

2022Aug20-Women of Woodstock-Zoom Chat Log (edited-GL) - Times are PDT

12:00:58 From Dave Moore : Hi from Sydney Australia! its  
5:00AM on this side of the pacific  
12:59:56 From Rhoda Rosenberg & Bill Hanley : Bill Graham  
13:28:24 From Luke Pacholski : This is what John Chester had  
previously shared:

Just got a book written in 1999 by Dale Bell, associate producer of  
the  
Woodstock movie: "Woodstock: An Inside Look at the Movie That Shook Up  
the World and Defined a Generation". He was the one who managed to  
round up enough film stock and make sure it kept getting onto  
helicopters to get to the site.

He says 350,000 feet total, 60% #7255 and 40% #7242.

From <https://www.kodak.com/en/motion/page/chronology-of-film>:

KODAK EKTACHROME Commercial film, 7255. Tungsten, EI 25. Process  
ECO-1.

Replaced 5268. Introduced in 1958. Replaced by 7252 in 1970.

KODAK EKTACHROME EF film, 7242. Tungsten, EI 125. Process ME-4.

Replaced

7258. Introduced in 1966. Discontinued 1986.

Both of these are reversal.

13:30:40 From Jess Berg : ^ thanks Luke!

13:31:25 From Gary Louie, AES PNW Section : <https://eclaircameras.wordpress.com/npr-eclair-16/>

13:40:14 From Lucianna Hernandez : What a shot!

13:41:55 From Luke Pacholski : Just want to say now in case  
there isn't a chance later, Rona is doing an excellent job  
facilitating. Great job of simultaneously letting people share things  
but also keeping the overall conversation on track. It doesn't always  
go this smoothly for big roundtables like this.

13:42:17 From Mike Goodreau Seattle : Did the mud , the dust  
and the smoke affect your lenses?

13:42:38 From Dan Mortensen : Luke is exactly right.

13:55:57 From Arthur Stoppe : A question for Elliott about the  
cameras he had in that photo. In addition to the Widelux it looks like  
you had a couple of Leicas (M3s or M4s?) and possibly a Nikon F with a  
telephoto lens. Is that right? FYI, High Speed Ektachrome Type B was  
essentially the same film stock as the Ektachrome EF being used by the  
movie people (or was it the other way around?). At that time I was  
shooting Tri-X at 1200 and developing it in Acufine.

14:00:04 From Rick Chinn : tri-x/acufine is a proven combination.

14:02:27 From Luke Pacholski : As far as the timeline goes, someone posted this, based on the complete recordings released in 2019 and someone who journaled the festival:

<https://forums.stevehoffman.tv/threads/rhino-to-issue-massive-woodstock-1969-box-set-cd-box-digital-download.837999/page-286#post-23370857>

They have Joan Baez playing 3:00 a.m. – 4:00 a.m. Saturday morning.

14:15:20 From Carol Green : Chris was the man behind the curtain – master marionette, thank goodness to say the least

14:21:05 From Luke Pacholski : To Carol and anyone else there: what was your impression of the live sound at Woodstock compared to other live shows of the era and shows in later years? Volume, clarity, etc?

14:21:44 From Carol Green : Genius

14:22:48 From Carol Green : I felt whole at that moment – Saved

14:23:32 From Luke Pacholski : Dan, do you want to ask to see if anyone knows about that camera rig in the crowd?

14:29:02 From Bob Cavanaugh : I was there up to Ritchie Havens playing. I was unprepared to be stuck there for probably a week and walked across the top of the hill from stage left to right and out through what was supposed to be the gate, where I had parked the day before. I heard Ritchie loud and clear all the way out and felt terrible about leaving, but I did leave. Getting home to Stamford is a whole 'nuther story! :)

14:30:29 From Rick Chinn : bob cavanaugh: <LIKE>

14:31:15 From Weogo : Thanks! Gotta go!

14:38:37 From Luke Pacholski : According to the information John dug up, both film stocks used for the movie were tungsten balanced. Was that an issue at all, or just something that normally gets dealt with in film production?

14:42:55 From Arthur Stoppe : I think tungsten balanced film is pretty much normal for most film production. In daylight you use the appropriate color correction filter.

14:45:49 From Rhoda Rosenberg & Bill Hanley : It wasn't just h

14:46:02 From Rhoda Rosenberg & Bill Hanley : the music. It was the audience.

14:46:16 From Rick Chinn : if you use film balanced for a different lighting than you're shooting in, you can use a color-correction filter to "undo" the color shift caused by the film and the "incorrect" color temperature of the light source. Because of the filtration, either way, you lose light, which is losing effective film speed. The best compromise is tungsten film with a daylight correction filter shot in daylight because you're losing effective film speed where you have more light to shoot in.

14:46:32 From Bob Cavanaugh : What many do not know is that for years there was a "Woodstock Music and Arts Fair" in Woodstock, NY. It was a small gathering for folkies in someone's back yard, sorta like todays house concerts. I attended one of those a few years before this. The contrast is just amazing. Who knew! LOL.

14:47:45 From Gary Louie, AES PNW Section : USSR – maybe this film? <https://www.freetorockmovie.com/>

15:10:53 From Rick Chinn : don't overlook what Max Yasgur said in the film about the crowd.

15:13:18 From Cassidy Fry : carol's son here: you all contributed to the fabric of the collective unconscious

15:15:37 From Dan Mortensen : Thanks, Cassidy!

15:16:46 From Rick Chinn : thanks, cassidy!

15:20:24 From Lucianna Hernandez : So many beautiful words being said, it's a privilege to be here with you all.

15:21:43 From Dan Mortensen : Thank you, Lucianna!

15:26:25 From Cassidy Fry : Thank you!!!!

15:26:28 From Susan Schmidt Horning : Thank you all for this. Very moving, and enlightening. I'm glad you recorded it Dan!

15:26:33 From Chris Myring : Thank you Rona for moderating, and all participants. The presentation was magical. Working at a 20,000 people festival last week – we were standing on the shoulders of giants ...

15:26:34 From Lucianna Hernandez : Thank you all SO much!!

15:27:51 From Gail Rodgers : it has been swell

15:28:41 From Randy Karl : Thanks for the discussion. I was too young to go. Thanks for the film and recordings! Gotta go.

15:29:01 From Katy Boungard (she/her) : this has been incredible to hear all of your sides of the story! thank you so much for sharing <3

15:29:20 From Matthew Sutton : Thanks to all, amazing! I hope this can be shared far and wide. What a wonderful opportunity to hear from this amazing group of people.

15:30:08 From Mike Goodreau Seattle : Thanks to All for Making it Happen!!!!

15:31:27 From Susan Emmanule : Thank you so very much for this wonderful experience, laying out the entirety of your experiences at such a very very special, extraordinary, and beautiful place in time.

15:33:12 From Gail Rodgers : gotta go. thanks Dan

15:41:28 From Bob Cavanaugh : Thanks to all. So interesting. Special thanks to the PNW AES and TTT for making this happen! I SO appreciate you all!

15:42:37 From Bob Cavanaugh : To Amalie:  
Cavanaugh.bob@gmail.co

15:44:30 From Jeanne Field : Thank you, Dan. A monumental afternoon!

15:51:57 From Lucianna Hernandez : Thank you all again, I will be hopping off as well!

15:56:07 From Steve Turnidge : I have to leave as well – top marks for the meeting, amazing. Thanks to all!

15:56:12 From Kati Meister : The main Woodstock film I worked on was called 'Children of Woodstock' (1994), directed by Leslie Woodhead for Carlton Television in the UK. We interviewed a diverse group of people who had been at Woodstock to see what had happened to them after 25 years and how the experience had impacted their lives.

15:58:49 From Juliet (she/her) : Mr. Musichead Gallery is at 7420 Sunset Blvd, Los Angeles, CA 90046

15:59:00 From Juliet (she/her) : <https://mrmusichead.com>

15:59:45 From Juliet (she/her) : And for whoever is taking attendance Wong is my last name. Sorry I couldn't find where to rename what's on my screen

16:00:22 From Kati Meister : Here's a link to "Children of Woodstock" that I co-produced: <https://www2.bfi.org.uk/films-tv-people/4ce2b7da64989> I can't seem to find any online links to the actual documentary, but if you want to contact me, I could try to get you a copy of it...[Kati Meister/email: KatiKefi@aol.com]

16:00:33 From John Chester : <https://www.flashingonthesixties.com/>

16:01:34 From Susan Schmidt Horning : Thanks for that, John. In case anyone is interested in the interviews I did for Chasing Sound, all are freely available here <https://kentuckyoralhistory.org/ark:/16417/xt7pzg6g4k5n>

16:02:41 From Kati Meister : The other docs I worked on were mostly as a consultant and I referred directors to footage and photos that I had collected over the years from people like Elliot, Amalie, and Lisa -- all of whom have been so generous to me over the years in sharing their Woodstock material!!

16:02:46 From Luke Pacholski : ^Lots of fascinating things in Susan's interviews. So many audio greats, many no longer with us.

16:05:15 From Juliet (she/her) : Here is Mr. Musichead's page dedicated to Elliot's show there right now! Small world! <https://mrmusichead.com/collections/elliott-landy>

16:06:12 From Juliet (she/her) : Very intrigued to check your book out, Susan, Thanks for the link, too!

16:08:05 From Luke Pacholski : This has been great, but company is coming over in an hour and a half, and I still have to go grocery shopping, so I need to get going. See you at future AES PNW and TTT meetings.

16:08:19 From Susan Schmidt Horning : Thanks Juliet. I am also connected to Sound Girls. Glad to see so many women engineers. My book is about a time when the number could be counted on one hand.

16:09:05 From John Chester : I'm being called to dinner, so I'm departing. Thanks for a great presentation.

16:21:01 From Arthur Stoppe : Thank you Amalie and Elliott for those stories. I have to go, as it's dinner time here!

16:24:27 From Kati Meister : I also did all the research and acquired most of the visual materials for a 50th Woodstock Anniversary exhibition (May-Oct, 2019) at the UNESCO World Heritage Site, Saline Royale, in Arc-et-Senans, France. Through the use of special mirrored virtual reality glasses, visitors to the exhibit would pass through a

maze with Woodstock images on the ceiling (which reflected back to their eyes and produced the illusion of "walking through" the images and actually "being there." <https://www.accr-europe.org/en/News/cultural-news/woodstock-spirit>

16:24:39 From Susan Schmidt Horning : Thank you again for this. I must sign off. So glad this has been recorded. Thanks, Dan

16:25:14 From Chris Myring : Thanks again, Dan.

16:25:47 From Mike Goodreau Seattle : thanks all

16:26:07 From Kati Meister : Thanks, everyone, for sharing your beautiful memories...and thanks to Dan, Rona and all who organized us. I'm signing off now....

16:33:00 From Elliott and Linda Landy : i have two books about Woodstock

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16:33:32 From Elliott and Linda Landy : Woodstock Vision, The spirit of a Generation

16:33:56 From Elliott and Linda Landy : Woodsock, A spiriutal moment in time. - from Amazon.

16:43:37 From Chris Myring : Midnight-45 here and still no dinner, so I'll hop off now. Hope to see you next week at TTT.

16:44:01 From Jayney Wallick : Good morning Chris!