bright Camellia Blossoms on my  
patio. The plum trees are blooming on  
the streets too and it smells like spring.  
Am I enticing you to come for a visit??

Before I get carried away with thoughts  
of spring ... my SS # is 133-26-7281.

Now there probably isn't one more  
thing you don't know about me!!

Take care, happy ice-skating, and  
greetings to Paul.

Affectionately,

June - I sent a my SS# on 1/26  
but rec'd # 1099 from a ~~ap~~ ~~man~~  
without my #, so am wondering if  
my ltr failed to reach you. ~~211~~ It's surprise me  
in all a storms. So here it is again. just in case.  
view & decorating



11/23 - photo at home -

- hanging plants on patio
- Liv. Leu. pottery
- " " reading bde

Outdoors - <sup>1000 Oaks</sup> Playground & school children - sd!

- walking on Solano w
- lunch at Artman's
- Solano Shops: Basket Shop  
Antiques, paper shop

Taping - 2 - 6: p.m.

Toraya dinner

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11/24 - ~~Close~~ Close up of books

" " of old - photos - family, trip to  
holding my pottery Japan, collage  
reading book.

Taping: Reread story, ~~add I wanted to~~  
retelling some things,

To S.F. on Bart, Embarcadero scene, Hyatt  
water fountain (Alcoa Bldg.)

Lunch at Kalamazundi sd! (soup, salads - quiches)

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- Tilden Strip Park Fall '77 -

Asked her to try to get a couple of pub photos  
They & slides - could prob get a/po print made & then.



11/21 - Church Bfst. (Ely's-lunch)  
- Insi, friends - UC-Campus  
- Kids at table, - VC art  
- Church service museum

11/22 - printed photo  
~~the~~ No. Berh. Branch library  
- Balans Village - placets + shops  
- Mr. Mopps - signing cds.  
- front. apt. + Solans  
- Walnut Sq - plant +  
Kite shop.

Egg + Apple Press - lunch.

Home:- work at desk  
viewed from window  
reading mss, galleys.  
diff classes - wrote  
answering kids letters.  
- jewelry close up



Nov. 21-24, 1976

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June + Paul Truffer  
Film strip for Allen/  
Bacon

in conn. w.

" S. Spec. Happening "

See Fall '77