

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

The Museum of Modern Art

Department of Archives and Library Services

REPORT OF LARRY KARDISH'S VISIT TO THE MUSEUM OF MODERN ART ARCHIVES

Larry Kardish, assistant director of the Department of Film at The Museum of Modern Art, is touring Europe with a 100-minute program of lectures and films titled "The American Film: A History of the Medium."

The program, sponsored by the International Council of the Arts, is aimed at students, film-makers, and film scholars. The film-makers program is the first of its kind and will allow the host the opportunity to view the Museum's archives.

Kardish will also present lectures on the history of the American film industry, including the work of such figures as Griffith, Keaton, Chaplin, and others. He will also present a lecture on the work of the American film-makers of the 1920s and 1930s, including the work of such figures as Murnau, Hawks, and Ford.

.....
Kardish will also present a lecture on the work of the American film-makers of the 1940s and 1950s, including the work of such figures as Welles, Hawks, and Ford. He will also present a lecture on the work of the American film-makers of the 1960s and 1970s, including the work of such figures as Scorsese, Spielberg, and others.

PRESS RELEASE

LK's ITINERARY

NOTES

LARRY KARDISH'S REPORT

CONTENTS OF REELS

FINAL CORRESPONDANCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

*file American
Experimental
Film Cycle*
No. 29
FOR IMMEDIATE RELEASE 132-68

MEMBER OF MUSEUM STAFF TAKES

AMERICAN INDEPENDENT FILM ABROAD

Larry Kardish, curatorial assistant of the Department of Film of The Museum of Modern Art, is touring Europe with a 100-minute program of American independent or "underground" filmmakers.

The program, sponsored by the International Council of the Museum, is shown free to students, film societies, and film archives. The filmmakers presented by Kardish have donated their prints and after the tour the prints will become part of the Museum's archives.

Kardish will also acquaint himself with the new cinema of the countries he visits -- England, Scotland, Holland, France, Italy, Belgium, Denmark, Sweden, West Germany, East Germany, Czechoslovakia, Hungary, Romania, and Yugoslavia. The work of some of the foreign filmmakers will eventually be introduced at the Museum.

Additional information available from Mark Segal, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. (212) 956 - 7296, 7501.

LK'S ITINERARY

MEMOS

LARRY KARDISH'S REPORT

CONTENTS OF REELS

FINAL CORRESPONDANCE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

The Museum of Modern Art Department of Film

The Department of Film is a part of the Department of Art.

THE MOVING PICTURE

A collection of recent short and medium-length films made by independent American film artists.

This program is presented as four two-reel shows, each.

First Show:

THE SOUND by David Brecher, 1940, color, 8 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.

Each film is approximately 15 minutes. All films are printed together with their individual credits included. There is about a half-minute interval between the first film of the film and the last of the program.

Second Show:

THE SOUND by David Brecher, 1940, color, 8 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.

Each film is approximately 15 minutes. The program after each film.

Third Show:

THE SOUND by David Brecher, 1940, color, 11 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.

THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.

Each film is approximately 15 minutes. The program after each film.

Fourth Show:

THE SOUND by David Brecher, 1940, color, 15 minutes.
 THE SOUND by David Brecher, 1940, color, 15 minutes.

Each film is approximately 15 minutes. The program after each film.

Last 1942.

LARRY KARDISH'S REPORT

CONTENTS OF REELS

GENERAL CORRESPONDANCE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

NEW AMERICAN CINEMA

A collection of recent short and medium-length films made by independent American film artists.

This program is mounted on four two thousand foot reels.

Reel One:

EEL CREEK by David Brooks. 1968. Color. 8 minutes.
MOON 69 by Scott Bartlett. 1969. Color. 15 minutes.
THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE SHOWING
PREPARATIONS FOR AN UNMADE FILM by Morgan Fisher. B/W. 11 minutes.
AMERICA'S IN REAL TROUBLE by Tom Palazzolo. 1968. Color. 12 minutes.

(Reel One is approximately 46 minutes. All films are spliced together with their individual leaders included. There is about a half-minute interval between the first image of one film and the last of the preceding.)

Reel Two:

69 by Robert Breer. 1969. Color. 5 minutes.
OOBIELAND, Part Two by Walter Ungerer. 1969. Color. 5 minutes.
LAUGHING BEAR by Mark Sadan. 1968. B/W. 5 minutes.
PORCH GLIDER by James Herbert. 1970. Color. 25 minutes. (Silent at 24f.p.s.)
SOFT RAIN (Four Times) by Ken Jacobs. 1969. Color. 16 minutes. (in toto).
(Silent at 16f.p.s. if possible)

(Reel Two is approximately 56 minutes. See comment after Reel One.)

Reel Three:

CENTRAL PARK by Ann Zane Shanks. 1969. Color. 11 minutes.
BILLABONG by Will Hindle. 1968. Color. 9 minutes.
End of Official Program. (Approximately 132 minutes.)
HIROSHIMA/NAGASAKI, AUGUST, 1945 by Paul Ronder. 1969. B/W. 16 minutes.
CYBELE by Donald Richie. 1969. B/W. 20 minutes.

(Reel Three is approximately 56 minutes. See comment after Reel One.)

Reel Four:

KODAK GHOST POEMS by Andrew Noren. 1968---(Present). Color. 50 minutes.
(Silent at 24 f.p.s.)

Please Note: Naturally we can make alterations in the order of the programs depending on the time allowed for screening, on the audience involved and any other contingency. However, the leaders to the films should not be cut and at the end of the program the above order should be restored. Thank you.

LARRY KARDISH.

LK's ITINERARY

MEMOS

LARRY KARDISH'S REPORT

GENERAL CORRESPONDANCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

WILCO RASHNSEN,
INTERNATIONAL COUNCIL,
MUSEUM OF MODERN ART,
21 W 53RD STREET,
NEW YORK, N.Y.
USA

LK's ITINERARY

MEMOS

LARRY KARDISH'S REPORT

GENERAL CORRESPONDANCE

[Faint handwritten text, likely a letter or report, mostly illegible due to fading.]

WILCO RASHNSEN,
INTERNATIONAL COUNCIL,
MUSEUM OF MODERN ART,

21 West 53rd St.

N.Y. 10019

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

Vincent van Gogh 1853-1890

gezicht over Parijs vanaf Vincent's kamer
view over Paris from Vincent's room
vue de la chambre de Vincent
Blick auf Paris aus Vincent's Zimmer
Rue Lepic, Parijs 1887

*File
American
Expos.
Film
Cyclo
(Europe)*

**AIR
MAIL**
→ JUUST
VOLLED
GUIDELI

The film program got a lot of exposure in Britain, and will be shown in over nine different cities in the Netherlands. Things are going well. Reaction is mixed, but always interest.

I am knocked out by the STEEDER MUSEUM, and will be screening the films at the PARADISO (where pot is legal). Dislike London, and am

glad to get to a place where people live and argue free from the cultured restraint that informs so much of England (excepting Scotland and Ireland). Keep well and with peace, CARRY

WALDO RASMUSSEN,
INTERNATIONAL COUNCIL,
MUSEUM OF MODERN ART,
21 W 53rd STREET,
NEW YORK, 10019, N.Y.

USA

ROMA
Il Colosseo
Le Colisée
The Coliseum
Das Kolosseum

Dear Waldo: I suppose I am very unimpressed as far as antiquity goes (coming from America). But I have never seen a city like Rome, and I am absolutely knocked out by it. The STEEDER MUSEUM in Amsterdam remains my favorite. We always attract very good houses here (interest in America is great) but I must admit reception to the program is comparable to my seeing KABUKI for the first time. You are certainly something in there but cannot articulate what my report will bring you.

My head but too well. After Rome - M. Jan, Brussels, Stockholm, Copenhagen, just by, Vienna - maybe THESENI. Keep well, CARRY

**AIR
MAIL
PER VIA
AEREA**

WALDO RASMUSSEN,
INTERNATIONAL COUNCIL,
MUSEUM MODERN ART,

21 West 53rd St.,

N.Y., 10019, N.Y.

Teconograf spa Via Schiati 128 Palermo

USA

HERIUS

LARRY KARDISH'S REPORT

GENERAL CORRESPONDANCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942



ROMA
Il Colosseo
Le Colisée
The Coliseum
Das Kolosseum

Dear Waldo: I suppose
I am very insignificant as
far as antiquity
goes (coming from America) but
I have never seen a city like Rome,
and I am absolutely knocked
out by it. The Stedelijk museum in
Amsterdam remains my favorite.
We always attract very good
shows here (even not in America
is great) but I must admit
reception to the program is comparable
to my seeing KABUKI for the first
time. You are certainly something
in there but cannot articulate
what. My report will straighten it out.
Dep. Roma Tel. 71071
my head but so well. After Rome - Milan,
BRUSSELS, STOCKHOLM, COPENHAGEN, JOSTH, VIENNA - maybe THESSALONICA (but will carry)

AIR
MAIL
PER VIA
AEREA

WALDO RASMUSSEN,
INTERNATIONAL COUNCIL,
MUSEUM MODERN ART,

21 West 53rd St.,

NK, 10019, NY

Tecnograf spa Via Solati 128 Palermo

USA

keep will carry

REPORTS

LARRY KARDISH'S REPORT

GENERAL CORRESPONDANCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942



MEIOS

LARRY KARDISH'S REPORT

GENERAL CORRESPONDANCE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

LARRY KARDISH'S ITINERARY

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

WHERE TO CONTACT ME WHILE I AM AWAY

ENGLAND - January 9 to January 30

: Peter Bloch,
3 Hereford Road,
London, W2, ENGLAND.

HOLLAND - February 1 to February 14

: Jan de Vaal,
Nederlands Filmmuseum,
13 Paulus Potterstraat,
Amsterdam, HOLLAND.

FRANCE - February 15 to February 28

: Pierre-Henri Deleau,
Societe des Realisateurs,
68 Av. Mozart,
Paris, 16, FRANCE.

?????? - March 1 - March 6

: either PARIS (see above) or
ROME (see below) or YUGOSLAVIA
(see further below) or just plain
traveling around (Florence??)

ITALY - March 7 - March 18

: Amerigo Sbardella,
Filmstudio 70,
Via Degli Orti d'Alibert,
Rome, ITALY. (until March 16)

Gianni Comencini,
Cineteca Italiana,
20121, Milano, Villa Comunale,
Via Palestro, ITALY.

????? - March 19 - March 22

: Travelling to Brussels probably
through Switzerland.

BELGIUM - March 22 - March 28

: Jacques Ledoux,
Cinematheque Royale de Belgique,
Palais des Beaux-Arts,
1 Rue Ravenstein,
Brussels, BELGIUM.

SWEDEN - March 29 - April 4

: Anna-Lena Wåbom,
Filmhistoriska Samlingarna,
Tekniska Museet,
115 27 Stockholm, SWEDEN.

DENMARK - April 5 - April 13

: Ib Monty,
Det Danske Filmmuseum,
Store Sondervoldstraede,
Copenhagen, DENMARK.

???????? - April 14 - April 15

: Knocking about en route to Germany.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

2.

WEST GERMANY - April 15 - May 9

: Hans Holzapfel,
Embassy of the United States
of America,
53 Bonn-Bad Godesberg,
WEST GERMANY.

EAST GERMANY - May 10 - May 15 ((not definite))

: Try to avoid contact until
I get to Vienna ((see below)).
Klaue,
Staatliches Filmarchiv der
Deutschen Demokratischen Republik,
108 Berlin 8, Kronenstrasse 10,
DDR.

CZECHOSLOVAKIA - May 16 - May 24

: Try to avoid contact until I
get to Vienna ((see below)).
Dr. Stanislaus Zvonicek,
Cekoslovensky Filmovy Ustav -
Filmoteka,
V Jame 1,
Prague, 1, CZECHOSLOVAKIA.

AUSTRIA - May 25 - June 1st

: Peter Konlechner,
Oesterreichisches Filmmuseum,
Augustinerstrasse 1,
1010 Vienna, AUSTRIA.

At the moment the month of June is a morass -- probably Romania, Hungary, Yugoslavia. I do not know yet how I will work these weeks but on June 28th at nine p.m. Judy and I will arrive from Belgrade in Ottawa. Keep well and with peace until then.

PLEASE NOTE: If important, please telegraph, do not phone. The names listed are those people who will know where I will be in a certain country. It may take them a day or so to contact me. This is particularly true of HOLLAND, and WEST GERMANY. At any given time, if it is important, Adrienne Mancina of the Museum of Modern Art (extension 956-4206 6r-4211) may have more information than is listed here.

LARRY KARDISH'S REPORT

GENERAL CORRESPONDANCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

LARRY KARDISH'S REPORT

GENERAL CORRESPONDANCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1942



100 UNIVERSAL CITY PLAZA
UNIVERSAL CITY, CALIFORNIA 91608

DRAFT REPLY MY SIGNATURE _____

DRAFT REPLY YOUR SIDE 985-4321

EXECUTIVE OFFICES

December 1, 1969

ACTION AS REQUIRED _____

SEE: WR RP

NO REPLY NECESSARY

FILE #

INFORMATION COPIES TO:

Mrs Van Dyke

Mrs Strick

WR

Mr. Waldo Rasmussen
Museum of Modern Art
International Council
11 West 53rd Street
New York, New York 10019

Dear Waldo:

Please forgive me for not being able to make the appointment you had set up. Unfortunately as things happen, the business matters involving me began to proliferate and in fact, I even worked on Thursday, Thanksgiving Day and prior to my departure on Friday. I don't think there is anything that I can do to further the film project from this end. Let me restate what I told Mr. Paley and you when I was in New York.

The perfect marriage for the needed use of the film library of the Museum of Modern Art is the American Film Institute which does not have a library which is necessary to the academic programs of that institution.

It is my suggestion that Mr. Paley discuss the matter with the new chairman of the Film Institute - Roger Stevens and Mr. Jack Valenti, President of the Motion Picture Association of America, and who is also a Trustee of the institute. CBS and our own company are substantial supporters of the Film Institute but are not involved in day-to-day activities. Jack Valenti certainly should see the needs of the liaison and try to develop its relationship. There are some private contributors who would help in this liaison and the eventual relationship that must develop.

I hope progress can be made in this matter.

All good wishes.

Sincerely,

Taft B. Schreiber

TBS:ap

RECORDS
LARRY KARDISH'S REPORT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

Mrs. David E. Bright
9255 Sunset Boulevard
Los Angeles, California 90069

DRAFT REPLY MY SIGNATURE _____

DRAFT REPLY YOUR SIGNATURE _____

ACTION AS REQUIRED _____

SEE: WR RP _____

NO REPLY NECESSARY _____

FILE ICE-F-132-68-139-69

INFORMATION COPIES TO: WR

Mrs. Strauss

Mrs. D. Rasmussen

SIGNATURE _____

DATE _____

October 22, 1969

Mr. Waldo Rasmussen
Director, International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Rasmussen:

Mrs. Bright asked me to acknowledge your letter of October 13th since she was rushing out of town.

At the moment she doesn't know of anyone to approach in this regard, but will discuss it with Mr. Weisman very soon and perhaps they can come up with an answer together.

She thinks the project sounds very interesting and is extremely worthwhile.

Mrs. Bright asked me to tell you that she is looking forward to seeing you at the Council meeting.

Sincerely yours,

Jean Ruskin
(Mrs.) Jean Ruskin
Secretary to Mrs. Dolly D. Bright

MEMOS

LARRY KARDISH'S REPORT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1942



100 UNIVERSAL CITY PLAZA
UNIVERSAL CITY, CALIFORNIA 91608

EXECUTIVE OFFICES

October 16, 1969

DRAFT ONLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: ☒ V ☒ W ☒ RP _____
NO REPLY NEEDED _____
FILE _____
PHONE: 905-4321
INFORMATION TO: 139.69 132.68
VR PA
Cnc

Mr. Waldo Rasmussen
Director, International Program
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

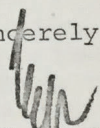
Dear Waldo:

I have referred your letter to Lew Wasserman who is Chairman of the Motion Picture Producers Association and have asked him to have their Board and people consider this as a matter of good public relations.

I'm afraid that they probably will not do much about it because we are so heavily committed in the motion picture business, to the American Film Institute. I hope by the time I am in New York I will have some information to give you.

I am also sending this to Sid Barlow, a Trustee of the Film Institute as they might know some source of films. Mr. Barlow is an art collector so this might have his interest.

Sincerely,


Taft H. Schreiber

TBS/k

MEMOS
LARRY KARDISH'S REPORT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

CC: Mrs. Tremaine
Mrs. Straus
ICE F 139 69
ICE F The American
Experimental Film 132-8
Circ, WR
Green

Mrs. Dolly D. Bright

13 October

We have other exciting plans for Asia and Australia, including a possible exhibition of modern American sculpture from the past twenty years, which we will discuss at the Annual Meeting. I do hope you're planning to attend.

When you have time to write a note in response to this letter, I'll be

13 October 1969

Very sincerely,

Mrs. Dolly D. Bright
107 Delfern Drive
Los Angeles, California 90024

Dear Dolly:

I hope you don't mind my writing you on a first-name basis, but I feel we've known one another for so many years that this feels comfortable.

I am writing especially at the suggestion of Emily Tremaine, who is Chairman of the International Council's Committee on Asia and Australia. We have several ambitious plans for this part of the world, and as is so often the case, before we can realize them we must look to outside sources for help in their financing.

One of the projects is a film program entitled THE AMERICAN CLASSIC FILM, an anthology of the great early films produced in this country, mostly drawn from the era of the silent film. Foreign audiences have seen relatively little of this great period of our film, and we are now organizing a major film cycle which is scheduled to open in Tokyo next spring. Afterwards it will circulate in Australia, India and onwards to Eastern Europe, all areas in which the International Council is most anxious to be active.

Another project is a program on THE AMERICAN EXPERIMENTAL FILM. This is a cycle we wish to circulate extensively in Europe, and which will be accompanied by one of our young film curators. We are particularly eager to show it in Eastern European countries.

Emily Tremaine suggested I write you about these projects especially because of your associations with people in the film industry whom we hoped might be willing to make a contribution towards their financing. The Museum of Modern Art is prepared to contribute all the costs of staff time and organizational expenses, but we need to raise about \$15,000 to prepare both programs. This seems a small amount, but our budget this year is already over-strained, and we have to look elsewhere.

Do you have any suggestions concerning whom we might approach? Of course, we would be glad to give credit for any contribution in the brochures on the cycle and in all publicity material issued in connection with it.

MEMOS

LARRY KARDISH'S REPORT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

Mrs. Dolly D. Bright

-2-

13 October 1969

We have other exciting plans for Asia and Australia, including a full-scale exhibition of modern American sculpture from the past twenty years, which we will discuss at the Annual Meeting. I do hope you're planning to attend, and if you have time to write a note in response to this letter, I'll be most grateful.

Very sincerely,

Mr. Walt Schröder

Waldo Rasmussen

Director

International Program

Dear Mr. Schröder:

I am writing especially at the suggestion of Emily Tremaine, who is Chairman of the International Council's Committee on Asia and Australia. She thought you might be able to assist us in locating contacts which might be useful regarding two film projects we wish to undertake.

One of the projects is a film program entitled THE AMERICAN CHANGING FILM, an anthology of the great early films produced in this country, mostly from the era of the silent film. Foreign audiences have seen relatively little of this great period of our film, and we are now organizing a major film cycle which is scheduled to open in Tokyo next spring. Afterwards it will circulate in Australia, India and onwards to Eastern Europe, all areas in which the International Council is most anxious to be active.

Another project is a program on THE AMERICAN EXPERIMENTAL FILM. This is a cycle we wish to circulate extensively in Europe, and which will be accompanied by one of our young film curators. We are particularly eager to show it in Eastern European countries.

It seemed to Emily and me that the film industry itself might be willing to make a contribution towards the financing of these two projects. The Museum of Modern Art is prepared to contribute all the costs of staff time and organizational expenses, but we need to raise about \$15,000 to prepare both programs. This seems a small amount, but our budget this year is already over-stretched, and we have to look elsewhere.

We feel have our suggestions concerning where we might approach. Of course, we would be glad to give credit for any contribution in the brochure of the cycle and in all publicity material issued in connection with it.

MEMOS

LARRY KARDISH'S REPORT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

CC: ICE F 139 69
 ICE F The American
 Experimental Film
 Emily Tremaine
 Beth Straus
 Circ, WR, WVD, Green

Mr. Taft Schreiber

13 October

We have other exciting plans for Asia and Australia, including a full-scale exhibition of modern American sculpture from the past twenty years, which we will discuss at the Annual Meeting. I do hope you're planning to attend, and if you have time to write a note in response to this letter, I'll be

13 October 1969

Very sincerely,

Mr. Taft Schreiber
 MCA, Inc.
 Universal City Plaza
 Universal City, California 91608

Dear Mr. Schreiber:

I am writing especially at the suggestion of Emily Tremaine, who is Chairman of the International Council's Committee on Asia and Australia. She thought you might be able to assist us in locating contacts which might be useful regarding two film projects we wish to undertake.

One of the projects is a film program entitled THE AMERICAN CLASSIC FILM, an anthology of the great early films produced in this country, mostly drawn from the era of the silent film. Foreign audiences have seen relatively little of this great period of our film, and we are now organizing a major film cycle which is scheduled to open in Tokyo next spring. Afterwards it will circulate in Australia, India and onwards to Eastern Europe, all areas in which the International Council is most anxious to be active.

Another project is a program on THE AMERICAN EXPERIMENTAL FILM. This is a cycle we wish to circulate extensively in Europe, and which will be accompanied by one of our young film curators. We are particularly eager to show it in Eastern European countries.

It seemed to Emily and me that the film industry itself might be willing to make a contribution towards the financing of these two projects. The Museum of Modern Art is prepared to contribute all the costs of staff time and organizational expenses, but we need to raise about \$15,000 to prepare both programs. This seems a small amount, but our budget this year is already over-strained, and we have to look elsewhere.

Do you have any suggestions concerning whom we might approach? Of course, we would be glad to give credit for any contribution in the brochures on the cycle and in all publicity material issued in connection with it.

MEMOS

LARRY KARDISH'S REPORT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

Mr. Taft Schreiber

-2-

13 October 1969

We have other exciting plans for Asia and Australia, including a full-scale exhibition of modern American sculpture from the past twenty years, which we will discuss at the Annual Meeting. I do hope you're planning to attend, and if you have time to write a note in response to this letter, I'll be most grateful.

Very sincerely,

Waldo Rasmussen
Director
International Program

MEMOS

LARRY KARDISH'S REPORT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

September 15, 1942.

Dear Walter:

The following is the report you requested for the International Council concerning my proposed work in Europe with respect to European film.

I have compiled a 'representative' program of recent European American films and have at present 1000 pictures to which I have made analyses and study groups to Europe. I have also prepared preliminary requests for material. I am at present very busy with a book, commentary, and will return to Europe from the end of the year.

At least three films produced independently in Europe, America, and Japan, which have been realized were and were at present in the hands of the same people. It is known that there is a rich field of study here, and it is for these reasons I intend to establish a working relationship with the people who are producing the material. The program is to be a program in detail how a representative program must be made. The program is to be a 'representative' program, which means that it is the creative possibilities of the film-makers, and it is to be a program with a 'freeing' movement of the contemporary cultural audience here.

My film-makers were expected to make their picture for the time being an independent work. It was clear that the picture would be used for non-commercial, 'educational' and 'cultural' purposes only. It is that after the war, the picture would be deposited in the Museum's film archive for study and preservation. The program response was enthusiastic. As it was clear the program was to be a

THE CHAIR by David Smith
 THE CHAIR by Walter Ruttmann
 A WOMAN AND A MAN by Jean Renoir
 THE CHAIR by Robert Siodmak
 THE CHAIR by Jean Renoir
 THE CHAIR by Jean Renoir
 THE CHAIR by Jean Renoir
 THE CHAIR by Jean Renoir
 THE CHAIR by Jean Renoir

(I would have liked to have shown a few left 'documentary' pictures of a film that reflects a particular social or political issue, and as an example of an 'experimental, visceral, low budget, non-commercial, black-and-white film'. However, conditions of distribution, the 'documentary' film was not able to cooperate.)

The work was to be a film made six months from the middle of January to the middle of May 1942. Winter is a preferred time for such a film as the weather is excellent, and the film-makers are not so busy. I am negotiating for material for the film-makers. There will be no film charges for the material, and the film-makers will be charged for the material. The program was to be a

LARRY KARDISH'S REPORT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1942

September 16, 1969.

Dear Waldo:

The following is the report you requested for the International Council concerning my projected tour in Europe with recent independent American films.

- i) I have compiled a 'representative' program of recent independent American films and hope to present this program to various film archives and study groups in Europe. Unless the screening organization requests otherwise, I plan to introduce each screening with a brief commentary, and will answer questions from the audience at the end of the program.
- ii) At best, short films produced independently in America receive infrequent exposure in Europe. However, such films are being realized more and more as expressions of self and/or community. It is known that there is a rich field of study here, and it is for these reasons interest is continually being expressed in Europe for such a program as described above. The commentary before the program will detail how a ninety-minute program must necessarily exclude some facets even in a 'representative' selection, will suggest clues to the creative sensibilities of the film-makers, and will attempt to supplement the program with a 'framing' description of the contemporary cultural ambience here.
- iii) Film-makers were solicited to donate their prints for this tour at laboratory cost. It was made clear that the prints would be used for non-commercial, 'archival' and 'educational' screenings only, and that after the tour, the films would be deposited in the Museum's film archive for study and preservation. The film-makers' response was enthusiastic. As it now stands the program run as follows:

EEL CREEK by David Brooks
 COBIE LAND #2 by Walter Ungerer
 A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE by Morgan Fisher
 69 by Robert Breer
 AMERICA'S IN REAL TROUBLE by Tom Palazzolo
 AIRSHAFT by Ken Jacobs
 CENTRAL PARK by Ann Shanks
 MOON by Scott Bartlett
 BILLABONG by Will Hindle

(I would have liked to have shown a New Left 'Newsreel' as evidence of a film that attacks a particular social or political issue, and as an example of an 'immediate, visceral, low budget non-fiction black-and-white film'. However, suspicious of institutions, the 'Newsreel' does not wish to co-operate.)

- iv) The tour will last a little under six months from the middle of January to the end of June 1970. Winter is a preferred time for such a tour so that students are accessible, and archive members are not on vacation. At present I am negotiating for screenings in the following countries. There will be no fee charged to the screening organization, but it will be requested to look after custom-clearance for the program,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

forward the program to the next archive, and to provide lodging for me for the evening of the program.

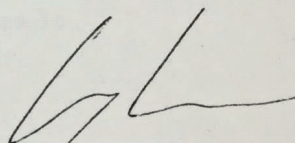
~~England~~ ^{BOITANN} (London, Edinburgh, Brighton)
 France (Paris)
 Italy (Milan, Rome, Venice)
 Switzerland (?)
 Belgium (Brussels)
 The Netherlands (Amsterdam)
 Denmark (Copenhagen)
 Sweden (Stockholm)
 West Germany (West Berlin, Munich, Frankfurt, Hamburg)
 East Berlin (uncertain)
 Czechoslovakia (Prague)
 Austria (Vienna)
 Yugoslavia (Zagreb, Belgrade)
 Rumania (Bucharest - tentative)
 Greece (Athens)

In addition to 'official' engagements, I would hope to screen the films at a number of impromptu meetings.

v) Of the \$3000 donated by the International Council, one-third of this sum must go toward the purchase of prints. The remaining \$2000 should be adequate to cover transportation costs and some room and board. The screening organization will care for my expenses the days of a lecture, but any other expense will have to be paid by me.

vi) Naturally, I will still be functioning as a 'scout' for the Department of Film, meeting with new film-makers and viewing films I think of interest to us.

vii) At the end of the tour I shall prepare a report both for the International Council and the film-makers involved accounting for the reception of the films in particular and the program in general.


 LARRY KARDISH.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

September 16, 1969.

Dear Waldo:

The following is the report you requested for the International Council concerning my projected tour in Europe with recent independent American films.

i) I have compiled a 'representative' program of recent independent American films and hope to present this program to various film archives and study groups in Europe. Unless the screening organization requests otherwise, I plan to introduce each screening with a brief commentary, and will answer questions from the audience at the end of the program.

ii) At best, short films produced independently in America receive infrequent exposure in Europe. However, such films are being realized more and more as expressions of self and/or community. It is known that there is a rich field of study here, and it is for these reasons interest is continually being expressed in Europe for such a program as described above. The commentary before the program will detail how a ninety-minute program must necessarily exclude some facets even in a 'representative' selection, will suggest clues to the creative sensibilities of the film-makers, and will attempt to supplement the program with a 'framing' description of the contemporary cultural ambience here.

iii) Film-makers were solicited to donate their prints for this tour at laboratory cost. It was made clear that the prints would be used for non-commercial, 'archival' and 'educational' screenings only, and that after the tour, the films would be deposited in the Museum's film archive for study and preservation. The film-makers' response was enthusiastic. As it now stands the program run as follows:

EEL CREEK by David Brooks
COBIELAND #2 by Walter Ungerer
A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE by Morgan Fisher
69 by Robert Breer
AMERICA'S IN REAL TROUBLE by Tom Palazzolo
AIRSHAFT by Ken Jacobs
CENTRAL PARK by Ann Shanks
MOON by Scott Bartlett
BILLABONG by Will Hindle

(I would have liked to have shown a New Left 'Newsreel' as evidence of a film that attacks a particular social or political issue, and as an example of an 'immediate, visceral, low budget non-fiction black-and-white film'. However, suspicious of institutions, the 'Newsreel' does not wish to co-operate.)

iv) The tour will last a little under six months from the middle of January to the end of June 1970. Winter is a preferred time for such a tour so that students are accessible, and archive members are not on vacation. At present I am negotiating for screenings in the following countries. There will be no fee charged to the screening organization, but it will be requested to look after custom-clearance for the program,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

forward the program to the next archive, and to provide lodging for me for the evening of the program.

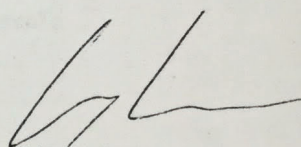
England (London, Edinburgh, Brighton)
 France (Paris)
 Italy (Milan, Rome, Venice)
 Switzerland (?)
 Belgium (Brussels)
 The Netherlands (Amsterdam)
 Denmark (Copenhagen)
 Sweden (Stockholm)
 West Germany (West Berlin, Munich, Frankfurt, Hamburg)
 East Berlin (uncertain)
 Czechoslovakia (Prague)
 Austria (Vienna)
 Yugoslavia (Zagreb, Belgrade)
 Rumania (Bucharest - tentative)
 Greece (Athens)

In addition to 'official' engagements, I would hope to screen the films at a number of impromptu meetings.

v) Of the \$3000 donated by the International Council, one-third of this sum must go toward the purchase of prints. The remaining \$2000 should be adequate to cover transportation costs and some room and board. The screening organization will care for my expenses the days of a lecture, but any other expense will have to be paid by me.

vi) Naturally, I will still be functioning as a 'scout' for the Department of Film, meeting with new film-makers and viewing films I think of interest to us.

vii) At the end of the tour I shall prepare a report both for the International Council and the film-makers involved accounting for the reception of the films in particular and the program in general.


 LARRY KARDISH.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

September 16, 1969.

Dear Waldo:

The following is the report you requested for the International Council concerning my projected tour in Europe with recent independent American films.

i) I have compiled a 'representative' program of recent independent American films and hope to present this program to various film archives and study groups in Europe. Unless the screening organization requests otherwise, I plan to introduce each screening with a brief commentary, and will answer questions from the audience at the end of the program.

ii) At best, short films produced independently in America receive infrequent exposure in Europe. However, such films are being realized more and more as expressions of self and/or community. It is known that there is a rich field of study here, and it is for these reasons interest is continually being expressed in Europe for such a program as described above. The commentary before the program will detail how a ninety-minute program must necessarily exclude some facets even in a 'representative' selection, will suggest clues to the creative sensibilities of the film-makers, and will attempt to supplement the program with a 'framing' description of the contemporary cultural ambience here.

iii) Film-makers were solicited to donate their prints for this tour at laboratory cost. It was made clear that the prints would be used for non-commercial, 'archival' and 'educational' screenings only, and that after the tour, the films would be deposited in the Museum's film archive for study and preservation. The film-makers' response was enthusiastic. As it now stands the program run as follows:

EEL CREEK by David Brooks
 COBIE LAND #2 by Walter Ungerer
 A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE by Morgan Fisher
 69 by Robert Breer
 AMERICA'S IN REAL TROUBLE by Tom Palazzolo
 AIRSHAFT by Ken Jacobs
 CENTRAL PARK by Ann Shanks
 MOON by Scott Bartlett
 BILLABONG by Will Hindle

(I would have liked to have shown a New Left 'Newsreel' as evidence of a film that attacks a particular social or political issue, and as an example of an 'immediate, visceral, low budget non-fiction black-and-white film'. However, suspicious of institutions, the 'Newsreel' does not wish to co-operate.)

iv) The tour will last a little under six months from the middle of January to the end of June 1970. Winter is a preferred time for such a tour so that students are accessible, and archive members are not on vacation. At present I am negotiating for screenings in the following countries. There will be no fee charged to the screening organization, but it will be requested to look after custom- clearance for the program,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

forward the program to the next archive, and to provide lodging for me for the evening of the program.

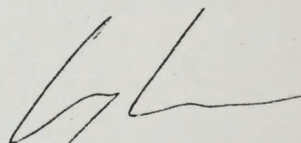
England (London, Edinburgh, Brighton)
 France (Paris)
 Italy (Milan, Rome, Venice)
 Switzerland (?)
 Belgium (Brussels)
 The Netherlands (Amsterdam)
 Denmark (Copenhagen)
 Sweden (Stockholm)
 West Germany (West Berlin, Munich, Frankfurt, Hamburg)
 East Berlin (uncertain)
 Czechoslovakia (Prague)
 Austria (Vienna)
 Yugoslavia (Zagreb, Belgrade)
 Rumania (Bucharest - tentative)
 Greece (Athens)

In addition to 'official' engagements, I would hope to screen the films at a number of impromptu meetings.

v) Of the \$3000 donated by the International Council, one-third of this sum must go toward the purchase of prints. The remaining \$2000 should be adequate to cover transportation costs and some room and board. The screening organization will care for my expenses the days of a lecture, but any other expense will have to be paid by me.

vi) Naturally, I will still be functioning as a 'scout' for the Department of Film, meeting with new film-makers and viewing films I think of interest to us.

vii) At the end of the tour I shall prepare a report both for the International Council and the film-makers involved accounting for the reception of the films in particular and the program in general.


 LARRY KARDISH.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

September 16, 1969.

Waldo: This is my first bill. May I get some money?

LARRY

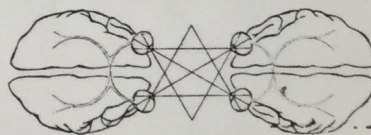
Aug 10

TO: MUSEUM OF MODERN ART
(LARRY KARDISH)

INVOICE

FOR: Moon 10/69 _____ 1000

SCOTT BARTLETT IS ALBION WOODS: ELECTROVIDEODIAGNOSTIC
LYRICS FILMLOOPS FILMPOEMS HEAVY TIMBER CONSTRUCTION
57 HARRIET ALLEY SAN FRANCISCO 94103 TELEPHONE 415-363-1084



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

1942

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

The Museum of Modern Art

cc ICE F 132-68
Circ
Mr. van Dyke
Mr. Kardish
Green

Mr. Marenoff

Waldo Rasmussen

December 19, 1969

Travel Expenses for Larry Kardish
AMERICAN EXPERIMENTAL FILM CYCLE

Waldo, I hope I remember correctly, but when I was given the \$3000 grant by the International Council, we decided on a Division of Funds such that \$2000 would go toward transportation (and a little way toward food) and \$1000 would go toward purchase of prints for the tour. Each print

Dear Gerry:

Larry Kardish has completed his selection of films purchased for this cycle, and he has been able to come \$200 under his budgeted \$1,000. Since the Council provides \$3,000 for the total project, of which we estimated \$2,000 would go to Larry for partial subsidy of his travel expenses, I have talked with Willard and we both feel the additional \$200 can be transferred to Larry as additional travel money. He will already be considerably out-of-pocket for this project, so I have no hesitation in authorizing this additional amount.

Attached is the purchase order.

DEL. CHARGE
LAURENCE TOWN -- \$ 26.15 (PO# 13752)
AMERICA/AMERICA -- \$ 26.15 (PO# 13752)
STREET/STREET -- \$ 26.15 (PO# 13752)
69 -- \$ 26.15 (PO# 13752)
MEX -- \$ 26.15 (PO# 13752)
GUTHRIE -- \$ 26.15 (PO# 13752)
RELANDER -- \$ 26.15 (PO# 13752)
KODAK (GUTHRIE) -- \$ 26.15 (PO# 13752) and (PO# 13752)
GUTHRIE -- NO CHARGE
CENTRAL PARK -- NO CHARGE

WALTON & UNIVERSITY -- \$ 26.15 (not to be billed)
AIRMAIL -- \$ 26.15 (not to be billed)

I would like to acquire the \$200.00 balance. How say I? Thanks.
I would be happy to write a purchase order for this amount, but I do not know what I should bill myself to.

This applies to change number 610-610-217.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1942

To
Fr
723.93 T

Museum of Modern Art

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIDE _____
ACTION AS REQUIRED _____
SEE: WR HP
NO REPLY NECESSARY
FILE ICEP-132-68
INFORMATION COPIES TO:
WR
AA

Date : December 16, 1969

Re : MONEY FOR PRINTS TO TAKE TO EUROPE

Waldo, I hope I remember correctly, but when I was given the \$3000 grant by the International Council, we decided on a division of funds such that \$2000 would go toward my transportation (and a little way toward lodging) and \$1000 would go toward purchase of prints for the tour. Each print I have bought from the film-maker, has, in fact, been donated at laboratory cost, and when the tour is completed, each print will be put on deposit in the Museum's archive.

So far I have spent \$723.93 on the purchase of prints, and I am expecting to write purchase orders on another \$75 for the final two invoices which I am awaiting.

This would leave \$200 left, and I would like to add this money to my transportation money which I need so badly.

I am bringing thirteen films with me.

EEL CREEK	-- \$ 61.00	(PO# 13)
LAUGHING BEAR	-- \$ 26.40	(PO# 13252)
AMERICA/TROUBLE	-- \$ 55.00	(PO# 13253)
DIRECTOR/ACTOR	-- \$ 38.19	(PO# 13154)
69	-- \$ 35.00	(PO# 13147)
MOON	-- \$100.00	(PO# 13115)
OOBIELAND	-- \$ 27.15	(PO# 13155)
BILLABONG	-- \$ 76.40	(PO# 13) And PO# 13)
KODAK GHOST POEMS	-- \$304.79	(PO# 13) and (PO# 13)
CYBELE	-- NO CHARGE	
CENTRAL PARK	-- NO CHARGE	

\$723.93
MALCOLM X UNIVERSITY -- \$ 40.00 (yet to be billed)
AIRSHAFT -- \$ 35.00 (yet to be billed)

\$798.93

I would like to acquire the \$200.00 balance. How may I? Thanks.
I would be happy to write a purchase order for this amount, but I do not know what I should bill myself to.

This applies to charge number 610-670-847.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

The Museum of Modern Art

To : Waldo Rasmussen

From : Larry Kardish

Date : December 16, 1969

Re : MONEY FOR PRINTS TO TAKE TO EUROPE

DRAFT REPLY BY SIGNATURE _____

DRAFT REPLY YOUR SIDE _____

ACTION AS REQUIRED _____

SEE WR RP

NO REPLY NECESSARY

FILE ICEP-132-68

INFORMATION COPIES TO:

WR

AA

Waldo, I hope I remember correctly, but when I was given the \$3000 grant by the International Council, we decided on a division of funds such that \$2000 would go toward my transportation (and a little way toward lodging) and \$1000 would go toward purchase of prints for the tour. Each print I have bought from the film-maker, has, in fact, been donated at laboratory cost, and when the tour is completed, each print will be put on deposit in the Museum's archive.

So far I have spent \$723.93 on the purchase of prints, and I am expecting to write purchase orders on another \$75 for the final two invoices which I am awaiting.

This would leave \$200 left, and I would like to add this money to my transportation money which I need so badly.

I am bringing thirteen films with me.

EEL CREEK	-- \$ 61.00	(PO# 13)
LAUGHING BEAR	-- \$ 26.40	(PO# 13252)
AMERICA/TROUBLE	-- \$ 55.00	(PO# 13253)
DIRECTOR/ACTOR	-- \$ 38.19	(PO# 13154)
69	-- \$ 35.00	(PO# 13147)
MOON	-- \$100.00	(PO# 13155)
OOBIELAND	-- \$ 27.15	(PO# 13155)
BILLABONG	-- \$ 76.40	(PO# 13) And PO# 13)
KODAK GHOST POEMS	-- \$304.79	(PO# 13) and (PO# 13)
CYBELE	-- NO CHARGE	
CENTRAL PARK	-- NO CHARGE	

\$723.93

MALCOLM X UNIVERSITY	-- \$ 40.00	(yet to be billed)
AIRSHAFT	-- \$ 35.00	(yet to be billed)

\$798.93

I would like to acquire the \$200.00 balance. How may I? Thanks.
I would be happy to write a purchase order for this amount, but I do not know what I should bill myself to.

This applies to charge number 610-670-847.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

ICE F 132-68
W. van Dyke
L. Kardish
Circ
Green

Gerald Marenoff

Waldo Rasmussen

November 13, 1969

Grant to Larry Kardish

Dear Gerry:

After discussion with Willard van Dyke this will authorize the attached purchase order in the amount of \$2,000 for a travel grant to Larry Kardish who will be accompanying and lecturing on the film cycle for the International Council in Europe over the period January 6 - July 6, 1970.

The previous purchase order was in error and the intent of the grant is not to reimburse Mr. Kardish for specific expenses but simply to provide a grant which will make it possible for him to provide these services; in other words, more in the nature of a travel grant or a director's fee. I understand from Willard that he will not be on the Museum payroll during this period.

As Mr. Kardish has already incurred expenses in arranging his travel we would greatly appreciate receiving a check for the \$2,000 at the earliest possible opportunity.

Attachment:
Purchase Order \$2,000

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1942

X 7094

The Museum of Modern Art

To : Waldo Rasmussen

From : Larry Kardish

Date : October 27, 1969

Re : European tour with short independent American films

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR NP
NO REPLY NECESSARY
ICE-F-132-68
INFORMATION COPIES TO:
WR Mrs. Rasmussen
AA _____

The response is overwhelming. Even I underestimated the force of the Museum of Modern Art's letterhead. The program intrigues the Europeans and they are very anxious to secure screenings.

I have dates in England (London, Brighton, Oxford, Liverpool) and Scotland (Edinburgh). The British are requesting more engagements. I have not yet heard from Paris, but I know the Cinematheque and am not perturbed. The Netherlands Filmmuseum is so excited they want to arrange a two-week tour of their country where I would go into the smaller communities, and this I will do. Denmark and Sweden have set up dates. I will speak in Brussels, and while I have not heard from the Italians (I am told no one does), I can make arrangements through the co-operatives there. The West Germans have promised a month's itinerary, and the East Germans have invited me for a week to show and look at films. In addition to screenings in Prague, the Czechs will also arrange a meeting in Bratislava. All goes well for Yugoslavia, and I have received a kind reply from Bucharest where I probably will give my last 'lecture'.

I am leaving ^{January} by boat (the S.S. U.S.) on ~~February~~ 6th, and my first engagement is in Edinburgh on the 16th.

One last request. I do not know whether it is possible at this late date or not to request an increase in grant. The more thorough arrangements I make, the deeper into my personal cash reserves I seem to be dipping. I should have considered the matter more carefully at the outset, but honestly did not expect the program to take me so far. I calculate now that I should be approximately \$3000 'in the red' from this venture, and while I do not mind to assume some of this cost (as I will be resting every so often), wonder if any of this sum could be provided by the Council. Whether it is or not probably will not affect the trip at all as I am anxious to visit the above countries, show the films, and meet film-makers (so that we may do several interesting programs later at the Museum).

Keep well, and we'll be in frequent touch through the purchase orders.

W

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

cc: Mrs. Straus
 RP WP AH
 1-o circ

The Museum of Modern Art

ICE-F-132-68

To Mr. Van Dyke

From Waldo Rasmussen

Date October 21, 1968

Re International Program meeting, October 9 --
 International film programs

Dear Willard:

I was very interested in Donald Richie's letter. It seems a very good idea to follow up the earlier film cycle with this more ambitious project. If you want to pursue it, can we discuss it soon?

I hope we can also go ahead with plans for the cycle of experimental American films for Europe and Latin America. If we're to begin on it during this current fiscal year, we should start outlining the project right away. A formal project proposal and budget should be submitted to the next joint meeting of the International Council's Program and Executive Committees, which will be held on November 13. This is the time when the coming year's budget and program are voted on. Do you think we could be ready with an outline of the show and budget by then?

At the meeting on international program on October 9, you mentioned the requests for a "classic" American film cycle. It wasn't clear to me whether you brought this up simply as an indication of interest in the American film abroad, or whether this was a project you wanted to undertake. Could you clarify?

At this point, I don't know where we stand vis à vis the exchange of persons program, which will be arranged through the International Study Center, and possible International Council sponsorship for these programs. At the October 9 meeting you mentioned the film archivists meeting, film intern exchange programs, and exchange lecture trips, all of which would be of interest to the Council, but may or may not require their support. Could we discuss these programs with Anne Hanson when you and she feel ready to formulate them for the Council?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1942

cc: BL
WG
RP
WR
Mrs. Straus
i-o
circ.

The Museum of Modern Art

1CE-F-132-60

To Mr. Van Dyke
From Waldo Rasmussen
Date October 7, 1968
Re International Program meeting, October 9 --
American film cycle proposal

Dear Willard:

I hope you will talk at the meeting about the cycle of experimental American films which we discussed a couple of weeks ago. I realize you won't be prepared to talk about money or schedule at this stage, but as this is a meeting dealing with overall planning for the international program, it would be good to make a preliminary proposal and we can work out details later.

We talked about sending the cycle in two editions to Europe and to Latin America. Do you have any idea whether there would be a possibility of bringing it to Eastern Europe? It sounds unlikely, but I thought that possibly with your Czech and Yugoslav connections, it might be worth pursuing. The International Council would be very interested in this possibility.

We also discussed opening the cycle with a symposium, or some such event, in which some of the American filmmakers might discuss their work. Do you have any other thoughts on this? Also, what about a publication? I should think some sort of publication should accompany the cycle.

I'm very enthusiastic about this idea and would like to see it progress.

If you've had any other thoughts about ways in which films might play a role in the international program, I hope you'll bring them up at the meeting.