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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 1943

The Museum of Modern Art

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

Department of Film

August 13, 1969.

Dear Scott:

People keep calling us up to tell us that A TRIP TO THE MOON is TRIP TO THE MOON was made in 1902 and not in the 'Sixties. Anyway, the science-fiction show is going well, and both Adrienne and I are pleased at the response we're getting to the films, and the fact that we are re-assessing them in the light of lunar landings, pictures from Mars, etc.

Scott, I going to have to leave the States for six months, and will be going to Europe to lecture for that time on the independent film in America to film archives and study groups. I hope to support my lecture with a program of short films representing what Adrienne and I believe to be the most exciting work being done in the country today. We would very much like to include your film MOON 69 in this program which is being sponsored by the International Council of the Museum of Modern Art. Interest is continually being expressed in Europe for such a program. We agreed that where I would lecture I would not receive a fee but have my accommodations provided for that evening. Otherwise, there would be no obligation to the archive or film study group. The Museum is giving me transportation money and a limited budget to acquire prints for the tour. Of course these showings would be of an archival, non-commercial and educational nature. We would be delighted to include your film in this tour and hope that you would donate a print. Naturally we would pay for the laboratory cost of MOON 69 and any other expenses you may incur in this regard (print transportation, for example). After the tour, as a donation your print would be put on deposit in our archive where it would be used for preservation purposes only. Hoping you may give our proposal consideration, and looking forward to working with you in this matter. Best wishes, and keep well,

Sincerely,

Larry Kardish.

Scott Bartlett,
57 Harriet Alley,
San Francisco, 94103.

LK: lk

cc: file

PO: Is the Reno Hotel
really a hotel??

Naturally, I would send you a report after the tour.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Aug 10

TO: MUSEUM OF MODERN ART
(LARRY KARNISH)

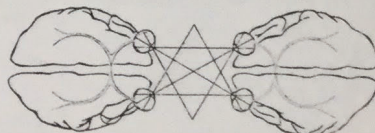
INVOICE

FOR: MOON 10/69

(+) 9.00 for postage

\$ 101.00
100

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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AUG 16

WHY, DO YOU KNOW YOU
(MOMA) WAS A PRINT OF
UNION 1969 PURCHASED @ 350⁰⁰
(FIXED SALE PRICE) ?

THIS 350⁰⁰ IS STILL OWED
TO ME
IF YOU NEED STILL ANOTHER -
SEND ME 100⁰⁰ PLUS THE
350⁰⁰ & ILL SEND YOU ONE.

NORMALLY WE DONT SELL
FOR LESS EXCEPT TO PEOPLE
REPRESENTING US AS AGENTS
TO OUR SALES DEPT.

WOULD YOU ACTIVELY REPRESENT
MOON? YOU MAY RUN INTO
SOMEONE WHO WOULD PAY 350⁰⁰

BELT, SCOT

P.S. YES A REAL HOTEL (ABANDONED)

In this program. It is also a fine introduction to the exciting work
the American Film Institute is doing in encouraging independent film-makers.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 27, 1969.

Dear Scott:

Let me ask around why you haven't got your \$350 yet, and I'll get back to you in a few weeks. Sure, I'd love to act as a representative for all the films (about nine) I'm bringing or hope to bring to Europe with me. To me acting as a representative would mean showing the film around (as I hope to), and ~~hope~~ to get solicited by private wealthy individuals, film societies and film archives. If they express interest, I will tell them to get in touch with you and Frieda (congratulations by the way ; F. told Adrienne the good news). As an agent, I wouldn't want to have anything in the way of official papers, or for you to have to make a deal with me or anything in that manner. I will show the film, speak about you, and disseminate your address. OK? Anyhow, let me get in touch with you again when I find out about the \$350. Keep well, aluna kaluna,

Sincerely,

Larry Kardish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1943

The Museum of Modern Art

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

December 24, 1969.

Dear Alma:

It was very good speaking to you today. I am really pleased that Herbert was able to make PORCH GLIDER. It is a very beautiful, very tender film, and it will be our honor to screen it at Cineprobe on January 6th.

I would like to speak to you about my projected tour and the possibility of including PORCH GLIDER. The International Council of the Museum of Modern Art has given me a three thousand dollar grant to tour European film-archives, national film theatres and film study groups with a group of short independent (sometimes 'underground') films. Depending on the situation I shall either give a commentary beforehand, and or answer questions afterward. I am very well acquainted with the tremendous scope of this type of film-making in the country, and do have the advantage of knowing all of the participating film-makers personally (except Herbert whom I hope to meet at his Cineprobe January 6th.) Two thousand dollars will go toward my travel expenses. There is no fee or charge to the participating screening group, but I am counting on hospitality or else I may find myself out of pocket an extra thousand dollars. The remaining thousand dollars is being applied toward the purchase of prints, and I would not have any money left except that I did not get. I hoped I would. I wanted to bring a film by a young black film-maker, but, in the end, he preferred that a black should 'represent' his work. Although I do not agree with his attitude, I certainly appreciate it, understand it and will not push my request. Actually whether this film were available or not, I would still solicit you and Jim Herbert regarding PORCH GLIDER. First, it is a fine, beautiful film. Secondly, it is 'accessible' to a foreign audience (there is no track and the images 'speak' for themselves). Thirdly, it indicates that experimental film-making is not confined to New York, San Francisco and Los Angeles. (I am also bringing a Palazzolo film from Chicago.) I think this is very important. People from out of the country tend to think of America a apart from the cities mentioned above as one vast cultural wasteland. This is not so. Fourth, PORCH GLIDER is is one of the very few tender films that has anything to do with the relations of young people, and fifth, it does suggest that attitudes do change and alter lifestyles even in smaller towns. On many levels it is an interesting film and an important for inclusion in this program. It is also a fine introduction to the exciting work the American Film Institute is doing in encouraging independent film-makers.

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

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The Museum of Modern Art

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

2.

Well, for all these reasons I hereby solicit you for one print of PORCH GLIDER for my European tour. The arrangement I have been making with contributing film-makers has been as follows: I have been asking them to donate a print at laboratory cost (which I will assume). After the tour the print will be put on deposit in the Department of Film's archive where it will be used for study by students who may be doing thesis work on experimental cinema, or who need to consult the film for their research. Naturally if the film comes back badly worn (and this is very much a possibility), we will not be able to use the print as such, and will preserve it. In any case we will not screen the film publicly without permission from the donor. Of course, if this is an obstacle in the acquiring of a print for the tour, I could agree to return the print to you after the tour. However, PORCH GLIDER would be an asset to our collection.

The countries to which I will be traveling are: ENGLAND, HOLLAND, FRANCE, SWITZERLAND, ITALY, BELGIUM, DENMARK, SWEDEN, WEST GERMANY, EAST GERMANY, CZECHOSLOVAKIA, HUNGARY (not yet definite), AUSTRIA, RUMANIA, YUGOSLAVIA. The films which I will bring are: BILLABONG (Will Hindle), 69 (Robert Breer), CENTRAL PARK (Ann Shanks), AMERICA'S IN REAL TROUBLE (Tom Palazzolo), LAUGHING BEAR (Mark Sadan), OOBIE LAND #2 (Walter Ungerer), THE DIRECTOR AND HIS ACTOR LOOK AT FOOTAGE SHOWING PREPARATIONS FOR AN UNMADE FILM (Morgan Fisher), SOFT RAIN (Ken Jacobs), EEL CREEK (David Brooks), MOON 69 (Scott Bartlett), and unofficially KODAK GHOST POEMS (Andy Noren) and CYBELE (Donald Richie). Hopefully, I can add PORCH GLIDER to my official program.

I leave on January 9th. If possible, may I hear from you as soon as can be? Please keep well, best wishes and Adrienne sends her regards,

Sincerely,

Larry Kardish.

Alma Bernard,
American Film Institute,
1815 'H' Street, N.W.,
Washington, D.C. 20006.

LK: lk

cc: file

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The Museum of Modern Art

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

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Purchase Order 13151

October 15, 1969. Invoice bearing this number must be
presented to Treasurer's Office

Dear Mr. Braun: Larry Kardish,
3 West 71st Street,
Apt. 2F,
Thank you for your phone call of the 15th.

Ship To

I fully appreciate your difficulty with the film mentioned. This then is to confirm that the Department of Film of the Museum of Modern Art has ordered a print of KODAK GHOST POEMS (16mm, color) from the film-maker Andy Noren. This print is to be used for preservation and study in the Museum, and since Noren has been an influential film-maker the Museum is delighted to have a film of his in its collection. The print will not be used for commercial purposes..

I hope this note is satisfactory. Making to Europe and then
print is not on deposit in Museum's archive

Although we do have little color work, I would suggest that you contact Mr. John Lenauer at the above address, Film Department, to arrange a meeting. He is our technical advisor.

Wishing you well,
for balance for the laboratory bill was \$114.79
which Kardish paid for with a personal check.

for balance on KODAK GHOST POEMS
610-670-247 924-8573

Sincerely,

Larry Kardish.

Herb Braun,
Bebeil and Bebell Color Laboratories,
108 W 24,
New York City.

LK: lk / Services received;

Approved for payment

cc: file *Waldo Rabinowitz*

Acct. no. 610-670-247

Total

\$114.79

Contributor

Date paid

12-22-69

12374

Many minute film is worthy of inclusion in this program. It is stated that the narration prohibits this. Subsequent to this film is a recorded one, and shows an anti-Semitic Jewish image of the American South. There is a new, proud

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Date

Purchase Order 13151

Invoice bearing this number must be mailed directly to Treasurer's Office

To

Larry Kardish,
54 West 71st Street,
Apt. 2F,
New York, 10023.

Ship To



Discount	Unit Price	Total
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For balance of payment of KODAK GHOST POEMS which Kardish is taking to Europe and then print is put on deposit in Museum's archive The total for this film (print cost) was \$304.79. The film-maker quoted \$290 as the laboratory price for the film which was paid on purchase order # 13148 The balance for the laboratory bill was \$114.79 which Kardish paid for with a personal check.

for balance of payment on KODAK GHOST POEMS
610-670-847

\$114.79

Ordered by LARRY KARDISH

Authorized by

Goods/Services received;

Approved for payment

by

Waldo Rasmus

Acct. no. 610-670-847

Controller

Date paid

12.22.69

Check no.

19374

Reg. page no.

will give my wife and I food and lodging for the evening. The Museum has given me three thousand dollars for the purchase of prints and travel expenses. I do have fifty dollars left in my film purchase fund, and my travel money has already been eaten away, so you see I am counting on the hospitality of the interested countries. One of my programs is official and it is complete. This is a program representing the tremendous scope in independent and 'underground' film-making in the country today. Of course, I had to select films with a minimum of dialogue and narration, and while I certainly think your twenty minute film is worthy of inclusion in this program, I am afraid that the narration prohibits this. Nonetheless, your film is a committed one, and shows an non-Uncle Tomish image of the American Black. Yours is a new, proud

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The Museum of Modern Art

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

it of Film

December 8, 1969.

Dear St. Clair:

I am sorry that I have taken so long in getting back to you. I did want to follow up our telephone conversation of the other day.

First, we would like to invite you to have a Cineprobe here on March 17th at 8:30 p.m. This series is devoted to new and/or interesting work being done by film-makers who do not have accessible public outlets. We hope that a Museum screening will lend some distinction or give you some word-of-mouth for your films. Not that Adrienne and I feel that your work does not have distinction, it is just that we would very much like to do something that would promote the film-makers of Cineprobe, your films, and, of course, the whole Black Movement in general. And a screening here is all we can offer (that, and hamburgers for you a guest after the screening). If you are interested, we can work out a program in January or February, a press release and passes for your guests. We really would be happy to attract a large black audience, and feel it is our function to program in such a way as to present material relevant for the entire American community. If you have any ideas to what organizations we may send announcements of your screening, we would be more than happy to oblige. Indeed, this could be the opportune time in establishing a rapport with your brothers. In any case, we will work these things out in the coming months, but I did want to indicate that we are more than anxious to co-operate in this regard. I hope this is o.k.

Second, I did want to tell you about this European trip I am taking. For six months from January to July, I shall be touring Europe (England, France, Holland, Belgium, Rome, Switzerland, Denmark, Sweden, West Germany, East Germany, Czechoslovakia, Yugoslavia, Rumania, Austria and, perhaps, Hungary), with two programs of recent independently produced American short films. I shall give a brief commentary beforehand, and answer questions afterward. As the Museum is co-operating with member film archives in these countries, I will not be receiving a fee from these organizations, but will hope they will give my wife and I food and lodging for the evening. The Museum has given me three thousand dollars for the purchase of prints and travel expenses. I do have fifty dollars left in my film purchase fund, and my travel money has already been eaten away, so you see I am counting on the hospitality of the interested countries. One of my programs is official and it is complete. This is a program representing the tremendous scope in independent and 'underground' film-making in the country today. Of course, I had to select films with a minimum of dialogue and narration, and while I certainly think your twenty minute film is worthy of inclusion in this program, I am afraid that the narration prohibits this. Nonetheless, your film is a committed one, and shows an non-Uncle Tomish image of the American Black. Yours is a new, proud

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The Museum of Modern Art

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

it of Film

2.

and beautiful race, and I would like to show Europeans what I regard to be a positive aspect of the nation today. I don't think the Blacks have been seen in quite this honest way before; and to see a people unifying under one consciousness in always an exhilarating experience.

I would very much like to include the 20 minute MALCOLM X UNIVERSITY film in my unofficial program, which will be shown where there is interest, and where the audience is desirous of getting down, so to speak, to the real 'nitty gritty'. The other two films in this program are highly sexually explicit.

I also hope that private collectors, film archives and maybe television networks would be interested in the purchase of some of these films, and I am almost certain that the German television network would be very keen about MALCOLM X UNIVERSITY. I hope to create interest in your work, and then pass on the interested parties to you for negotiations.

I have asked all participating film-makers in this program if they would like to donate a print of their work to the Museum at lab cost. You would send me an invoice for print cost on a separate piece of paper, and with that I could make out a purchase order and within two weeks you should get a check from us. After the tour, we would keep the print for preservation in our archive, so that you would know where a print always is. Is this suitable? Again, I would like to give you more, but my budget does simply not permit it. However, I do hope you will benefit from this European exposure. If possible, may I have a print by Christmas? Thank you.

Do you have a number for James Hinton? We do want to get in contact with him.

Anyhow, best wishes, CHAMBA is an exciting idea, and we are glad that you are doing on your own. If we can ever be of any help, please contact us,

Sincerely,

Larry Kardish.

St. Clair Bourne,
P.O. Box 694,
Manhattanville Station,
365 West 125th Street,
New York, 10027.

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The Museum of Modern Art

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

Department of Film

August 13, 1969.

Dear Bob:

I hope to be going to Europe for six months in January to lecture at various film archives and universities on the independent film in America. I hope to support my program with a program of short films representing what Adrienne and I take to be the most exciting work being done in the country today. We would very much like to include your film 69 in this program which is being sponsored by the International Council of the Museum of Modern Art. Interest in Europe is continually being expressed for such a program. We agreed that where I would lecture I would not receive a fee but my accommodations would be provided for that evening. Otherwise there would be no financial obligation to the screening group. The Museum is giving me transportation money and a limited budget to acquire prints for the tour. Of course these showings would be of an archival, educational, non-commercial nature. I'd like to say Bob that I would hope that this program would create interest in your work across Europe, but you're already known and respected there. In any case, 69 is unique, quite beautiful, important. We would be delighted to include your film in this tour and hope that you would donate a print for this effort. Naturally we would pay for the laboratory cost of 69 and any other expenses you may incur in this regard (print transportation for example). After the tour, as a donation 69 would be placed in our archive for preservation and later study, and would not be screened again without your permission. Hoping that you may give this proposal consideration, and looking forward to working with you in this matter. Best wishes,

Sincerely,

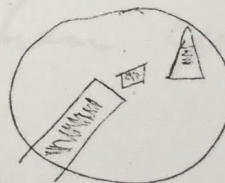
Larry Kardish.

Robert Breer,
Palisades, New York.

LK: lk

cc: file

*ps: Bob, I'll send you
a report after the show.*



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ROBERT C. BREER

LUDLOW LANE

PALISADES, N.Y. 10964

10/2/69

Dear Larry,

I see that I've never answered your letter about taking a print of '69 on tour with you. It being for January, it didn't seem urgent I guess — Anyway, of course you may have a print (cost is about \$35) & put it in the Museum archive after. Let me know when you need it by —

cheers

Bob Breer

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The Museum of Modern Art

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

Department of Film

October 7, 1969.

Dear Bob:

Thanks a million for participating in this European tour. I know the archives are interested in your work, and I do hope that some will want to buy prints of 69. If so, should I tell them to contact you? Or could you give me an information in case this situation should arise.

Now I have finally managed to wrestle some money from the International Council for acquisition of prints, and should start going through the red tape presently. I will take your note of the 2nd as a bill and you should be receiving a check for \$35 within two to four weeks. I should like to receive a print of 69 anytime after that before the middle of December. I could have it picked up if you wish.

When I return I should write each film-maker a report on how the films were received.

Do you have any new films? (How do you go from 69???)

Keep well and making films, and looking forward to hearing from you,

Cheers,

Larry Kardish.

Robert Breer,
Ludlow Lane,
Palisades, NY, 10964.

LK: lk

cc: file

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ESSEX PRINTING CO., INC.

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Date

Purchase Order 13147

Invoice bearing this number must be mailed directly to Treasurer's Office

To

Robert Breer,
Ludlow Lane,
Palisades, New York, 10964.

Ship To



Discount	Unit Price	Total
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Purchase of film: Print of <u>69</u>		\$35
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on account # 610-676-847		
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CONFIRMATION ORDER

Larry Kardish

Ordered by _____

Authorized by _____

Approved for payment
by _____

Acct no _____

Date paid _____

Check no. _____

Req. name no _____

27 Norton Street,
New Haven, Connecticut, 06511.

LK: lk

cc: file

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The Museum of Modern Art

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

Department of Film

August 12, 1969.

Dear Caroline:

It was good speaking to you earlier. I'm glad the project interests you, but I would like to write it out so that you have something concrete to refer to and perhaps study. Thanks for your enthusiasm. Both Adrienne and I would like to do as much as we can to keep David's joy alive.

I will be going to Europe for six months to lecture at various film archives and universities on the Independent Film in America. I hope to support my lecture with a program of short films representing what Adrienne and I take to be the most exciting work being done in the country. We would very much like to include David's EEL CREEK in this program which is being sponsored by the International Council of the Museum of Modern Art. Interest in Europe is continually being expressed in such a program. We agreed that where I would lecture I would not receive a fee but have my accomodation provided for that evening. Otherwise there would be no expense to the archive or film study group. The Museum is giving me transportation money and a limited budget to acquire prints. Of course, these screenings are of an archival, educational non-profit nature. We also hope that such a program would maintain an interest in David's films across Europe. Indeed so much am I for the tone of EEL CREEK that I would want it to be the first film screened (and just let them scream it's 'not political'). We would be delighted to include David's film in this tour and hope that you would donate a copy of EEL CREEK. Naturally we would pay for the laboratory cost of the film and any other expenses you may incur in this regard (transportation for example). As a donation, after the tour, EEL CREEK would be placed in our archive for preservation and study, and we would have no public screenings of it without your permission. Hoping you give this matter your serious consideration, and looking forward to hearing from you on this matter. Best wishes.

Sincerely,

Larry Kardish.

Caroline Brooks,
27 Norton Street,
New Haven, Connecticut, 06511.

LK: lk

cc: file

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	IC / IP	I.A. 1943

The Museum of Modern Art

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

Department of Film

October 7, 1969.

Dear Caroline:

I still would like to bring EEL CREEK with me on the tour of European archives and film study groups that I described to you in my last letter. Indeed, I would want EEL CREEK to open the program. The film, to me, functions as a reference point saying so much about what we all are at heart so interested in.

I have finally managed to wrestle some money for prints from the International Council, and would like to ask you if you could send me a bill for the film. Our accounting department (stupid red tape) will forward you a cheque for that amount, and once you receive the money, I could send for the print.

I do still hope you are interested in participating in this project. In addition, I am hoping that there will be people in the audiences where I will present the program, that will like the film and want to buy a print. So if you could tell me what I could tell these people, or whom I should have them contact, I would appreciate this information. I hope as many people as possible get the opportunity of seeing David's films.

Up well, and with best wishes, I look forward to hearing from you,

Sincerely,

Larry Kardish.

Caroline Brooks,
27 Norton Street,
New Haven, Connecticut, 06511.

LK: lk
cc: file

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OCTOBER 26, 1969

(203) 776 9611

DEAR LARRY,

SORRY IT'S TAKEN ME SUCH AN INCREDIBLY LONG TIME TO WRITE - I DON'T EVEN HAVE A GOOD EXCUSE. I FOUND OUT MONDAY AFTER THE YALE FILM FESTIVAL THAT YOU HAD BEEN THERE AND AT STAN'S AFTERWARDS AND WE NEVER MET - TOO BAD.

IT STILL SOUNDS LIKE A GOOD PROTECT TOME. CERTAINLY AS MANY PEOPLE AS YOU CAN ENCOURAGE TO BUY THE FILM (AT REGULAR COST) IS APPRECIATED FOR MANY REASONS.

I DON'T KNOW WHAT THE LAB COSTS OF THE FILM WOULD BE - IF LESLIE DOESN'T KNOW, SEND ME A NOTE AND I'LL CALL THE LABS DIRECTLY AND FIND OUT. (IF HE DOES, JUST SEND THE CHECK AND I'LL ORDER IT.) ADD \$18 TO THE PRINT COST IF YOU CAN TO COVER ME COMING TO NYC TO PICK UP PRINT AND GET IT TO YOU, PHONE CALLS ABOUT IT AND GENERAL HASSLE.

WONDERFUL -

HOPE TO HEAR FROM YOU SOON -

BEST,

CAROLYN BROOKS
27 NORTON ST.
NEW HAVEN

CONN. 06511

11/5/69

Carolyn Brooks

here
7546

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 29, 1969.

Dear Carolyn:

We missed each other at Yale, I guess, by just a couple of minutes one day here and another few minutes there. But I can count on having seen you as Stan treated me to the footage you brought. It really is affecting, and I was caught up with it.

Thanks for your reply. Sure, I can add eighteen dollars to the print cost for your troubles, and sure, I will encourage the people to purchase the film at regular cost. First question then, what is regular cost? Shall I have them contact you in New Haven if there is interest? Leslie did not know what lab cost was on the film, and said I should contact you.

As I mentioned before, I believe David's sensibility informs the whole of the New American Cinema, and I am particularly anxious to open the program with EEL CREEK. I have no idea what sort of reception the film will be given. (On the whole the Europeans want to see particular social and political issues treated.) But it is enough we all believe in the work. And I do hope I can function as sort of a salesman for you in that I will be bringing EEL CREEK to the attention of an interested audience.

I think the best way for us to work this matter out now is the following: drop me a note in a couple of days telling me how much lab cost is and adding \$18.00 for your trouble to it. I will regard this as an invoice and send a purchase order upstairs for it. Then within a few weeks you should receive a check. When you do, then you can tell me where I can get the print. OK? So I await your 'bill'.

Carolyn, keep well, and I hope to come back from Europe with a healthy report on how the Europeans took to EEL CREEK. Please send me the bill as soon as possible,

Best and peace,

Larry Kardish.

Carolyn Brooks,
27 Norton Street,
New Haven, Connecticut,
06511.

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November 18, 1969
27 Norton Street
New Haven, Conn.
06511

Mr. Larry Kardish
Film Department
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Larry,

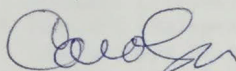
Sorry it's taken me so incredibly long to write, I seem to be super dis-organized.

The total amount for you to send me is \$61.00--\$43 lab cost, \$18 misc. expenses. As soon as I get the check, I'll get the print.

Regular cost for someone wanting to buy the film would be \$125.00. Have anyone interested contact me directly unless it seems easier to do it through Leslie.

I assume I'll encounter you at some point before you leave, actually I plan to be in the big city next Tuesday.....

Best,



Carolyn Brooks

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	IC / IP	I.A. 1943

The Museum of Modern Art

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

Department of Film

December 8, 1969.

Dear Carolyn:

Thank you for the call yesterday. I am sorry I could not attend to it more quickly.

I shall be bringing the program to the following countries:

ENGLAND (London, Liverpool, Oxford)

SCOTLAND (Edinburgh)

FRANCE (Paris)

HOLLAND (Amsterdam, The Hague)

BELGIUM (Brussels)

ITALY (Rome, Milan)

WEST GERMANY (Berlin, Munich, Dusseldorf, Hamburg, Bremen, Cologne)

EAST GERMANY (East Berlin)

CZECHOSLOVAKIA (Prague, Brenau, Bratislava)

RUMANIA (Bucharest)

YUGOSLAVIA (Belgrade, Zagreb, Novi Sad)

AUSTRIA (Vienna)

HUNGARY (Budapest)

and perhaps Switzerland. Naturally, the film will be shown only at those engagements at which I appear with the total program. If any archive, individual or television station may be interested in purchase or screening I shall have them contact you. The print which I buy is FOR USE ONLY AS PART OF THE TOUR and will not be exhibited or used in any other matter. As I also said before, I shall be screening the film only in archival situations or at national film auditoria. The screenings will all be of a non-commercial nature, supplemented by a commentary by me so that all presentations would be of an educational nature. In any case, I am very eager to show the sensibility of 'our' young people, and to me EEL CREEK is exemplary in this regard. May I receive a print as soon as possible? Have you yet received a check from you?

Please keep well and peace,

Sincerely,

Larry Kardish.

Carolyn Brooks,
27 Norton Street,
New Haven, Connecticut, 06511.

LK; lk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1943

The Museum of Modern Art

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

Department of Film

August 12, 1969.

Dear Morgan:

I will be going to Europe in January for six months to lecture at various film archives and universities on the Independent Film in America. I hope to support my lecture with a program of short films representing what Adrienne and I take to be the most exciting work being done in the country today. We would very much like to include THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (and let the Europeans scream that it is 'not political') in this program which is being sponsored by the International Council of the Museum of Modern Art. Interest in Europe is continually being expressed in such a program. We agreed that where I would lecture I would not receive a fee but would have my accomodation provided for that evening. Otherwise there would be no expense to the archive or film study group involved. The Museum is giving me transportation money and a limited budget to acquire prints. Of course these showings are of an archival, educational and non-commercial nature. We also hope that this program would create an interest in your work across Europe. We would be delighted to include your film in this tour and hope that you would donate THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE. Naturally we would pay for the laboratory cost of the film and any other expenses you would incur in this matter (print transportation for example). As a donation, after this tour, your work would be placed in our archive, so that while we may keep the print in the archive now solely for preservation, this copy could be made available for study. Hoping you may give our proposal consideration, and looking forward to working with you in this matter. Best wishes,

Sincerely,

Larry Kardish.

Morgan Fisher,
67 Sparks Street,
Cambridge, Massachusetts, 02138.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1943

c/o Thom Andersen
1923-C 12th Street
Santa Monica
California 90404
September 3, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York
New York 10019

Dear Mr. Kardish;

Forgive my delay in replying. I have been travelling across the country and your letter has just caught up with me.

Your expedition to Europe sounds like an admirable idea. I would be happy to donate a print of The Director and His Actor etc. etc. at cost. I will soon be sending you a print, and will let you know what my expenses were. Depositing the print in the archive for study purposes after the tour sounds fine, and, I might add, preposterously flattering.

What am I doing in California? I was here three years ago in film school, and I have returned both to resume my studies and to take a try at working in commercial film. I may not actually go back to school, but I do want to try writing for the industry. But I am not going to be unfaithful to the kind of films I have been making: I have developed ideas for some more shorts, and have only to accumulate some money before I can make them.

Sincerely yours,

Wingay Fisher
Morgan Fisher

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

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

Department of Film

October 7, 1969.

Dear Morgan:

Thanks for your astonishment that I should want to include THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (--correct title?--) in the European tour. I do. And thanks also for the permission to use the film. I have finally got some of the money promised, and I can now go about purchasing prints. I think the easiest way to do it (as I have to deal with purchase orders etc.) is for you to send me the bill for the film. Then I will make out a purchase order, and the accounting department here at the Museum will send you a check (it takes two to four weeks). Once you receive the money, then you forward the print to me. Is that ok? So I await your bill.

So far the response from the archives has been encouraging, and they are anxious to see the program. They (or anyone in that European audience) may be anxious to buy a print of the film. I suggest that along with the bill, you forward me some information so I would know how to handle requests for purchase. I hope you do make a couple of sales out of this.

One other thing. Adrienne and I are putting together a cycle of films for December screening at the Museum, and we are calling the program North American Film-Makers: At Home and Abroad. During this time we will show THREE, DUET FOR CANNIBALS, COMING APART, some Kuchar, some Snow, and with a new 50-minute documentary called SECOND CHANCE, we would like to screen on December 20th THE DIRECTOR AND HIS ACTOR. We have a print here, and thought you might like to know that we do think about it, and are pleased that we finally can program it. Do you want to come see it? Send anyone -- I'll be happy to leave passes for them?

Anyhow, keep happy and well and making films on and on,

Sincerely,

Larry Kardish.

Morgan Fisher,
67 Sparks Street,
Cambridge, Massachusetts, 02138.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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to show and discuss my two films. There is a chance that I might appear to speak and answer questions. I'll send you a course synopsis if one is made available. There is also a possibility that my work will be included in a series later this fall at the Pasadena Art Museum. If anything comes of the program notes on whatever there is.

c/o Nancy Young
3920 Van Noord Avenue
Studio City
California 91604
October 20, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York
New York 10019

Dear Larry,

I have a spare print of The Director etc which has been projected only a few times. Would it do for the European tour? In the event that it will, I enclose a bill. If you would rather have a virgin print I would be happy to get one for you, but be warned that the lab has since raised its prices. I could get the spare print into the mail the day I hear from you.

It's pleasing to learn that the tour might enable me to sell some prints. I suppose the best thing to do is to give prospective purchasers my old Cambridge address. As for the price of a print, what is customary? Twice the lab cost, rounded upward to the nearest convenient figure, in this case \$100? I heard this oncesomewhere, but have no idea if it's really standard practice. I'd be happy to get any advice you might have. Whatever figure I settle on you could quote to those interested, unless they had in mind some unusual plans for the print - something other than archival purposes, say. In these cases they could communicate directly with me and we could work something out. In regular cases they could send me a purchase order straightaway.

I'm glad to hear about the scheduling of Director for the series in December. Could you send me a program if one will be available? I might invite some people to attend; I'll send you their names later on.

Thanks very much indeed for recommending Documentary Footage to Mr. Philip Levering for showing at the librarians' convention. How I wish I could have been there.

Donald Skoller, formerly of Hunter but now at UCLA, is giving a course this semester on the American experimental and underground film. You'll be pleased, I hope, to know that he plans

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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to show and discuss my two films. There is a chance that I might appear to speak and answer questions. I'll send you a course synopsis if one is made available. There is also a possibility that my work will be included in a series later this fall at the Pasadena Art Museum. If anything comes of it I will send you the program notes or whatever there is.

The American Film Institute turned down my application for a feature film, so for the moment at least I am rather low in my mind. I had thought my chances were excellent. I am now trying to interest Amos Vogel in helping me find some money. Due solely, I think, to his enthusiasm for it, Grove Press Films is considering the film for distribution. Because of the knowledge which I suppose he has in these matters and his sympathy he seems a likely person to approach. Do you know of anybody else? For 35mm the budget would be between \$40,000 and \$50,000. Perhaps you would care to see the script; I have prepared a blurb to accompany it.

I thought the enclosed announcement about the Lang series at the LA County Museum might interest you. I missed the first few showings but I now attend faithfully. The experience of seeing virtually all of a director's work, plus seeing two Lubitsch films last night - Trouble in Paradise and Broken Lullaby - is enough to convince me how glorious the Lubitsch retrospective must have been. If only I had been able to see it.

Sincerely yours,

Morgan Fisher
Morgan Fisher

Amount due

\$38.18

Date

October 20, 1965

By

Morgan Fisher
Morgan Fisher

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BILL

To

Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York
New York 10019

From

Morgen Fisher
c/o Nancy Young
3920 Van Noord Avenue
Studio City
California 91604

For

1 print of The Director and His Actor Look at Footage Showing
Preparations for an Unmade Film (2), reel, can,
fibre shipping case

Amount due

\$38.19

Date

October 20, 1969

By

Morgen Fisher
Morgen Fisher

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ESSEX PRINTING CO., INC.

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Purchase Order 13154

Invoice bearing this number must be
mailed directly to Treasurer's Office

Date

To

Morgan Fisher
c/o Nancy Young
3920 Van Noord Avenue
Studio City
California 91604

Ship To



	Discount Unit Price	Total
--	------------------------	-------

For one print of THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE SHOWING PREPARATIONS FOR AN UNMADE FILM plus can, reel and shipping case for Kardish's European tour		\$38.19
---	--	---------

charge 610-670-847

Ordered by Larry Kardish

Authorized by _____

Approved for payment
by _____

Acct. no. 610-670-847

Date paid _____

Check no. _____

Reg. page no. _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 23, 1969.

Dear Morgan:

Good to hear from you. Sorry that you are a little 'down', but a feature-length film is a big order from the AFI. Next time, perhaps when you become the new European discovery.... Adrienne and I know a few people who have financed some films but could not recommend them until we have read your script..Sure, we would be interested in looking at it (after Documentary Footage and Director and Actor you are working with a ''script''?). Amos is a good man, and I hope he helps you with money. If you have a distribution guarantee from Grove (I don not think they are interested in producing), you should be able to raise your capital without too much trouble (tell the banks or your investors that this is the CURIOUS company). The Lang series is rewarding, and the Lubitsch magnificent (personal reaction). Have you seen SPIES?

OK..We're on for your spare print of THE DIRECTOR. I have made out the purchase order and began it on its long line of red tape. You should ~~receive~~ a check shortly.

\$100.00 is a good price I think, and will refer any interested parties to your Cambridge address and you can deal with them ~~from~~ there.

Although it was a congress of librarians the showing of DOCUMENTARY FOOTAGE went well (a few nuns left), and was 'interperted' as a satirical doo-doo on the hypocritical American attitude toward body. A few enthusiasts inquired of your address so I hope you get a few more rentals from that screening.

Will send you program notes on your films.

Keep well, and so on and so forth

Sincerely,

Larry Kardish.

Morgan Fisher,
c/o Nancy Young,
3920 Van Noord Avenue,
Studio City,
California, 91604.

LK: lk

cc: file

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The Museum of Modern Art

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

Department of Film

December 8, 1969.

Dear Morgan:

Hi! I hope things are going well for you.

One problem. No print yet of THE DIRECTOR AND HIS ACTOR. I sent out a purchase order for the film on October 20th c/o this address, but I have not yet received a print of the film. Have you not received the check. I am quietly pulling my hair out of my head, so please tell me where we are at.

By the way, tremendous amount of interest in the program in Europe and I expect 'good things' to happen to the films I am bringing. Please keep well and making 'humdingers' and please let me hear from you immediately,

Sincerely,

Larry Kardish.

Morgan Fisher,
c/o Nancy Young,
3920 Van Noord Avenue,
Studio City, CALIFORNIA, 91604.

LK: lk

cc: file

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-2-

As the notes for Director/Actor suggest, there is an earlier film, hence the '(2)' at the end of the title. I have always been well be a third. I have always been technical deficiencies of 'D/A(2)' but I was that they were so bad or the film so good that But when I saw the film in Skoller's class for quite some time; in effect, I saw it for the first time disinterestedly. I imagined the images perfectly and developed, and was persuaded that the done again. A friend of mine here insists present version do not detract from I did agree with him, but my compulsion prevents I might want to mention this likelihood to those who express purchasing prints of the film.

c/o Nancy Young
3920 Van Noord Avenue
Studio City
California 91604
December 22, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York
New York 10019

Dear Larry;
I recall that you asked me in your letter of October 23 about Spies; I thought it was fantastic.

My apologies for being so slow with the print of Director/Actor; it was sheer sloth, nothing else. Sometimes I neglect the fact that time passes; strange for a film-maker, but true.

Thanks very much for the check. I rushed out and cashed it at once, needless to say.

Thanks for your advice in connection with raising money for my feature. I have put off working on it temporarily in order to write a commercial feature script on speculation. It is about a rich Berkeley student who wants to be a radical; I'm trying to interest Haskell Wexler in it. I expect to get back to my script and finish revising it soon, though. When that's done and I have added some things to the blurb, I will send it to you.

Professor Skoller showed Director/Actor and Phi Phenomenon in his course at UCLA. He warned the audience in advance that I was present, so they applauded genially. I would have been interested in their more ingenuous reaction.

There are indeed scripts for Director/Actor and Documentary Footage, though perhaps 'scheme' or 'plan' are better words. For your amusement I enclose copies of them. They are early drafts, so the finished films do not fully correspond to them. But my feature, even though it's more scripted, is not that much different from the shorts; all are exactly constructed and require not acting but performance which is congruent with the actors' identities.

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'Director/actor'

As the notes for Director/Actor suggest, there is an earlier version of the film, hence the '(2)' at the end of the title. At any rate, there may well be a third. I have always been tormented by the technical deficiencies of 'D/A(2)' but I was never convinced that they were so bad or the film so good that I should redo it. But when I saw the film in Skoller's class. I had not seen it for quite some time; in effect, I saw it for the first time disinterestedly. I imagined the images perfectly composed, exposed and developed, and was persuaded that the film deserves to be done again. A friend of mine here insists that the mistakes in the present version do not detract from it. I wish I could agree with him, but my compulsion prevents me. You might want to mention this likelihood to those who express an interest in purchasing prints of the film.

You'll recall that you asked me in your letter of October 23 about Lang's Spies; I thought it was fantastic.

I hope the showing on the 20th went well; I wish I could have been there for what the Hollywood Reporter would call the 'unreeling' of 'D/A(2)'. If there was a program note I'd like to have a copy.

I hope everything goes well for you on the European tour. Have a good time.

Scene three is view of actor photographing. he sometimes decides to

Sincerely yours
Morgan Fisher
 Morgan Fisher

three will be equivalent to storyboard photographs: will show actor from director's pov.

rolls four and five: first half: fifty feet as before, next twenty shots, next ten feet each, showing photographs in order in which they were taken. Be at pains to shot in right order.

roll xxxxx four: first half 45'; next 30'; next 20'; plus two titles cards 10' = 35'. second half: 25' for first half.

consider locating camera relative to actor in some schematic way (one equal as are around camera looking at actor, direction in which actor is facing, etc.). next 10' shot 10' etc. that is, camera moved as easy as rate from direction in which actor is facing. Director falls where he can in frame as determined by above, his position determined by criteria not mentioned, self-sufficient storyboard.

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'director/actor'

considerations for new version

first roll: 100', divided into 20 units of 5' each. each 5' unit is ~~mm~~ subdivided into units of 3', 1' & 1'.

determination of composition of scenes in each unit: actor finds photograph that he wants to take. director then decides location from which he wants to take the still for the storyboard. criteria should be 'real'. storyboard considerations dictate location of director vis a vis actor. after relative positions have been determined, director positions camera for the take, frame including both actor and director.

pov actor of director

scene one shows actor and director each taking photograph
 scene two shows director photographing actor (continuation of one) motion picture camera is located at actor's position (sc.1)
 scene three shows actor photographing (continuation of one) motion picture camera is located at director's position during scene one. actor takes picture during this shot.

pov director of actor

scene two always is head-on view of director photographing right into motion picture camera. *actor's pov.*

scene three is view of actor photographing. he sometimes decides to photograph director in act of taking still for storyboard, so the still photograph which he takes, ~~will~~ during scene three will show ~~motion picture~~ motion picture camera with operator. scene three itself will show actor shooting directly into movie camera.

three

scenes ~~will~~ will be equivalent to storyboard photographs: will show actor from director's pov.

rolls four and five: first half: fifty feet as before, then twenty shots, ~~first~~ feet each, showing photographs in order in which they were taken. Be at pains to shot in right order.

roll ~~xxxxx~~ four: first half: 45', not 50'; 20 shots @ 2 1/2' plus two titles cards @ 2 1/2' = 55', :100'-55' = 45' for first half. *2 1/2'* in second half there are

consider locating movie camera relative to actor in some systematic way (move equal ~~an~~ arc around circumference of circle, direction in which actor is facing being 0°. shot #1:18°; shot #2:36°, etc. that is, camera located so many degrees from direction in which actor is facing. director falls where ~~in~~ he may in frame as determined by above, his position determined by criteria for sensible, self-sufficient storyboard.

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'color test' eastman color sound 16mm 400' 12 minutes

a girl is seated on a plain wooden stool. the background is plain. she is naked. on her lap she is holding a clipboard with a sheet of paper in it. she is seen in right profile. in front of her is a plain wooden table. on it are an ordinary tape recorder and a darkroom timer with a large easily-read face. slate is stuck in from frame edge. identifying information given by male voice from off-screen. clap-stick. the girl turns the hands of the timer to five minutes. she turns on the tape recorder. she starts the timer, at the same instant beginning to read a question from the sheet, 'what color is your hair?' she waits for the timer to indicate that fifteen seconds have elapsed from the moment she began the question, and then reads another question from the sheet, 'what color is your skin?' she waits for fifteen seconds to elapse from the moment she began the question, then asks another, and so on. she proceeds in this fashion for the full five minutes, asking twenty question in all. each has to do with some straightforward aspect of her appearance, such as, what is your skin like, is your nose upturned, what is your complexion like, do you have any moles, do you have any pimples, do you have a cupid's bow, are your earlobes attached, do you have pierced ears, what is your hair like. when the timer stops, she re-winds the tape recorder. she puts the clipboard down on the table, and stands up. the camera zooms back to frame her full figure. she starts the tape recorder playing back, then turns to face the camera squarely, although she does not look directly into it. she answers each question on the tape during the pause after it. if another question begins while she is answering the previous one, she stops answering the first and begins answering the second. if there is still film left in the camera by the end of her answer to the last question, she turns off the tape recorder and sits down, and does nothing until the film runs out.

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The Museum of Modern Art

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

Department of Film

August 13, 1969.

Dear Ken:

How's Naomi?

We showed the 5-hr. FLASH GORDON serial here the other day, and boy!, did we get a house, and requests, requests, requests.

I liked Jonas' article on your films very much. ^{in the voice} What-we showing come Cineprobe?

Ken, I'm going to have to be going to Europe for six months in January and I will lecture at various film archives and universities on the Independent film in America. I hope to support my lecture with a program of short films representing what Adrienne and I take to be the most exciting work being done in the country today. (Including KODAK GHOST POEMS which I am sneaking in and out of the countries, hopefully.) We would very much like to include your film AIRSCREW (AIRSHAFT?) in this program which is being sponsored by the International Council of the Museum of Modern Art. (And just let the Europeans scream that it's not political! I hope to open the program with David's EEL CREEK.) Interest in Europe is continually being expressed in such a rprogram. We agreed that where I would lecture I would not receive a fee but have my accomdations provided for that evening. Otherwise there would be no financial obligation to the archive or film study group. The Museum is giving me transportation money and a limited budget to acquire prints for the tour. Of course these showings would be of an archival, educational, non-commercial nature. We would be delighted to include your film in this tour and hope that you would donate a copy of AIRSCREW (AIRSHAFT?). Naturally we would pay for the laboratory cost of the print, and any other expenses you may incur (print transportation for example) in this matter. After the tour, as a donation your print would be placed in our archive, and while I believe we already have a print we could keep ~~that~~ for preservation, ~~we~~ this copy made be made available to students for study. In any case, we will not screen the film publicly without written permission from you. Hoping you may give our proposal consideration, and looking forward to working with you in this matter. Keep well, and best wishes,

Sincerely,

Larry Kardish.

Ken Jacobs,
94 Chambers Street,
New York, 10007.
cc: file

ps: I'm going to write a report about the tour after.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

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

Department of Film

October 7, 1969.

Dear Ken:

That film of yours is still coming back and back and flickering and lingering and popping up and receding and coming back.... (Tom, Tom, the Piper's Son).

Back to the European tour. I finally have managed to get some the money promised to me for acquisition of prints for the venture, and write to you asking you to forward me a bill for AIRSHAFT or AIRSCREW or SOFT RAIN or whichever of those beautiful little films you would feel best about. Since I still have red tape to go through, I suggest we arrange it this way. You send me the bill for the film. I send the bill to accounting, and they send you a check. Then, when you get the money, you send me the film and/or I pick it up. Sound ok? If so, I await the bill.

I am hoping that once everyone has stopped screaming that many of the films are not political, there will be those that will ask how they can go about either seeing your film again, or purchasing it. I would like to know what to tell them. Contact you?

Will SKY SOCIALIST be ready for December.

I think Willard really likes you and Michael and Hollis. That is good.

Anyhow, keep well, keep making films, keep finding films, my gerbils had babies, regards from the Picasso wife, to your wife and Naomi.

Sincerely,

Larry Kardish.

Ken Jacobs,
Department of Fine Arts,
Film,
State University of New York at Binghamton,
Binghamton, New York,
13901.

LK: lk

cc: file

* Binghamton
* (607) 797-5617

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ESSEX PRINTING CO., INC.

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Date

Purchase Order 13305

Invoice bearing this number must be
mailed directly to Treasurer's Office

To

Larry Kardish,
Department of Film,
Museum of Modern Art,
21 West 53rd Street,
New York, 10023.

Ship To

Discount
Unit Price

Total

for print cost for Ken Jacobs quadruple print
of SOFT RAIN (not AIRSHAFT as previously listed)
for European trip then deposit in film archive

Ken Jacobs billed Kardish (enclosed) and Kardish
to facilitate laboratory expenses for Jacobs issued
a personal check (Xerox enclosed). Please
pay Kardish purchase price for SOFT RAIN

610-670-847

\$35.00

LARRY KARDISH

Ordered by

Authorized by

Approved for payment

by

Acct. no. 610-670-847

Date paid

Check no.

Reg. page no.

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The Museum of Modern Art

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

Department of Film

December 8, 1969.

Dear Ken:

PLEASE, PLEASE. I have not yet heard from you and I am leaving soon.

Would you send me a print of AIRSHAFT? Along with the print, on a separate piece of paper write how much money I owe for the cost of the print. There is a lot of interest in the program (I am taking KODAK GHOST POEMS --unofficially, you are in it---a beautiful film) all over Europe, and I do so want to say look, there is this keen guy, Ken Jacobs who lives, breathes and eats film, and this is his film.....

So would you please have me stop tearing my hair from my head, and mail me a print of AIRSHAFT today????

Keep well, and making films and regards to Flo and Naomi...

Sincerely,

Larry Kardish.

Ken Jacobs,
State University of New York at Binghamton,
Department of Fine Arts,
Film,
Binghamton, New York.

LK: lk

cc: file

Larry Kardish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

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

Department of Film

December 8, 1969.

Dear Lee and Mary:

Please, do not forget to bill me for the cost of BILLABONG. I will need a separate sheet of paper with your letterhead to present to our accounting department. As I have said, I already have the print, and do want to write you a purchase order before I get away. So please, could you send me an invoice today? Thanks, and keep well, and I will be in touch. Love to Will.....

Sincerely,

Larry Kardish.

Lee and Mary Myers,
603 Columbus,
San Francisco, CALIFORNIA.

LK: lk

cc: file

Larry Kardish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 18, 1969.

Dear Lee and Mary:

Adrienne has returned absolutely entranced with you and San Will. I know she is very happy at how well you all got along, and she speaks very deeply of you. She is now trying to locate a copy of Will's tape (which is quite funny).

She says that you were quite active in making 'San Francisco the sort of warm place it is', and were involved with the Love Movement from the beginning of the decade. Great, just great.

I have a print of BILLABONG --- one of my all-time favorites

A print of BILLABONG arrived by air yesterday, and it was addressed to Adrienne. We were wondering if this was the print I was to take to Europe, and if so, then I would like not only to confirm that it arrived but to thank you deeply for it. I would not take a film that I personally did not believe in, and BILLABONG is one of the few films I would fight for. Naturally, I will keep you posted at regular intervals.

I do hope that I can meet Mary in the near future, and that some day soon I will be lucky enough to get to San Francisco,

Will Hinkle, 1609 Vallejo Street, San Francisco, California, 94123.

Peace, Health, Happiness,

Larry Kardish.

LK: lk

Lee and Mary Myers,
1212 Leavenworth Street,
San Francisco, 94109.

LK: lk

cc: file

Lee and Mary Myers,
1212 Leavenworth Street,
San Francisco, 94109.

LK: lk
cc: file

Larry Kardish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 18, 1969.

Dear Will:

Boy is Adrienne entranced with Lee and Mary and you and San Francisco. She speaks very deeply of the experiences she had on the Coast. She will be sending Lee a copy of your tape; it sounds very funny. You did very well.

I got some more 8mm films, and in Denmark, I hope to go hog wild. Adrienne told me of your new film, and I hope we can get to see it soon.

I have a print of BILLABONG --- one of my all-time favorite films, and boy will I ring its bell when I get to Europe. Keep well, and making the films you do, and one day soon we'll get together and you'll show me the films you make and I'll show you the films I buy. (Hotel for Erections, would you believe?)

Sincerely,

Larry Kardish.

Adrienne is in San Francisco. I know her address in Seattle. But she didn't know where to contact you. She can give you a first-hand description of how Will lived. She can give you a first-hand description of how Will lived. She can give you a first-hand description of how Will lived.

LK: lk

cc: file

Do you know that we are showing *WILLOW AND THE MAGICIAN* at the Museum around Christmas? Keep well and happy and together,

Peace and health,

Larry Kardish.

Lee and Mary Myers,
1212 Leavenworth Street,
San Francisco, 94109.

LK: lk
cc: file

Larry Kardish.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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October 23, 1969.

Dear Lee:

Thanks for your letter of the 21st.

Answers (i) I will leave the first week in January and will (vi) return the first week of July. (ii) I am going to England (Brighton, Liverpool, Edinburgh, Oxford, London), Paris, Italy, Switzerland, Belgium, Holland, Sweden, Denmark, West Germany, East Germany, Austria, Czechoslovakia, and Rumania. Most of these have confirmed. (iii) I am also showing REEL CREEK (David Brooks), 69 (Robert Breer), AMERICA'S IN REAL TROUBLE (Tom Palozzolo), MOON 69 (Scott Bartlett), KODAK GHOST POEMS (Andy Noren--where permitted, unofficial), THE DIRECTOR AND HIS ACTOR LOOK AT FOOTAGE OF A FILM IN PREPERATION (Morgan Fisher), A film by Ken Jacobs, and, perhaps SPEED QUEEN (James Douglas). Oh yes, one 'conventional' film CENTRAL PARK (Ann Shanks). (iv) I hope all the prints will be for sale. I would like each of the participating film-makers to benefit from the trip, and intend to stress that these films are available wherever I go. In other words, I hope 'to start something'. (v) A small percentage? I would like to but am committed to making this a non-profit, non-financially rewarding to myself sort of trip (condition of grant). Beside-- I know what with the way Will works, better he should have the money to make more films (I am surprised with how well things went, and how casual Will was with the audience. It was so nice.)

Adrienne is in San Francisco. I know her schedule is hectic, but she did mention that she would try to contact you as she asked for your number before she left. She can give you a first hand description of how who what and where things went.

Will received a telegram a few days after he left, and when it got to our office (opened--it had been bouncing around the Museum), it was too late to catch him. I do not know where he is now so wondered if you could deliver it to him. Also after he left a Greg Collbrook in New York (674-2534) called him. Could you forward these messages to him?

Do you know that we are showing HILDUR AND THE MAGICIAN at the Museum around Christmastime? Keep well and happy and together,

Peace and health,

Larry Kardish.

Lee and Mary Myers,
1212 Leavenworth Street,
San Francisco, 94109.

LK: lk
cc: file

Larry Kardish.

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LEE & MARY MYERS



1212 LEAVENWORTH STREET
94109 SAN FRANCISCO 776-3054

10-21-

Dear Larry —
Good to hear from you. Letter makes
fine clear sense.

Questions:

- (1) When do you leave?
- (2) Where are you going?
- (3) What are you showing?
- (4) Will all prints be for sale?
- (5) Why not take small percen-
tage of prints sold e.g. 10% to defer yr.
personal costs?
- (6) When will you return?

Peace - best.
Jm.

Larry Kardish.

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The Museum of Modern Art

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

Department of Film

October 14, 1969.

Dear Lee:

The Cineprobe with Will went very well. We are delighted that both he and the audience were pleased with the way things went. I am sorry that we did not have a stereo system for the track of WATERSMITH, but other than that there were no hitches. Indeed Will really endeared himself to our audience when he answered questions at the end of the exhibition. We were surprised at his ease, and the way in which he opened up to the public.

I spoke to Will about the possibility of taking BILLABONG to Europe, and although he said he was very interested in the projected tour and would like to participate, he also admitted that he would like to participate in a hundred other schemes, and if given the opportunity would be giving hundreds of prints away. He said I should speak to you, and of course I understand that you should be 'troubled' over the proposal. I could not possibly take the Museum's print of BILLABONG with me. It is an archive print designated for preservation, and as we all consider it (seriously) one of the most striking short films EVER realized, we would hate to do anything to endanger this copy. What I could offer is what arrangement exists between the Bartletts, MOON 69 and myself. The Museum has a print of MOON 69, and, the Bartletts have given me another at \$100 for the European venture provided that I act as an agent. This simply means that I have the information requisite to make a sale. There is no money in it for me for the sale (or for the trip in general...I still must spend over a thousand dollars of my own to get to all the countries I want). As I believe strongly in the films I am bringing, I could do the same for BILLABONG. Indeed, I could even secure a print from you on loan so that when I return from Europe I would return the somewhat-worn print to you (although would still prefer it as a 'study' donation). In that case you would not be donating a print at lab cost, but rather providing me with a returnable 'sales copy'. If you give me the information needed about selling a print of BILLABONG, I could give it to the the archive, or study group, or any interested individual and they could contact you. I very much would like to bring BILLABONG with me.

Does this make any sense to you? Anyhow, thanks for your attention, and I hope we could work something out.

Sincerely,

Larry Kardish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

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

Department of Film

August 14, 1969.

Dear Will:

I believe Adrienne has already introduced me to you via what is enclosed, and I really do hope that you will join us at Cineprobe.

I am going to have to leave the States for a short while, so it has been arranged that I will lecture at various European film archives and study groups on the independent film in America. (I worked with Jonas, did my thesis on the subject, and am of course one of the founders of the Museum's Cineprobe series.) I hope to support my lecture with a program of short films representing what Adrienne and I take to be the most exciting work done in the country today. I would like to include BILLABONG (a personal favorite) in this in this tour which is being sponsored by the International Council of the Museum of Modern Art. Interest in Europe is continually being expressed in such a program. We agreed that where I would lecture I would not receive a fee but my accommodations would be provided for that evening. Otherwise there would be no obligation on the part of the screening group. The Museum is giving me transportation money and a limited budget to acquire prints for the tour. Of course, these evenings would be of an educational, non-commercial nature. I would like to say that I hope such a program would create an interest in your work in Europe, but you already are known and respected there. We would be delighted to include BILLABONG in this program, and hope that you would donate a print for this project. Naturally we would pay the laboratory cost for BILLABONG, and any other expenses you may incur in this regard (print transportation for example). After the tour, as a donation, the print would be deposited in our archive, so that the present copy could be used solely for preservation, while this one may be used for film study. In any case, we would not screen the film without your permission. Also, when I return in July, I should be preparing a report on the tour, and I would be happy to send it on to you with a couple of personal notes. Hoping you may give our proposal consideration, looking forward to hearing from you, best wishes... Keep well and making beautiful films,

Sincerely,

Larry Kardish.

Will Hindle,
1609 Vallejo Street,
San Francisco, California, 94123.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

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

Department of Film

August 12, 1969.

Dear Tom:

I will be going to Europe in January for six months to lecture at various film archives and universities on the Independent Film in America. I hope to support my lecture with a program of short films representing what Adrienne and I take to be the most exciting work being done in the country today. We would very much like to include AMERICA'S IN REAL TROUBLE in this program which is being sponsored by the International Council of the Museum of Modern Art. Interest in Europe is continually being expressed in such a program. We agreed that where I would lecture I would not receive a fee but have my accomodation provided for that evening. Otherwise there would be no expense to the archive or film study group involved. The Museum is giving me transportation money and a limited budget to acquire prints. Of course these showings are of an archival, educational, non-commercial nature. We also hope that this program might create an interest in your work across Europe. We would be delighted to include your film in this tour and hope that you would donate AMERICA'S IN REAL TROUBLE. Naturally we would pay for the laboratory cost of the film and any other expenses you might incur in this matter (print transportation for example). As a donation, after the tour, your work would be placed for preservation and although it may be made available for study, it would not be screened without permission from you. Hoping you will give this matter your serious consideration, and looking forward to hearing from you about this matter. Best wishes,

Sincerely,

Larry Kardish.

Tom Palazzolo,
116 West Hubbard Street,
Chicago, Illinois.

IK: lk

cc: file

CN 33200

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The Museum of Modern Art

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

Department of Film

October 7, 1969.

Dear Tom:

Back to the European tour. I have finally wrestled some of the money for prints from the International Council. Once more, thank you for letting me use AMERICA'S IN REAL TROUBLE, and then donating it to our archive. I think the easiest way to go about acquiring the print (as I have to deal with purchase orders etc) is for you to send me the bill for the film. Then I will make out a purchase order, and send it to the accounting department who should send you the check within two to four weeks. When you receive the money, you send me the film. Is that ok? So I await your bill.

So far the response from the archives has been encouraging, and they are very anxious to see the program. They (or anyone in that European audience) may be anxious to buy a print of the film. I would suggest then that along with the bill, you forward me some information so I know how to handle requests for purchase. I do hope you make some sales from this 'adventure'.

I'll be looking forward to our December date, keep well and making films,

sincerely,
At Home and Abroad. During this time...

Sincerely,

Larry Kardish.

Of course, we would like to strain a little...
a print here, and thought you might like...

I'll be happy to leave pass a few...
Tom Palazzolo,
116 West Hubbard Street,
Chicago, Illinois.

LK: lk

cc: file

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Jerry
 All be happy to let you
 have a copy of Ameris in real
 trouble. Glad you liked
 it well enough to include
 it on your tour. we decided
 to make some small changes
 and didn't like ^{the} way the lab
 printed it. I should be
 able to send it to you in a
 month or so. print cost
 is about \$60.00

Thanks for the good word
 to flaherty fest. Regards
 to Adrienne.

Sincerely
 Tom Palazzolo

116 West Hubbard Street,
 Chicago, Illinois.

LK: lk

cc: file

rt

100

er 13253
 his number must be
 o Treasurer's Office

Discount Unit Price	Total
	\$55.00

12-2-69

18721

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Museum of Modern Art, Film Dept, (N. Y.)

America's in Real Trouble

Print Cost..... \$55.00

Pay to:

Tom Palazzolo
116 W. Hubbard
Chicago, Ill 60610

Tom Palazzolo

acct # 610 - 620 - 847

central and three blocks from it. I double to \$20 a night, as we have made out a purchase order for \$20 for you as it should only cost you \$10 for the two nights. Of course we will also get your cab to and from the airport, and as with all Chicago guests treat you and your wife to breakfast afterward. I wish we had more we can do for you, but we operate on an extraordinarily limited budget, and we try to make do.

We are ~~very~~ much looking forward to having you here.

LARRY KARDISH

Ordered by

Authorized by

Goods/Services received;

Approved for payment

by *Waldo Reemussen*

Acct. no. 610 - 620 - 847

Controller

Date paid

Check no.

Reg. page no.

Thomas Palazzolo,
116 West Hubbard Street,
Chicago, Illinois.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Date **November 21, 1969.**

Purchase Order 13253
Invoice bearing this number must be
mailed directly to Treasurer's Office

To **Tom Palazzolo,
116 West Hubbard Street,
Chicago, Illinois, 60610.**

Ship To

November 21, 1969.

	Discount Unit Price	Total
for one print of AMERICA'S IN REAL TROUBLE for Kardish's European tour in Jan. 1970		\$55.00
<p>We have made reservations for you at the Garden Hotel for acct # 610 - 670-847. It is a fine, modern hotel that is central and three blocks from us. A double is \$25 a night, so we have made out a purchase order for \$50 for you as it should only cost you \$25 for the two nights. Of course we will also get your cab to and from the airport, and as with all Chicago guests treat you and your wife to breakfast afterward. I wish we had more we can do for you, but we operate on an extraordinarily limited budget, and we try to make do.</p> <p>We are <u>very</u> much looking forward to having you here.</p>		

LARRY KARDISH

Ordered by

Authorized by

Goods/Services received;

Approved for payment

by Waldo Reemussen

Acct. no. 610 - 670 - 847

Controller

Date paid

Check no.

Reg. page no.

Thomas Palazzolo,
116 West Hubbard Street,
Chicago, Illinois.

LK: lk

cc: file

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The Museum of Modern Art

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

Department of Film

November 21, 1969.

Dear Tom:

Thanks for the invoices. They were not primitive at all. You should see some of the ones we get from film-makers. I have made out a purchase order for your travel money and a check should be mailed by the middle of December to your Hubbard Street address. The same goes for AMERICA'S IN REAL TROUBLE, the check for which should arrive at the same time.

We have made reservations for you at the Gorham Hotel for December 1st and 2nd. It is a fine, moderate hotel that is central and three blocks from us. A double is \$24 a night, so we have made out a purchase order for \$30 for you so it should only cost you \$18 for the two nights. Of course we will also get your cab to and from the airport, and as with all Cineprobe guests treat you and your wife to hamburgers afterward. I wish we had more we can do for you, but we operate on an extraordinarily limited budget, and we try to make do.

We are very much looking forward to having you here.

Is this ok? We will try to have the \$30 here and not mailed to you.

Regina says she will write the program note. Were you at the Film Festival? If so, did you see AKRAN? What did you think of it?

Keep well,

Sincerely,

Larry Kardish.

Thomas Palazzolo,
116 West Hubbard Street,
Chicago, Illinois.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kiva Films inc.

November 21, 1969.

Dear Mark:

I just wanted to thank you and tell you how much we enjoyed having you at our Cineprobe on November 18th. We were pleased both with the program and the reception to the films. It is too bad we did not have time to pursue things more thoroughly over hamburgers. Anyhow, INDIAN CIRCLE certainly looks promising, and we hope we can get a look at it when you have it completed.

I am still perfectly serious about LAUGHING BEAR. I would be happy to include it in my European program. If you could invoice me shortly, perhaps you can get a check for the cost of the print by mid-December which is when I would need the print. After the tour the print will be deposited in our archive as your donation and if you wish you could deduct this from your tax (that is, the sum you would normally charge for the film). As a donation, the film would be kept for preservation. It is a beautiful little film, and I really would be honoured to have it in the collection.

Until I hear from you, keep well and thanks,

Sincerely,

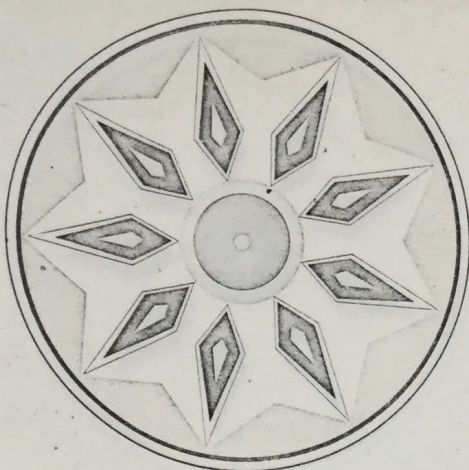
Larry Kardish.

Mark Sadan,
178 West Houston Street,
Apt. 14,
New York, 10014.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kiva Films inc.

4 Washington Sq. Village #13G
New York City 10012 • (212) 677-8013

November 19th, 1969

Larry Kardish
Department of Film
Museum of Modern Art
11 W. 53rd Street
New York City, N.Y. 10019

Dear Larry;

This is to inform you that the copy of 'Laughing Bear' that I am ordering for you from Movielab will cost \$26.40, and it is understood between us that this film will be shown on your forthcoming European tour after which it will be placed in the Museum of Modern Arts Archives-Collection (permanent).

I shall go ahead and pay for this copy and as understood between us be re-imbursed by the Museum of Modern Art for said copy as soon as possible.

Yours truly,

Mark Sadan

Mark Sadan

90

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1943



Kiva Films inc.

4 Washington Sq. Village #13G
New York City 10012 • (212) 677-8013

November 19th, 1969

Larry Kardish
Department of Film
Museum of Modern Art
11 W. 53rd Street
New York City, N.Y. 10019

Dear Larry;

This is to authorize you to tell anyone who wants to buy a copy of 'Laughing Bear' during your forthcoming tour - that each print shall cost \$90.00 and may be ordered from me direct at this address;

Mark Sadan
75 Prospect Street
White Plains, New York 10601
United States of America

All prospective buyers must state how they plan to use this film, since buying the film would entail one to unlimited non-profit use of said film, such as for educational purposes, by libraries, museums etc. However this does not give anyone the rights to commercial use of this film in Europe without making some sort of contractual arrangement with me in which they will either buy the rights or work out a profit sharing arrangement with me.

Have a good journey,

Yours truly,

Mark Sadan *js*

Mark Sadan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1943

The Museum of Modern Art

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

Department of Film

August 13, 1969.

Dear Miss Shanks:

I work with Margareta Akermark-but in programming, and Adrienne Mancia and I have initiated the Cineprobe programs here showing the works of new, young and independent American film-makers. Recently, Miss Akermark screened your print of Central Park for us, and as I was looking for a film of this nature, I would like to write you of a proposal.

I will be going to Europe for six months in January to lecture at various film archives, universities and film study groups on the independent film in America. I hope to support my lecture with a program of short films representative of the scope of the independent short film. While we have a few 'abstract', non-narrative films and a few critical of the social and political system obtained in the country today, we felt that CENTRAL PARK would be a pleasant balance - a well-made film showing that people do get along, live together, enjoy each other, make use of a fine city and behave as human beings. So we would like to include your film in this program which is being sponsored by the International Council of the Museum of Modern Art. Interest in Europe is continually being expressed in such a program. We agreed that where I would lecture I would not receive a fee but that my accommodations would be provided for that evening. Otherwise there would be no obligation on the part of the screening organization. The Museum is giving me transportation money and a limited budget to acquire prints for the tour. Of course, these evenings would be of an educational, non-commercial nature. We would also hope that such a presentation would create an interest in your work across Europe. We would be delighted to include your film in this tour and hope that you would donate a print of CENTRAL PARK for this project. Naturally we would pay laboratory cost for a print, and any other expenses you may incur in this regard (print transportation, for example). After the tour, as a donation, the print would be deposited in our archive for preservation and study, and there would be no screenings without permission. Hoping you may give our proposal consideration, and looking forward to working with you on this matter. Best wishes,

Sincerely,

Larry Kardish.

Ann Zane Shanks,
135 Central Park West,
New York, 10023.

LK: lk
cc: file

ps: Naturally I would send you a report after the tour on the reception of the program.

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The Museum of Modern Art

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

Department of Film

October 7, 1969.

Dear Mrs. Shanks:

It was good speaking to you the other week. Thank you for permission to use CENTRAL PARK for the projected European tour sponsored by the International Council of the Museum, and for its donation to the archive after the tour is completed. Thanks also for the enthusiasm.

I have finally managed to wrestle some of the money from the International Council for acquisition of prints, and now am going about writing to the film-makers who have kindly agreed to participate in this project. I think the easiest way to go about this is that you send me a bill (a 16mm print of course). I send the bill to our accounting department and in two to four weeks you receive a check. Then either you can send me the print and/or I can have it picked up. Is that ok? If so, I await the bill.

I would also suggest that you send ahead some information about purchase. It may be that in the audience at the various archives there may be someone, hopefully, who would like to purchase a copy of CENTRAL PARK. I would like to have some material on hand to give him, and be able to tell him whom he should contact.

Keep well, thanks again, and keep making films,

Sincerely,

Larry Kardish.

Don Palazzini,
114 West 53 St.

Ann Zane Shanks,
135 Central Park West,
New York, 10023.

LK: lk

cc: file

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The Museum of Modern Art

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

Department of Film

December 8, 1969.

Dear Ann:

Thank you for the print of CENTRAL PARK.

I have not yet received an invoice for the amount of print cost, and would very much like to settle this with you before I leave on January 8th. Could you send me an invoice which would be a separate piece of paper with your 'letterhead' and the amount listed. The accounting department is very fussy, and I have to comply with their wishes so that I could the money for the participating film-makers.

Are you working on a new film? Interest has been very good, and I did not expect, but received an o.k. from East Germany and Czechoslovakia. I also hope German television will be interested enough to want to buy the film. I will put them in touch with you.

Would you send me that invoice today? Thanks a million,

Sincerely,

Larry Kardish.

Ann Zane Shanks,
135 Central Park West,
New York, 10023.

LK: lk

cc: file

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Nov. 12, 1969

Magi Mountain

RD #1

Plainfield, Vermont

05667

Dear Larry,

Do try to make it up here if you can - it is really beautiful. We have a house on top of a small mountain and we are only about 2 - 2 1/4 hours drive from Montreal.

... be good.

water

water



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Magic Mountain
R.F.D. # 1
Plainfield, Vermont
05667

October 29, 1969

Mr. Larry Kardish
Film Department
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Larry,

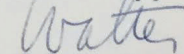
Thanks for the very nice letter of encouragement.

I've ordered a print of "Oobieland, Part II" from Filmtronics, and they should be sending it to you in a few days. I'm also enclosing a bill for the cost of the film, which you can send through the proper channels.

As you can see from the new address, we've moved to Vermont. I am in the process of designing a studio-workshop to be built next to the house and on the five and a half acres that we've bought just recently. This place is a wonderful change from New York City living, although I make a trip back to the city at least every two weeks.

I'd like to extend an invitation to you to come up here for a weekend or so and smell the Vermont countryside.

Sincerely,



Walter Ungerer

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INVOICE

Bill To: Film Department
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

1 Print of OOBIELAND - PART II
("Ubi est Terram Oobiae?")
16 mm, color, sound @ \$27.15

Total: \$27.15

Payment to be made to:

Walter Ungerer
Magic Mountain
R.F.D. # 1
Plainfield, Vermont .
05667

Date: Oct. 29, 1969

The Museum
11 West 53 Street, New

Date

To

Walter Ungerer
Magic Mountain
RFD #1
Plainfield, VERMONT,
05667

for one print of OOBIELAND
("Ubi est Terram Oobiae?")
for European tour of American
independent films, and the
in film archive

CHARGE # 610-670-847

Ordered by LARRY KARDIS

Authorized by

Approved for payment

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ESSEX PRINTING CO., INC.

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Date

Purchase Order 13155

Invoice bearing this number must be
mailed directly to Treasurer's Office

To

Walter Ungerer
Magic Mountain
RFD #1
Plainfield, VERMONT,
05667

Ship To



Discount
Unit Price

Total

for one print of OOBIELAND PART II
("Ubi est TERRAM Oobiae?")
for European tour of American short
independent films, and then deposit
in film archive

..... \$27.15

CHARGE # 610-670-847

Ordered by LARRY KARDIS

LK

Authorized by _____

Approved for payment

Date paid _____

by
New York, 10001.

Check no. _____

LK: lk

cc: file

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The Museum of Modern Art

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

Department of Film

October 7, 1969.

Dear Walter:

Thanks for your enthusiasm for the projected tour, and your permission to use OOBIELAND #2 (--correct title?--). I have finally got some of the money promised, and can now go about purchasing prints. I think the easiest way to do it (as I have to deal with purchase orders etc.) is for you to send me a bill for the film. Then I will make out a purchase order, and the accounting department here at the Museum will send you a check (it takes two to four weeks). Once you receive the money, then you can send me the print. Is that ok? So, I await your bill.

So far the response from the archives has been very encouraging, and they are anxious to see the program. They may also want to buy prints (and so may anyone in that audience), so along with the bill, would you please send me some information I could give out to anyone interested in purchasing a print in Europe. I could even send this information ahead so that it may appear in the program note that I am counting on the archives to compose.

Anyhow, keep well, making films and best wishes. Thanks again,

Sincerely,

Larry Kardish.

Walter Ungerer,
41 West 28th Street,
New York, 10001.

LK: lk

cc: file

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The Museum of Modern Art

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

Department of Film

August 12, 1969.

Dear Walter:

I will be going to Europe in January for six months to lecture at various film archives and universities on the Independent Film in America. I hope to support my lecture with a program of short films representing what Adrienne and I take to be the most exciting work being done in the country today. We would very much like to include OOBIELAND 2 in this program which is being sponsored by the International Council of the Museum of Modern Art. Interest in Europe is continually being expressed in such a program. We agreed that where I would lecture I would not receive fee but would have my accomodation provided for that evening. Otherwise there would be no expense to the archive or film study group involved. The Museum is giving me transportation money and a limited budget to acquire prints. Of course these showings are of an archival, educational and non-commercial nature. We also hope that this program would create an interest in your work across Europe. We would be delighted to include your film in this tour and hope that you would donate OOBIELAND 2. Naturally we would pay for the laboratory cost of the film and any other expenses which you would incur in this matter (print transportation for example). As a donation, after the tour, your work would be placed in our archive for preservation and although it may be available for study, it would not be screened again without your permission. Hoping you would give this matter your serious consideration, and looking forward to hearing from you in this matter. Best wishes,

Sincerely,

Larry Kardish.

Walter Ungerer,
41 West 28th Street,
New York, 10001.

LK: lk

cc: file

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CORRESP. W. SCREENING ORGANIZ.
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The Museum of Modern Art

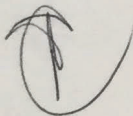
To
From Regina Connelly
Ann Pellegrino
Date
Re December 3, 1969
Laurence Kardish

cc: G. Marenoff
L. Kardish ✓

Larry Kardish will go on a six-month leave of absence without pay starting Monday, January 5 thru June 30, 1970. His last day of work will be Friday, January 2.

Mr. Kardish would like to receive his earned vacation for the calendar year 1969/70 prior to his departure. Would you please include his two weeks' earned vacation in his final check. When he returns from his unpaid leave, he will not be entitled to any additional vacation for the calendar year 1970.

In addition, Mr. Kardish wishes to continue his insurance coverage during this period of time. Please deduct from his final check the total cost of his insurance for the six-month period.



AP:ek

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The Museum of Modern Art

To : Gerald Marenoff

From : Larry Kardish

Date : December 16, 1969.

Re : INSURANCE for FILMS for KARDISH'S EUROPEAN TOUR

Gerry:

As you know the International Council has given me a \$3000 grant to tour Europe with a program of recent American independent short films. I shall be gone from January 8th to the end of June and I would like to insure the program I am bringing for theft and loss.

The prints that I am bringing are being donated to the Museum at laboratory cost, and so should be insured for replacement value. After the tour they are being put on deposit in the archive of the department of film.

There are thirteen films in question.

EEL CREEK cost \$61.00

LAUGHING BEAR cost \$26.40

AMERICA'S IN REAL TROUBLE cost \$55.00

DIRECTOR AND HIS ACTOR cost \$38.19

69 cost \$35.00

MOON cost \$100.00

OOBIELAND cost \$27.15

BILLABONG cost \$76.40

ODAK GHOST POEMS cost \$304.79

CYBELE was given to me for no charge but replacement value would be \$75.00

CENTRAL PARK was given to me for no charge but replacement value would be \$50.00

MALCOLM X UNIVERSITY. I have not yet been billed for this print but know it will be \$40.00

AIRSHAFT. I have not yet been billed for this print but know it will be \$35.00

Total replacement cost -- \$943.93

Adding cost of reels and cans and leader, I think I should be covered for \$1000

What can we do? Many thanks. Larry.

91.00
26.40
55.00
38.19
35.00
100.00
27.15
76.40
304.79
75.00
50.00
40.00
35.00
943.93
100
100

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BY NATIONS

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The Museum of Modern Art

To : Waldo Rasmussen

From : Larry Kardish

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# 13150)
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.

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The Museum of Modern Art

11 West 53 Street, New York 17, N.Y. U.S.A. Tel. MU 2-6400

Amsterdam

September 27, 1946.

Dear Mr. de Vaal:

It was very pleasant meeting with you at the PIAF Congress in New York last Spring. I am looking forward to meeting with you again.

As I mentioned to you that with the support of the International Council of the Museum of Modern Art, I hoped to bring a program of New Independent American Short Films to Europe next year, and that I would welcome the opportunity of presenting this kind of program "representative" work to the audience, to film study groups and to students in general. I was wondering if you would be interested in scheduling a showing of these films upon I am in Amsterdam. Naturally, if you wish, I could be available for a commentary beforehand, or upon the questions afterward. (I also speak French - a mediocre French.) Of course, as the Museum is having no financial loss, there would be no charge for the showing of the films. I would be interested in seeing some of the people who will take in the Netherlands, and meeting with some of your colleagues. Please let me know forward me some address of these people and my address and telephone number.

I would hope to be in the Netherlands from the 15th to the 20th of October. I have too much difficulty in clearing matters with the Museum in the United States. The program starts as follows: 10.15.1946, 10.16.1946, 10.17.1946, 10.18.1946, 10.19.1946, 10.20.1946. (See attached list of films.) I would like to see you at the 10.15.1946, 10.16.1946, 10.17.1946, 10.18.1946, 10.19.1946, 10.20.1946. (See attached list of films.)

Yours sincerely,
Larry Smith.

Sincerely,

Larry Smith.

Mr. Jan de Vaal,
Nederlands Film Instituut,
Johan Pottersstraat 13,
Amsterdam, 3, Nederland.

28.10

cc file

AMSTERDAM

BELGRADE

BERLIN

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. de Vaal:

It was very pleasant meeting with you at the FIAF Congress in New York last Spring. I am looking forward to meeting with you again.

I believe that I mentioned to you that with the support of the International Council of the Museum of Modern Art, I hoped to bring a program of New Independent American Short Films to Europe next year, and that I would welcome the opportunity of presenting this ninety-minute 'representative' sample in archives, to film study groups and to students in general. I was wondering if you would be interested in scheduling a showing of these films when I am in Amsterdam. Naturally, if you wished, I could be available for a commentary beforehand, or open to questions afterward. (I also speak French—a mediocre French.) Of course, as the Museum is helping me subsidize this venture, there would be no charge for the program, but, if possible, I would be interested in seeing some of the current work being done in The Netherlands, and meeting with some of your film-makers. Perhaps you could forward me some addresses of those artists you may think I might find exciting.

I would hope to be in The Netherlands March 29- April 4, and I hope I not have too much difficulty in clearing customs with the films. At the moment, the program stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

Adrienne Mancina sends her regards.

Sincerely,

Larry Kardish.

Mr. Jan de Vaal,
Nederlands Filmmuseum,
Paulus Potterstraat 13,
Amsterdam, Z, Nederland.

LK: lk

x: file

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BERLIN

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Stichting Nederlands

filmmuseum

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
NEW YORK / N.Y. 10019

USA

Membre de la Fédération Internationale
des Archives du Film

gevestigd in het Stedelijk Museum

Paulus Potterstraat 13 - Amsterdam-Z.
Telefoon 73 67 88 - 72 18 49
Telegramadres: Filmmuseum A'dam

Dokumentatie Afdeling:
Nieuwe Doelenstraat 6-8
Telefoon 22 32 39

verzoeken alle post te adresseren: Nederlands Filmmuseum postbox 5082 Amsterdam zuid
ag
Amsterdam, September 30, 1969

bank: Alg. Bank Nederland N.V.
rek. 54.02.77.770, postrekening 68027

Dear Larry Kardish,

Your letter dated September 22, caused me great embarrassment. In New York we agreed that you should come to Amsterdam for a short tour through Holland in January 1970 and eventually the beginning of February. We planned this definitely in our schedule and also for the schedule of the groups (filmsocieties) who like to join this tour.

Now you write that you will not come before March 29 until April 4 only. This really is impossible. To start with March 29 and 30 are holidays in Holland (Easter) and before and after these 2 days there is hardly a chance for activities (Easter holidays for students). Besides the period of March 29/April 4 is very short to organise a somewhat reasonable tour.

Moreover 69 (Robert Breer) and BILLABONG (Will Hindle) are already known here, while MOON 69 (Scott Bartlett) will be acquired by us.

Concerning custom clearance I can inform you that we (Filmmuseum) do not have any problems.

You can view films of Dutch filmmakers in the Filmmuseum.

I do hope you still can realize your initial plan and would like to receive the exact information of the films you are taking with you or sending. (length, colour/black-white, 16/35 mm etc.) Furthermore we like to receive details, credits and photographs of these films.

I thought that not just one program would be made up but - just like with P. Adams Sitney's tour - at least 2 or 3 programs.

Please let me know by return mail.

With my regards to Adrienne Mancina,

sincerely,

NEDERLANDS FILMMEUSEM

J. de Vaal - director

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further arrangements. I hope to go to the Yale Film Festival this weekend, and perhaps find some new and exciting short films.

Keep well, and Adrienne says hello,

October 9, 1969.

Regards, October 27, 1969.

Dear Jan de Vaal:

I am sorry that I have taken a week to get back to you, but I have been trying to re-shuffle my schedule so that I could make it to Holland by the beginning of February. I am sorry we misunderstood each other when we spoke of dates in New York, but I had thought I had mentioned my schedule was opened at that point. I certainly do want visit Holland, and show the program at your convenience, and so I am still hoping that something may be able to be worked out. P. Adams told me what a delight it was in the Netherlands.

I will not be able to reach the Continent until the first of February, and so may visit Amsterdam during the first week or two of that month. If you think you can make some arrangements for this time, please write me back and we can settle on something definite. I would or could be free February 1 - 14th.

My program stands as follows: EEL CREEK by David Brooks (color, ca 5 minutes, 16mm - 1968), OOBIELAND #2 by Walter Ungerer (color, ca 10 minutes, 16mm, 1969), AMERICA'S IN REAL TROUBLE by Tom Palazzolo (color, ca 15 minutes, 16mm, 1969), CENTRAL PARK (color, ca 10 minutes, 16mm, 1969), THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE by Morgan Fisher (b/w, ca 10 minutes, 16mm, 1969), AIRSHAST or AIRSCHEW by Ken Jacobs (color, ca 5 minutes, 16mm, 1969) and as you know MOON 69, BILLABONG and 69. It is wonderful that your people already know and are familiar with these films. You are doing an excellent job of bringing these films to one's attention. At the moment the only change I may make for a substitution of BILLABONG, but Scott Bartlett and Robert Dreer have already agreed to participate in this program. However, I am also bringing a print of KODAK GHOST POEMS by Andy Warhol (color, ca. one hour, 16mm, 1967-- on) as this film is important and yet virtually unknown. I do not mind showing this film but you should be warned that although it is very beautiful it is extremely frank, and many people have been upset by its 'sexual' scenes. I could play this film instead of those already known in Amsterdam. However you may not wish me to screen this film. It was shown to Pogacic during FIAP, and I am wondering if you got an opportunity to see it. Counting the above program and KODAK I have two programs, but if you do not wish to screen those films already known in the Netherlands it would be one long one. The reason that I am only bringing a 'sample' are 1) I have a lot of territory to cover 2) I have a short time to do it in 3) I want to carry the program in my hands and 4) Quite frankly the New American Cinema just ain't what it used to be.

I do not have any stills on the films, and the only credits to be listed are those of the film-makers.

Jan, in addition to seeing works by new film-makers, Adrienne and I wondered if I could see THE TROUBLE WITH MONEY while I am visiting.

Just to review: sure, I could come to the Netherlands for the first +w February if you wish to arrange a tour at and for that time. It can be a few days or for the whole period. If you could tell me what is p

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BERLIN

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further arrangements. I hope to go to the Yale Film Festival this weekend, and perhaps find some new and exciting short films.

Keep well, and Adrienne says hello,

Regards, October 27, 1943

Dear Jan:

Larry Kardish.

Are we on for the beginning of February -- the first two weeks?
Are you interested in screening KODAK GHOST POEMS? Could you please
get back to me within the week? Because if so, I will have to make
arrangements.
Jan de Vaal,
Nederlands Filmmuseum,
Paulus Potterstraat 13,
Amsterdam.

LK: lk

Sincerely,

cc: file

Larry Kardish.

Jan de Vaal,
Nederlands Filmmuseum,
Paulus Potterstraat 13,
Amsterdam, Z.

LK: lk

cc: file

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The Museum of Modern Art

October 27, 1969.

Dear Jan:

Are we on for the beginning of February -- the first two weeks? Are you interested in screening KODAK GHOST POEMS? Could you please get back to me within the week? Because if so, I will have to make arrangements.

The Vogels send their love.

Sincerely,

Larry Kardish.

Jan de Vaal,
Nederlands Filmmuseum,
Paulus Potterstraat 13,
Amsterdam, Z.

LK: lk

cc: file

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BERLIN

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The Museum of Modern Art

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

Department of Film

December 6, 1969.

Dear Jan:

Thank you for your letter. I have been away a few days, so I do hope I have managed to reach you in time.

I have added one more film to my 'official' program, LAUGHING BEAR by Mark Sadan. It is five minutes. Donald Richie has also agreed to let take his film CYBELE which has been forbidden to be shown here with me to Europe. It is a twenty-minute 'pastoral ritual' photographed in Japan. However, we can regard Richie as an American film-maker abroad, and so can possibly be included in the program. I will also be receiving another 18 minute film from a black film-maker St. Clair Bourne. This too will be included in the 'unofficial' program. The reason I will not be able to show this film everywhere is because it has a lot of commentary, but more than any other film I have seen recently, does illustrate what the young Black is about. I feel excited just for showing the faces in the film, proud and beautiful. So then, all things considered, I think we have enough for two programs. Anne Shanks is the name of the director of CENTRAL PARK, and 69 is five minutes. Michael Snow's film \longleftrightarrow is fifty minutes, and I cannot accommodate him in this particular program. Brakhage is still working on MEMORIES UNDER CHILDHOOD, and if he has completed a short film recently, he has not made it public. MEMORIES is a beautiful film. I would prefer, in any case, to introduce new American film-makers to your audience.

I have enclosed a still from CYBELE. It is the only one I have. I hope you can use it.

I have examined our files for printed information on the films I will be bringing, but there just is not any. But here is some further information-- David Brooks is one of the founders of the Film-Makers' Co-operative. He died in a car accident last year at the age of 26 but his spirit has deeply influenced the 'tone' of the 'underground', and in this regard EEL CREEK is a most exemplary film. Walter Ungerer used to teach a course in film production at Columbia University. He recently bought a farm in New England, called it the Magic Mountain, and is now making films 'in the wilderness'. OOBIELAND#2 is one of his first films. Tom Palazzolo is a young film-maker from Chicago, and is regarded as that city's most accomplished. Anne Shanks is the wife of a successful television producer. Her film is not exciting in any new way, but it does show that many film-makers still work in the traditional mould. All of the new American cinema is not new. However, it is still a pleasing film. THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE. Morgan Fisher is a student at Yale. This is his second film. When he made his first he never expected he would make another. Ken Jacobs lives, breathes and eats films, and Andy Noren is very quiet and like Jonas uses his camera much like a diary.

BELGRADE
BERLIN

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The Museum of Modern Art

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

ment of Film

2.

So, if possible we can make a program of KODAK GHOST POEMS/ MALCOLM X UNIVERSITY/ CYBELE. And the other films including LAUGHING BEAR we can juggle around to make one program. The above program would be the 'hard' program and could be shown to an audience who does not mind (a) very free sexual expression and (b) English commentary, politics. Does this sound Ok?

Did not Ophuls make a film in Holland in English called THE TROUBLE WITH MONEY? Elliott Stein gave me this information.

Are there any new exciting film-makers in Holland? If so, may I meet them?

Will I have trouble bringing the films through customs?

I will be in London from January 10th until the end of the month at Peter Bloch's, 3 Hereford Road, London, W2. From now until the fifth of January you can reach me at the Museum. My wife and I will arrive in Amsterdam sometime February 1st; I do not know how or when, but I will contact you from London by the middle of January. I am looking forward to seeing Holland again, and of course, will act upon your discretion so plan whatever you feel will be appropriate for the tour.

Jonas is giving a Festival at one of the cinemas in New York. I have enclosed an announcement for you. Also I have enclosed a copy of a brochure from St. Clair Boule the Black film-maker who has just founded his own company CHAMBA FILMS.

Please keep well, and best regards,

Sincerely,

Larry Kardish.

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

LK: lk'

BELGRADE

BERLIN

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The Museum of Modern Art
Department of Film
Mr. Larry Kardish
11 West 53 Street
NEW YORK / 10019

USA

Stichting Nederlands

filmmuseum

Membre de la Fédération Internationale
des Archives du Film

gevestigd in het Stedelijk Museum

Paulus Potterstraat 13 - Amsterdam-Z.
Telefoon 73 67 88 - 72 18 49
Telegramadres: Filmmuseum A'dam

Dokumentatie Afdeling:
Nieuwe Doelenstraat 6-8
Telefoon 22 32 39

verzoeken alle post te adresseren: Nederlands Filmmuseum postbox 5082 Amsterdam zuid
ag
Amsterdam, December 1, 1969

bank: Alg. Bank Nederland N.V.
rek. 54.02.77.770, postrekening 68027

Dear Larry,

Re: Short tour Holland
Modern American Cinema
1 - 14 February 1970

Thank you for your letters of October 9 and 27, which we meanwhile
answered with our cable of November 5th as follows:

AGREE FIRST HALF FEBRUARY STOP LETTER
FOLLOWS REGARDS

We count on it that you'll be our guest during the first 2 weeks of
February 1970 for the presentation of one (or maybe two) programs
dedicated to what we will call the Modern American Cinema.

When I look over the program you mentioend I do not see yet a possibility
for 2 presentations and I made a list as follows:

According to your letter, following films:

1968 - color	EEL CREEK	- David Brooks	- 5'
1969 - color	OOBIELAND = 2	- Walter Ungerer	- 10'
1968 - color	AMERICA'S IN REAL TROUBLE	- Tom Palazzolo	- 15'
1969 - color	CENTRAL PARK	- ? Shanks	- 10'
1969 - bl/wh	THE DIRECTOR AND HIS ACTOR LOOK	- Morgan Fisher	- 15'
1969 - color	AIRSHAFT or AIRSCREW	- Ken Jacobs	- 3'
1967/ 1969 - color	KODAK GHOST POEMS- Andy Noren		- 60'

possibly following films can be added:

- 2 -

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Stichting Nederlands filmmuseum

1969 - color	MOON (in our archive)	- Scott Bartlett	- 8'
1968 - color	BILLABONG	- Will Hindle	- 9'
1968 - color	'69	- Robert Breer	- 2'
total			- 133'

This still will be too short for 2 programs and we would need another + 55 - 60 minutes film.

I think f.i. of the film of Michael Snow, I am not certain of the official title but something like forward, backward which I think is about 20 minutes. Also I would suggest Brakhage latest creations. Please let me know about this.

If there is just one still of these films or could be made - at our expenses - please do everything you can because we urgently need the stills. Also please - apart from the (brief) credits you mentioned - give me some short descriptions of filmmakers and films, f.i. photocopies of articles in American literature etc!

I depend on your kind attention and efforts concerning this! So let us hear as soon as possible.

What Adrienne - love to her - ever means with THE TROUBLE WITH MONEY still puzzles me. Which director? And where did she learn the title? Of course you'll be able to screen films here.

All the best to you,

NEDERLANDS FILLMUSEUM

J. de Vaal - director

✱

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Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11, West 53 Street
NEW YORK / N.Y. 10019

USA

Stichting Nederlands

filmmuseum

Membre de la Fédération Internationale
des Archives du Film

gevestigd in het Stedelijk Museum

Paulus Potterstraat 13 - Amsterdam-Z.
Telefoon 73 67 88-72 18 49
Telegramadres: Filmmuseum A'dam

Dokumentatie Afdeling:
Nieuwe Doelenstraat 6-8
Telefoon 22 32 39

bank: Alg. Bank Nederland N.V.
rek. 54.02.77.770, postrekening 68027

verzoeke alle post te adresseren: Nederlands Filmmuseum postbox 5082 Amsterdam zuid
ag
Amsterdam, December 15, 1969

Dear Larry,

Thank you for your letter of December 6 and the enclosed still
of Donald's film CYBELE.
We are very glad that the program more or less has been completed
and that we can offer two programs.

Also thanks for the (brief) details which in any case can be used
to supply some information. It is however unfortunate that no stills
exist of these films.

To give as much publicity to your programs we will organize a press-
screening and the press always asks for stills!
I keep being difficult, so if there are somewhere a few stills then
please send them - we will take the eventual charge for our account -
and we will have duplicates made here.

We will add the following films to the list:

LAUGHING BEAR - by Mark Sadan

5 minutes
colour or black/white? - year?

CYBELE - by Donald Richie

20 minutes - black/white
year?

and

MALCOLM X UNIVERSITY - by St. Clair Bourne

18 minutes
colour or black/white? - year?

At the moment we are organizing for you a tour through Holland.

On 4 February we will have a press-screening for your films and
on 11 and 12 February the films will be presented in the Film-
museum in 2 programs.

- 2 -

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- 2 -

Stichting Nederlands **filmmuseum**

From your letter we learn that you and your wife will arrive on February 1 and meanwhile we reserved a hotel for you:

Hotel Monopole
Amstel 60
AMSTERDAM
telephone - 24 62 71

A further schedule for your tour will follow later according to the applications.

If you wish to officially import the films in our country there is as far as we are concerned no problem. After the films will have arrived we hand them over to our transport-agents

Firma PHs. van Ommeren (Air)N.V.
kamer 203-204, Vrachtstation
SCHIPHOL - 1148

located at the airport.

Van Ommeren will be able to clear the films through customs at short notice because the Filmmuseum has an official exemption from import.

The film THE TROUBLE WITH MONEY now seems to be - as I conclude from your information - COMEDY OM GELD (Comedy about money) by Ophuls, which film you certainly can screen here. It will of course be possible to meet filmmakers here.

You did not enclose the announcement of Jonas' Festival nor the brochure from St.Clair Bourne, please do send these.

With best wishes,

Yours sincerely,
NEDERLANDS FILMMEUSEM

J. de Vaal - director

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Mr. Larry Kardish
The Department of Film
The Museum of Modern Art
11, West 53 Street
NEW YORK/N.Y. 10019

USA

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rek. 54.02.77.770, postrekening 68027

verzoeken alle post te adresseren: Nederlands Filmmuseum postbox 5082 Amsterdam zuid
ag
Amsterdam, December 19, 1969

Dear Larry,

f We refer to our letter of December 15. As we wrote you we were
very glad that we could offer 2 programs now, and we decided
following your details, to present the programs as follows:

I.

MALCOLM X UNIVERSITY
CYBELE
KODAK GHOST POEMS

II.

LAUGHING BEAR
EEL CREEK
OOBIELAND 2
AMERICA'S IN REAL TROUBLE
CENTRAL PARK
THE DIRECTOR AND HIS ACTOR LOOK
AT THEIR WORK
AIRSHAFT or AIRSCREW
BILLABONG
'69
MOON

A At the moment we have for certain data 2 applications, so that you
will not be able to present all your programs.
We do hope that you do not object to this, because it could not be
planned otherwise for some filmclubs.
Looking forward to hear from you,

yours sincerely,
NEDERLANDS FILMMEUSEM

J. de Vaal - Director

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The Museum of Modern Art

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

Department of Film

December 22, 1969.

Dear Jan:

Thank you for your wonderful letter. I do so appreciate your trouble that I hope you will be as excited as I am with the program.

I have enclosed two copies of Jonas' "Festival" program and a Xerox of my brochure from St. Clair Bourne. At the moment he is hesitant about a white man bringing MALCOLM X UNIVERSITY to Europe, but I am in the midst of persuading him that the film is eloquent and speaks for itself. I understand his apprehension, but am sure I will be able to bring it. I am still waiting for prints of EEL CREEK and Ken Jacobs' film, but since they have been paid for, I expect no trouble. Last night Ken Jacobs asked me to substitute his film called SOFT RAIN for AIRSHAFT and I feel that although it is inconvenient, since it is the film-makers request, I must oblige. SOFT RAIN is a quadruple film (it is shown four times) and all in all runs fifteen minutes. It is in color, and this version was completed this year.

I have also been asked to take another documentary film, just completed, and since I am being given the print at no charge, I will. It is by Paul Ronder and the title is self-explanatory, HIROSHIMA-NAGASAKI AUGUST 1945. The film is in black and white, runs 16 minutes and contains footage released for the first time by the American and Japanese Governments. Paul Ronder is a young film-maker presently teaching at Columbia University.

I am very excited about meeting you and seeing Holland in Winter. I shall be in London c/o Peter Bloch, 3 Hereford Road, London W2, England from January 9th until I depart for Amsterdam. Feel free to contact me.

I do wish I had stills but the film-makers have just not given me any,

Sincerely,

Larry Kardish.

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

LK: lk

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Pogacic:

It was very pleasant meeting with you when you were in New York during the FIAF Convention; and I know we are all looking forward to our program of New Yugoslavian Films beginning in mid-November.

I believed I mentioned to you that with the support of the International Council of the Museum of Modern Art, I hoped to bring a program of New Independent American Short Films to Europe next year, and would welcome the opportunity of presenting the ninety-minute 'representative' sample in archives, to film study groups and students in general. I was wondering if you would be interested in scheduling a showing of these films when I am in Belgrade and/or Zagreb. Naturally, if you wished I could be available for a commentary beforehand, or open to questions afterward. (I also speak French - a mediocre French). Of course, as the Museum is helping me subsidize this trip, there would be no charge for the program, but I would be interested in seeing some of the current work being done in Yugoslavian or meeting with some of your film-makers.

I would hope to be in Yugoslavia during the first two weeks in June. At the moment the program stands as follows: EEL CREEK (David Brooks), JOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

How is Mr. Acimovic? Please give him my regards. Keep well, and I hope that I may hear from you shortly.

Sincerely,

Larry Kardish.

Mr. Vladimir Pogacic,
Jugoslovenska Kinoteka,
Knez Mihailova 19/1,
Belgrade, Yugoslavia.

ps: Adrienne says hello, and I would also hope to bring KODAK GHOST POEMS.

LK: lk

x: file

BERLIN

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November 21, 1969.

Dear Mr. Volk:

I cannot tell you how delighted we are with the way in which our cycle NEW YUGOSLAV FILMS is going. We have had full houses almost every day, interesting press coverage, and solicitations from hundreds of sources as to where the films can be rented. Mr. Van Dyke is especially pleased. Dusan, Boro, Zelimir, Branko and Mr. and Mrs. Pavlovic are all warm and brilliant people. It is such a pleasure to have such guests. I am also very fond of the way all the delegation dresses. You also make beautiful clothes in Yugoslavia.

I was speaking to Mr. Van Dyke and he suggested that I contact you in regard to a program in which I am involved. The International Council of the Museum of Modern Art is helping me with a grant to tour Europe with a ninety-minute program of new American independent short films. Naturally, I am most anxious to have this presented in Yugoslavia, and have already to Mr. Poggic, and now I write to you as well, asking if you could help me secure some screenings in Yugoslavia. This would happen sometime toward the middle of June.

The films I would bring would represent the scope of independent film-making today in this country, and could be preceded by an English commentary and/or followed by questions and answers and/or preceded and followed by nothing at all.

Does this interest. If so, may I hear from you shortly as I leave on the first of January.

Thanking you for your kind attention,

Sincerely,

Larry Kardish.

Mr. Peter Volk,
Yugoslavia Film Festival,
Knez Mihajlova 19/111, Belgrade.

LK: lk

cc: file

BERLIN

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YUGOSLAVIA FILM
THE YUGOSLAV FILM FESTIVAL

Belgrade
December 8, 1969

THE MUSEUM OF MODERN ART
Mr. Larry Kardish
11 West 53 Street
NEW YORK, N.Y. 10019

Dear Mr. Kardish,

We are all very happy about the success your cycle NEW YUGOSLAV FILMS had in New York, and wish to thank you once again for everything you did in helping its organisation and our delegation during their wonderful stay in United States.

As far as your suggestion of presenting a ninety-minute program of new American independent short films in Yugoslavia is concerned, we wish to let you know that we would be very much interested to show this program within our 17th Festival of Yugoslav Short and Documentary Films, which will be held in Belgrade from 2nd to 9th March 1970, and to have you as our guest for ten days here. Would it be possible for you to come with the films in March instead toward the middle of June? For, in June we shall not be able to do or help you in any way with the screenings and films, due to the fact that we shall all be very busy then preparing the Pula Festival.

We really hope you will be able to change your plans and come with the program in March, and we are looking forward to hearing from you on this subject as soon as possible.

With best regards,

Sincerely,
Petar Volk

Petar Volk

9/06/70

fully stops in Pula

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December 15, 1969.

Dear Mr. Volk:

Thank you for your interest. I am encouraged by the enthusiastic responses I have been receiving.

Have you seen the latest article that appeared in the New York Times on the event of New Yugoslav Films? I am certain that Willard is sending you a copy, but I will enclose one anyhow.

I would very much like to attend your 17th Festival of Yugoslav Short and Documentary Films which will be held in Belgrade at the beginning of March. I did plan to be in Rome at that time, and could possibly alter my plans if the following is agreeable. I would have to ask you for return plane fare from Rome to Belgrade. I would have to leave from Rome on the evening of the 2nd of March and ~~could stay~~ in Belgrade no later than the 7th. I would be happy however to view the films in the Festival, and could recommend these to the Museum and various distributors in New York. I would welcome also the opportunity of screening my films at this time. If this is not satisfactory, I understand that you are very busy and appreciate any difficulty you may have in accomodating me for the period March 2nd-March 7th. I will be traveling with my wife, but I am sure she will be happy to remain in Paris for that extra week, because we do hope to return to Yugoslavia in June.

May I hear from you shortly so I might revise my plans?

Thanking you for your kind and prompt attention,

Sincerely,

Larry Kardish.

Petar Volk,
Yugoslavia Film,
Knez Mihajlova 19/111,
Belgrade, YUGOSLAVIA.

LK: lk

cc: file

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Klaue:

Mr. Van Dyke suggested that I write to you.

With the assistance of the International Council of the Museum of Modern Art, I hope to leave my position as assistant programmer with the Museum for six months, and tour Europe with a program of new independent short films from America. I am hoping to get this 'representative sample' screened at various film archives, to film study groups and to students in general. I was wondering if you were interested in having this program exhibited at the Filmarchiv?

I could be in East Berlin toward the middle of May, and Mr. Van Dyke and Adrienne Mancia told me of a suggestion of mounting a show of new East German film-makers. If it is possible, and I do come to East Berlin, the Museum would be very interested in seeing the film work of this generation.

At the moment the program I hope to bring to Europe stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), 69 (Robert Breer), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

Thanking you for your kind attention, and hoping you find the program interesting.

Sincerely,

Larry Kardish.

Mr. Wolfgang Klaue,
Staatliches Filmarchiv der DDR,
Kronenstrasse 10,
108 Berlin, DDR.

LK: lk

cc: file

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COPY FOR: Larry Kardish

STAATLICHES FILMARCHIV DER DEUTSCHEN DEMOKRATISCHEN REPUBLIK



108 BERLIN 8, KRONENSTR. 10

17-10-1969

The Museum of Modern Art
Department of Film
Mr. Willard Van Dyke

11 West 53rd Street

10019 New York
N.Y., U.S.A.

Dear Mr. Van Dyke,

I should be very pleased, of course, to extend the hospitality of the Staatliches Filmarchiv to Mr. Larry Kardish. This would be a good opportunity to screen the planned programme of American films for interested audience and Mr. Kardish could also look at a number of DEFA films which could perhaps be considered for a DEFA season in the Museum of Modern Art.

I agree with you that Mr. Kardish should arrive in mid-May, we are able to look after him as our guest for about a fortnight. But I do ask you to let us have in good time the necessary data of Mr. Kardish and also the exact dates of his arrival and departure, if possible. We need these details in order to prepare his entry visa. We are able to take care of his hotel accommodation and we will give him a certain amount of extra money for food.

Cordial greetings,

K. A. A. de
Director

OCT 22 1969

22 29 31
Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130 012
Postscheckkonto Berlin 381 11

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The Museum of Modern Art

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

Department of Film

Mr. Klaue,
Staatliches Filmarchiv der DDR,
108 Berlin 8, Kronenstr. 10.

December 9, 1969.

Dear Mr. Klaue:

Thank you for your very kind and generous response to Mr. Van Dyke concerning my projected trip to Europe and East Berlin. My wife and I will be in East Berlin for only a week, and I will be pleased to view any number of DEFA films for consideration of a program at the Museum of Modern Art. Indeed, that is one of the purposes of my travels and that is to acquaint myself as a representative of the Museum with the work being done in the European nations today.

I would like to enter East Berlin on Sunday, May 10th and leave for Czechoslovakia the following week. During this period I would like to have the opportunity of screening my programs of American independent films to an interested audience of the Staatliches Filmarchiv's selection, and seeing the DEFA films you consider would be suitable for a Museum screening. After I see the films, of course, I will report back to Willard Van Dyke and Adrienne Mancina with whom I work.

There are two 90-100 minute programs of films - an 'official' one which does represent the tremendous scope of independent film-making in the nation today, and which I have described in my first letter to you. The second program consists of three films. Two of them are highly sexually explicit CYBELE by Donald Richie and KODAK GHOST POEMS by Andy Noren. Whereas CYBELE is quite a unique film indicative of the mind of an accomplished aesthete, KODAK GHOST POEMS does illuminate, depicts the way many young people have elected to go away from the grain of society. The third film, MALCOLM X UNIVERSITY is about the struggle of young Black students in North Carolina, and is concerned about their unique problems. It is made by a very committed young Black film-maker St. Clair Bourne and discusses the question of whether Blacks should attend primarily White universities and try to change the course of study, or should they form all-Black institutions like MALCOLM X? Would you like me to bring this second program? I understand if there should be any hesitation for you to screen it. We have not even shown KODAK GHOST POEMS publicly. But I did want to warn you of the contents of this second program.

Thank you again for your generous offer of a hotel accomodation for the week May 10-17th. I hope to be entering East Berlin from West Berlin and will be touring on a Canadian passport (I am a citizen of Canada). I am very much looking forward to seeing your new film productions, and Willard and Adrienne send you their very best,

Sincerely,

Larry Kardish.

LK: lk

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Gregor:

With the assistance of the International Council of the Museum of Modern Art, I hope to leave my position as programmer with Adrienne Mancia for six months and tour Europe with a program of new American independent short films. I would very much like to get this ninety-minute representative 'sample' screened at various archives, film study groups and to students in general. I have the kind help of Mr. Graff in planning my German tour, but would, of course, be interested in having, if possible, a screening at the Kinemathek.

At the moment the program stands as follows: EEL CREEK (David Brooks), COBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), AMERICA'S IN REAL TROUBLE (Tom Palazollo), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), 69 (Robert Breer), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle). I also hope to bring the controversial but beautiful KODAK GHOST POEMS.

I will be in Germany a month from mid-April to mid-May. Adrienne and I are presently considering doing a show of New (West) German cinema in which we would hope to screen both films from the various 'co-operatives' but the feature-length films of young Germans who are gaining international standing. I hope that you can give me some assistance when I get to Berlin either arranging some screenings for me, or sending ahead some addresses of film-makers I might write whose work you think might interest us. We really believe that we will be 'hearing' a lot from the young Germans over the next few years.

Thanking you for your kind attention, and hoping that you find the above exciting,

Sincerely,

Larry Kardish.

Mr. Ulrich Gregor,
Deutsche Kinemathek,
Schluterstrasse 41,
1 Berlin 15,
Bundesrepublik Deutschland.

LK: lk

x: file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Deutsche Kinemathek e.V.

THE MUSEUM OF MODERN ART
Mr. Larry Kardish
11 West 53 Street
NEW YORK, N.Y. - 10019 - U.S.A.



Mitglied der Fédération Internationale
des Archives du Film (FIAP)

1 Berlin 15, Schlüterstraße 41

September 26, 1969
Bg/Oe

Dear Mr. Kardish,
Dear Mrs. Mancina,

Thank you very much for your letter of September 22 which we have just received and which announces your visit to Berlin at a date between mid-April and mid-May.

The Deutsche Kinemathek is greatly interested in arranging a screening of your programme.

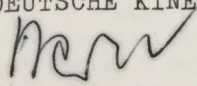
We are in connection with a group of young Berlin filmmakers.

We will forward your letter to Mr. Gregor who is our programmer and will give you details.

At any rate we have taken note of the approximate date of your visit to Berlin and screenings at our institute.

Sincerely,

DEUTSCHE KINEMATHEK e.V.


Berg
Administrative Director

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October 14, 1969.

Dear Mr. Grigor:

MM. Wlaschin suggested that I contact you.

The International Council of the Museum of Modern Art has given me a grant to assist a tour of Europe I intend to take on a leave of absence from the Museum with a program of short American independently produced films -- 'New American Cinema'.

I hope to screen these films, a ninety minute 'representative sample', in various archives and to film study groups and could be, if requested, available for a commentary beforehand and/or questions afterward. I shall be in Britain the last three weeks of January, and have scheduled a screening at the National Film Theatre in London for the last day of that month, and have already secured engagements in Liverpool and Oxford.

At the moment the program, consisting of recent works, is comprised of the following films EEL CREEK (David Brooks), MOON 69 (Scott Bartlett), CENTRAL PARK (Ann Shanks), AMERICA'S IN REAL TROUBLE (Tom Palazzolo), AIRSHAFT or AIRSCREW or SOFT RAIN (Ken Jacobs), 69 (Robert Breer), THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher) and (tentatively) BILLABONG (Will Hindle). I am having some problem in obtaining this last film and so may have to substitute SPEED QUEEN (James Douglas) for it.

As I should be receiving a grant for this program, there is no charge for the program. However, should you be interested in scheduling this, I would require transportation expenses to and from London. Does this interest you?

Thanking you for your attention, and hoping that I may hear from you shortly,

Sincerely,

Larry Kardish.

Murray Grigor,
Film House,
3 Randolph Crescent,
Edinburgh, Scotland.

LK: lk

cc: file

BRUSSELS CHAREST

BUDAPEST OPENHAGEN LONDON

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October 24, 1969.

Dear Mr. Graf:

I would like to confirm with you details of my projected tour of West Germany with my program of recent independent American short films. I remember that we agreed that the tour would last about a month, and that when I would speak I would receive a per diem of \$16 (?). This would defray travel expenses. I had also hoped to meet film-makers in West Germany who represent both the 'young commercial cinema' and the 'underground' with a program at the Museum as a goal. I have already been in touch with Mr. Berg of the Deutsche Kinemathek who said he would be interested in mounting the program and assisting me in contacting other German film-makers. I could be in West Germany from April 12th to May 9th. If possible I would like to end my tour in West Berlin as I have an invitation to East Germany (via Berlin) for mid-May.

Where the program of films is shown, I can be available for a commentary beforehand or/and for questions afterward. At the moment the 'ninety-minute' 'representative sample' consists of the following films (there may be slight changes by departure): EEL CREEK by David Brooks. (Young boys go fishing.) 69 by Robert Breer. (An animated film using space and time as co-ordinates.) THE DIRECTOR AND HIS ACTOR LOOK AT FOOTAGE OF AN UNFINISHED FILM IN PREPARATION by Morgan Fisher. (Title is self-explanatory.) AMERICA'S IN REAL TROUBLE by Tom Palozzolo. (4th of July in Chicago.) CENTRAL PARK by Ann Shanks. (Shows that where there is an oasis in an urban environment, there people do get along.) OOBIELAND #2 by Walter Ungerer. (A young girl reacts to the insanity around her.) MOON 69 by Scott Bartlett. ("A journey into the space of the mind."). A film by Ken Jacob which will probably be one shot looking out a window onto a street and be titled AIRSHAFT or SOFT RAIN. BILLABONG by Will Hindle. (This film is a personal favorite. A knockout.) I may also bring a film called SPEED QUEEN by James Douglas. (A film which is animated by other films. A belly dancer joggles about.) I am also bringing an hour silent film entitled KODAK GHOST POEMS by Andy Noren who is a film-maker that has influenced many young men here, and who details in diary-form a lifestyle which is common to young people here and indicative of many interesting changes. However, this film is extremely explicit in its sexual 'bravado', and so probably will have only limited screenings. It is available for those who want to see it.

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2.

Sorry, I have no stills.

May I hear from you shortly on these matters? Thanking
you in advance for your co-operation,

Sincerely,

Larry Kardish.

Herbert Graf,
Cultural Affairs,
American Embassy,
Bonn, West Germany.

LK: lk

cc: file

BRUSSELS CHAREST

BUDAPEST OPENHAGEN
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DEUTSCHE KINEMATHEK eV
Berlin 15
Schlüterstr. 41

EMBASSY OF THE
UNITED STATES OF AMERICA
55 Bonn-Süd Godesberg

U.S. INFORMATION SERVICE

October 31, 1969

THE MUSEUM OF MODERN ART
Department of Film
11 W 53 Street of Modern Art
New York, N.Y. 10019

October 25, 1969

Dear Mr. Kardish :

Thank you very much for your letter of September 22 which unfortunately I received only some time later. You are welcome to come to Berlin and to screen your programme which to me looks most interesting. Maybe you could give us some advance notice before your departure as to the approximate day of your arrival in Berlin, so that we may fit your films into our regular monthly programme schedule.

We would also appreciate some information regarding the films. Most of the^m are quite unknown here.

In my opinion, the most important young film directors in Germany, apart from those already "established" (Kluge, Straub) are Werner Nekes, Dore O., Lutz Mommartz, Adolf Winkelmann, Helmuth Costard. For more details and addresses you should write to : FILMMACHER COOPERATIVE, Hamburg 1, Rosenstrasse 18. They have just issued a new catalogue.

With best regards, also to Adrienne,

7296

Ulrich Gregor

(Ulrich Gregor)

BRUSSELS CHAREST

BUDAPEST OPENHAGEN LONDON

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U.S. INFORMATION SERVICE

EMBASSY OF THE
UNITED STATES OF AMERICA
53 Bonn-Bad Godesberg

October 31, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Kardish:

Thank you very much for your letter of October 24. I have shown it to our Cultural Officer, Mr. Hans Holzapfel, and a reply will be forthcoming. I shall be assisting Mr. Holzapfel in making arrangements for your tour.

With best personal wishes,

Sincerely,

Herbert Graf

Herbert Graf
Cultural Affairs Assistant

BRUSSELS CHAREST

BUDAPEST OPENHAGEN

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EMBASSY OF THE
UNITED STATES OF AMERICA
53 Bonn-Bad Godesberg
Germany

U.S. INFORMATION SERVICE

November 5, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Kardish:

Mr. Graf has shown me your letter of October 24 and I am pleased to confirm that we are prepared to cooperate in the presentation of your program in West Germany and Berlin.

Preparations for your tour can begin immediately. We will ask our cultural centers in the major and some minor German cities to contact the local film societies, student groups and other organizations who are likely to be most interested in your presentation. On the basis of the latter's reaction we will work out an itinerary to propose to you. We will try to arrange it so that the tour will begin in Cologne around April 12 and - in accordance with your preference - end in Berlin by May 9. Your schedule will allow for a couple of days each in the major centers of commercial and independent film-making - Cologne, Hamburg, Frankfurt, Munich, and Berlin - where you can meet German film-makers. Our staff in these cities will be glad to arrange for the necessary contacts.

Depending on the local circumstances, which vary a good deal from place to place, we plan to schedule the program in universities, museums, or our cultural centers. (I take it that all you require for the presentation is a 16mm projector and a projectionist.) In any case will we make sure that the local groups which have a professional or special interest in the cinema will be involved as cosponsors or audiences. We will also be pleased, of course, to cooperate with the Deutsche Kinemathek in mounting the program in Berlin.

To help defray travel costs we can offer you a per diem of \$16. Alternately, we can provide you with first-class rail tickets for travel within Germany. Please let me know which you prefer.

A final but no less important detail is publicity. The local sponsors will want to announce the program by poster, and we would like to have a leaflet or brochure for distribution. Both can be produced here, but we would need good pictorial and text material. I do hope that it

BRUSSELS CHAREST

BUDAPEST OPENHAGEN LONDON

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will be possible for the Museum to furnish stills. As to the kind of descriptive material we could use, I am enclosing sample publications distributed in connection with earlier programs we had here; they will give you an idea of what we have in mind. A brochure on your program need not be as elaborate, but it would be very useful to have annotations or critics' comments on the films and some statements by the film-makers.

Please let us know whether you agree to these proposals. May I also ask you to give us some biographic data on the enclosed form.

We look forward to collaborating with you on this interesting program.

Sincerely,

Hans Holzappel
Hans Holzappel
Cultural Officer

Encls.: a/s

fisher.

BRUSSELS CHAREST

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U.S. INFORMATION SERVICE

EMBASSY OF THE
UNITED STATES OF AMERICA
53 Bonn-Bad Godesberg
Germany

November 21, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
U.S.A.

November 21, 1969.

Dear Mr. Gregor:

Thank you for your kind letter of October 25th. I hope to be in West Berlin from May 4th to May 9th. Mr. Holzappel and Mr. Graff from Bad-Godesberg who arranged Mr. Sitney's trip with to Germany several years ago are also handling mine. I requested that I end in West Berlin because I am due in East Berlin in the middle of the month. I also asked them to contact you as naturally it would be an honour to have the program screened at the Kinemathek. If they do not contact you, I still would like a screening in your auditorium, and could and could confirm any date between the 4-9 of May. I could give a commentary (in English) beforehand and/or answer questions after and/or do nothing at all but have the films shown. Arrangements for screenings can be made on the spot. Our contacts will be advised that I am sorry but most of the films do not lend themselves to brief descriptions so I must be a little capricious in what follows. The program, all in 16mm, will be an extensive representative sample of the short films being made independently ("underground") in America today. It may also be preferable for you to ship the films to Berlin. I am also bringing with me a remarkable one-hour color silent 16mm film which Adrienne Mancila and I regard as important and influential. It is Andrew Noren's KODAK GHOST POEMS. It is an unofficial part of the program. It is extremely explicit sexually. If you would like to see it, I would be happy to screen it for you, but I did want to warn you in case you would like to program it.

DEAR CREEK by David Brooks. (Young people go fishing.) at the
69 by Robert Breer. (Animated. Space and time are co-ordinates.)
OOBIE LAND #2 by Walter Ungerer (A young girl in a lunatic world.)
MOON 69 by Scott Bartlett. (A complex vision of the 'beyond')
LAUGHING BEAR by Mark Sadan. (Beautiful women.) great interest in
AMERICA'S IN REAL TROUBLE by Tom Palazzolo. (4th of July parade in Chicago.)
THE DIRECTOR AND HIS ACTOR LOOK AT FOOTAGE OF AN UNFINISHED FILM by Morgan Fisher.
AIRSHAFT by Ken Jacobs. (Jacobs' camera looks out a window.) one
BILLABONG by Wall Hindle. (Loneliness. Isolation. A touch of freedom.)

We I wish I could be more helpful with descriptions. I am also bringing with me a remarkable one-hour color silent 16mm film which Adrienne Mancila and I regard as important and influential. It is Andrew Noren's KODAK GHOST POEMS. It is an unofficial part of the program. It is extremely explicit sexually. If you would like to see it, I would be happy to screen it for you, but I did want to warn you in case you would like to program it.

I shall write to the FILMMAKER COOPERATIVE before I leave.

Thanking you for your generous attention, and hoping I will hear from you again shortly,

Sincerely,

Larry Kardish.

Ulrich Gregor, Deutsche Kinemathek, Berlin 15. LK:lk cc: file

BRUSSELS CHAREST

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EMBASSY OF THE
UNITED STATES OF AMERICA
53 Bonn-Bad Godesberg
Germany

November 21, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
U.S.A.

Dear Mr. Kardish:

Thank you for your letter of November 14. We will now proceed with our plans as previously outlined.

Your preference for payment of per diem is noted. Concerning the KODAK GHOST POEMS, we believe that we best follow the example of Mr. Sitney who had a film by Jack Smith with him when he was here last year. This film was shown only where there was specific demand and where a local group could provide a hall for a somewhat closed session. Since you will have a few days in the major cities where people are likely to be interested in seeing the film, arrangements for screenings can be made on the spot. Our contacts will be advised that the film is available.

Once your travel itinerary is firm, would you please let us know where you can be reached before you come to Germany. We may need to contact you. It may also be preferable for you to ship the films directly to us in Bonn, in order to avoid possible delays at the customs office.

Meanwhile we have been in touch with some of the people who will be involved in the presentation. They have shown great interest in your program, particularly in the films by filmmakers who are little known in Germany. I don't know whether you can accept such suggestions, but we promised to pass on to you their request that you bring some recent works by George Landow and Ernie Gear (spelling uncertain).

We have also discussed with them the publicity for your program. While we can appreciate your position on the matter, both their and our experience with German audiences suggests that it is most necessary when showing foreign films to provide a certain amount of background information. We can do without the kind of elaborate brochure I sent you samples of, since the "New American Cinema" has

Larry Kardish.

BRUSSELS CHAREST

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been fairly well documented in German by now and the Cooperatives here continue to present independent American films; but we need at least sufficient material to make up a leaflet and a poster for advance publicity. The leaflet should give titles, length, year and a brief (preferably not critical, but slightly more inclusive than we have so far) description of the films and perhaps some biographical notes on the filmmakers, at least the lesser known ones. As for illustrations, we can make up something here, but actual pictures from the films would be better, of course. Frame enlargements are perfectly suitable for printing purposes.

I hope very much that you can help us obtain such material. Mr. Graf joins me in sending you best regards.

Sincerely,

Hans Holzappel
Hans Holzappel
Cultural Officer

BRUSSELS CHAREST

BUDAPEST OPENHAGEN LONDON

Larry Kardish
Larry Kardish.

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The Museum of Modern Art

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

Department of Film

November 14, 1969.

Dear Mr. Holzapfel:

Thank you for your letter of November 5th. I am very much looking forward to meeting with you, and P. Adams Sitney has told me that he had no worries when he traveled in Germany under arrangements made by you.

I would prefer the per diem of \$16 a day.

I do think that the brochures that you forwarded to me are exciting, but I must tell you about certain policies we embrace in the Department of Film regarding publicity of films. We believe that an audience should come to each film 'fresh' as initiates without the intimidation of other critical announcements. As far as the program 'as a whole' goes it should be sufficient to describe as one constituted by films which all have been produced independently by the film-maker himself. They are also all short films, and hence have very limited exhibition in America. Some are 'formal', some make social or political comments, one is old-fashioned in sentiment, and the other just 'are'. As for specific descriptions of the films they are available in the letter I sent to Mr. Graf on the 24th of October. It really would be sufficient to announce the films as New American Short Films -- 'Independent' and 'Underground'. In my letter to Mr. Graf I mentioned the hour long KODAK GHOST POEMS. It is an important film. However, it is extremely explicit in its sexual descriptions, and I would hesitate to to screen it without warning. This is an unofficial part of the program, but there may be situations in which the demand would obtain.

In case you do not have a copy of that letter I forwarded to Mr. Graf, I will enclose a copy.

I am sorry but we just do not have any stills on the films that I hope to present. I know that the film-makers have trouble financing one release print let alone a set of stills. Of course, stills could be made from the films themselves but these would be of poor quality. I did ask the film-makers for stills when I approached them about this program, but not one responded with a still. They do not have; I do not have. However, if you would like to scribble a doodle or use the Statue of Liberty or an impression of a roll of film, this would suit my purposes.

I do hope you will be able to work something out on this matter.

Sincerely,

Larry Kardish.

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The Museum of Modern Art

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

Department of Film

December 16, 1969.

Dear Mr. Holzapfel:

Thank you for your letter of November 21st.

The people you are working with are pretty 'hip', and seem to be very much aware of what is happening in New York today. It is exciting to learn that the audience will be an initiated one. I am sorry but have run out of funds with which to purchase films by Landow or Gehr. However, they are certainly worthy of inclusion in the program. Other films, films which are more of personal favorites (ultimately the final test among similars) are representative of the same schools as Gehr and Landow. My official program, once again, is merely a broad sample of the work being done at the moment; there is no concentration on any one aspect.

I agree with your treatment of KODAK GHOST POEMS. I am also bringing Donald Richie's film CYBELE (American independent film-maker and critic working in Japan). You will have to take the same precautions with CYBELE as with KODAK GHOST POEMS.

At the moment I am also trying to secure (and I am sure I will), a twenty-minute film by a young, black film-maker St. Clair Bourne, MALCOLM X UNIVERSITY about the founding of an all-black university in North Carolina. I will not be showing this film everywhere I go because to understand it fully is to be able to understand English. Although the film relies upon language its value rests in this: the young American blacks have up to now been painted as caricatures of the white, Uncle Toms, or as porters and menial help. In this film the young black is beautiful, proud, confident, arrogant, assured, and very much his own man. He has never been pictured this way before, and I think this film is as an exciting introduction to this image as any.

Well, let us see what information I can give you on the program. Please note, however, I am not committing myself to any particular order.

BILLABONG by Will Hindle. 1968. 9 minutes. Will Hindle is a San Francisco film-maker. He recently won an American Film Institute grant and with this he has recently completed WATERSARK. His other films include FAN FARE FOR THE COMMON MAN, 29 MERCI MERCI, PASTORAL D'ETE and what is probably his most famous CHINESE FIREDRILL. Hindle used to work in television, but now has dedicated to his life to the making of films.

69 by Robert Breer. 1969. 5 minutes. Robert Breer is one of the earliest members of the New American Cinema Group, and one of the founders of the Film-Makers' Co-operative. He has been making short films using simple animation techniques for over ten years. This is his most recent film.

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The Museum of Modern Art

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

Department of Film

2.

SOFT RAIN (to be played 4 times). by Ken Jacobs. 1968. 16 minutes (all together). Ken Jacobs eats, breathes, collects and makes film. Like Robert Breer, Jacobs has been intimately involved with the New American Cinema Group since its inception when Jacobs acted as projectionist for the first screenings at the Film-Makers' Cinematheque. His style has changed from one of uncontrolled frenzy of life (working with Jack Smith), to simple, understated observations of natural life. Ken Jacobs recently completed the beautiful feature-length film TOM, TOM THE PIPER'S SON.

MOON by Scott Bartlett. 1969. 15 min. Scott Bartlett is another San Francisco film-maker. He first attracted attention with his student film METANOMEN. Bartlett works with videotape, kinoscope recordings and solarization. His OFF/ON has been widely shown. MOON 69 is Bartlett's most recent film. Presently he is teaching at San Francisco State.

OOBIELAND (Part Two) by Walter Ungerer. 1969. 7 minutes. Walter Ungerer began as a student of film at Columbia University in New York City where he graduated into teaching the techniques of film-making. This is one of Ungerer's first film. Ungerer has recently moved to a farm in New England called The Magic Mountain where he hopes he can devote himself solely to his work.

AMERICA'S IN REAL TROUBLE by Tom Palazzolo. 15 minutes. Tom Palazzolo is Chicago's most accomplished 'underground' film-maker. Interested in the mildly grotesque and circus 'enviroments', Palazzolo uses the same footage again and over in his films. He has many versions of each. 'O', which is probably his best known film, is very much concerned with the trapeze artists (female), and HE also embodies circus footage. Palazzolo has recently completed YOUR ASTRONAUTS (the moon men visit the Windy City), and is presently working on a film with an American Film Institute grant.

EEL CREEK by David Brooks. 1968. 5 minutes. I believe it is the late David Brooks' spirit that defines the New American Cinema in terms that are 'sharper' than any other film-maker, and I regard David's EEL CREEK to be one of the purest examples of this respect. He was teaching a film course (that was like no other) at Antioch College in Ohio at the time of his fatal car accident. He was 26. His other films include LETTER TO D.H. IN PARIS, and THE WIND IS DRIVING HIM TOWARD THE OPEN SEA.

THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE SHOWING PREPARATIONS FOR AN UNMADE FILM, by Morgan Fisher. 1968. 15 minutes. Fisher studied film in California. However, it was when he was studying something else at Yale that he came to our attention with the film he made before this one DOCUMENTARY FOOTAGE. At the moment he is in California looking for several thousand dollars to make a feature-length film.

CENTRAL PARK by Ann Zane Shanks. 1969. 11 minutes. Mrs. Shanks is a photographer. This is her first film.

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The Museum of Modern Art

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

Department of Film

3.

LAUGHING BEAR by Mark Sadan. 1968. 5 minutes. Mark Sadan is now making children's 'learning' films for educational television. He has been engaged in theatre in film work in Israel. When he returned to New York he put his films on deposit with the Film-Makers' Co-operative. He is also known for ROSEBUD, WHISPERS and THE OTHER WORLD OF R. PATRICK SULLIVAN. He is presently engaged in making a film about the American Indian.

Unofficial Program:

CYBELE by Donald Richie. 1969. 20 minutes. Donald Richie who is the visiting curator at the Museum of Modern Art this year is the Western World's foremost authority on Japanese films. Richie has been living in Japan for the past twenty years. CYBELE is described as a pastoral ritual.

KODAK GHOST POEMS by Andrew Noren. 1967---still being worked on. 60 minutes. Described in last letter.

MALCOLM X UNIVERSITY by St. Clair Bourne. 1969. Described above.

Before I get to Germany my itin. will be as follows -- until the end of January at Peter Bloch, 3 Hereford Road, London W2, England. The first two weeks in February c/o Jan de Vaal Nederlands Filmmuseum Paulus Pottersstraat 13, Amsterdam. The last two weeks in February in Paris (do not have definite address). In March I will be travelling to various towns in Italy so I would recommend that if you need to contact me I will at least be at the Cineteca Italiana 20121 Milan Villa Comunale Via Palestro 16 (799-224) on Wednesday, March 18. The last week of March - Cinematheque Royale de Belgique, Palais des Beaux-Arts, 1 Rue Ravenstein, Brussels, Belgium. (c/o Lilliane Recht). The first week of April -- Filmhistoriska Samlingarna Tekniska Museet 115 27 Stockholm, Sweden. And from the 5th to 14th of April I will be in Copenhagen at the Danish Film Museum c/o Ib Monty, Det Danske Filmmuseum, Store Søndervoldstraede. On the 15th I will arrive in Germany with my films ---WHERE DO I ARRIVE??? May I know this within the next week. Remember I end in Berlin. Thanking you very much for all your kind and generous help. I am most looking forward to meeting with you,

Sincerely,

Larry Kardish.

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The Museum of Modern Art

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

Department of Film

December 22, 1969.

Dear Mr. Holzapfel:

I wish you a very good year.

Some -hopefully final- changes on the schedule:

Instead of AIRSHAFT by Ken Jacobs please, at his request, substitute SOFT RAIN which is a quadruple film (to be shown four times) with an all-in-all running time of fifteen minutes. It is in color and this version was only recently completed.

St. Clair Bourne the director of MALCOLM X UNIVERSITY is hesitant about letting a white man speak for his film. I told him his film is eloquent and articulate and speaks for itself. I do hope he will let me bring it.

Am also bringing a film made by a young film-maker working teaching Film at Columbia University. I have been asked to bring his film, and since it is being given to me free and is of interest am delighted. The title is self-explanatory: HIROSHIMA-NAGASAKI AUGUST 1945 is in black-and-white and runs 16 minutes. Maybe an addendum to my 'unofficial' program. Although it contains footage of the bombings only just released, it also must be understood for its language. Use your discretion.

I hope this is the last change, and remember you can contact me from January 9- February 1st at Peter Bloch, 3 Hereford Road, London, W2, England.

Sincerely,

Larry Kardish.

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

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U.S. INFORMATION SERVICE

EMBASSY OF THE
UNITED STATES OF AMERICA
53 Bonn-Bad Godesberg
Germany

December 29, 1969

Mr. Larry Kardish
Department of Film
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
U.S.A.

Dear Mr. Kardish:

Thank you for your letter of December 16.

I trust that you have meanwhile received our telegram asking that you arrive in Frankfurt on April 15. We would like to schedule the first program on that evening. For your further information, here is the itinerary we have planned:

April	15-17	-	Frankfurt
	18-20	-	Cologne
	22-26	-	Munich
	27-30	-	Hannover
May	1-5	-	Hamburg
	6-9	-	Berlin

We are trying to work in a one-day stop in either Freiburg or Saarbrücken on April 21. In all other cities we have scheduled several days in order to leave you sufficient time for presentation of both programs and for personal contacts. We will send you more complete information on each local program as soon as we have it.

Many thanks for the additional descriptions of the films. They are most useful and leave only one question unanswered: which films are black-and-white and which are color? And could we get some stills?

We assume that you will make your own travel arrangements for the trip to Frankfurt and onward. We shall be glad to provide you with a schedule of trains you could conveniently take. If you want us to make hotel reservations, please specify your wishes.

With season's greetings,

Sincerely,

Hans Holzappel
Hans Holzappel
Cultural Officer

246

BRUSSELS CHAREST

BUDAPEST OPENHAGEN

LONDON

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The Museum of Modern Art

41 West 53 Street, New York, N.Y. 10019 Tel. (212) 336-3200

September 22, 1969.

Dear Jacques:

It was really very pleasant meeting you and talking at the Fall Congress last Spring. Adrienne and I are just at the end of our museum-film perspective, and we both are very happy that the companies look beautiful (except KINOLUX), and that we had at least a handful of good conversations in enthusiastic spirit. We will show David Greenberg's new selection of films in Jacek-Jan STANIS on Monday, and end with one on Tuesday. It will be a week before I collate all the program again, but will thank you to the program, but I will send you complete information as the show by the end of the month. Our Soviet show begins Thursday. Now for your New Cinema program.

I believe that I mentioned to you that with the support of the International Council of the Museum of Modern Art, I hoped to bring a program of New American Independent Short Films to Europe next year, and I would welcome the opportunity of presenting this ninety-minute representative museum to archives, to film clubs, groups, and to students in general. I was wondering if you would be interested in scheduling a showing of these films when I am in Brussels. I am not in favor of a screening before the screening, but I would like being in the lobby after an evening's questions. Anyway it's the thing that's important. Of course, as the Museum is helping as much as it can, there would be no charge for the program, but, if possible, I would be interested in seeing some of the current work being done in Belgium, and meeting with some of your young film-makers. Perhaps you could forward me some addresses of those artists you may think I might find interesting.

I hope to be in Belgium Sunday March 22-Saturday March 23, and then I do not have too much trouble in clearing customs with the films. At the moment the program stands as follows: ERIK GUNZ (David Brooks), OCULUS 22 (John Green), AIRCRAFT (Ken Jacobs), 59 (Robert Rauschenberg), A DISCOURSED AND THE OTHER (Morgan Fisher), CENTRAL PARK (Ann Spaulding), ERIK GUNZ (Robert Rauschenberg), BILLBOARD (Will Sharkey). As an addendum I hope to bring some more films.

Adrienne says hello and sends her love.

Sincerely,

Jerry Martin

Adrienne Martin,
Cinema Museum of Belgium,
11 rue de la Chapelle, Brussels.

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Jacques:

It was really very pleasant meeting you and Liliane at the FIAF Congress last Spring. Adrienne and I are just at the end of our science-fiction retrospective, and we both are very happy that the companies sent beautiful prints (except ATRAGON), and that we had at least 350 people at each screening rotating in enthusiastic spirit. We will show David Cronenberg's new science-fiction La Jetee-ish STEREO on Monday, and end with 2001 on Tuesday. It will be a week before I collate all the program notes, and send thank-yous to the companies, but I will send you complete information on the show by the end of the month. Our Soviet show begins Thursday. How did your New Cinema program do?

I believe that I mentioned to you that with the support of the International Council of the Museum of Modern Art, I hoped to bring a program of New American Independent Short Films to Europe next year, and I would welcome the opportunity of presenting this ninety-minute representative sample in archives, to film study groups, and to students in general. I was wondering if you would be interested in scheduling a showing of these films when I am in Brussels. I know you are not in favor of a commentary before the screening, but, I would not mind being in the lobby after to answer any questions. Anyway its the screening that's important. Of course, as the Museum is helping me subsidize this trip, there would be no charge for the program, but, if possible, I would be interested in seeing some of the current work being done in Belgium, and meeting with some of your young film-makers. Perhaps you could forward me some addresses of those artists you may think I might find interesting.

I hope to be in Belgium Sunday March 22- Saturday March 29, and that I do not have too much trouble in clearing customs with the films. At the moment the program stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle). As an addendum I hope to bring KODAK GHOST POEMS.

Adrienne says hello and sends her love.

Sincerely,

Larry Kardish.

Jacques Ledoux,
Cinematheque Royale de Belgique,
23 rue Ravenstein, Brussels.

Bru

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The Museum of Modern Art

1000 Fifth Avenue, New York 17, N.Y.

September 19, 1943

September 19, 1943

Dear Mr. [Name]

I am writing to you to inform you of the results of the selection of films for the exhibition at the Museum of Modern Art. The selection was made by a committee of the Museum and the results are as follows: [List of films]

The program consists of the following films: [List of films]

I am very grateful for your kind attention, and hope that the exhibition will be a success.

Sincerely,

[Signature]

Yours faithfully,
[Signature]

cc: [Name]

BUCHAREST

BUDAPEST
OPENING
LONDON

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Fernoaga:

I do not know if Mr. Van Dyke spoke to you or not about this but with the assistance of the International Council of the Museum of Modern Art I shall be leaving my present position of programming films at the Museum and will tour Europe for six months with a program of New American Independent Short Films. I would like to have this ninety-minute 'representative sample' of films be screened at archives, to film study groups and to students in general. I was wondering if you would be interested in scheduling a screening of these films when I will be in Roumania. If you think this is at all possible and that I could be able to see new films by young film-makers, I would be in Bucharest during the second week in June.

At the moment the program stands as follows: EEL CREEK (David Brooks), COBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR (LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

Thanking you for your kind attention, and hoping that this project interests you,

Sincerely,

Larry Kardish.

Mr. Dunitru Fernoaga,
Bd. Gheorghiu Dej. 65,
Bucharest, Roumania.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Arhiva Națională de Filme
ARCHIVE NATIONALE DES FILMS
MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

Nr. București, the 7 October 1969

Mr. L.Kardish
The Museum of Modern Art
Film Department
11 West 53 Street
New York

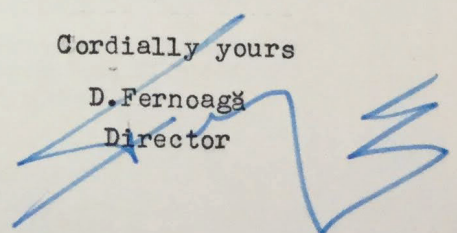
Dear Mr. Kardish,

Thank you for your letter dated 22 September.
In fact, Mr. Van Dyke told me about your Europe
tour, and I am glad to hear again about it. Of course,
you and your films will be welcome in Romania and I
think be able to schedule some screenings with them
in Bucarest. Students and critics here are very in-
terested in the N.A.C. in all its forms. I'll do my
best to settle some projections for yourself, and
maybe a meeting with film scholars, cine-makers, stu-
dents.

Hoping to hear from you before your departure,
I remain,

Cordially yours

D. Fernoagă
Director



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The Museum of Modern Art

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

Department of Film

December 12, 1969.

Dear Mr. Fernoagă:

Thank you for your kind reply of October 7th in which you stated interest in my program of New American Cinema films. I shall be leaving New York at the beginning of January, and hope to end my tour in Budapest, Bucharest, and Belgrade.

I am only sorry that I will be missing the program of new Romanian films that Mr. Van Dyke selected.

I hope to be in Bucharest from June 6th to June 11th, and I will bring two 90-100 minute programs of film. The first program, the official one, contains films which represent the tremendous scope of independent film-making in the country today. This program includes EEL CREEK (David Brooks), 69 (Robert Breer), MOON (Scott Bartlett), LAUGHING BEAR (Mark Sadan), CENTRAL PARK (Ann Shanks), OOBIELAND (Walter Ungerer), AMERICA'S IN REAL TROUBLE (Tom Palazzolo), THE DIRECTOR AND HIS ACTOR LOOK AT FOOTAGE (Morgan Fisher), AIRSHAFT (Ken Jacobs), BILLABONG (Will Hindle). My other program consists of three films. One MALCOLM X UNIVERSITY by St. Clair Bourne is of social and political interest (young black students forming their own university in North Carolina) and certainly would have been included in my official program had there not been so much English narration. The other two films in this program are sexually explicit, CYBELE (Donald Richie), KODAK GHOST POEMS (Andy Noren). However, KODAK GHOST POEMS is one of the most beautiful films, in my opinion, that has come from the 'underground', and is valuable as a document of how certain young people behaved in the Sixties. It is indicative of a certain popular sensibility. I will only show the second program where there is interest, and I do appreciate if you should be hesitant in showing the second program.

Will June 6th-June 11th be fine? Could you recommend an inexpensive hotel? I am very much looking forward to meeting you, film students and critics. Willard Van Dyke sends his best wishes,

Sincerely,

Larry Kardish.

D. Fernoagă,
Arhiva Nationala de Filme,
Soseaua Sabarului nr 1,
Bucharest, Romania.

LK: lk

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The Museum of Modern Art

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

Department of Film

December 12, 1969.

Dear Miss Kristof:

I am sorry that I will be missing the exciting weeks of new Hungarian cinema which Willard Van Dyke selected. I know he is enthusiastic.

nd In January I shall be leaving for six months to travel to Europe with a program of 'independent' or recent 'underground' films. I hope to have this program screened at archives and film study groups from Wales to Rumania. At first I was not intending to visit Budapest, but I know that Willard is interested in Hungary today, and assures me that I would find Budapest a beautiful cosmopolitan city. If I came (I am traveling with my wife), would it possible to arrange a screening for the films?

My trip is being sponsored by the International Council of the Museum of Modern Art. There is no fee involved; indeed, it is my delight to introduce Europeans to these films, and it is honor for me to be permitted to discover new film-making talents in Europe. I am looking forward to seeing the national cinema of many countries.

My official program includes the following films: EEL CREEK (David Brooks), 69 (Robert Breer), MOON (Scott Bartlett), AMERICA'S IN REAL TROUBLE (Tom Palazzolo), BILLABONG (Will Hindle), CENTRAL PARK (Ann Shanks), OOBIELAND (Walter Ungerer), AIRSHAFT (Ken Jacobs), LAUGHING BEAR (Mark Sadan), THE DIRECTOR AND HIS ACTOR LOOK AT FOOTAGE (Morgan Fisher). I am also bringing, a second 'unofficial' program, which will not be shown everywhere. It consists of three films, MALCOLM X UNIVERSITY (St. Clair Bourne), CYBELE (Donald Richie) and KODAK GHOST POEMS (Andrew Noren). MALCOLM X is about the founding of a black university by committed students in North Carolina. It would be in the first program if the understanding in the film did not so much depend on the English narration. The other two films are sexually very explicit, but in my opinion KODAK GHOST POEMS is one of the most beautiful films to come from the independent film-makers known as 'the underground'. It is also valuable as a document of a certain sensibility popular among the young. Of course, I can appreciate any hesitation you may have in screening the second program.

I would like to come to Budapest from Vienna on June 1st and leave for Bucharest on June 5th. Is this at all possible? Should I contact someone else (Willard thought you could be most helpful.)? In any case, much

COPENHAGEN LONDON

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The Museum of Modern Art

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

Department of Film

2.

thanks for your attention. I do hope I will hear from you
shortly,

nd

Sincerely,

Larry Kardish.

Claire Kristof,
Hungarofilm,
Bathory Utca 10,
Budapest, V, HUNGARY.

LK: lk

cc: file

COPENHAGEN LONDON

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Monty:

It was pleasant meeting with you while you were attending the FIAF Congress in New York. I believed that while I spoke with you I mentioned that with the help of the International Council of the Museum of Modern Art, I hoped to be in Europe with a program of Recent American Independent Short Films, and would welcome the opportunity of screening this ninety-minute 'representative sample' in archives and to films study groups and students in general. I was wondering if you were interested in scheduling a screening of these films when I am in Denmark. Naturally, I could be available for a discussion beforehand, and/or could be able to answer questions after the presentation. (I also speak French - a mediocre French.) Of course, as the Museum is helping me subsidize this venture, there would be no charge for the program, but, if possible, I would be interested in seeing some of the current work being done in Denmark, and meeting with some of your young film-makers. Perhaps you could forward me some addresses of those artists you may think I might find interesting.

I hope to be in Denmark Sunday, April 12 - Saturday, April 18, and that I do not have too much trouble in clearing customs with the films. At the moment the program stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle). I also hope to bring the controversial OAK GHOST POEMS (Andy Noren).

Adrienne says hello. Keep well, and until next time, regards.

Sincerely,

Larry Kardish.

Mr. Ib Monty,
Det Danske Filmmuseum,
Store Søndervoldstraede,
Copenhagen, Denmark.

LK: lk

x: file

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THE DANISH FILM MUSEUM

ST. SONDERVOLDSTRÆDE . 1419 KØBENHAVN K . TELEPHONE ASTA 6500
TELEGR. FILMATHEQUE

Mr. Larry Kardish
The Museum of Modern Art
Department of Film
11 West 53 Street
New York
N.Y. 10019
U.S.A.

IM/mk

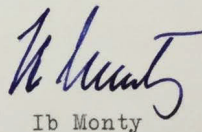
September 29, 1969.

Dear Mr. Kardish,

Thank you for your letter of September 22nd.
I would like very much to arrange a screening
of the program you are bringing to Europe, and
I will also take care that you can see some films
while being in Copenhagen.

Until further notice, we reserve the period from
April 12th - 18th, 1970, and I expect to hear
from you a couple of months before your arrival.

Yours sincerely,


Ib Monty

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

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

Department of Film

November 5, 1969.

Dear Mr. Monty:

I was wondering whether I may set my appearance in Copenhagen ahead a week, and hope you could reserve the week of April 5- April 11th for me instead of 12th-18th as previously requested. I will have two and a half hours worth of film -- the ninety minute program I described in my last letter to you, and KODAK GHOST POEMS (silent) which lasts one hour. KODAK GHOST POEMS is a very beautiful film, and one which Adrienne and I feel is important. However, it is extremely explicit, and you may not wish to screen it. If you do, then there is enough material for two programs of 75 minutes each, or one long one.

Thanking you again for your quick reply, and I hope this new final date will meet with your convenience. I am sorry if I interrupted any set plans.

Sincerely,

Larry Kardish.

Mr. Ib Monty,
Det Danske Filmmuseum,
Store Sondervoldstraede,
Copenhagen, Denmark.

LK: lk

cc: file

LONDON

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THE DANISH FILM MUSEUM

ST. SØNDERVOLDSTRÆDE . KØBENHAVN K . TELEPHONE ASTA 6500
TELEGR. FILMATHEQUE

Mr. Larry Kardish
The Museum of Modern Art
11 West 53 Street
New York
N.Y. 10019
U.S.A.

IM/mk

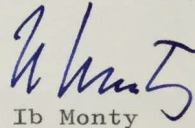
November 10, 1969.

Dear Mr. Kardish,

Thank you for your letter of November 5th. Having not, as yet, arranged the April program, we do not mind setting your stay ahead to the week of April 5th - April 11th.

We would also like to have KODAK GHOST POEMS, and I suggest that we present the films during two programs.

Yours sincerely,


Ib Monty

LONDON

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Lindgren:

It was good meeting you at the FIAF Congress in New York last Spring.

With the assistance of the International Council of the Museum of Modern Art, I shall be leaving my position of programmer with Adrienne Mancina, and, for a time, will be touring Europe with a selection of New American Independent Short Films. I would like to have this ninety-minute 'representative sample' screened at various archives, film study groups and to students in general. I was wondering if you would be interested in scheduling a screening of these films when I will be in Britain. Naturally I could be available for a commentary beforehand and/or questions afterward. Of course, as the Museum is subsidizing this venture, there will be no charge for the program, but since we are always looking for new and promising young film-makers, I would like to ask you if it would be possible for you to acquaint me with some such work when I will be in London. If I had some addresses, I would be happy to write to the film-makers and make my own arrangements.

I would also like to screen this program in Edinburgh and Brighton. Do you have regional theatres in these areas, and if so, could you suggest to whom I would write? Would you suggest any other communities?

I hope to land in Britain the middle of January and, providing I have no trouble in clearing customs with the films, remain until the first week of February. At the moment the program stands as follows: EEL CREEK (David Brooks), COBIE LAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

Thank you for your attention, and hoping this project interests you,

Sincerely,

Larry Kardish.

Mr. Ernest Lindgren,
British Film Institute,
81 Dean Street,
London, England.

LK: lk

x: file
prog (encl.)

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A DIVISION OF THE BRITISH FILM INSTITUTE

Chairman: SIR WILLIAM COLDSTREAM, C.B.E.

Director: STANLEY REED

Secretary: VERNON SAUNDERS



THE NATIONAL FILM ARCHIVE

81 DEAN STREET . LONDON W.1

Telephone: 01-437 4355

Cables and Telegrams: BRIFILINST, LONDON, W1

Telex: 27624

Curator: ERNEST LINDGREN, O.B.E., F.B.K.S.

Deputy Curator: COLIN FORD, M.A.

EHL/LG

29th September 1969

Mr. Larry Kardish,
Department of Film,
The Museum of Modern Art,
11 West 53 Street,
New York, N.Y. 10019,
U.S.A.

Dear Mr. Kardish,

Thank you for your letter of September 22nd. I am interested to hear of your projected visit to Britain, when I look forward to renewing our acquaintance.

I am not myself directly involved in our film performances here, but I have sent photocopies of your letter to the Director, Mr. Reed, to Leslie Hardcastle, who runs the National Film Theatre, to Ken Wlaschin, his programme organiser, and to Robert Grey, who has just joined us to organise programmes for our regional theatres, including those in Edinburgh and Brighton. I have told them that if they are interested in the programme you offer, they should write to you direct.

I have also sent a copy of your letter to Bruce Beresford, who is in charge of our own Film Production Fund and knows most of the new young film-makers in this country. I have asked him also to reply to you direct.

I hope something comes of all this, but if you want my help any further, please do not hesitate to write.

With kind regards,

Yours sincerely,

Curator

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THE BRITISH FILM INSTITUTE

Incorporating the National Film Archive and National Film Theatre

81 DEAN STREET · LONDON, W.1

Telephone: 01-437 4355 Telegraphic & Cable Address: BRIFILINT, LONDON, W.1 Telex. 27624

Chairman: SIR WILLIAM COLDSTREAM, C.B.E.

Director: STANLEY REED

Deputy Director and Curator: ERNEST LINDGREN, O.B.E., F.B.K.S.

Secretary: VERNON SAUNDERS

Please reply to: 42/43 Lower Marsh, London, S. E.1

Tel: 01-928 4742

3rd October, 1969.

Larry Kardish Esq.,
The Museum of Modern Art,
Department of Film,
11 West 53rd Street,
New York, N.Y. 10019,
U.S.A.

Dear Mr. Kardish,

Ernest Lindgren has shown me a copy of the letter you sent to him, and suggested I send you the names and addresses of some young British film-makers. You might like to get in touch with the following:-

Richard Saunders, 332 High Road, Willesden, London, N.W.10.

Tony Scott, 31 Prebend Mansions, Chiswick High Road, London, W.4.

SF - Anthony Stern, c/o B.F.I. Production Board, 43 Lower Marsh, London, SE1.

Michael Wakely, 65d West Cromwell Road, London, S.W.5.

- Derek Boshier, 25 Ladbroke Gardens, London, W.11.

Alan Kitching, 151 Goldhurst Terrace, London, N.W.3.

Michael Alexander, 18 Nairn Street, Glasgow C.3., Scotland.

Barry Tomblin, Flat 11, 45/53 Myddelton Square, London, E.C.1.

Dick Foster, 34 Lyttleton Court, Lyttleton Road, London, N.2.

† Albert Watson & David Gale, 18 Manfred Court, Manfred Road, Putney,
London, S.W.15.

↓
MILAN
6am up.

Yours sincerely,

Bruce Beresford

Bruce Beresford

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THE BRITISH FILM INSTITUTE

Incorporating the National Film Archive and National Film Theatre

81 DEAN STREET · LONDON, W1V 6AA

Telephone: 01-437 4355 Telegraphic & Cable Address: BRIFILINST, LONDON, W.1 Telex. 27624

Chairman: SIR WILLIAM COLDSTREAM, C.B.E.

Director: STANLEY REED

Deputy Director and Curator: ERNEST LINDGREN, O.B.E., F.B.K.S.

Secretary: VERNON SAUNDERS

KW/GW

4th October, 1969

Larry Kardish Esq.,
The Museum of Modern Art,
11 West 53 Street,
New York,
N.Y. 10019.

Dear Mr Kardish,

Mr Ernest Lindgren has passed your letter to me concerning your visit to Europe in January with a programme of new American independent short films.

I see in your letter you would like to have this 90-minute 'representative sample' screened in Britain. I would be happy to have a screening at the National Film Theatre in January or February at your convenience. There is a great interest here in the new American cinema and I am sure that we could attract a large audience.

The most convenient day for me would be January 30th. As we go to press with our programme booklet for this period in two weeks, I would appreciate it very much if you could let me know right away if this date would be suitable. I note from your letter that you expect to come to Britain in the middle of January and stay till the first week of February. If this date is not convenient, I could offer you a date on February 4th, which would be in our next programme booklet and so there would be no great urgency about meeting a printing date.

As for screening your programme in Edinburgh and Brighton, I would suggest two addresses for you to write. The British Film Institute operates a regional theatre in Brighton, and Mr John Huntley of the British Film Institute, at this address, is the man to contact. As for Edinburgh, I suggest that you write to Mr Murray Grigor of the Edinburgh Film Festival, Film House, 3 Randolph Crescent, Edinburgh 3, and ask him about the possibility of arranging a show there.

31
W. J. G. H.
Ellen V. B.
L. 322
7/10
R. M. S.

30th

~~30th~~

21 →

NEW ARTS
LABORATORY

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-2-

I look forward to hearing from you as I am most interested in being able to present your programme.

Yours sincerely,

Ken Wlaschin

Ken Wlaschin,
Programme Director,
NATIONAL FILM THEATRE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1943

October 9, 1969.

Dear Mr. Wlaschin:

Thank you for your prompt and very kind reply of October 4th.

If October 30th is convenient for you, that is fine, I could make it for that date. I should mention that in addition to the program I have listed in my letter to Mr. Lindgren, I also will be bringing an hour-long color film entitled KODAK GHOST FILMS (Andy Noren). Noren has made a very beautiful film. It has influenced a number of young film-makers. However, I doubt if it could be shown at the National Film Theatre as it is extremely explicit in its scenes of 'lovmaking'. If you would like to see the film, I would be happy to screen it for you. Also, the final film listed in the program which you already have is not definite, and so there may be a substitution in this case. All films are 16mm, and with the exception of THE DIRECTOR AND HIS ACTOR all are in color. The program runs approximately ninety minutes. And, I could be available for comments afterward, an introduction beforehand, questions or answers, or for no appearance at all.

I have been asked by David Curtis of the London Film Co-operative whether they could show this program at their theatre. I told them that I was attempting to secure a presentation at the National Film Theatre, and was wondering whether you felt a screening in their cinema would conflict with your plans at all. I was thinking that I may be able to screen the Noren film there. In any case, the Film Theatre is where I would like to have the program screened, and thank you for making a date available to me.

If there is any more information you might need, please do not hesitate to contact me.

Thanking you again for your assistance and attention, and looking forward to meeting with you,

Sincerely,

Larry Kardish.

Ken Wlaschin,
Programme Director,
National Film Theatre,
British Film Institute,
81 Dean Street, London, W1.

LK: lk

cc: file

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THE BRITISH FILM INSTITUTE

Incorporating the National Film Archive and National Film Theatre

81 DEAN STREET • LONDON, W1V 6AA

Telephone: 01-437 4355 Telegraphic & Cable Address: BRIFILINST, LONDON, W.1 Telex. 27624

Chairman: SIR WILLIAM COLDSTREAM, C.B.E.

Director: STANLEY REED

Deputy Director and Curator: ERNEST LINDGREN, O.B.E., F.B.K.S.

Secretary: VERNON SAUNDERS

KW/SP

13th October, 1969.

Larry Kardish, Esq.,
Museum of Modern Art,
11 West 53rd Street,
New York, 119.

Dear Mr. Kardish,

Thank you for your letter of October 9th and I am very glad that you will be able to present your programme at the National Film Theatre.

You mention a date of October 30th in your letter but I hope this is simply a typing error as I said January 30th and you mentioned January in your earlier letter. If this is not correct please let me know at once but I assume it is a simple lapse on the part of your typist.

The hour long colour film KODAK GHOST POEMS will be a welcome addition to the programme at the NFT even though it is "extremely explicit" in its love making. We are able to present films without censorship and as this film is so influential we should definitely include it.

I wonder if you could provide me with one photo from any of the films which I could put in our programme booklet announcing the programme. As we go to press within 10 days I should appreciate it very much if you could Airmail me a photo as soon as possible.

I look forward to meeting you and I must say the programme of films you are bringing sounds most exciting.

Yours sincerely,

Ken Wlaschin

Ken Wlaschin,
Programme Director,
NATIONAL FILM THEATRE.

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October 14, 1969.

Dear Mr. Huntley:

Mr. Wlaschin suggested that I contact you.

With the assistance of a grant from the International Council of the Museum of Modern Art, I hope to travel to Europe with a program of short American independent films. The tour will last six months, and, where requested I will complement the 'ninety minute representative sample' with a commentary and/or answer questions afterward. I shall be in Britain the first three weeks in January, and will be presenting this program at the National Film Theatre in London at the end of that month.

The program, made up of recent works, includes WEL CREEK by David Brooks, COBIELAND #2 by Walter Ungerer, AMERICA'S IN REAL TROUBLE by Tom Palazollo, CENTRAL PARK by Anne Shanks, 69 by Robert Breer, AIRSHAFT or AIRSCREW and/or SOFT RAIN by Ken Jacobs, MOON 69 by Scott Bartlett, THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE by Morgan Fisher and (tentatively) BILLABONG by Bill Hindle. There may be a substitution here. Instead of and/or in addition to BILLABONG, I hope to bring SPEED QUEEN by James Douglas.

I would like to present this program in Brighton, and was wondering if you could assist me in this regard.

Thanking you for your attention, and hoping to see you early next year,

Sincerely,

Larry Kardish.

John Huntley,
British Film Institute,
81 Dean Street,
London, W1, England.

LK: lk

cc: file

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Patron H.R.H. Prince Philip Duke of Edinburgh, K.G.,K.T.

EDINBURGH INTERNATIONAL FILM FESTIVAL

FILM HOUSE
3 Randolph Crescent
Edinburgh 3

Telephone
031-225 1671

Telegrams
FILMFEST EDINBURGH

In association with Edinburgh International Festival

17th October, 1969.

Mr. Larry Kardish,
The Museum of Modern Art,
11 West 53 Street,
New York
N.Y. 10019
U.S.A.

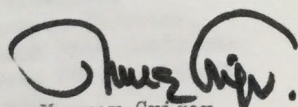
Dear Larry Kardish,


We will be delighted to present your programme of 'New American Cinema' in January. The only suitable date is Friday January 16. We can hire the University 500 seat cinema - one of the best in this part of the world. I assume the entire programme is on 16mm.

We will be very pleased to pay your transport up and down to London/hospitality, etc. in Edinburgh.

Please let me know as soon as possible if January 16 suits so that we can get ahead with publicity to make the event the success it deserves to be.

With best regards,
Yours sincerely,


Murray Grigor,
Director.



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October 17, 1969.

Dear Mr. Wlaschin:

Thank you for your kind reply of October 13th.

Sure, that was a 'typo'. I hope to be at the National Film Theatre for January 30th (not October). Actually I hope to be there seeing films before that date. Would you send me a copy of the program when printed? I would like to see what you will have programmed for January.

About KODAK GHOST POEMS. I think it will be great if it could be shown (we are not permitted to screen it here, and New York is very permissive), but I just wanted to warn you as to what appears in the film.

I am sorry but at the moment I have no stills whatsoever on any of the films. In all of these instances the film-maker the film-maker barely has enough 'bread' to have prints of his film struck let alone have stills reproduced from the frames. I have asked all film-makers for this information, but none have responded. What I would suggest is that you use a still of any of the following a) the Statue of Liberty, b) a 16mm camera, c) cans of 16mm film, d) one of your doodles or e) any part of the anatomy. Sorry I cannot be more helpful.

Again, we are very pleased that we are able to screen this program at the National Film Theatre, and I am sure that you will find it exciting.

Please keep well,

Sincerely,

Larry Kardish.

Ken Wlaschin,
Programme Director,
British Film Institute,
81 Dean Street, London,
England.

LK: lk

cc: file

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institute

Regional Controller: John Huntley

regional group

81 Dean Street,
London, W1V 6AA
Telex 27624
Tel. No. 01-437 4355

21st October, 1969.

Larry Kardish Esq.,
The Museum of Modern Art,
11 West 53 Street,
New York, N.Y. 10019.

Dear Mr. Kardish,

Your letter to Mr. Lindgren has been passed on to me. I am programme planner for the Regional Film Theatres in the U.K., and I would very much like to show your films.

Perhaps when you come to Britain you might like to call in and see me. Meanwhile, if you would send me your date of arrival and stay I can organise some kind of schedule for that period.

I look forward to hearing from you.

Yours sincerely,

Robert Gray

Robert Gray,
Regional Programme Planner.

MILAN

Chairman: Sir William Coldstream, C.B.E.
Director: Stanley Reed
Deputy Director and Curator: Ernest Lindgren, O.B.E., F.B.K.S.
Secretary: Vernon Saunders

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By the way I received a check your festival program this year and am
 enclosing one. We are very glad that you enjoyed it. An interesting
 film may be interested to have that fact has received much
 to work in the new festival program festival film.

Thanking you for your attention, and with best wishes,

October 21, 1969.

Dear Mr. Grigor:

Thank you for your prompt and enthusiastic reply.

Friday, January 16th is suitable and I am looking forward to visiting
 a city that has been much esteemed by friends who have spent time in
 Edinburgh.

I should also state that I am bringing a film by Andy Noren of New York
 entitled KODAK GHOST POEMS. Noren has been an influence on the generation
 of young 'underground' film-makers now practicing. His work is also
 indicative of a particular 'lifestyle' many film-makers here now embrace.
 This film runs an hour, but is explicit 'in the extreme' as far as
 Noren's sexual activity is concerned. I doubt if the film could receive
 a public screening, but if you are curious I would be happy to bring the
 film up from London. It is silent.

I have already sent you the titles and the film-makers' names of the
 ninety-minute program. I am sorry but I just do not have any stills. I have
 requested these of the film-makers at the same time I was asking their
 permission to include their films in this tour, and none of them responded
 in this regard. I know for a fact that many do not even have enough finances
 to make release prints. Here is some information on the films: EEL CREEK.
 Children go fishing in a creek. And that is that. (David Brooks) Information
 on Brooks enclosed. He was killed last year in an automobile accident; a very
 beautiful young ((24)) man.; MOON 69. Information enclosed; AMERICA'S IN
 REAL TROUBLE. Tom Palozzolo is Chicago's most renown 'underground' film-maker.
 In this film he looks at a 4th of July parade in his home town; A DIRECTOR
 AND HIS ACTOR LOOK AT THEIR FOOTAGE. Morgan Fisher, a student of Yale, makes
 a film which is an accurate description of its title; CENTRAL PARK. Ann Shanks
 photographs Central Park on Sunday. We see that people can and do get along
 in New York. (The most professional, least controversial film of the lot-- a change
 of pace.); OOBIELAND #2. Walter Ungerer. A young girl 'reacts' to the insanity
 around her; A film by Ken Jacobs one of the founding forces and major creative
 contributors to the New American Cinema. Whether I bring AIRSCREW, AIRSHAFT or
 SOFT RAIN, the film will be a one three-or-four-minute shotout of a window;
 BILLABONG by Will Hindle (unconfirmed). A knockout, period. I may also bring
 a film called SPEED QUEEN which has been described as a 'belly dancer cut
 up by a guitar'. This is an unfair description. A film by James Douglas from
 Portland, Oregon. Douglas used old 'nude' footage and animates his source
 material with flash frames and loops.

I shall be arriving in London on January 9th and stay c/o Peter Bloch,
 3 Hereford Road, London, W2. Doubtlessly, there will be more questions, and
 I will be in touch with you before then. My wife will accompany me.

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2.

By the way I personally think your Festival program this year was an exciting one. We are very glad that you screened STEREO, an interesting first film. You may be interested to know that David has received money to work on his new feature-length (color) film.

Thanking you for your attention, and with best wishes,

Sincerely,

Larry Kardish.

Murray Grigor,
Edinburgh International Film Festival,
Film House,
3 Randolph Crescent,
Edinburgh 3, SCOTLAND.

LK: lk

cc: file

MILAN

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October 27, 1969.

Dear Mr. Gray:

Thank you for your kind letter of October 21st.

At the moment I have secured engagements in London at the end of January, in Edinburgh (Murray Grigor, January 16th), in Liverpool (through Peter Bloch, January 21st), in Oxford (through Peter Bloch, January ?) and I have written to Mr. Huntley requesting a date for Brighton. I shall be arriving on the 11th of January and leaving the first of February. I do want to see a bit of London (in a relaxed manner), visit with friends and see as much as I can of recent British cinema --commercial and independent. If you think, given the above schedule, I can accomplish all this, and still have another engagement arranged, I would be happy to oblige. Where would you suggest? Are there any regional theatres in Wales? I have never been that far west in Britain.

What do you think? I shall be anxious to hear from you. Do you have a copy of my program?

Thanking you for your attention,

Sincerely,

Larry Kardish.

Robert Gray,
Regional Programme Planner,
British Film Institute,
Regional Group,
81 Dean Street,
London, W1V, 6aa,
England.

LK: lk

cc: file

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Regional Controller: John Huntley

regional group

81 Dean Street,
London, W1V 6AA
Telex 27624
Tel. No. 01-437 4355

13th November, 1969.

Larry Kardish Esq.,
The Museum of Modern Art,
11 West 53 Street,
New York,
N.Y. 10019.

Dear Mr. Kardish,

Thank you for your letter of October 27th.

It seems that your itinery is pretty full and concise.
I hope to see you, perhaps, on your trip to Brighton.

I haven't a copy of your programme, perhaps you could
send it to me?

Yours sincerely,

Robert Gray

Robert Gray,
Regional Programme Planner.

MILAN

Chairman: Sir William Coldstream, C.B.E.
Director: Stanley Reed
Deputy Director and Curator: Ernest Lindgren, O.B.E., F.B.K.S.
Secretary: Vernon Saunders

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The Museum of Modern Art

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

November 20, 1969.

Dear Mr. Gray:

I ~~Swde~~ I would like to see you when I come to Brighton.
I have yet to hear from Mr. Huntley regarding a date for Brighton, but I am sure I will shortly.

At the moment the program stands as follows: EEL CREEK by David Brooks, 69 by Robert Breer, LAUGHING BEAR (this is the program's most recent addition) by Mark Sadan, AMERICA'S IN REAL TROUBLE by Tom Palozzolo, BILLABONG by Will Hindle, CENTRAL PARK by Ann Shanks, OOBIELAND #2 by Walter Ungerer, AIRSHAFT by Ken Jacobs, MOON 69 by Scott Bartlett, and THE DIRECTOR ~~AND~~ HIS ACTOR LOOK AT FOOTAGE FOR AN UNFINISHED FILM by Morgan Fisher.

I am also bringing the hour-long film KODAK GHOST POEMS by Andy Noren, and probably will have one or two screenings of this very beautiful but explicit film when I am in England.

Sincerely,

Larry Kardish.

Robert Gray,
British Film Institute,
Regional Group,
81 Dean Street,
London, ENGLAND.

LK: lk

cc: file

MILAN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

11 West 53rd Street, New York 19, New York

September 21, 1949.

September 21, 1949.

Dear Mr. Comandini:

With the assistance of the International Council of the Museum of Modern Art, I shall be leaving New York and programming with Adrienne Mannis, and going with a program of New American Independent Short Films to Europe. I hope to have this representative sample of films presented at archives, film study groups and be available in general. I was wondering if you could be interested in scheduling a screening of these films when I am in Milan. Naturally, I could be available for a commentary beforehand, and/or questions afterward. (I also speak French - a mediocre French.) Of course, as the Museum is subsidizing this venture, there would be no charge for this program, but, if possible, I would be interested in seeing some of his work being done in Milan, and meeting with some of your young film-makers. Are there any?

I hope to be in Milan February 15-21st, and, at the moment, the program stands as follows: MEL CHASE (David Brooks), CHRISTIAN DE (Walter Ungerer), STEPHEN (Sam Jacobs), 22 (Robert Brer), A HANDED AND HIS ACHE LOSE 22 THOMAS (Korgan Fisher), CRISTAL PARK (Ang Shuck), ROAD 22 (John Marshall), WILLARD (Will Winkle).

Hope this project excites you, and that I will hear from you shortly.

Sincerely,

Larry Kardich.

Mr. Gianni Comandini,
Galleria Italiana,
Via Dante,
Milan, Italy.

10-18

10-18

MILAN

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Comencini:

With the assistance of the International Council of the Museum of Modern Art, I shall be leaving New York and programming with Adrienne Mancini, and going with a program of New American Independent Short Films to Europe. I hope to have this representative sample of films presented at archives, to film study groups and to students in general. I was wondering if you would be interested in scheduling a screening of these films when I am in Milan. Naturally, I could be available for a commentary beforehand, and/or questions afterward. (I also speak French - a mediocre French.) Of course, as the Museum is subsidizing this venture, there would be no charge for this program, but, if possible, I would be interested in seeing some of the work being done in Milan, and meeting with some of your young film-makers. Are there any?

I hope to be in Milan February 15-21st, and, at the moment, the program stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

I hope this project excites you, and that I will hear from you shortly.

Sincerely,

Larry Kardish.

Mr. Gianni Comencini,
Cineteca Italiana,
Villa Reale,
Via Palestro 16,
Milan, Italy.

LK: lk

x: file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Fioravanti:

With the assistance of the International Council of the Museum of Modern Art, I shall be leaving New York and programming for the Department of Film, and going with a program of independent short New American cinema films to Europe. I hope to have this ninety-minute representative sample of films presented at archives, to film study groups and students in general. I was wondering if you would be interested in scheduling a screening of these films when I am in Rome. Naturally, I would be available for a commentary beforehand and/or questions after the presentation. (I also speak French - a mediocre French.) Of course the Museum is subsidizing this venture so that there would be no expense to the member archives, but I would ask if I could see some of the work being done by young film-makers in Rome, and meet with some of the film-makers. Perhaps you could forward me some of their addresses so I may contact them.

I hope to be in Rome for two weeks February 22nd to March 7th, and, at the moment, the program stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

I hope this project excites you, and that I will hear from you shortly.

Sincerely,

Larry Kardish.

Cineteca Nazionale,
Centro Sperimentale di Cinematografia,
Via Tuscolana 1524,
Rome, Italy.

LK: lk

cc: file

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ARCHIVIO STORICO DEL FILM • MUSEO DEL CINEMA

MEMBRO EFFETTIVO DELLA F.I.A.F.
FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

20121 MILANO . VILLA COMUNALE
VIA PALESTRO 16 . TELEFONO 799.224

Dear Mr. Kardish,

Enclosed please find a letter I received on your September 22nd.
I am wondering if you are still interested in having a screening
of the American Independent Short Films at the Museum sometime
from March 5th-March 20th. I would be pleased to have the program
if this is not possible or if you are not interested in it, I would
be glad to hear from you. I am sure you will be very helpful in
the Cooperative Cinema Initiative. I am sure you will be very helpful
in the Cooperative Cinema Initiative. I am sure you will be very helpful
in the Cooperative Cinema Initiative.

Milan, 30th October, 1969.

Dear Mr. Kardish,

First of all I wish to apologize to you for my delay
in answering your letter of September 22.

I thank you for your proposal to show in Milan a
series of films of the "New American Independent Shot Films";
and, of course, the Cineteca Italiana will be only too
pleased to organize the showing of these films in February
next.

You should, however, send me a short description of
every film, its length and size (35mm or 16mm).

Will you please extend my regards to Mrs. Adrienne
Mancia, and, while thanking you in advance, I remain,

Yours sincerely,

Gianni Comencini
Gianni Comencini

Mr. Larry Kardish
The Museum of Modern Art
NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The Museum of Modern Art

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

Department of Film

November 5, 1969.

Dear Mr. Fioravanti:

Enclosed please find a letter I forwarded to you September 22nd. I am wondering if you are still interested in having a screening of the American independent short films at the Cineteca anytime from March 8th-March 20th (note the change in time). As I mentioned, I would be pleased to have the program described shown at the Cineteca. If this is not possible or I do not hear from you, I will try the Cooperativa Cinema Indipendente. Do you know anyone there to whom I could write? Also, do you have copies of any of Carmelo Bene's films?

Best wishes, and hoping that I will hear from you shortly,

Sincerely,

Larry Kardish.

Cineteca Nazionale,
Centro Sperimentale di Cinematografica,
Via Tuscolana 1524,
Rome, Italy.

LK: lk

cc: file

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November 21, 1969.

Dear Sir:

I shall be in Rome from March 8th- March 21st with a program of recent American short independent or 'underground' films which I would like to screen. As I am touring under a semi-grant, there would be no charge for the presentation, but I would welcome the opportunity of meeting with some of your young film-makers. I have written to Fioravanti, but he suggested we contact you.

The ninety-minute program consists of the following films: EEL CREEK (David Brooks), LAUGHING BEAR (Mark Sadan), AMERICA'S IN REAL TROUBLE (Tom Palazzolo), MOON '69 (Scott Bartlett), BILLABONG (Will Hindle), 69 (Robert Breer), AIRSHAFT (Ken Jacobs), ~~AND~~ COBIE LAND #2 (Walter Ungerer). I realize that these titles may mean very little to you, but the selection is very broad.

Do you have facilities for a public screening. I would be happy to give a commentary (in English beforehand) and/or answer questions afterward.

Thanking you for your kind attention, and hoping that I may hear from you before the 15th of December (I will be in Europe for six months showing this program in all the nations beginning in January),

Sincerely,


Larry Kardish.

Program Director,
FILMSTUDIO '70,
Via degli Ori d'Alibert,
1/d Rome.

LK: lk

cc: file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 21, 1969.

Dear Mr. Comencini:

Thank you very much for your kind letter agreeing to let me screen my program of short new American independent films in your theatre.

I am sorry but must ask you if I could change the date so as to be sometime between March 5 - 21st. I hope to be in Rome at that time, but if you could give me a date that you would like to have the program shown in Milan, would be happy to come to the Cineteca Italiana for that time.

All the films would be 16mm, and together they would make up a program of not more than a hundred minutes. At the moment the presentation stands as follows:

EEL CREEK by David Brooks. (Young boys go fishing.)
69 by Robert Breer. (An animated film using space and time as co-ordinates.)
LAUGHING BEAR by Mark Sadan. (No description.)
MOON 69 by Scott Bartlett (A complex vision of the 'beyond'.)
AIRBRAFT by Ken Jacobs. (Ken Jacobs' camera looks out a window.)
AMERICA'S IN REAL TROUBLE by Tom Palazzolo. (4th of July parade in Chicago.)
OOBIELAND #2 by Walter Ungerer. (A young girl muses on the insanity around her.)
THE DIRECTOR AND HIS ACTOR LOOK AT UNCOMPLETED FOOTAGE by Morgan Fisher.
BILLABONG by Will Hindle. (Loneliness. Desolation. A touch of freedom.)

I am sorry but many of these films just do not lend themselves to an easy description, and anything I may write may be capricious. I hope I have tempted your interest. In any case, I can assure you that it is an exciting program.

Adrienne says hello, and thank you for your attention. I hope I shall hear from you shortly,

Sincerely,

Larry Kardish.

Mr. Gianni Comencini,
Cineteca Italiana,
20121 Milano, Villa Comunale,
Via Palestro 16,
Italy,

LK: lk

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CINETECA NAZIONALE

PRESSO IL CENTRO SPERIMENTALE DI CINEMATOGRAFIA

00173 ROMA - VIA TUSCOLANA N. 1524 - TEL.: 740046

Telegrammi: CINESPERIMENTAL - ROMA

0445-922
VIA AEREA

Prot. n° 4008/747
AB/rdg

Roma, 12 novembre 1969

Mr. Larry KARDISH
The Museum of Modern Art
Department of Film
11 West 53 Street
NEW YORK, N.Y. 10019
(U.S.A.)

Dear Mr. Kardish,

answering your kind letter of 5 th november please find here enclosed copy of a letter we forwarded you on 21 st october, and assure you, at the same time, we took notice of the change in time.

With our best greetings.

Truly yours
THE DIRECTOR
(dr. Leonardo Fioravanti)

Luigi

All. n. 1

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Prot.n.2489/143
MV/md

Roma, 21 ottobre 1969

Mr. Larry Kardish
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

In risposta alla Vostra del 23 settembre saremo lieti
di presentare i Vostri film agli allievi del Centro.

Per quel che riguarda altre presentazioni fuori dalla
nostra scuola Vi consigliamo di rivolgerVi al FILMSTUDIO '70
-Via degli Orti d'Alibert 1/c - Roma.

Distinti saluti.

IL DIRETTORE
(dr. Leonardo Fioravanti)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Roma 2/12/1969

Filmstudio 70
via degli Orti d'Alibert, 1
tel. 650.464
00165 roma

Dear Mr. Kardish,

Thank you for your letter; We are interested to show your selection of "underground" films at Filmstudio 70 in March and to organize a debate (commentary and answer questions) after the show.

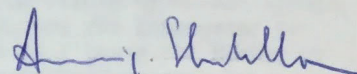
We can propose in the future the exact day (among March 8th and March 21st).

We are in contact with the italian "underground" film-makers (for example with the "Cooperativa Cinema Indipendente") and we can introduce you to these young film-makers.

We would be happy to receive from you the general film-catalogue of "The Museum of Modern Art" and your last programs (1967-68-69).

Thanking you for your kind attention,

Sincerely,


Amerigo Sbardella

Mr. Larry KARDISH
THE MUSEUM OF MODERN ART
DEPARTMENT OF FILM
11, West 53 Street
NEW YORK, N.Y. 10019

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 8, 1969.

Dear Mr. Sbardella:

Thank you for your prompt and kind reply. I will be pleased to appear at the Filmstudio 70 on March 8th. I am also most anxious to meet with the Independent Italian film-makers.

I should mention that I have two programs. One is a very catholic selection representing the scope of the independent film in this country and comprises of the following films: EEL CREEK by David Brooks (Young boys go fishing), 69 (Animated film with space and time as co-ordinates), MOON 69 by Scott Bartlett (The awesomeness of space), AMERICA'S IN REAL TROUBLE by Tom Palazzolo (A 4th of July parade in Chicago), CENTRAL PARK by Ann Shanks (Title is self-explanatory), THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE by Morgan Fisher (Title is self-explanatory.), BILLABONG by Will Hindle (Loneliness.), A one-shot film by Ken Jacobs, LAUGHING BEAR by Mark Sadah, OOBIELAND #2 by Walter Ungerer (A young girl muses on the insanity about her.) So much for this first program. It lasts about 90 minutes and is in 16mm. I have a second program. It consists of three films. Two of them are sexually very explicit (WILL I BE ABLE TO GET THEM THROUGH CUSTOMS) and the third is made by a young black film-maker about MALCOLM X University in North Carolina. There is much English commentary but it exciting enough to see the proud and beautiful faces of these committed students. I could also screen this program also. The other films are KODAK GHOST POEMS by Andrew Noren and CYBELE by Donald Richie. Both these films we cannot show at the Museum. Are you interested in this program? Please answer me by January 1st as I leave for Europe by Jan. 5th.

Our last film programs: SCIENCE FICTION FILMS: THE SOVIET FILM: COLUMBIA PICTURES RETROSPECTIVE: NEW INDEPENDENT AMERICAN FILM-MAKERS: CINEMA NOVO, BRAZIL: NEW YUGOSLAV FILMS: VIOLENT AMERICA ACTION 'B' FILMS: MAE ROACH SHOW: CRITICS' CHOICE OF FIFTY BEST FILMS: BRESSON: RESNAIS: GODARD: STEVENS: MACHINE IN FILM: HENRI STORK: ROBERT RADNITZ: ALAN J. LERNER: DECADE'S END, SEMINAL FILMS OF THE SIXTIES: AMERICAN FILMS OF THE THIRTIES: BULGARIAN FILMS OF THE SIXTIES: THE FRENCH SHORT FILMS: BERTOLUCCI: BELLOCCHIO: ZAVATTINI. This was a partial list.

I have also enclosed some printed material for you.

Sincerely,

Larry Kardish.

Mr. Amerigo Sbardella, Filmstudio 70, via degli Orti d'Alibert, ROME.

PARIS

PRAGUE

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ARCHIVIO STORICO DEL FILM • MUSEO DEL CINEMA

MEMBRO EFFETTIVO DELLA F.I.A.F.
FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

20121 MILANO . VILLA COMUNALE
VIA PALESTRO 16 . TELEFONO 799.224

December 12, 1969

Dear Mr. Kardish,

I thank you very much for your kind letter of November 21 showing the list of films of the new American independent cinema.

As you are likely to be in Rome between the 5th and 21st of March 1970, we could fix up the Milan show on Wednesday 18, for instance; or even on another day in that while, excluding the 8th, 15th and 19th, though.

The final choice is up to you. I am quite confident that the suggested programme will be of great interest to our public who is mostly made up by young people, students and intellectuals.

I thank you once again and hope to be successful in arranging the film show. Waiting to hear from you, I remain,

Sincerely yours,

Gianni Gomencini

Mr. Larry Kardish
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019,
USA

PARIS

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The Museum of Modern Art

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

Department of Film

December 17 , 1969.

Dear Mr. Comencini:

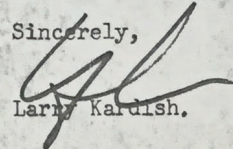
Thank you for your prompt letter of December 12th.

I think Wednesday March 18th will be fine. I may arrive from Rome for the night before the 18th or that morning. I shall phone you from Rome and we can make final arrangements at the beginning of that month.

Is there any more information you will need? I have included some more with this letter.

Fine, I am most pleased that I will be able to come to Milan, and I do look forward to meeting with you.

Sincerely,


Larry Kardish.

Mr. Gianni Comencini,
Cineteca Italiana,
20121 Milano, Villa Comunale,
Via Palestro 16, ITALY.

LK: LK

cc: file

PARIS

PRAGUE

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NA

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PARIS

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Henri:

I shall be leaving the Museum and programming with Adrienne for six months to tour Europe with a ninety-minute 'representative sample' of new American independent short films which I hope to get shown to film study groups, in archives and to students in general. I was wondering and hoping that you would be interested in scheduling a screening of these films at the Cinematheque when I will be in Paris. I hope I have no trouble clearing customs.

As the International Council is helping me subsidize this program, there will be no expense charges, but Adrienne and I were hoping that you could perhaps put me in contact with some of the French 'underground' film-makers. Do you have any addresses of young film-makers in whom you would think we would be interested in showing at the Museum?

I hope to be in Paris the first two weeks of February. At the moment the program stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

Thank you for your attention, regards to Mary, and hoping this project interest you,

Sincerely,

Larry Kardish.

Mr. Henri Langlois,
Cinematheque,
Paris.

LK: lk

x: file

PRACUE

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The Museum of Modern Art

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

Department of Film

November 5, 1969.

Dear Henri:

May I show my program of short American independent films at the Cinematheque (ninety-minutes not including the very sexy KODAK GHOST POEMS which is an hour)? I will be in Paris the last two weeks in February, and if I could screen the films during that time, I would be pleased.

How are things going? Regards to Mary.

Sincerely,

Larry Kardish.

Henri Langlois,
Cinematheque Francaise,
82 rue de Courcelles,
Paris, 8, FRANCE.

LK: lk

cc: file

FRAGUE

STOCKHOLM NA

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The Museum of Modern Art

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

tment of Film

December 8, 1969.

Dear Lotte:

I am sorry I had to miss you after your lecture. Indeed, I stayed behind in the projection booth, listened too long and missed my plane to Canada. It was worth it. I know both Adrienne and Willard were very pleased. In fact copies of your book arrived the next day from California.

I am looking forward to saying 'Hello' to you in Paris, and was wondering if you could do me one favor. I know Henri takes a long time to answer his mail, and sometimes it is more impressive if a message is delivered by a friend than by coming in the post. I have written him twice, and I know he is expecting me, but I was wondering if you could remind him for me. I shall be in Paris for the last two weeks in February, and I would be happy to screen my 90-minute program at the Cinematheque anytime during that period. He has a listing of the names of the films. (EEL CREEK by David Brooks, MOON 69 by Scott Bartlett, BILLABONG by Will Hindle, LAUGHING BEAR by Mark Sadan, OOBIE LAND by Walter Ungerer, 69 by Robert Breer, AMERICA'S IN REAL TROUBLE by Tom Palazzolo, DIRECTOR AND HIS ACTOR by Morgan Fisher and CENTRAL PARK by Ann Shanks.) I am also bringing a 100-minute 'unofficial' program with one new Black film about students in the South that has a lot of English commentary called MALCOLM X UNIVERSITY by St. Clair Bourne, and two very sexually explicit films -- KODAK GHOST POEMS by Andy Noren and Donald Richie's film CYBELE. I do not know if Henri could show these films, but if he could, I could give him two programs then. I would very much appreciate this if you could mention it to him. Thank you.

We had a special screening of FAUST the other day. So many people wanted to see it.

We hope you come back soon. We miss you.

Peace,

Larry Kardish.

Miss Lotte Eisner,
5 Rue des Dames - Augustines,
Neuilly-sur-Seine, FRANCE.

FRAGUE

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The Museum of Modern Art

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

Department of Film

December 9, 1969.

Dear Pierre-Henri:

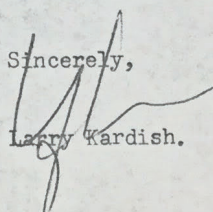
It was good meeting you in New York. I am sorry but I have no new and exciting films to report to you about.

I just want to confirm with you that I will be in Paris for two weeks at the end of February, and that during this period I would very much appreciate it if I could one or two of my film programs I will be bringing of new American independent short films. Do you think you would be interested in setting up a screening? I could be available for questions after the screening and/or a commentary beforehand.

The programs stand as follows: (I) EEL CREEK (David Brooks), MOON 69 (Scott Bartlett), DIRECTOR AND HIS ACTOR (Morgan Fisher), 69 (Robert Breer), OOBIELAND (Walter Ungerer), AIRSHAFT (Ken Jacobs), AMERICA'S IN REAL TROUBLE (Tom Palazzolo), LAUGHING BEAR (Mark Sadan), CENTRAL PARK (Ann Shanks), BILLABONG (Will Hindle). (II) KODAK GHOST POEMS (Andy Noren), CYBELE (Donald Richie), MALCOLM X UNIVERSITY (St. Clair Bourne). Interested? Can you do anything?

Looking forward to hearing from you. You may set up a specific date if you wish,

Sincerely,


Larry Kardish.

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

LK: lk

cc: file

FRAGUE

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*Société
des
Réalisateurs de Films*

December 15th, 1969

*Secrétariat Général :
68, Avenue Mozart, Paris 16^e
Aut. 10-35*

Mr. Larry KARDISH
Museum of Modern Art
11 West 53rd Street
NEW YORK, N.Y. 10019

Dear Larry :

I just received your letter and would be very pleased to meet you here in Paris when you will be there. It is evident that your double program of short films American is of interest to us and we shall do everything to organize projections while you are in Paris.

On the other hand we shall give you a list of distributors possible for this type of spectacle. Unfortunately, they are not very numerous in Paris.

Last, we shall probably keep some of these films to show them during our Directors' Fortnight in Cannes if it is possible to show them to the Selection Committee first.

I write by the same mail to Mrs Adrienne Mancie and send her an "invitation" for both of you to attend our Cannes "Directors' Fortnight".

If this invitation is not sufficient, please tell me what I should do to comply exactly with the Museum Administration desire.

Awaiting the pleasure to meet you here, I am

Sincerely yours..

Pierre Henri Rebeaux

P.S. I can't fix any precise date for the end of February but I shall be anyhow in Paris at that time and it will be easy to contact me through the S.R.F. office.

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The Museum of Modern Art

11 West 53rd Street, New York 19, N.Y. (212) 461-2000

September 15, 1943.

Dear Mr. [Name]:

I am writing you in connection with the International Society of the Museum of Modern Art to which I have been appointed as president of programming films for the Museum and which is now in the process of forming a group of film-makers independent of the Museum. The group will be made up of people who are interested in film as an art form and who are not necessarily connected with the Museum. I am wondering if you would be interested in becoming a member of this group. I will be in New York City on September 20th and 21st and would be available for a personal interview with you at that time. I am sure that you will find this a very valuable experience. Of course, as the Museum is now planning the program, there will be no charge for the screening of films, but there will be a charge for the rent of the room and for the film-makers. I hope you will be able to attend and I am sure that it will be a most profitable experience.

I am sure that you will find this a very valuable experience. Of course, as the Museum is now planning the program, there will be no charge for the screening of films, but there will be a charge for the rent of the room and for the film-makers. I hope you will be able to attend and I am sure that it will be a most profitable experience.

Very truly yours,

Elizabeth

Early 1944

Mr. [Name]
[Address]
[City]
[State]
[Zip]

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Mr. Zvonicek:

With the assistance of the International Council of the Museum of Modern Art in New York, I shall be leaving my position of programming films for the Museum and for six months will travel to Europe with a program of New Short American Independent Films. I would like to have this ninety-minute 'representative sample' of films be screened at archives, to film study groups and to students in general. I was wondering if you would be interested in scheduling a screening of these films when I will be in Czechoslovakia. Naturally I could be available for a commentary beforehand and/or questions afterward. (I also speak a very sketchy French.) Of course, as the Museum is subsidizing this venture, there will be no charge to the screening archive, but since we are always interested in the work of new and promising film-makers, I hope you could let me screen some such works, and perhaps effect a meeting with some film-makers.

I hope to be in Prague, which I understand is a beautiful city, May 17-May 23rd. At the moment the film program stands as follows: EEL CREEK (David Brooks), COBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle).

Thank you for your kind attention, and hoping this project interests you,

Sincerely,

Larry Kardish.

Mr. Stanislas Zvonicek,
Ceskoslovensky Filmovy Ustav - Filmoteka,
V Jame 1,
Prague, 1, Czechoslovakia.

LK: lk

x: file

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THE CZECHOSLOVAK
FILM INSTITUTE

V JAMÉ 1, PRAHA 1 - NOVÉ MĚSTO

Mr.
Larry Kardish
c/o The Museum of Modern
Art

7th October 1969

11 West 53 Street
New York

Dear Mr. Kardish,

I was glad to learn from your letter, that you are interested in screening new independent American short films in our country. I am looking forward to meeting you here.

In your letter some important details are not quite clear to me. That's why I am asking you to let me know, whether we could arrange besides performances for professional film workers also some special closed performances for some of the most efficient Czechoslovak film clubs. If you agree with this proposal I am gladly willing to prepare a short program for you and your films, and to secure its realization. Further I could not conclude from your letter, whether exclusively we should be responsible for the organization of the program of your stay in Czechoslovakia, and in connection with that, whether we may arrange a meeting with the Union of Film workers, the Academy of Film art and the film-journalist and special screenings for them. Finally I would like to know, whether I can arrange a similar program as in Prague also in Bratislava in Slovakia, where there exists an independent Centre of the Czechoslovak Cinematography.

I am looking forward with great interest to your reply and

TELEPHONE 247281

./.

MEMBER OF F.I.A.F

THE CENTRAL MANAGEMENT OF CZECHOSLOVAK FILMS

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I should be very much obliged to you, if you could enclose to your letter a short description of the films and if possible also some stills.

Yours sincerely,

ČESKÝ
FILMOVÝ ÚSTAV

Dr. Stan. Zvoníček
/Director/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 16, 1969.

Dear Dr. Zvonicek:

Thank you for your prompt and kind reply.

I would be delighted to follow any advice you could give me for my trip to Czechoslovakia, or have any or all of the films screened at any exhibition you would like to realize. I would be most happy to meet with the Union of Film Workers, film-journalists, and the Academy of Film Art. If you could secure a screening in Bratislava (which I have always wanted to visit), I would be pleased as I would be to attend any special performances of the film clubs. Please do not inconvenience yourself on my account, but any organization on your part would be greatly appreciated. I will be coming with a little money, so if you could recommend an inexpensive hotel, I could make my own reservations.

I am coming to Czechoslovakia to see Prague (which everyone says is such a beautiful city), to show my films at any screening you may care to arrange, and hopefully to see some of your new films.

I am afraid that most of the independent film-makers do not have stills for their films. It is very expensive to strike a photograph from a frame enlargement, and all of the film-makers represented in the program often do not even have the resources to make more than a couple of prints. Also there are very few places in the country which are interested in stills from short films. I have enclosed a 'publicity'-leaf for MOON 69.

The program will consist of a 'ninety-minute representative sample' (16mm) of the work being done in the independent American short film. Indeed this is a very field. The films that I will show are EEL CREEK (ca 5 min. David Brooks) which indicates a new direction for the 'underground' film-maker--- the film of the moment. EEL CREEK is simply an almost home-recording of children fishing in a creek. THE DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (ca 15 min. Morgan Fisher) The only black and white film in the program. The title is self-explanatory. AMERICA'S IN REAL TROUBLE (ca 15 min. Tom Palczolo) . A 4th of July parade in Chicago. MOON 69. Description enclosed. CENTRAL PARK (ca 10 min. Ann Shanks) Proving that people can and do get along with one another. A Sunday in an urban oasis. 69 (ca 5 min. Robert Breer) A beautiful formal animated film with 'space and time'. CORIELAND #2 (ca. 10 min. Walter Ungerer) A young girl contemplates on the insanity about her. AIRSHAFT (ca 5 min. Ken Jacobs) One shot. A window open and people walk by. I am trying to complete the program with a film by Will Hindle called BT runs nine minutes. This is a favorite of the Department of Film's, to one of the most striking short films ever realized. A very complex desolation, isolation, loneliness. If BILLABONG is not made available or even if it is, and I find myself with a few extra dollars film I would hope to bring along James Douglas' short film SPEED QUEEN which is a film animated by other film

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In addition to the program described above, I am also bringing with me an hour long silent film called KODAK GHOST POEMS. This film was made last year by a film-maker who has influenced a number of young 'avant-garde' film-makers working out of New York. The film-maker's name is Andy Noren, and since POEMS is, in reality, a dairy of Noren's day-to-day life, it is a film which is not completed and to which he is constantly adding footage. Because he describes in the most explicit terms possible the various affairs he has with his women, the film has never been screened publicly, and it is doubtful that it will be in the near future. This is one of the reasons I have not included it in my official tour. However, if you wish to schedule a private screening for members of the Union or some official body, I would be pleased to have it screened, and solicit your opinions on it. The film cause a good deal of controversy. I did want to warn you however about its contents.

The whole program was selected such that there would be a minimal amount of trouble with language. There is some English spoken in some of the films, but where this happens, it is not essential. As I stated before, I could be available for a commentary beforehand and/or for questions after the program.

Willard sends his regards, and has told me how much he enjoyed meeting with you.

Once more, thanking you again for your reply and your kind help, and looking forward to meeting with you in May,

Sincerely,

Larry Kardish.

Dr. Stan. Zvonicek,
Czechoslovak Film Institute,
V Jance 1, Prague.

LK: lk

cc: file

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The Museum of Modern Art

111 West 57th Street, New York, N.Y. 10019

September 15, 1966.

I want to thank you during the Machine Show at the Museum, and
 I was out with Margareta about 20,000 LEAGUES UNDER THE
 and I have just finished our major science-fiction show
 and the new Canadian film STIMUL and the next day 2001, which
 was received, quite popular, and for once equipped with the best
 I could be collating the program notes on the Cycle by the end of
 and will forward to you all the information on the show.

Now if Margareta mentioned this to you or not, but with the help
 of the International Council of the Museum of Modern Art, I hope to have
 a show of short American independent films completed recently to Europe.
 I have this ninety-minute "representative sample" of films
 as well as archived, to film study groups and students in general.
 I am in Sweden. Naturally I could be available for a conference
 and/or for questions afterward. I also speak a sketchy French.
 Since the Museum is subsidizing this venture, there would be
 no charge to you, but I would appreciate it if I could see some of the
 films first by going Swedish film-makers, and meet with some. Perhaps
 I could forward me some study addresses so I could contact them.

I am in Sweden April 10- April 11 and that I do not have too much
 to be showing anyone. At the moment the program stands as follows:
 David Cronenberg's "MURDER" (Walter Ongerer), ALBERTO (Ken Jacobs),
 A. K. S. (Ken Jacobs), A. K. S. (Ken Jacobs), A. K. S. (Ken Jacobs),
 A. K. S. (Ken Jacobs), A. K. S. (Ken Jacobs), A. K. S. (Ken Jacobs),
 I also hope to bring some other films along independently.

With best wishes and cordial regards, I hope this project interests
 you very well.

Sincerely,

Larry Kardish.

Very truly,
 Larry Kardish,
 Director

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Anna-Lena:

It was pleasant meeting you during the Machine Show at the Museum, and hope that you work it out with Margareta about 20,000 LEAGUES UNDER THE SEA. Adrienne and I have just finished our major science-fiction show (ending with the new Canadian film STEREO and the next day 2001), which was very well received, quite popular, and for once equipped with the best prints. I should be collating the program notes on the Cycle by the end of the week and will forward to you all the information on the show.

I do not know if Adrienne mentioned this to you or not, but with the help of the International Council of the Museum of Modern Art, I hope to take a program of short American independent films completed recently to Europe. I would like to have this ninety-minute 'representative sample' of films to be screened at archives, to film study groups and students in general. I was wondering if you would be interested in scheduling a screening of these films when I am in Sweden. Naturally I could be available for a commentary beforehand, and/or for questions afterward. (I also speak a sketchy French.) Of course, since the Museum is subsidizing this venture, there would be no charge to you, but I would appreciate it if I could see some of the work being done by young Swedish film-makers, and meet with some. Perhaps you could forward me some their addresses so I could contact them.

I hope to be in Sweden April 5- April 11 and that I do not have too much trouble in clearing customs. At the moment the program stands as follows: EEL CREEK (David Brooks), OOBIELAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle). I also hope to bring KODAK GHOST POEMS along independently.

Adrienne says hello and sends her regards. I hope this project interests you. Keep well.

Sincerely,

Larry Kardish.

Anna-Lena Wibom.
Tekniska Museet,
Stockholm, Sweden.

LK: lk

x: file

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The Museum of Modern Art

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

Department of Film

November 5, 1969.

Dear Anna-Lena:

I would just like to correct my letter of September 22nd to you regarding the showing of the American independent short films plus KODAK GHOST POEMS (Andy Noren). I mentioned in that letter I would be in Stockholm from April 5-April 11. However, in revising my schedule, I see could be in Stockholm a week earlier and so hope that you may be able to accomodate a screening of this films sometime March 30 - April 4. Would this cause an inconvenience? May I hear from you shortly?

I am glad to see you received the science-fiction material I forwarded to you. Adrienne has not returned from San Francisco yet, so she has not had an opportunity to answer you.

Sincerely,

Larry Kardish.

Anna-Lena Wibom,
Filmhistoriska Samlingarna,
Tekniska Museet,
115 27 Stockholm,
Sweden.

LK: lk

cc: file

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The Museum of Modern Art

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

ment of Film

December 8, 1969.

Dear Anna-Lena:

I shall have not heard from you since September. Shall I show my programs in your auditorium? (Met your brothers the other day.) If I do not hear from you soon, I will have to make other arrangements to have the films screened in Stockholm. (Program#1 - BILLABONG by Will Hindle, OOBIE LAND by Walter Ungerer, LAUGHING BEAR by Mark Sadan, MOON 69 by Scott Bartlett, EEL CREEK by David Brooks, 69 by Robert Breer, AMERICA'S IN REAL TROUBLE by Tom Palazzolo, AIRSHAFT by Ken Jacobs, CENTRAL PARK by Ann Shanks, DIRECTOR AND HIS ACTOR by Morgan Fisher. Program#2 - MALCOLM X UNIVERSITY by St. Clair Bourne, KODAK GHOST POEMS by Andy Noren, CYBELE by Donald Richie.) I could show either program of these new American independent films, and could be available either for a commentary beforehand or a discussion afterward. I will be in Sweden March 30th-April 4th. MAY I HEAR FROM YOU BY THE END OF THE WEEK? Thank you.

Sincerely,

Larry Kardish.

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

LK: lk

cc: file

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FILMHISTORISKA SAMLINGARNA

Membre de la Fédération Internationale
des Archives du Film

Tekniska Museet
115 27 Stockholm
Telefon 63 12 10
Telegram: Filmhistoriska

Stockholm, December 12, 1969

Mr. Larry Kardish
THE MUSEUM OF MODERN ART
Department of Film
11 West 53 Street
NEW YORK, N.Y. 10019
U. S. A.

Dear Larry,

Don't be a sissy. Of course you are more than welcome to visit us with your pack of films sometime between March 30 and April 14, 1970. I am sorry I have not replied to your kind letters before, but my mind is so small that it can only with great difficulty expand to a certain day and hour many, many months ahead.

You see, I am the kind of person who is surprised at wakening up every morning.

We will feed you and need you while in Stockholm, don't worry.

Sincerely,

Anna-Lena Wibom
Anna-Lena Wibom

ALW/LE

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VIENNA

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The Museum of Modern Art

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

Department of Film

September 22, 1969.

Dear Peter:

It was good seeing you in New York at Ken Jacobs' Cineprobe. I hope the Repertory Cinema is doing well, and Adrienne and I are anxiously awaiting its opening.

I do not remember if I spoke to you about this or not, but with the assistance of the International Council of the Museum of Modern Art, I shall be leaving New York come January for six months, and will tour Europe with a program of new American independent short films. I would like to have this ninety-minute 'representative sample' screened at archives, to film study groups and students in general. I was wondering if you would be interested in scheduling this program when I am in Austria. Naturally, if you wish, I could be available for a commentary beforehand and/or questions afterward. I would also like to meet any Austrian film-makers whom you find interesting and whose work you may think we might find exciting.

I hope to be in Vienna May 24-May 30th, and that I do not have much trouble clearing customs. At the moment the program stands as follows: EEL CREEK (David Brooks), COBIE LAND #2 (Walter Ungerer), AIRSHAFT (Ken Jacobs), 69 (Robert Breer), A DIRECTOR AND HIS ACTOR LOOK AT THEIR FOOTAGE (Morgan Fisher), CENTRAL PARK (Ann Shanks), AMERICA'S IN REAL TROUBLE (Tom Palazollo), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle). I also hope to bring a copy of Andy Noren's KODAK GHOST POEMS.

Adrienne says hello, and we both were wondering when you would be returning to New York, because we thought that if you would agree, we would like to make a Cineprobe for you.

Thanks for your attention, and keep well,

Sincerely,

Larry Kardish.

Mr. Peter Kubelka,
Osterreichisches Filmmuseum,
Augustinerstrasse 1,
1010 Wien 1,
Austria.

LK:lk

x: file

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The Museum of Modern Art

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

Department of Film

December 6, 1969.

Peter:

The schedule sounds fine. Sorry if I am in a rush but am so behind on everything.

JWT for the 20th? It is ok with me...the only thing is I have to be in Liverpool the next day. Could I leave in the morning of the 21st and yet arrive for that evening? Will they put me up that night??

I have not heard a word from Brighton...and I am not going to push then for a showing there...I would like to wait before I commit myself to any particular 45-minute program....I will be happy to do it but am rather hesitant to say exactly what films I will show. Can we not work it out later?

They cancelled my boat. So will not arrive in Southampton but in London. I will try to arrive Friday, January 9th in the evening so we can have the weekend to straighten things up. I shall be carrying my films with me and hope I do not have trouble with Customs...BFI told me that I should not....

Ellis is New York with his girl-friend (she's an actress in an Off-Bway show) and other than being with her is not doing much else. Too bad. She's a nice kid.

Peter, when I get to London, we can figure on JWT program and you can do the note then, after all we still will have two weeks. How's the cold?

Do you mind getting tix for HAIR for a free night. I will pay you back. I want to see the play in every city I go where it is playing. I do not know what will be in London cinemas then..so I am holding back until I arrive.

IS THERE ANYTHING YOU WOULD LIKE? BOOKS? CIGARETTES? RECORD ALBUMS (do you know THE BAND or CAT MOTHER AND THE ALL NIGHT NEWSBOYS--are you hip to this sort of music???)

Looking forward

Please say
no because
we will
bring you something but would prefer to bring you
something you like.

ARRY

something you like.

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The Museum of Modern Art

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

Department of Film

December 9, 1969.

Dear Peter:

How are you?

I have not yet heard from you regarding a showing of the programs of American independent films that I will be bringing to Europe for six months beginning January. I could be in either Vienna or Budapest May 24-May30th, and of course would prefer to screen the films at the Österreichisches Filmmuseum than in Budapest, but will have to go ahead with other arrangements if I do not hear from you before I leave. So please, please write to me. Just a yes or no.

The two programs are:

LAUGHING BEAR (Mark Sadan), MOON 69 (Scott Bartlett), BILLABONG (Will Hindle), 69 (Robert Breer), CENTRAL PARK (Ann Shanks), AIRSHAFT (Ken Jacobs), OOBIELAND (Walter Ungerer), AMERICA'S INREAL TROUBLE (Tom Palazzolo), DIRECTOR AND HIS ACTOR (Morgan Fisher), EEL CREEK (David Brooks)

and separately

KODAK GHOST POEMS (Andy Noren), CYBELE (Donald Richie), MALCOLM X UNIVERSITY (St. Clair Bourne).

Adrienne says hello, and keep well, and please tell me if all this is ok.

Sincerely,

Larry Kardish.

Peter Kubelka,
Österreichisches Filmmuseum,
Augustinerstrasse 1,
1010 Wien 1,
Austria.

LK: lk

cc: file

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ÖSTERREICHISCHES
FILMMUSEUM

December 15, 1969. *Wien*

Mr. Larry K a r d i s h
THE MUSEUM OF MODERN ART
11 West 53 Street,
New York, N.Y. 10019

Dear Larry,

Please excuse the long delay of this letter.

OK we will be happy to have you in Vienna and will schedule your program I for May 26. The other program we will project for invited guests. Please try to be in Vienna by May 24 so that we will have a day of rehearsal. Please confirm this arrangement. I think you should try to go to Budapest too - travelling on the 27th, you could show your program on the 28th. They will be very eager to see these films !

I hope all is well at the Museum. I think I will be back in New York by February 1st. Will call you. Best regards to Adrienne !

Greetings

Peter Kubelka

You will be welcome in Vienna. Best regards!

Peter Konlechner

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