

MOTION PICTURE CAPTION (AR 108-5)				SECURITY CLASSIFICATION OF FILM UNCLASSIFIED	
PARENT PHOTO UNIT USA SP PHOTO DET. (PAC)			DETACHMENT DA SP PHOTO TEAM "A"		
DELIVER TO: (Include ZIP Code) COMMANDING OFFICER US ARMY PHOTOGRAPHIC AGENCY ROOM 5A-470, THE PENTAGON WASHINGTON, D.C. 20310			UNIT WORK ORDER NO. N/A		PROJECT NO. N/A
			SHIPPING DESIGNATOR AND NO. DCS-200-10A-69-KO		
SUBJECT MPC CONVERSION, KOREA			LOCATION SEOUL, KOREA (YONGSAN MILITARY RESERVATION)		
CAMERAMAN SP/5 CHARLES W. ABBOTT		SOUNDMAN NONE		DATE SHOT 28 APR 69	
CAMERA ARRI-"S" # 14787	EMULSION KT-7242 ECO-7255	FOOTAGE EXPOSED 640 ft.	NUMBER OF PRIOR SHIPMENTS THIS SUBJECT NONE		MORE TO FOLLOW <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO
SOUND SYSTEM NONE	LIGHT CONDITIONS DAY/INT-EXT	FILM SPEED & DATE 16 - 125	NUMBER OF CANS THREE (3)	HOW SHIPPED REG. AIR MAIL	DATE SHIPPED 3 MAY 69
CHECK APPLICABLE BOX: <input type="checkbox"/> 35 MM <input checked="" type="checkbox"/> 16 MM <input type="checkbox"/> BLACK AND WHITE <input checked="" type="checkbox"/> COLOR					
ROLL NO.	FOOT-AGE COUNT	SCENE NO.	DESCRIPTION OF SCENES (Give background of story, caption card number, and tabulation of scene lists)		
			<p><u>NOTE:</u> "NOT FOR PUBLIC RELEASE UNLESS CLEARED BY THE DEPARTMENT OF DEFENSE"...</p> <p><u>NOTE:</u> (FILMING COMPLETED)...</p> <p><u>NOTE:</u> ROLL # 2 IS NOT SLATED...</p> <p><u>NOTE:</u> DUE TO THE RIGIDLY CONTROL OF PERSONNEL AT GATES AND DURING THE MPC CONVERSION, THE CAPTIONS ARE TO THE BEST OF MY KNOWLEDGE...</p> <p><u>COVERAGE OBJECTIVE:</u></p> <p>THE MAIN IDEA OF THIS STORY IS A TEAM INITIATED, HISTORICAL DOCUMENTATION OF THE FIRST MILITARY PAYMENT CERTIFICATE (MPC) CONVERSION IN KOREA, SINCE JANUARY, 1964. THIS COVERAGE DEPICTS THE MILITARY POLICEMAN UTILIZING RIGIDLY CONTROL STANDARDS IN KEEPING AUTHORIZED MPC HOLDERS APART FROM CIVILIAN COMMUNITIES. TO INCLUDE, THE PROCEDURES USED IN THE COLLECTION AND DISTRIBUTION OF THE MILITARY PAYMENT CERTIFICATES, TO AUTHORIZED MPC HOLDERS.</p> <p style="text-align: center;"><u>SUMMARY</u></p> <p>On 28 April 1969, US Bases throughout the Republic of Korea were almost incommunicado from the civilian world as sixteen million dollars in military payment certificates (MPC) became just paper money. The surprise overnight exchange of the old Series 611 to the new Series 651 began at 0700 hrs.</p> <p>The secrecy surrounding the switch and the effort to keep authorized MPC holders apart from the civilian communities was obviously aimed at illegal holders of the money, who might try to have their bills switched by offering a percentage to persons authorized to make the change.</p> <p>Entry and exits at the gates were rigidly controlled by military policeman. All identification and ration cards were checked.....</p>		

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LOCATION SEOUL, KOREA (YONGSAN MILITARY RESERVATION)					
CAMERAMAN SP/5 CHARLES W. ABBOTT			SOUNDMAN NONE	DATE SHOT 28 APR 69	
CAMERA ARRI-"S" 14787	EMULSION NO. KT-7242 KCO-7255	FOOTAGE EXPOSED 640 ft.	NUMBER OF PRIOR SHIPMENTS THIS SUBJECT NONE		MORE TO FOLLOW <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO
SOUND SYSTEM NONE	LIGHT CONDITIONS DAY/EXT-INT	FILM SPEED & DATE 16 - 125	NUMBER OF CANS THREE (3)	HOW SHIPPED REG. AIRMAIL	DATE SHIPPED 3 MAY 69
CHECK APPLICABLE BOX: <input type="checkbox"/> 35 MM <input checked="" type="checkbox"/> 16 MM <input type="checkbox"/> BLACK AND WHITE <input checked="" type="checkbox"/> COLOR					
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CAMERAMAN SP/5 CHARLES W. ABBOTT		SOUNDMAN NONE		DATE SHOT 28 APR 69	
CAMERA ARRI-"S" 14787	EMULSION NO. EF-7242 EF-7255	FOOTAGE EXPOSED 640 ft.	NUMBER OF PRIOR SHIPMENTS THIS SUBJECT NONE		MORE TO FOLLOW <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO
SOUND SYSTEM NONE	LIGHT CONDITIONS DAY/EXT-INT	FILM SPEED & DATE 16 - 125	NUMBER OF CANS THREE (3)	HOW SHIPPED RFG. AIR MAIL	DATE SHIPPED 3 MAY 69
CHECK APPLICABLE BOX: <input type="checkbox"/> 35 MM <input checked="" type="checkbox"/> 16 MM <input type="checkbox"/> BLACK AND WHITE <input checked="" type="checkbox"/> COLOR					
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			<p><u>NOTE: "NOT FOR PUBLIC RELEASE UNLESS CLEARED BY THE DEPARTMENT OF DEFENSE"...</u></p> <p><u>ROLL # 1 - ECD-(supers)-340 ft.</u></p> <p>The contents of this roll contain the activity at Gate # 5 of the Yongsan Military Reservation, during the MPC conversion. It depicts military policeman checking vehicles, identification and ration cards and directing traffic.</p> <p><u>ROLL # 2 - EF-200 ft. (NOT SLATED)</u></p> <p>The contents of this 000000 roll depicts authorized MPC holders, turning in the old series MPC. This roll was filmed in the Collier Field House on the Yongsan Military Reservation.</p> <p><u>ROLL # 3 - EF-(supers)-100 ft.</u></p> <p>The contents of this roll depicts authorized holders receiving the new series of MPC. This roll was filmed in the Collier Field House on the Yongsan Military Reservation.</p>		

DEPARTMENT OF THE ARMY
U. S. ARMY SPECIAL PHOTOGRAPHIC DETACHMENT, PACIFIC
APO San Francisco 96558

CRITIQUE - MP

DCS 200-10A-69-KO SUBJECT MPC Conversion DATE SHOT 28 APR 69
LOCATION KOREA PHOTOGRAPHER SP5 ABBOTT DATE SCREENED 28 MAY 69
LR or XR# 1360 SILENT X SOUND _____

1. BASIC CAMERA TECHNIQUES:

- a. Basic Sequence Good
 - b. Cut Ins and/or Cut Aways Good
 - c. Choice of Angles Good
 - d. Length of Scenes Good
 - e. Story Continuity Good
 - f. Focus Good
 - g. Exposure You underexposed some outdoor scenes. Your biggest problem was shaded areas and shadows on people's faces.(under helmets) Since
 - h. Picture Steadiness Very good/// you didn't have a reflector, you could have opened up one stop and not lost the detail. Your backgrounds
 - i. Composition Good meat and gravy composition./// might have washed out a little, but they
 - j. Panning and Tilting what you did was well done./ aren't as important on CUs.
 - k. Interior Lighting It looked as though you used only one edortran or one sun gun on your shots. No fill light. And you didn't light your
 - l. Slates Good) backgrounds. Be sure and look through the camera and see what you have. No matter how far your shots go into the back-
2. CAPTIONS Good)) ground, you must light it. It makes your scenes look natural. Your shots of the people signing for their money could have been improved 100% by lighting the extra 15 feet in the background.
3. CONSIDERED FOR DASPO AWARD? YES _____ NO XX
4. GENERAL REMARKS: Strive to get footage that looks natural. Make the viewer forget he is watching a movie. Lighting is one of your main tools to reach this end.

EXCELLENT _____ GOOD XXX FAIR _____ POOR _____ UNSATISFACTORY _____

Carl Williams
SCREENED BY 2Lt Carl Williams