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"ARTISTS"

(Tentative title)

A FILM BY

THE

CREATIVE COMMUNICATION CENTER

1512 North Las Palmas Avenue
Los Angeles, California 90028
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ON BEAUTY AND ART:

"...This is for all, not alone for the chosen! We can say that even prisons should be beautified--then we shall have no more prisons. Certainly we do not mean material prisons alone, but the prisons of the spirit..."

Excerpt from Roerich's Realm of Light

THE CREATIVE COMMUNICATION CENTER

The Creative Communication Center is a California, educational, non-profit, tax-exempt corporation. It serves a two-fold purpose: first, to produce worthwhile, educational films and other media projects. Second, it provides training and experience to men and women interested in learning the art and craft of filmmaking.

The Corporation was conceived and brought into being by Richard Einfeld and members of the staff of Richard Einfeld Productions, Inc., an independent commercial film production company with nearly a decade of professional film experience. It has produced a variety of documentary films for American Honda, Grey Advertising, Law Enforcement Agencies, Toyota, Marineland of Florida and a number of other clients.

This experience served to confirm a growing sense of the need for films of a more positive, creative nature--films to educate and inspire, films that will use and explore the film medium as a creative tool to focus on a variety of subjects that warrant public attention. It is for these purposes that the Creative Communication Center was founded.

THE OBJECTIVE:

"He is the highest artisan who can attain the quality of art in work."--Nicholas Roerich

Our objective in making a film of this nature, is to clearly present a range of certain artistic possibilities which today are being explored. Many artists increasingly point not just to the object but to the experience of art; city planners are realizing the importance of harmony and beauty in the building and coordination of home and city with environment; many educators work to form learning structures which encourage and evoke the higher potential. Creative possibilities. Action.

Art, said Roerich, should be a way of life.

Traditionally there is a division between art and "life." We intend to show that the marks of art can be found in many forms of constructive activity outside the accepted realm of art.

Creative contributions spill far beyond the frame line of the museum painting; and the examples above have much to offer the individual artist, student, the business person, and educator alike as stimulus toward exploring their own creative potential.

Our purpose is to "open a window," so to speak, to show present opportunities which exist, and how they are being developed.

The film is planned for a general audience, to be distributed to schools, universities, cultural groups, television, theaters. Our hope is that it receive the broadest distribution possible.

THE SIGNIFICANCE:

Now, as never before, our society is confronted with the necessity to solve certain problems posed by the structures which have been used to manage its affairs. We are challenged to renew, to regenerate certain forms--and this can only be accomplished through creativity and construction.

If "you are what you eat," can be extrapolated to include the daily media fare of violence, sentimental fiction, and game shows ingested by the American public--then we face a state of creative malnutrition. We as filmmakers are concerned. Can the statement "we are significantly shaped by what we see," be taken as support for producing films of a more worthwhile nature? We think so.

The reason "why" we have chosen this particular subject can be answered through the following:

- 1) We have witnessed the overwhelming response to good quality films about men of vision and their work.
- 2) We have been stimulated by and impressed with the life and work of artist, humanitarian Nicholas Roerich for several years.
- 3) Today, Roerich's reputation is not as wide-spread in this country as through Europe and Asia; but because of the increasing importance which his ideas hold for all countries--and in honor of his centenary year which is currently being celebrated in many countries--we decided that a film related to his ideas would be necessary.
- 4) We decided that the most valid illustration of the creative goals Roerich encouraged, was not to produce a reverential biography, but to begin with him as a point of departure to show the growing impulse of "artists" working in a variety of fields.
- 5) There is a sense of wonder and adventure which is inherent in all creative works. Something is made where there was nothing before. Most often people consider art and life separate--but in the research we have conducted on Nicholas Roerich, and in reading articles written by eminent scientists, architects, artists, mathematicians, we have discovered that the work of the

dedicated and skilled workers in many areas employs elements heretofore considered only valid to art.

- 6) Art is not separated from life--it permeates the world and the activity of many who overtly would never consider themselves as artists or what they do as "art." To communicate this discovery is the purpose of our film.

THE DESIGN

The central theme of the film is "art in work." We have chosen to illustrate this main theme through the vehicle of three subthemes: Discovery, Communication, and Labor.

We will explore "art in nature," barraging the eye with the very beautiful, large, and small processes and phenomena which form a necessary part of our environment. We will then juxtapose nature's creative work with man's, introducing hands at work--molding, planting, painting, building, in reaction to and growing out a relationship with nature. From the general body of creative works, we will then follow the thread of one of these artists: Nicholas Roerich. Since each subtheme is embodied in the life and work of Roerich, he will act as a base for developing each subtheme. The viewer will be introduced to his paintings, sketches, and stage and set designs. We will show the environment he worked in--and some of the natural phenomena from which he gathered inspiration. We will then develop another dimension, a richer context for his work by looking at Roerich himself. Who was he? What was he like? Through various people who knew and worked with him, a brief biography will be given.

Throughout the film, we will also intersperse extracts from the interviews we conduct with these individuals, in which we will explore one or more of the film's three subthemes most directly relating to their own work.

I. Discovery:

All discovery is creative.

Discovery speaks of many experiences and each one new; a revelation, whether miniscule or mammoth. It changes the way of thinking; living is never quite the same.

Through this first subtheme, we shall look at discovery for the individual, and discovery which benefits others.

We shall show personal discovery patterns which are shared by all: the baby's exploration of himself and environment, the child's excited findings, the climber's jubilant success. We will view some of the

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ongoing discoveries which are enriching the lives of many: we will speak with and film a scientist in his laboratory, and seek to convey the essence of what it is he is doing. Why? What are the motives for a life of intensified, trained discovery? In like manner, we will show other creative individuals--discoverers--whose work helps and affects other lives.

We will create a series of sequences in which the viewer will himself become the discoverer--of a world through a microscope, an exploration of a tidepool...

Discovery is a constant process, a creative opportunity which can be found anywhere, and which is invaluable to the growth of awareness.

Discovery. Growth of awareness...natural steps to communication.

II. Communication:

Communication. A creative expression.

Even though countries resound with a variety of languages and varied environments, we as humans persist in finding common denominators.

Through this second stage in the exploration of "art in work," we will examine several kinds of communication: communication on an individual level; and various methods of communication which have been developed to serve collective needs.

First, on an individual level, we will show people communicating not only in words, but by gesture, in the way they walk, in what they wear. Through this we will illustrate the fact that most of us are constantly creating an image which is received and responded to by others.

Input. Output. It is intrinsically a two-way proposition dependent upon reception and response. Listening is an art and is as necessary a part of the entire process. Appreciation, enjoyment, empathy. The role of the listener, the audience is vital.

Television, theater, the artist's work, a musician's composition, a writer's books, a philosopher's theories--all are attempts to communicate information, to convey an experience of "beautiful!", or the broadening of knowledge. Through the architect's blueprint; through plans and schedules we see attempts to communicate

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information essential for the correct functioning of a system or group.

We will speak with and show the work of various communicators serving collective needs creatively; people such as: a journalist, musician, author, educator, designer, producer, student, administrator, psychologist.

There are many forms of creative communication. An area obvious and worthy of emphasis are the painters, sculptors, musicians, actors, and craftsmen who, for centuries, have given human experience forms which span the boundaries of many environments and languages. The laughter of comedy, the pain of tragedy, music, dance speak in a tongue understood by all.

We will evoke from the mosaic of comments, questions, and visual statements a developed image of the problems, needs, joys, and humor which are involved in the creative activity of communication. We will show that communication through any form of media links up people and functions to convey discovery in terms relevant to that individual or individuals.

Communication. To share, to inform, to coordinate, to build.

III. Labor:

Labor. There are many forms of work and traditionally only a handful have garnered the claim as "creative." We are taking the position, stated by Nicholas Roerich, among others, that all work is potentially a creative expression. Labor is the result of countless discoveries, plans; it is the sharing of skill, and of service; it has a creative function in the shaping of our environment and life style.

We will filmically present those who; although engaged in work, some of which is considered mundane; are performing it as artists.

This theme will be developed not as much by what is said, but by what we show people doing. We will give the viewer a variety of action forms, some he can identify with; many within which he can see the creative possibilities. We will stress the value of individual work, showing a variety of craftsmen, salespeople, waiters, a cab or busdriver--people that we observe bringing imagination, skill and quality into their work expression.

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We will express labor as the result of discovery and communication--by bringing the film back around to its visual introduction of hands at work, molding, building, painting, planting. The viewer will see the faces and expressions of people working both as individuals and collectively, but this time, in the context of what has built up through Discovery and Communication--the viewer's attitude toward work and "art" will be deepened, expanded, and enriched.

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NICHOLAS ROERICH
BIOGRAPHY

Nikolai Konstantinovich Roerich was born in St. Petersburg on October 9, 1874. His early years were spent in St. Petersburg and on his parents' estate "Isvara" in the northern forest and woodlands, close to Nature. As a growing boy he was attracted to the legendary past of Russia, both in poetry and myths as well as in the archeological tumuli and artifacts of ancient times. In them and in Nature he first discovered the mysterious link of man's past life with his present and future. His interest in archeology became a life-long occupation which later earned him international recognition.

During his early school years, he wrote articles, short stories and poems about Nature, adventure and legendary themes which were published in various magazines. He attempted to illustrate his writing and some of his sketches were published when he was fifteen.

By the time Roerich was to enter the university, his interest and skill in drawing had become a major focus of his energies. His father, however, a prominent attorney, wished him to pursue a career as a lawyer. Thus, Roerich simultaneously entered law school and the Academy of Fine Arts in St. Petersburg. During his studies, he continued archeological study and writing.

Prior to his graduation from the Academy in 1897, Roerich's painting "The Messenger" attracted wide attention and was at once acquired by the Tretyakov Museum in Moscow. Only in his early twenties, Roerich's unique evocative style and sensitive use of color singled him out as an artist of vision and purpose.

During these years, he was elected a member of the Archeological Society. In 1897-99 he published articles, lectured on art and archeology and also participated in excavations. In 1900 he first travelled in Europe and studied art in Paris, returning to Russia in 1901 when he was appointed Secretary of the Society for the Encouragement of Fine Arts for whom he undertook many projects. During this period his paintings were largely inspired by Russian history and legends.

In 1901 he married Elena Ivanova, the daughter of a leading architect. Throughout his career she worked closely with him. They had two children, Georges, who became an archeologist and Svetoslav who became an artist.

In 1903-04 he travelled to major ancient Russian cities and did a large series of sketches of early Russian Architecture. This work, plus numerous articles, formed the basis for a public campaign for the defense and preservation of ancient Russian art and monuments, a cause which he later embraced for the world. He was later elected a member of the Board of the Imperial Society of Architecture and Honorary President of the Council of Courses of Architecture for Women in Petrograd. His paintings of this period were focussed on the inspiration of Russian Byzantine church paintings and he executed some major church murals at this time.

In 1905 he worked with Princess Maria Tenisheva who organized a center for the revival of Russian arts and crafts on her estate where great Russian artists worked together with peasant artisans, musicians and craftsmen.

In 1906 he travelled again in Europe, this time more widely. He absorbed the work of the great European masters as well as observing his contemporaries such as Picasso and Gaughin. Roerich returned to Russia to be appointed Director of the School for the Encouragement of Fine Arts. Under his direction the School became a true university of art, and again, students and teachers from all walks of life were gathered to work together. He later became President of the Museum of the School.

In 1907 Roerich began his first work on stage sets and costume design for the ballet and opera, an activity to which he applied his talents at various times in his career. Over the years he designed for the Moscow Art Theater, Covent Garden in London, the Opera Comique in Paris, the Monte Carlo Ballet Russe and the Chicago Opera. In 1912-13 he designed sets and costumes and collaborated on the libretto of Stravinsky's "Rite of Spring" which premiered in Paris. Stravinsky dedicated the work to Roerich. Using Roerich's designs, it was later performed at the Metropolitan Opera in New York with Martha Graham and Leonid Massine performing and Stowkowski conducting.

By 1909 Roerich had received a number of titles, awards and honors, the first of many which were conferred throughout his life. Among them were: President of the Council of Red Cross Art Workshops, membership in the National Academy of Rheims, and President of the "World of Art" which included such luminaries as the dancer-choreographer Diaghileff. Later, for his Peace Pact, he was nominated for a Nobel Peace Prize.

From 1906 to 1916 a number of major exhibitions of his work were held in European cities and paintings were purchased by the Louvre and the Musee National de Luxembourg in Paris, the National Museum of Rome and by all the Russian museums.

From 1917 on Roerich spent most of his time outside Russia. Just prior to the Bolshevik Revolution he went to Finland and the next year to Sweden where the Stockholm Museum bought a major piece and conferred the title of Commander of the First Class of the Royal Swedish Order of the North Star. In 1920 he exhibited in England, France and Norway. In each country paintings were acquired by major museums and collections.

By this time his work had attracted great interest in America and he made his first trip to the United States in 1920. For Roerich, America was "the synthesis of all nations and all cultures." He lectured and exhibited widely under the auspices of the Chicago Art Institute. Paintings were bought in nearly every major city for collections and museums. He attracted large groups of people wherever he went, but here, as elsewhere he found time to paint. A series of nature studies in Maine and sketches and paintings in the Southwest are among his efforts of this period.

For Roerich, art was always the great universal language. He founded three international institutions which exemplified this spirit. 1921 marked the founding of the "Cor Ardens", a brotherhood of artists of all nations. Later that same year he founded the Master Institute of United Arts in New York which held classes in almost every artistic field. The last society founded by Roerich during this period was the "Corona Mundi" which was to act as "a guardian of art, aiding in its distribution and preparing for its future developments."

In 1923 he returned to Europe on the way to his first travels in Asia, a dream of Roerich's for many years. In 1924 he briefly returned to America for the opening of the Roerich Museum, which later moved to new, specially built quarters. Then began an historic five-year expedition throughout Asia which took him and his family to Mongolia, Tibet, Chinese Turkestan, Altai, Kashmir, Sikkim, Simla, Naggar, etc. Roerich's chief objective was to "create a pictorial record of the lands and people of Inner Asia. The second objective was to survey the possibilities for further archeological explorations and the third was to secure art treasures and ethnographical collections revealing the culture of Asiatic peoples. This expedition was the first one to cross the Tibetan highlands from North to South, from Western China to India."

A direct outgrowth of this expedition was the founding of the Urusvati Himalayan Research Institute in Naggar, Kulu, India in 1928 where he finally settled with his family. The Institute was dedicated to the study of the Himalayan Mountain region. It sponsored many subsequent research expeditions to study Nature and the culture and ethnography of the area.

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Over the years, the Institute gathered botanical specimens which were sent to scientific institutions in Europe and America, e.g. Harvard and the University of Michigan. An unusual collection of Tibetan pharmacopiea was also gathered. All proceeds from this work were directed to cancer research.

Throughout his travels Professor Roerich painted, wrote, and lectured prolifically. He returned to America in 1929 to formally open the newly built Roerich Museum. It housed not only Roerich's paintings, but also a collection from his Asian travels. This occasion commemorated his fortieth year of activity in art which was celebrated and honored simultaneously. During this year he visited President Hoover in the White House and presented a painting "Himalaya" which was displayed there.

Ever since Roerich's first work to preserve and protect art treasures in Russia, he had fostered a great dream. Finally in 1931, in Bruges an international conference was held to adopt the Roerich Peace Pact and Banner of Peace to protect all cultural treasures and institutions as neutral and inviolable during war. In 1935 the Pact was signed at the White House by the twenty-one American countries. Numerous international Roerich Peace Pact and Banner Committees were actively functioning from 1931 to 1935. In 1954 at the Hague an amended version of the Pact was signed and subsequently ratified in Paris in 1955 by the 39 member states of the Hague Conference.

In 1935, the year of the American drought, Roerich undertook another Eastern expedition at the behest of the U.S. government to find drought-resistant vegetation to send to our country. In this, as in other work, he was successful.

During the last years of his life, Roerich continued to work for the cause of Peace, Culture, and Brotherhood among all peoples. He died in 1947 in his beloved spiritual home in the Himalayan foothills.

Roerich saw a great vision--a unity of Science, Art and Philosophy--which he expressed in his lectures and written work and in the various institutions he founded. This vision was embodied in the genius and prolific variety of his timeless art work. His total output of paintings numbers over 7,000. Likewise, he inspired the founding of a variety of groups and societies, many of which are still active today--societies relating to Art, to Culture and to humanitarian and spiritual values.

PEOPLE TO BE INCLUDED IN FILM

Relating to the three subthemes, we hope to speak with and film the work of individuals such as: artist-scientist Max Bill; composer-conductor, Leonard Bernstein; scientists and Nobel Prize Winners Jonas Salk and Sir George Porter, author William Thompson, Dr. Awashti, Director of the Academy of the Performing Arts in India, Henry Temianka, of the California Chamber Symphony; Dr. William Tiller, head of Materials Science, Stanford University; Donald Keys, World Federalist Representative to the United Nations; and Martha Graham.

Through our research on Nicholas Roerich and the development of these three subthemes, we have made a number of contacts, some of whom met or worked with Roerich. We corresponded and met with a number of these individuals. Each in their own right are very creative people and so a great part of the motive for filming them and expressing the nature of their work will be for the contribution they each make toward Discovery, Communication, and Labor.

We have already begun the filming process. In September, we filmed and interviewed Mr. Emil Bisttram of Taos, New Mexico, who worked with Roerich as an art teacher for ten years in one of the art institutions founded by Roerich. We spoke with Mr. Bisttram at length regarding some of Roerich's key concepts, notably his ideas about beauty, art, and education, and their importance in our lives. We also discussed his own background in art, filmed some of his paintings, and filmed him at work in his studio. Mr. Bisttram is a prolific and dynamic artist. He had his own art school in Taos for many years, is now one of New Mexico's prominent artists, and a member of the New Mexico Arts Commission.

We have corresponded with and recently met Mrs. Sina Fosdick, Executive Vice-President of the Nicholas Roerich Museum in New York, regarding interviewing, filming her and filming some of the paintings in the museum. She has offered her full cooperation and assistance. Mrs. Fosdick met Roerich during the first year he visited the United States, worked closely with him through the years, traveled on the Himalayan Expedition he conducted, and continues to work with the ideas and principles he advanced.

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A member of our production team recently met with Mr. Edgar Lansbury in New York. Mr. Lansbury is a producer whose credits include many on and off-Broadway plays, and a variety of television series and specials. He designed and produced the screen version of Frank D. Gilroy's Pulitzer Prize Winning THE SUBJECT WAS ROSES; co-produced the film GODSPELL; and is currently working as producer on the film THE WILD PARTY. He is also the present curator of the Nicholas Roerich Museum. Mr. Lansbury expressed interest in our project and has agreed to participate in the film.

Miss Francis Grant, translator and present Secretary-General of the Inter-American Association for Democracy and Freedom, worked with Roerich for many years. Miss Grant worked most directly with the Roerich Peace Pact and Banner of Peace, being most instrumental in the introduction of it to South America, where it was later signed and ratified. She has graciously agreed to our interviewing and filming her, regarding her work with Roerich, and her present activities.

We plan to interview and film Mr. Ralph Houston, designer, artist, educator, longtime student and friend of Roerich. Mr. Houston is the Director of the Committee for Peace through Culture, an organization which was founded to carry on certain aspects of Roerich's work. There are various branches of this committee throughout the United States and in Europe. Mr. Houston is also responsible for founding the New Age Schools in various parts of the United States, designed for pre-school and elementary-age children. We will speak with Mr. Houston, not only regarding Roerich, but also more directly regarding some of his own ideas about education, and the creative possibilities which are being explored in the New Age Schools.

We recently filmed at and interviewed individuals involved in one of the New Age Schools located near San Francisco. We also plan to visit the first New Age School which is in San Antonio, Texas, and was started over ten years ago. The school has recently attracted the interest of several institutions of higher education in Texas.

We have also written and received a warm reply of cooperation from Roerich's artist son, Dr. Svetoslav Roerich, who presently resides in India. Svetoslav is a fine artist, whose paintings are well-known for their rich and vivid imagery of India, its people, and the Himalayas. We will film him and interview him regarding his father and his own work. We also plan to film the Himalayan Research Institute Nicholas Roerich founded in the Kulu Valley, and the Roerich Museum also located in Kulu.

CORPORATION DIRECTORS AND OFFICERS

Chairman of the Board and President:

RICHARD EINFELD, 46, is also President of Richard Einfeld Productions, Inc.. While still in high school he worked for his father's film studio, Enterprise Pictures, as a still photographer during the summer. In 1947 he spent a year working in Publicity for MGM in Paris, France. From 1948 to 1951 he was in the U.S. Army as a still photographer. After his army service, he worked for 20th Century Fox, Walt Disney Productions and various independent film studios in film editing. His credits include editing the first year of the BEN CASEY television series and several features for 20th Century Fox as well as many commercials.

He was then employed by National Pictures Corporation as Vice-President in charge of foreign distribution in addition to functioning in production capacities on several films, including MAGNIFICENT MATADOR with Anthony Quinn and Maureen O'Hara, MOHAWK and COURAGE OF BLACK BEAUTY. He left National Pictures to produce several films for Robert Lippert which were distributed by 20th Century Fox. These films include OREGON TRAIL with Fred MacMurray, GHOST DIVER and HERE COME THE JETS. He also directed GHOST DIVER and functioned as second unit director on OREGON TRAIL.

In 1964 he formed Danielle 3 Productions and produced, directed and edited a feature-length documentary filmed in Israel, THE STREAMS WHEREOF. Upon his return, he formed Richard Einfeld Productions, Inc. and produced films for Marineland of Florida on location in the Amazon jungle, Systems Development Corporation, Dunes Hotel, Las Vegas, a short for the PETTICOAT JUNCTION television series and a number of commercials. At this stage, he brought his photographic background into play by working as cinematographer on Richard Einfeld Production films. These films include a documentary on a motorcycle land speed record attempt at the Bonneville Salt Flats in Utah for American Honda; several commercial and dealer films for American Honda and Grey Advertising; Toyota documentaries and commercials; GETTING BUSTED, a film on juvenile drinking for the Orange County Alcohol and Traffic Safety School funded by the U.S. Department of Defense; several commercials and documentaries for the Los Angeles and San Diego Sheriff's Departments.

Mr. Einfeld has been a member of the Screen Directors Guild of America, the Academy of Television Arts and Sciences and

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the Society of Motion Picture and Television Engineers. He is presently a member of the Motion Picture Academy of Arts and Sciences and the Motion Picture Film Editors Guild. His awards include a Cine Golden Eagle, the I.F.P.A. "Cindy" Finalists Award and a U.S. Industrial Film Festival Award for Creative Excellence.

He has conducted a course in post production at Columbia College, Los Angeles.

Director and Executive Vice-President:

MOTON BRYANT HOLT, JR., 45, received his B.A. in English History from Wake Forest College, North Carolina. After naval service in Korea he worked in the field of journalism from 1953 to 1959 for several daily newspapers. From 1956 to 1959 he owned three county weekly newspapers in the San Joaquin Valley and wrote a syndicated column on oil and gas which was published in eight weekly and five daily newspapers. He has also written for Sunday supplements for the Hearst newspaper in San Francisco and the Los Angeles Times. Mr. Holt has published both fiction and non-fiction in Sports Afield, Field and Stream, Outdoor Life, Readers Digest and the Oil and Gas Journal. His television credits include a BONANZA episode script.

From 1959 to 1961 he attended Stanford School of Law, graduating with a J.D. (Juris Doctor). From 1961 to 1964 he worked as a house counsel for Union Oil Corporation and since that time has been in private practice. He has taught entertainment and trial practice law at U.S.C. Law School and currently teaches at Western State University College of Law at Fullerton, California.

Mr. Holt is a member of the Entertainment Bar as well as being active in numerous service organizations such as the Shriners. He is currently at work on two novels.

Director and Secretary-Treasurer:

SUZON HOWELL, 25, is a graduate of Occidental College, where she was awarded a six-month fellowship to study written and visual art forms in England, Scotland and Ireland. After graduating, she worked for Allen-Dorsey and Hatfield Advertising. Then, in 1972, she joined Factotum Productions in Los Angeles as an animator and background artist. By the time the film was completed she had become the animation project supervisor. In 1973 she joined Richard Einfeld Productions Inc. as production assistant, working in all phases of motion picture production and post production. She has functioned as an assistant camerawoman, script supervisor,

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assistant editor and sound mixer. Ms. Howell has worked on several projects for American Honda, Grey Advertising, and both the Los Angeles and San Diego County Sheriffs' Departments. She has had poetry published in several periodicals and has completed her own film COMMUNITY which she wrote, directed and edited. Currently she is Secretary-Treasurer of Richard Einfeld Productions with the primary responsibility for all phases of production work.

Director and Vice-President:

MARY AMANDA FOULGER, 32, a native California, was born and raised in a family of professional actors and, as a child, performed with the Eighteen Actors of the Pasadena Playhouse. After two years at Brandeis University and a summer spent acting and directing at the first season of the Loeb Theater at Harvard, she completed her B.A. at the University of California, Berkeley in January, 1964. Thereafter, she was a founder and co-director of the Berkeley Experimental Arts Foundation, participating in and organizing dramatic and film presentations at its Open Theater and Gallery in addition to local film, radio and theater acting assignments. Just prior to a two-year period of travel and study in Europe, she worked with Mr. Don Buchla in Oakland, California, in the construction and studio use of his electronic music synthesizers. After returning to the States, she became a producer and coordinator of a weekly "new consciousness" radio program, TRANS, at the Los Angeles Pacifica station KPFK, an assignment she continues to fill. She has had several articles published in "new consciousness" journals and has edited two original manuscripts: The Old One by Dave Middleton, published by Orion Press in Oregon; and The Prophets' Cookbook by Helena Mar-Elia (as yet unpublished) on Middle-Eastern philosophy and vegetarian cuisine. She is currently also producer and is continuing a course on education at the Waldorf Teacher Training Institute in Northridge.

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A PARTIAL LIST OF
MUSEUMS AND PRIVATE COLLECTIONS
OWNING ROERICH PAINTINGS

AUSTRIA

Vienna: Mieke Collection

CZECHOSLOVAKIA

Prague: Marten Collection

DENMARK

Copenhagen: Hagemann, Sheinin, Savitzky and
Feigenberg Collections

ENGLAND

London: Victoria and Albert Museum; Worthing:
Worthing Museum; Oxford: Ashmolean Museum

FINLAND

Helsinki: Art Gallery of Ateneum; Private
Collections

FRANCE

Paris: Louvre, Pavillon Marsan; Musee National
du Luxembourg

GERMANY

Berlin: Tumarkin Collection
Dresden: Rubin Collection
Munich: Private Collection

HOLLAND

Amsterdam: Stuert Collection
Hague: Pustochkin Collection

INDIA

Balpur: Rabindranath Tagore Collection
Hyderabad: Municipal Museum

ITALY

Rome: Galleria Nazionale di Arte Moderna;
Private Collection

JAPAN

Tokyo: Skidelsky Collection

LATVIA

Riga: Shibayeff Collection

MONACO

Monte Carlo: Collection of Mary Garden

RUMANIA

Kishinev: Museum of Bessarabia

RUSSIA

Moscow: Tretiakov Gallery; Bahrushin Museum; Palace of Grand Duchess Elizabeth; Terminal of the Moscow-Kazan Railway; Numerous Private Collections.

Nijni-Novogorod: Municipal Art Museum;

Odessa: Collections of Ashkinasi and Braikevich;

Petrograd: Museum of Alexander III; Museum of the Society for the Encouragement of Fine Arts;

Museum of the Academy of Fine Arts; Museum of the Russian Archeological Society; Museum of the Russian Archeological Institute; Museum of the

Kuindji Society; Palace of the Grand Duchess of

Oldenbourg; Palace of the Grand Duchess Olga;

Numerous Private Collections;

Simbirsk: Roerich Collection;

Smolensk: Tenishev Municipal Art Museum

Ufa: Municipal Art Museum

Viatka: Municipal Art Museum

SWEDEN

Stockholm: Moderna Museet; Private Collections

SWITZERLAND

Geneva: Horvat Collection

UNITED STATES OF AMERICA

Berkeley, Ca.: University of California

Boston, Ma.: Private Collections

Cambridge, Ma.: Widener Library, Harvard University

Chicago, Ill.: Chicago Art Institute; Private Collections

Cleveland, Ohio: Mrs. Cole Collection

Detroit, Mi.: Detroit Art Institute; Clyde

Burrows Collection; Bolling Family Collection

Evansville, Ind.: Evansville Museum of Arts & Sciences

Honolulu, Ha.: Ms. Eleanor Castle Collection

Kansas City, Mo.: Kansas Art Institute

Milwaukee, Wis.: Dudley Watson Collection

Minneapolis, Minn.: Mrs. Maurice Flagg Collection

New York, N.Y.: Nicholas Roerich Museum; Private Collections

Oakland, Ca.: Oakland Art Museum

Omaha, Neb.: Omaha Art Association

Philadelphia, Pa.: Dr. Christian Brinton Collection

San Francisco, Ca.: San Francisco Museum of Art

Waltham, Ma.: Rose Art Museum, Brandeis University

Washington, D.C.: Executive Mansion



FRANCHISE TAX BOARD

SACRAMENTO, CALIFORNIA 95867

November 14, 1974

In reply refer to
362:RP:ch-g

All Media Creative Communication Center
1512 N. Las Palmas Ave.
Hollywood, CA 90028

Purpose: Educational
Form of Organization: Corporation
Accounting Period Ending: December 31
Organization Number:

Based on the information submitted and provided, your present operations continue unchanged or conform to those proposed in your application, you are exempt from state franchise or income tax under Section 23701d, Revenue and Taxation Code. Any change in operation, character or purpose of the organization must be reported immediately to this office so that we may determine the effect on your exempt status. Any change of name or address also must be reported.

You are required to file Form 199 (Exempt Organization Annual Information Return) or Form 199B (Exempt Organization Annual Information Statement) on or before the 15th day of the 5th month (4-1/2 months) after the close of your accounting period. See annual instructions with forms for requirements.

You are not required to file state franchise or income tax returns unless you have income subject to the unrelated business income tax under Section 23731 of the Code. In this event, you are required to file Form 109 (exempt Organization Business Income Tax Return) by the 15th day of the 3rd month (2-1/2 months) after the close of your annual accounting period.

Contributions made to you are deductible by donors as provided by Sections 17214 through 17216.2 and 24357 through 24359 of the Code, unless your purpose is testing for Public Safety.

If the organization is incorporating, this approval will expire unless incorporation is completed with the Secretary of State within 30 days.

Exemption from federal income or other taxes and other state taxes requires separate applications.

This exemption is effective November 14, 1974.

Albert D. LeBel

Albert D. LeBel
Supervisor
Exempt Organizations

This exemption is issued on the condition that a federal exemption will be applied for and a copy of the final determination letter is furnished to this office.

☒ cc: Moton Holt, Jr.
cc: Secretary of State (Corp.)
cc: Registrar of Charitable Trusts

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CREATIVE COMMUNICATION CENTER

A NONPROFIT CORPORATION

RICHARD EINFELD

1512 N. LAS PALMAS AVE. LOS ANGELES, CALIF. 90028 (213) 461-3731





1512 North Las Palmas Avenue Hollywood, California 90028 (213) 461-3731

Dr. Svetoslav and Mme. Roerich
c/o The Indian Bank, Ltd.
Lady Curzon Road
Cantonment
Bangalore-1
Karnataka State
South India

September 18, 1974

Dear Dr. and Mme Roerich:

A colleague of mine and coworker, Amanda Foulger, has written you already regarding our plan to make a non-profit documentary film related to the life and work of Nicholas Roerich. After a recent very fine meeting and conversation with two friends of yours, however, I was moved to respond. Greetings across the miles!

Through the evening, Leonard Howell, Denise Eversole and I spoke of many things, all of which can be summed up and best expressed by these words: Creative action, Beauty, Culture, Unity. They showed me pictures of your paintings, Dr. Roerich. I had never seen any of yours, and found your use of color and space conveying great energy and sensitivity.

I've visited beautiful woodlands and mountains that it hurt to leave; your paintings affected me like that also.

Richard Einfeld Productions is a commercial film house, in the past involved mainly with commercials and industrial films. The group of us, however, have long felt not only the desire for more satisfying subject matter, but also have seen the media as holding the potential for bringing much more beauty and inspiration into the world than it has in the past. In line with this purpose, we are presently in the process of forming a non-profit educational film corporation to be called, Creative Communications Center. It is through the auspices of this corporation that the film on Roerich and his ideas will be done.

We chose the topic of N. Roerich's ideas and principles, because we saw the need for films for upliftment and inspiration today. Each of us here at the company have been admirers of N. Roerich's creative work for quite a while; the Agni Yoga books, Realm of

Light, Flame in Chalice, and the Letters of Helena Roerich...
were all seeds for the birthing of the idea.

The film's purpose, however, will not be to just relate the life and work of a great man, although that, of course, will be the intent of part of the film's duration. We plan to show the "living out" of the great ideas he worked to express, ideas and principles which can be found in the creative hearts of many people and cultures. As you very well know, he believed that through Culture, through recognition of each culture's beauty, and through harmony of exchange, we can uplift the quality of life. Many people today are embodying these principles: artists, educators, scientists...future thinkers, future builders.

There have been gross mistakes made in the past, injustices committed; and the loss or waste of great achievements, visions, and talents has been the loss of a still immature world. Mistakes have an "unmistakable" way of teaching us more quickly, however, and today in the world, the centennial of Nicholas Roerich coincides with an ever greater acceleration of the forces of light to enrich life.

Also, as you know, N. Roerich believed that no beautiful action is small. Beauty must not be "exiled" to the realm of the abstract as it all too readily has been. Action, gesture, words, relation--all can be beautified. Creative actions, in the now, in the small and seemingly menial; are seeds for the future. These are also realities we hope to portray in the film.

We have contacted individuals who are working in various fields, some who knew Professor Roerich, some who did not; but all of them live and work inspired by the ideals of Culture and Beauty. We have been corresponding with Mr. Emil Bisttram, who is presently living in New Mexico. He has given us his warm and enthusiastic cooperation in regards to the project, and has agreed to let us film and interview him on the weekend of September 28th. We have also corresponded with Sina Fosdick regarding interviewing, filming her and filming some of the paintings in the Nicholas Roerich Museum in New York. She has replied, offering her full cooperation and assistance which we joyfully accept. We have also contacted Francis Grant, Ralph Houston, Frances Paelian, Doris Kerber, Burt Wilson, coordinator for the Committee for Peace and Culture; Donald Keys, World Federalists Representative to the U.N.; and a beautiful gentleman, under whom I have studied for several years, H. Saraydarian, founder of the Aquarian Educational Group, in Agoura, California.

I just spoke with H. Saraydarian about the project. He has long been a collector of reproductions of both your father's and your paintings. He also recently edited and published a biographical manuscript by Garabed Paelian on Nicholas Roerich for the centennial. He gave me two copies of the book; one he

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wanted you to have; the other he wanted to be mailed or taken to Russia when you go for the centennial celebration. He hoped the book a seed to be planted in Russia, to help spread the word of Culture and Beauty inspired by Nicholas Roerich. I am air mailing the books to you, so you should receive them soon.

"For the centennial, we should also honor Roerich," Rev. Saraydarian told me, and so, plans are now being laid for a celebration to be held at the Aquarian Educational Group Center, possibly in November. Artists, Sculptors, will decorate the center with beautiful creative works; prints of your and your father's work will be displayed. Speakers will read, dancers will dance. A celebration of Beauty! H. Saraydarian has given us permission to film the event--a colorful thread to be woven into the film.

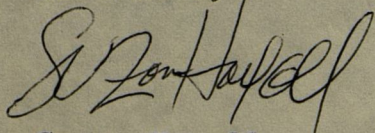
We would like to visit India, to film its magnificent mountains, to film the Kulu Valley and the Museum. We would also like to speak with you about your father and about your work and thoughts about Art and about Beauty--about its power to transform the world. How can Art truly, concretely, uplift and enrich a society which so desperately needs it? These are questions which you both, no doubt, as artists, have asked and thought about. Sometimes others can be inspired, uplifted, sparked by a creatively enflamed statement, and surely, artists have special lightning rods to bring down the fire. If a particle can be conveyed through the media of film--what needed food!

Also I understand through information conveyed by Leonard, that there is to be an exhibit of your and N. Roerich's paintings in Russia for the centennial celebration. May we, first of all, have your permission to film the exhibit? If so, then who are the individuals or committees we should contact to obtain the Russian government's permission to film the paintings?

We really look forward to hearing from you--as time is of the essence.

Thank you so much for your valuable time and assistance.

Much love,



Suzon Howell
Associate Producer

SH/zz

P.S: Could you please put us in contact with a source for prints of your work? Much thanks!



CREATIVE COMMUNICATION CENTER

A NONPROFIT CORPORATION

1512 NORTH LAS PALMAS AVENUE LOS ANGELES, CALIFORNIA 90028 (213) 461-3731

February 21, 1975

Dr. Svetoslav and Mme. Roerich
c/o The Indian Bank, Ltd.
Lady Curzon Road
Cantonment
Bangalore-1
Karnataka State
South India

Dear Dr. and Mme. Roerich:

Greetings. Since our last correspondence, much has happened. Work. Travels. New people. Deepening research.

Our status as a non-profit organization has been legally "sanctified," as you can see from the letterhead, so we have begun to send out a number of written proposals of our project to some foundations and individuals for the purpose of gathering the backing needed for the film related to the life and work of Nicholas Roerich.

We have also begun the filming process by interviewing and filming Mr. Emil Bisttram in New Mexico last September.

Recently, Mr. Richard Einfeld, one of our production team, went to New York, and met with Sina Fosdick, who had rich recollections of the recent Russian exposition and exhibit which you too, participated in. While in New York, Mr. Einfeld also met with Edgar Lansbury, curator of the museum, and had a chance to visit Francis Grant. Mr. Lansbury put us in touch with Katherine Stibbe, who presently lives in Connecticut and owns a number of Professor Roerich's works. We have written her; she has graciously agreed to our filming some of her paintings. She also mentioned meeting you and Mme. Roerich overseas recently. There seems to be a fine meshwork of "lights." It is indeed beautiful to see.

The film itself has taken on a new dimension since last I wrote. Initially it was intended to be largely devoted to Professor

Roerich's life and work. The deeper we immersed ourselves in the Agni Yoga books, Helena Roerich's Letters, and Professor Roerich's books, the clearer it became to us that the film should not be a film dominated by him, but inspired by him.

We are taking your father's statement: "He is the highest artisan who can attain the quality of art in work..." and we are developing it visually. Most individuals feel, and unfortunately so, that art and "life," are separate, that art is leisure-time activity. The more we have read and studied, we have found the contrary to be true; the great and far-thinking ones: scientists, educators, humanitarians, statesmen; have lived creative lives. It is in reading articles written by ones such as these that our idea of "art" has been stretched and pulled. Any work done by someone with imagination, skill, and quality, can be made a work of art, and that someone, an artist. To show this is the express purpose of our film.

We will introduce the audience first to the work and life of Nicholas Roerich--through his paintings, and through words and stories of those who knew and worked with him. From this, then, we will depart--and show different "artists" working in a variety of areas of human endeavor.

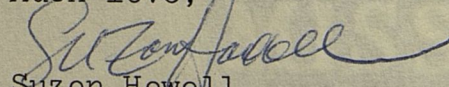
Enclosed, you have no doubt, found our red-clad proposal, which goes into greater detail about the project as we are developing it. In this way we acquaint you with us, and with the film, and give you some idea of our intent and purpose when we visit you in India.

The date for our visit to India is not yet finalized, but when we do come, with your permission, we would like to interview you and Mme. Roerich, film some of your fine paintings, and the Roerich Museum and Research Institute in Kulu.

Lastly, I would like to relate that on November 18th, the Aquarian Educational Group, which I mentioned in my last letter held a special centennial program honoring your father in Agoura, California. It was truly a joyous occasion! There were speakers, music, dancers, reproductions and slides of Professor Roerich's work. It was a great chance to hear about Beauty, Creative Action, and that which Unites us.

We look forward to hearing from you, and meeting you in the near future. We shall keep you "posted" of our plans, so that we may work out a time to visit which is convenient with you.

Much love,



Suzon Howell
Associate Producer

SH/df

Enc: