
Lynda Bunting
Descriptive Summary

Title: Experiments in Art and Technology records

Date (inclusive): 1966-1993 (bulk 1966-1973)

Number: 940003

Creator/Collector: Experiments in Art and Technology (Organization)

Physical Description: 205 Linear Feet (237 boxes, 2 rolls, 12 flat file folders)

Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: Records of the organization Experiments in Art and Technology, generated and collected by its president, Billy Klüver, and other staff members, the bulk from 1966-1973. Materials include project files, correspondence, proposals, reports, photographs, posters, audiovisual materials, minutes, clippings, printed matter, and other items.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English

Biographical/Historical Note

E.A.T., an organization devoted to promoting the interaction between art and technology, developed from the collaboration between Billy Klüver and Robert Rauschenberg. E.A.T. founders, Billy Klüver, Robert Rauschenberg, Robert Whitman and Fred Waldhauer, believed that collaboration between artists and scientists would greatly benefit society as a whole. The organization was created after the landmark event "9 Evenings: Theatre and Engineering," 1966, and sought to continue the artist/engineer relationship forged during those performances. E.A.T.'s primary goal was to give artists access to new materials, such as plastics, reflecting materials, resins, video, and technologies, such as electronics and computers, which would have been otherwise inaccessible. Staff and participants explored or experimented with these and the precursors of many technologies that are now commonplace: chat lines, fax machines, lasers, cable television, and digitized graphics.

By the early 1970s, E.A.T.'s artist and engineer matching service, called the Technical Services Program, boasted 6,000 members. Through this matching system approximately 500 works were created, the most effective being in the areas of sculpture and performance. E.A.T. considered the collaborative process between artist and engineer of greater import than the aesthetics of the end result. Additionally, E.A.T. helped to organize many exhibitions in order to display the finished products of collaborations. Other E.A.T. activities focused on educational programs designed to inform the public about new telecommunications technologies. Research was conducted in order to locate inexpensive equipment and methods with which to bring TV programming to wider audiences, including underdeveloped countries.

Project Descriptions:

9 Evenings: Theatre and Engineering

A series of performances held in October 1966 at the 69th Regiment Armory in New York City, by John Cage, Lucinda Childs, Öyvind Fahlström, Alex Hay, Deborah Hay, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, David Tudor and Robert Whitman. The artists worked in collaboration with more than 40 engineers and scientists from Bell Telephone Laboratories to develop technical equipment that was used as an integral part of the performances. The original intent was to participate in a Stockholm festival of art and technology, but the Armory site was selected when negotiations with Stockholm organizers collapsed.

A small catalog was printed containing statements by the participating artists, photographs, drawings and technical diagrams. Harriet DeLong's draft manuscript for a book was never published. She collected all possible documentation for each artist's work, including artists' statements, engineers' technical work and diagrams, descriptions of performances, scores and press reaction. Additionally, she conducted interviews with some of the artists and engineers.

"9 Evenings" was extensively photographed by Peter Moore, Robert McElroy, Herbert Migdoll and Steve Schapiro. A 25 minute, 16mm sound, black-and-white film was made by Alfons Schilling of the performances.

Technical Services Program
E.A.T.'s matching service began shortly after "9 Evenings" in 1966. Artists with technical requests were matched with engineers and scientists who produced information and assistance or participated in longer collaborations. The system for providing information and matchings was expanded several times after its inception, including a proposal to develop a computer-based directory of artists, scientists, engineers, researchers and other professionals. One of the first innovations in the system was to use edge-notch cards to hold information on the technical specialties of over 1,000 engineers. A computer database of engineers and scientists was compiled which artists could refer to as they needed specific expertise.

In 1967 and 1968, EAT began recruiting engineers to work with artists. This was achieved through visits by artists to technical laboratories like Bell Labs in Murray Hill, N.J. or IBM Labs in Armonk, N.Y.; a booth at the yearly Institute of Electronic and Electrical Engineers (IEEE) where artists made a pitch to involve engineers; weekly open houses at the E.A.T. loft at 9 East 16th Street, where artists and engineers could meet and talk informally; publication of a newsletter, "E.A.T. News"; and a compilation of a list of technical libraries in the New York City area open to artists. In general, E.A.T. did not monitor the resulting contact and collaboration between the individual artists and engineers. E.A.T.'s intent was to act as liaison during the introductory phase of contact to facilitate an artist's awareness of new and quickly developing technologies. Other services to artists included loan of equipment, consultation on safety of works, helping artists obtain permission from the New York City Health Department to exhibit works that used lasers and other potentially hazardous materials, and approaches to industry for support of artists' projects. The program was essentially discontinued in 1973.

Lecture-Demonstration Series

In the spring of 1968, E.A.T. organized a series of lecture-demonstrations by engineers and scientists for artists held at the E.A.T. loft. They covered such technical subjects as lasers and holography, computer generated sound and images, color theory, paper, television and new Hexcel materials. Speakers came from academic, industrial and government laboratories: e.g., Bell, MIT and National Bureau of Standards.

E.A.T. Competition

In the fall of 1967, E.A.T. announced a competition for the best contribution by an engineer to a work of art made in collaboration with an artist. It called for works incorporating technology to be selected for an exhibition organized by Pontus Hulten, "The Machine as Seen at the End of the Mechanical Age," held at the Museum of Modern Art, New York, in the fall of 1968. E.A.T. offered to match all interested engineers and artists. The judges for the competition were all engineers.

Some More Beginnings

One of the first major art and technology exhibitions, held at the Brooklyn Museum from November 1968 to January 1969. The E.A.T. competition for MOMA's exhibition generated more than 140 submissions. The decision was made to show all these works at the Brooklyn Museum. The catalog was designed by Billy Klüver, Julie Martin and Robert Rauschenberg, and contains photographs and technical descriptions of 145 works.

Pepsi-Cola Pavilion at Expo '70, Osaka, Japan

E.A.T. organized and administered a large-scale international collaboration to design, build and program the Pepsi-Cola Pavilion at Expo '70, Osaka, Japan. It was initiated in October 1968 by four core artists: Robert Breer, Forrest Myers, David Tudor and Robert Whitman. As the design of the Pavilion developed, engineers and other artists were added to the project and given responsibility to develop specific elements. Twenty artists and 50 engineers and scientists contributed to the design of the Pavilion. A full-sized model of the mirror dome was built by Raven Industries in an old Marine Corps dirigible hangar in Santa Ana, California. The Pavilion opened Mar 1970.

Thirty-four Japanese and American artists were invited by E.A.T. to design performances for the live programming of the space. Strains in Pepsi-Cola's and E.A.T.'s relationship began to occur when a disagreement ensued over the content and cost of the live programming. Pepsi-Cola officials wanted to showcase young rock bands by inviting them to compete in a contest that would be performed in the Pavilion. E.A.T., on the other hand, believed that the acoustics of the Pavilion were too sensitive and exacting for nonprofessionals to perform in, and had planned for artists such as Red Grooms, Ann Halprin, Allan Kaprow, Gordon Mumma and La Monte Young to perform music compositions, events and poetry readings. E.A.T. presented a live programming budget to Pepsi officials, which they rejected citing E.A.T.'s lack of cost control. By late April, relations between E.A.T. and Pepsi-Cola completed deteriorated.

A book, Pavilion, edited by Billy Klüver, Julie Martin and Barbara Rose, was published by E.P. Dutton in 1972, and contains essays by Elsa Garmire, Billy Klüver, Nilo Lindgren, Fujiko Nakaya, Barbara Rose and Calvin Tomkins, all the artists proposals for the live programming of the Pavilion and photographs by Shunk-Kender.

Anand Project

In October 1969, the Nehru Foundation for Development and E.A.T. assembled a group of Indians and Americans with specialties related to instruction and television, including both artists and engineers. The group met in India during December 1969 and developed a proposal for local input towards the development of instructional software for television. The project was centered in the rural villages in the Anand Dairy Cooperative and concentrated on information and
instruction for the women who raise and tend the milk-producing buffalo. The proposals for using 1/2 inch video cameras to collect material for testing and to be used as the basis for the final instructional programs have been adopted and widely used during the SITE television satellite project.

**American Artists in India**

E.A.T. initiated a project in 1970-71, funded by the John D. Rockefeller III Fund, for American artists to travel and work for a month in India. The following artists participated: Jared Bark, Trisha Brown, Lowell Cross, Jeffrey Lew, Steve Paxton, Yvonne Rainer, Kate Redicker, Terry Riley, La Monte Young, and Marian Zazella.

**Projects Outside Art**

On December 8, 1969, E.A.T. requested proposal submissions for an exhibition of realizables projects in the environment, which was funded by a $25,000 grant from the National Endowment for the Arts. Approximately 75 proposals were submitted by artists and engineers, of which four were selected: Children and Communication (see below), City Agriculture, Esthetics Symposium, and Recreation and Play.

In collaboration with the Environmental Research Laboratory of the University of Arizona and Automation House, a closed-environment nutrient-feeding vegetable greenhouse was designed for the roof of Automation House in 1970. E.A.T. also carried out a feasibility study for a greenhouse in the interior courtyard of the U.N. International School in New York. Consecutive exhibitions were held at Automation House from Jan 4, 1971, and the Esthetics Symposium was held during this time.

The Recreation and Play assignment was given to a team of Los Angeles artists (including Allan Kaprow) and engineers based on geographical proximity, not on compatibility. "Cubic Mile" was formulated by the participants to encompass the differing interests of the group. The participants became conflicted as to the aims and directions of their work, leading to a collapse of this portion of the project.

**Children and Communication**

Working with educational specialists from New York University, two environments, designed by Robert Whitman, were set up at the E.A.T. loft, 9 East 16th Street and Automation House, 49 East 68th Street. They were linked by 14 dedicated telephone lines and terminal equipment including Xerox and Magnavox facsimile machines, electro-writers, telexes and telephones. From February through May 1971, more than 500 children, ages 6-13, visited the two locations and used the equipment to communicate with each other.

**Multi-Dimensional Scaling**

In cooperation with psychologists at Bell Laboratories, several research studies using multi-dimensional scaling techniques were conducted to study perceptions in 1971-72. (Multi-dimensional scaling is a type of mathematical modeling which entails analyzing responses to questionnaire word juxtapositions regarding their degree of relatedness, then plotting the results onto correlation graphs.) One of the studies was to correlate national problems with technical and scientific resources applicable to these areas in order to devise solutions; another was a cross-cultural study of object words, which were selected by artists from different countries. Questionnaires for a study similar to the latter were posted at "Telex: Q&A" sites, described below.

**Telex: Q&A**

This project was organized in conjunction with the exhibition "Utopia & Visions 1871-1981" held at Moderna Museet, 1971. During August 1971, four telex terminals were established in New York at the E.A.T. offices at 49 E. 68th Street; in Stockholm, at the exhibition at Moderna Museet; in Ahmedabad, India, at the Design Institute; and in Tokyo, at a large public exhibition space in the Sony Building, organized by Fujiko Nakaya. The public in all four countries was invited to submit questions concerning 1981, which were telexed to the other three terminals. Scientists, artists, subject experts, students and members of the general public were asked to formulate answers that were then telexed to the originator. Over 400 questions were sent and answered during the month.

The type of questions were limited to eliminate anything one could find out by going to a local library. It was hoped that the telexes would act as a "Utopian News Service," so questions such as "How large will the population be?" were filtered out. The questions and answers were compiled in a document E.A.T. had hoped to publish.

In August 1981 E.A.T. collected the New York Times for one month for later study on how the world of 1981 differed or resembled the predictions, guesses and feelings people had made about it in 1971.

**Artists and Television**

In the winter of 1971, a large-scale proposal was made to the National Endowment for the Arts for E.A.T. to organize the cablecast of artists' video tapes over the newly opened cable television channels in New York City. As E.A.T.'s new office was located at Automation House, a head-end for one of the New York cable companies, the organization had ready access to the medium. The project was based on the premise that artists programs should be broadcast, and proposals were...
requested from artists like Claes Oldenburg, James Rosenquist, John Chamberlain and others. E.A.T. held a fund-raising event called "Artcash Benefit for Television Programming" at Automation House, 1971. Participants could buy "artcash" bills designed by Rauschenberg, Warhol, Marisol, Jeff Davis and Whitman, then redeem them for prints, which were donated by artists and galleries. The prints were also sold and exhibited at Automation House.

Projects in Central America

In January 1972, E.A.T., at the request of the Division of Culture of the Ministry of Education in El Salvador, conducted a feasibility study on mobile broadcast television production equipment and formulated a plan for producing cultural programming on educational channels.

Billy Klüver also participated in an United States Agency for International Development's (USAID) mission to Guatemala on using television for rural agricultural education. In cooperation with the Guatemalan Government, and under contract with the USAID, the Academy for Educational Development studied the feasibility of an experimental, low unit cost program of information and education for the rural adult, especially isolated Indian tribes, in Guatemala. The hope was that new multi-media educational techniques would enhance the economic development of the rural population. The group wrote a final report on its findings and also conducted a multi-dimensional scaling study.

New York Collection for Stockholm

Beginning in January 1971, E.A.T. undertook a large-scale effort to assemble a major collection of 30 works by New York artists of the 1960s, chosen by Pontus Hultén, and to raise funds for the purchase of the collection to be donated to Moderna Museet, Stockholm. Thirty artists donated prints to a portfolio in order to support the project. A showing of the print portfolio collection was held at the Castelli and Sonnabend Galleries. A dinner with Princess Christina of Sweden at Robert Rauschenberg's house was held in October 1972. The collection opened at Moderna Museet in October 1973 with 105 American guests attending the opening.

Paris-NY-Paris

Klüver initiated and supervised the design and feasibility study for a large screen outdoor television system for the Plaza of Centre Georges Pompidou, Paris, 1976-77, for the opening of the Pompidou. Although the project was unrealized, E.A.T. organized a charter flight for Americans to attend the opening.

Artists for New York Benefit at Xenon Discotheque

Benefit for the Institute of Art and Urban Resources held February 26, 1979 with a performance by Tudor, Lowell Cross, and Carson Jeffries using a sound-activated laser display system first developed for the Pepsi Pavilion.

Island Eye Island Ear

David Tudor conceived a collaborative project/concert to be held on an island, which was to utilize and reveal the nature of the island. Parabolic antennas would have been placed in configurations around the island to create sound beams and sound reflections. The sound input would have been sounds of the island recorded over the course of one year. Fujiko Nakaya would have installed cloud sculptures and Jacqueline Monnier would have flown the kites she designed. Extensive tests were made on Knavelskär Island in the Swedish archipelago (1974), and later Bluff Island in the Adirondacks in New York State was researched as a possible site for the concert (1978-79). The project was never realized because of strong resistance from local residents.

Cloud Sculpture for Trisha Brown Dance Company

E.A.T. supervised the testing and installation of a cloud sculpture by Fujiko Nakaya as a set for the dance "Opal Loop," first performed at 55 Crosby Street, June 10, 1980, and performed later that year at the Brooklyn Academy of Music. A full-scale model of the stage at Brooklyn Academy was built to test the fog made for this performance.

Archive of E.A.T. Documents

In 1980, E.A.T. put together an archive package of 360 documents produced by the foundation: reports, catalogs, newsletters, information bulletins, proposals, lectures, announcements, and reprints of major articles produced by E.A.T. in the course of its activities. Complete sets of this archive were distributed to major libraries in New York, Washington, Paris, Stockholm, Moscow, Ahmedabad, India, London, Toronto and Australia. A master list of these documents is contained in the publication by Billy Klüver, "E.A.T. Bibliography 1965-1980." In most cases early E.A.T. publications were designed by Rauschenberg and subsequently by other artists; posters and announcements were also designed by or in collaboration with artists.

Access
Open for use by qualified researchers.

Publication Rights
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Finding aid for the Experiments in Art and Technology records, 1966-1993 (bulk 1966-1973) ...

Preferred Citation

http://hdl.handle.net/10020/cifa940003

Acquisition Information

Processing History

Digitized Material
Selected audio and video recordings from Experiments in Art and Technology records Series VII. and VIII. have been digitized and are available on-site: http://hdl.handle.net/10020/940003av

Separated Material
Thirty titles were transferred to the library's general and rare book collections.


Scope and Content of Collection
The Experiments in Art and Technology archive documents E.A.T. as an organizer, fund-raiser and facilitator of collaborations between artists and engineers, dating from 1966-1993 (bulk 1966-1973). The material was generated and collected by Billy Klüver, President, Julie Martin, Klüver's assistant and second wife, and other E.A.T. staff members. The collection does not contain correspondence with Robert Rauschenberg, Chairman, but does make many references to the artist and includes numerous photographs of him performing and three posters by him.

The bulk of the archive consists of project files with various materials such as correspondence, proposals and reports pertaining to approximately 20 large-scale projects and numerous smaller ones. Substantial photographic, cassette tape, reel-to-reel tape, film and video holdings provide audio and visual documentation of E.A.T. sponsored performances, lectures and events. Posters in the archive, primarily published by E.A.T., were designed and signed by a number of noteworthy contemporary artists or were created by engineers using experimental computer scanning and data compression processes. The collection also contains board of directors' meeting minutes, book and newsletter production material, clippings, and accounting records.

Arrangement note

Subjects - Corporate Bodies
Expo '70 (Osaka, Japan)

Subjects - Topics
Art and electronics
Art and science
Technology and civilization
Television and the arts
Kinetic art
Performance art
Corporate sponsorship -- United States
Fund raising -- United States
Art and technology -- Periodicals
Art and technology -- Societies, etc.

**Genres and Forms of Material**

Audiocassettes
Photographs, Original
Photographic prints
Posters
Videotapes
Slides (photographs)
Motion pictures (information artifacts)
Audiotapes

**Contributors**

Cross, Lowell M.
Childs, Lucinda
Cage, John
Brown, Trisha
Breer, Robert
Davis, Douglas
Tudor, David, 1926-1996
Tomkins, Calvin, 1925-
Whitman, Robert, 1935-
Waldhauer, Fred D.
Rainer, Yvonne
Pearce, John
Shunk, Harry
Rauschenberg, Robert
Moore, Peter
Nakaya, Fujiko
Paik, Nam June
Paxton, Steve
Kender, Jean
Klüver, Billy
Martin, Julie
Minujin, Marta
Fahlström, Öyvind
Garmire, E.
Hultén, Pontus
Kaprow, Allan

Experiments in Art and Technology (Organization)
Experiments in Art and Technology Los Angeles (Organization)

Physical Description: 112.5 lin. ft. 121 boxes, 7 flat file folders, 1 roll

Scope and Content Note

Arranged in rough chronological order by project. Includes organizational and fund-raising correspondence with museum directors, industry leaders and foundations, and between staff members; letters of inquiry, membership forms and project proposals, many with photographs and some with drawings, from artists and engineers who were interested in participating; E.A.T. proposals and reports, usually produced to attract sponsors and members; collected research material in the form of photocopied articles, government and foundation reports, brochures, equipment catalogs and clippings, especially pertaining to television and video; manuscripts; and notes by Klüver, Julie Martin and other E.A.T. staff. Especially well documented are "9 Evenings: Theatre and Engineering," 1966, the Pepsi Pavilion, 1970, the New York Collection for Stockholm, 1971-1973, and E.A.T.’s Technical Services Program. Notable participants in these and other activities are: Robert Breer, Trisha Brown, John Cage, Lucinda Childs, Lowell Cross, Douglas Davis, Öyvind Fahlström, Elsa Garmire, Pontus Hulten, Allan Kaprow, Marta Minujin, Fujiko Nakaya, Nam June Paik, John Pearce, Steve Paxton, Yvonne Rainer, Rauschenberg, David Tudor, Fred Waldhauer and Robert Whitman.

**box 1**

**"9 Evenings: Theatre & Engineering," 1966**

**Original manuscripts (unpublished and incomplete)**

Scope and Content Note

material by or about most of the performers, including: Harriet De Long, Pontus Hulten, Steve Paxton, Alex Hay, Deborah Hay, Robert Rauschenberg, David Tudor, Yvonne Rainer, John Cage, Lucinda Childs, Robert Whitman and Öyvind Fahlström. Files contain original manuscript drafts, many with annotations, drawings by engineers, performance instructions by Rauschenberg, 2 signed scores by Tudor, instructions by Cage, and notes. There is a substantial quantity of photographs and slides by Peter Moore and others with detailed captions and layout instructions (see also Series VI. Photographs), ca. .5 lin. ft.

**box 1, folder 1-19**

**MIT Press correspondence**

Scope and Content Note

primarily regarding lost portions of manuscript (1974-1976) and also includes a few miscellaneous letters (1966-1968). A separate folder contains a list of the missing manuscript portions, ca. 40 items, many photocopies.

**box 1, folder 21-22**

**Ms. copy**

Scope and Content Note

photocopy of entire original manuscript, including missing sections, ca. .25 lin. ft.

**box 1, folder 23-24**

**"9 Evenings," 1966**

**Ms. copy**

**Ms. working copy**

Scope and Content Note

contains typescripts with extensive notes and annotations.

**box 2, folder 8-10**

**De Long material**

**Scope and Content Note**

primarily carbon copies of letters to artists requesting information about the performance and permission to reproduce material for the book, with some responses (see especially Simone Forti’s notes for the old Tuscan song she sang between Rauschenberg’s first and second performances). Also a 3 p. typescript telephone conversation with Grace Glueck, notes, drafts (see Box 50 for more) and miscellaneous, 1970-1973.

**box 2, folder 11**

**Index**

**Scope and Content Note**

list of materials contained in the following research files (O-X, E.A.T.’s numbering), but does not include everything.

**box 2, folder 12**

**Introduction (0)**

**Scope and Content Note**

background information in the form of clippings.

**box 2, folder 13-14**

**Artists (I)**

**Scope and Content Note**

descriptions of their pieces, comments, bios, announcements and some applicable correspondence with Cage, Childs, Fahlström, Deborah and Alex Hay, Paxton, Rainer, Rauschenberg, Tudor and Robert Whitman.

**box 2, folder 15**

**Engineers (II)**

**Scope and Content Note**

descriptions of their role in the performances.

**box 2, folder 16-17**

**Retrospect (III)**

**Scope and Content Note**

typescripts, some annotated, by Klüver, Robinson and Simone Whitman, and questionnaire responses from artists and engineers about the performances after-the-fact.

**box 3, folder 1**

**“9 Evenings,” 1966**

**Interface (IV)**

**Scope and Content Note**

consists of preparatory material for the Stockholm Festival, such as Klüver notes for texts and letters, many meeting notes with Rauschenberg, Fahlström, Cage and others (Mar 11, 1966-Aug 14, 1966), project lists, progress reports, bulletins, description of pieces and letter from Oldenburg (May 11, 1966).

**box 3, folder 2-3**

**Klüver (V)**

**Scope and Content Note**

many mss. and some notes and copies of letters concerning the cancellation of the Stockholm Festival (for a good explanation see “Short Schedule of Events...” Jul 30, 1966), other mss. about ideas behind and purpose of “9 Evenings,” and correspondence (ca. 20 items) with art critic Douglas Davis regarding interview published in Art in America.
box 3, folder 4-5  
**Sweden Correspondence (VI)**

Scope and Content Note
very extensive correspondence with Knut Wiggins of Fylkingen (modern music society) and some with others concerning the Stockholm Festival. Includes detailed descriptions from Frank and Susan Konigsberg about their meetings in Sweden with Wiggins concerning financial and organizational problems, ca. 125 items.

box 3, folder 6  
**Telegrams (VII)**

Scope and Content Note
30 items from Klüver to Cage, Tudor, Fahlström and others about organization.

box 3, folder 7-10  
**Press (VIII)**

Scope and Content Note
includes correspondence with editors, critics, sponsors and others about press coverage, press releases and briefings; radio and TV transcripts; substantial review clippings and copies of reviews; and copies of Swedish articles about Stockholm Festival, some with translation typescripts.

box 3, folder 11  
**Correspondence, Agreements (IX)**

Scope and Content Note
typescripts of agreements with the Armory, Foundation for Contemporary Performance Arts and the FCC.

box 3, folder 12  
**Correspondence, Equipment and Accommodations (IX)**

Scope and Content Note
with suppliers about obtaining technical equipment and air and hotel accommodations for Swedish Festival.

box 3, folder 13  
**Correspondence, Financial (X)**

Scope and Content Note
with sponsors and potential sponsors concerning donations, and with various companies after the event about unpaid bills (see also Box 4 and Series V. Financial).

box 3, folder 14  
**Information requests**

Scope and Content Note
notes from John Baldessari, Richard Hamilton, Jean Brown and others, ca. 65 items.

folder 15  
**Interview transcripts**

Scope and Content Note
with Paxton, Deborah Hay, Alex Hay, Childs, Whitman, Trisha Brown and Bob Breer.

box 3, folder 16-21  
**Robinson files**

Scope and Content Note
on power amplifier; on E.A.T. projects with letter from Paik, other correspondence and drawings of circuits; description of Bonino show; organization of E.A.T.; manuscript "What Really Happened at the Armory"; and other.

box 3, folder 22-23  
**Fahlström Files**

Scope and Content Note
translation of "Armory" manuscript and 19 slides.

box 3, folder 24  
**Maricla Moyano Files**

Scope and Content Note
19 p. photocopied typescript and 5 photographs of "9 Evenings."
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 3, 25         | **Rauschenberg Files**  
Scope and Content Note  
includes 2 p. typescript instructions for "Open Score," 2 page fragment of a letter recruiting volunteers, and telexes. |
| 3, 26         | **Deborah Hay Files**  
Scope and Content Note  
"Solo" notes. |
| 4             | **"9 Evenings," 1966**  
**Herb Schneider files**  
Scope and Content Note  
includes correspondence and mss.; "APP" file with description of wireless system, Stockholm Festival schematics and layouts, address lists, correspondence with potential speakers and those interested in the festival, such as Marshall McLuhan, Buckminster Fuller and Nam June Paik; "Discussion 1966" files with clippings and 9 photographs by Moore and 7 by others; and engineering files relating to many of the performances with notes and circuit drawings; ca. .5 lin. ft. |
| 4, 8          | **Miscellaneous Klüver drafts**  
Scope and Content Note  
| 4, 12         | **Memo to engineers**  
Scope and Content Note  
describing artists and potential problems. |
| 4, 13-14      | **Film rental and photograph orders** |
| 5             | **Technical Services Program, 1966-1973**  
**Financial**  
Scope and Content Note  
accounting ledger (ca. 1963-1965), payroll and box office accounting (see also Box 3 and Box 164). |
| 5, 1-52       | **Clippings and press releases**  
**Miscellaneous: mostly correspondence and notes**  
**Tickets**  
Scope and Content Note  
unused tickets and stubs with envelopes annotated as to type of ticket (i.e., paid, complimentary, press, discount), quantity and date. |

box 6, folder 1-37  **Artists’ proposals, 1968-1969**  
**Scope and Content Note**  
contains over 70 proposals filed in alpha order by artist, some with photographs and slides; drawings and/or schematics; bios with miscellaneous typescripts and clippings; E.A.T. correspondence with corporations for funding; correspondence between E.A.T. or the artist and engineers/scientists with technical comments; and patent information.  
Includes proposals by John Cage (with handwritten notes); Sari Dienes (with 5 photos, correspondence and Poole notes); Ruth Francken (correspondence, proposal in 2 drafts dated May 8, 1968 with 1 photograph of maquette, and Feb 19, 1969 with drawing and 2 photos); Philip Glass (with correspondence, bio information including flyers and announcements, and 2 photos); Allan Kaprow (with correspondence and budget sheets); Marta Minujin (“Phone Booth” with 7 photos; “Simultaneity in Simultaneity” with 2 p. statement, 5 photos, and 1 photo-collage with text; “Circuit and Instantaneous Invasion” includes correspondence, 3 p. description and 2 drawings [see Box 50]; and “Minucode” press release and questionnaire); Alan Sondheim; Jean Toche; Jud Yalkut among many others; ca. .5 lin. ft.

**Scope and Content Note**  
mostly forms filled out by artists many with descriptions of their work and/or the technical assistance they require. Some include photos, slides, bios and drawings. from such artists as: Mel Bochner, Fahlström, Nancy Graves, Alice Hutchins, Hans Haacke (form and sheet with description and drawing for “photo-electrically sensitized ‘environment’”), Deborah Hay, Al Hansen, Eva Hesse, Geoffrey Hendricks, Joe Jones, Udo Kasemets, Allan Kaprow, Alison Knowles, Gordon Mumma (plus letter about borrowing Schilling’s 9 Evenings film and equipment needs), Meredith Monk, Peter Moore, Jackson MacLow, Phill Niblock, Brian O’Doherty, Lil Picard, George Rickey (letter), Larry Rivers, Carolee Schneemann (plus bio), Richard Serra, Elaine Sturtevant, Alan Sondheim, James Tenney, Emmett Williams and Jud Yalkut, filed in rough alpha order, ca. .5 lin. ft.

box 7  **Technical Services Program, 1966-1973**  
box 7, folder 1-18  **Artists’ membership forms, 1967-1970**  
**Scope and Content Note**  
similar material to Box 6. 1967-1968 files contain photocopies, ca. .25 lin. ft. 1969 files include: Douglas Davis (2 forms, 2 letters, and photocopied bio, statement and equipment list) and Agnes Denes (2 forms, press release and photo). 1970 files mostly have forms that were filled out in 1969, but were not acted upon until 1970.

box 8  **Technical Services Program, 1966-1973**  
**Scope and Content Note**  
forms filled out by engineers/scientists describing their interests and technical expertise, filed in rough alpha order within date, ca. .75 lin. ft.

box 8, folder 18  **Others’ membership forms, 1970**  
box 9  **Technical Services Program, 1966-1973**  
box 9, folder 1-2  **Artists’ and engineers’ membership forms, 1970**  
**Scope and Content Note**  
photocopies.
Finding aid for the Experiments in Art and Technology records, 1966-1993 (bulk 1966-1973) ...
Box 12, Folder 58-59: **Rauschenberg's Stedelijk Show, 1968**

Scope and Content Note
extensive quantity of equipment receipts; many drawings of circuitry; and some notes.

Box 12, Folder 60-62: **Financial**

Scope and Content Note
equipment expense receipts and NSF fund-raising material.

Box 13: **Technical Services Program, 1966-1973**

Scope and Content Note
5x8 cards of early technical sources for the E.A.T. publications "Technical Libraries within 50 mile radius of New York" by Peter Poole. Also "collaboration response cards" on which the artist or engineer provided information on the progress of their collaboration.

Box 14: **Technical Services Program, 1966-1973**

Scope and Content Note
7 1/2 x 3 1/2 Yellow McBee Edge-notched cards with names of engineer members and notations of artists they were matched with on back.
Blue MacBee keysort edge-notched cards with encoded information for a data-base of Engineers.

Box 15-16: **Technical Services Program, membership mailing lists, 1967-1974**

Scope and Content Note
Extensive quantity of mailing lists of artist and engineer members typed on labels or photocopied, 1967-1974. See also Boxes 17-23 for index cards.

Box 17: **Technical Services Program, membership mailing lists, 1968**

Scope and Content Note
8x5 index cards with addresses of engineers who contacted E.A.T. in 1968, and of schools and universities, journals, research centers and professional engineering societies.

Box 18-23: **Technical Services Program, membership mailing lists, 1967**

Scope and Content Note
Ca. 2400 3x5 index cards organized into American, Foreign, Artists (9 Evenings) and Corporations, 1967.

Box 24: **E.A.T. Competition, includes: 1967,**

Box 24, Folder 1: **Entry list**

Scope and Content Note
filled out by artists, such as Hans Haacke, Claire Falkenstein, Steve Paxton, Robert Whitman and La Monte Young, with brief project descriptions and by engineers/科学家 listing their capabilities/interests. Also folders with artist/engineer matches and unmatched artists and engineers, ca. .25 lin. ft.

Box 24, Folder 9-15: **Inquiries**

Scope and Content Note
extensive quantity of brief correspondence from artists, such as Falkenstein, Dennis Oppenheim and Dan Graham, engineers and others requesting information about the competition and E.A.T. in general, ca. .5 lin. ft.

Box 24, Folder 16: **Competition winners**

Scope and Content Note
project descriptions of the nine winners and bios.
box 24, folder 17
Jury and prize donors: includes jury instructions and list, and donor correspondence

box 24, folder 18
Press information
Scope and Content Note
mostly press releases, announcements and mailing lists.

box 25
Some More Beginnings, 1968-1969
box 25, folder 1-4
Artist and engineer entry lists
box 25, folder 5
Index cardfile of entries
box 25, folder 6-73
Project descriptions, A-L
Scope and Content Note
primarily artistic and technical descriptions of ca. 128 (including Box 26) of the ca. 145 works exhibited at the Brooklyn Museum, used in preparation for the catalog. Most with bios and one or more photographs, and some with correspondence and drawings (see especially Ruth Francken, Amy Hamouda and Leah Nolan), .75 lin. ft.

box 26
Some More Beginnings, 1968-1969
box 26, folder 1-61
Project descriptions, M-Z: see above, .75 lin. ft
box 26, folder 62-65
Applications, A-D
Scope and Content Note
contains mostly photocopies of information forms (originals in box 24) and project descriptions (originals in boxes 25-26), but, includes a few originals of these documents and original drawings, correspondence and photos, .25 lin. ft.

box 27
Some More Beginnings, includes: 1968-1969,
box 27, folder 1-20
Applications, E-Z
Scope and Content Note
see above, .5 lin. ft.
box 27, folder 21-23
Correspondence
Scope and Content Note
with artists and others about various matters, such as reproductions; shipping; thank-yous; catalog and information requests, including a letter from Dennis Young, Art Gallery of Ontario, inquiring if there were any mechanical problems with the art works (see also Box 41, laser safety); letter from Eastman & Eastman attorneys about Wen-Ying Tsai receiving improper credit for his contribution to the second place winning entry with Klüver's response; 2 letters regarding Ronald Fox's stolen work; and a note from Claire Falkenstein (ca. 100 items). Separate files contain carbons of letters to Pontus Hulten and some correspondence with his staff about various competition details.

box 27, folder 24-27
Catalog
Scope and Content Note
fund-raising correspondence, drafts, photograph credits and orders.

box 27, folder 28-31
Public Relations
Scope and Content Note
includes press releases for E.A.T. press conference and Brooklyn and MOMA exhibitions, exhibition announcements, MOMA press packet and background information
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 27, Folder 32</td>
<td><strong>Technical needs</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;summary notes and log.</td>
</tr>
<tr>
<td>Box 27, Folder 34-36</td>
<td><strong>Miscellaneous</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;includes freight invoices, correspondence and list concerning some works traveling to other venues, and long computer printout &quot;Sculptures in Environment Douglas Gallery.&quot;</td>
</tr>
<tr>
<td>Box 28</td>
<td><strong>Lecture-Demonstration Series, 1968</strong>&lt;br&gt;<strong>Response forms</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;extensive quantity from artists such as Ay-O, Jo Baer, Marisol, Fahlström, Dan Graham, Hans Haacke, Deborah Hay, Eva Hesse, Dennis Oppenheim, Paik, Richard Serra, Jack Tworkov, Emmett Williams and others, specifying which lecture they want to attend.</td>
</tr>
<tr>
<td>Box 28, Folder 10-34</td>
<td><strong>Transcripts</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;24 unpublished transcripts, some annotated, of reel-to-reel tapes recorded at the lectures given by engineers such as Ken Knowlton, James Tenney (with 2 contact sheets and negs.) and Max Mathews (with 2 contact sheets by Peter Moore); ca. .66 lin. ft.</td>
</tr>
<tr>
<td>Box 28, Folder 35-36</td>
<td><strong>Correspondence</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;includes organizational notebook, letters to and from lecturers, and letter from Marisol.</td>
</tr>
<tr>
<td>Box 28, Folder 37-42</td>
<td><strong>Miscellaneous</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;includes schedules; 5 contact sheets (3 by Moore), 1 photograph and 3 negs.; illustrative material in the form of 22 photos, matching transparencies and drawings of diagrams; and technical services proposal draft.</td>
</tr>
<tr>
<td>Box 29</td>
<td><strong>Local Groups, includes: ca. 1966-ca. 1970, undated</strong>&lt;br&gt;<strong>National organization plans</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;documents regarding policy, by-laws and structure.</td>
</tr>
<tr>
<td>Box 29, Folder 4-5</td>
<td><strong>Correspondence</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;mostly inquires and contact letters, ca. 70 items.</td>
</tr>
<tr>
<td>Box 29, Folder 6</td>
<td><strong>Newsletters</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;from local groups, ca. 35 items.</td>
</tr>
<tr>
<td>Box 29, Folder 7-65</td>
<td><strong>U.S. files</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;includes much organizational correspondence; an inquiry from James Turrell (Calif., L.A.); mailing lists; meeting minutes and notes; filed alpha by state, ca. .75 lin. ft, 1/3 of which was generated by Calif.</td>
</tr>
</tbody>
</table>
Local Groups, ca. 1967-ca. 1970

Scope and Content Note
Mostly organizational correspondence, but also contains a copy of a letter from Marcel Broodthaers to Joseph Beuys in praise of his work, filed alpha by country, ca. .25 lin. ft.

Mailing lists

Scope and Content Note
U.S. and International, filed alpha by state or country.


Scope and Content Note
Ideas; some correspondence; RSVP's; roster and planning; program; transcript; local group procedures; VIP invitation addresses; and notes on Second Int'l Conference; ca. .25 lin. ft.

Mailing lists, undated

Scope and Content Note
4500-5000 3x5 index cards arranged into groups of artists and engineers master files, filed alphabetically, and into Local Groups, filed alpha by state or country.

Video and television projects

Scope and Content Note
Contains various materials concerning video and television including artists' project proposals for residence program at RCA labs (with 1 letter from Paik and 1 from Bruce Conner); information on education; reports concerning development of video equipment (e.g.: editing systems, camera, scanning and methods of transferring Super 8 film to video); and studies and bulletins on cable television from Wilbur Schramm, Rand and others.

Carolee Schneemann, "Snows," 1967

Scope and Content Note
4 items include technical description by Flynn and "Aspects of E.A.T. in 'Snows'" annotated by Schneemann (see also Schneemann archive #950001 for extensive material).


Scope and Content Note
Mostly material for E.A.T.'s press conference at Automation House, ca. 55 items.

New Jersey Mix, : 1968

Scope and Content Note
"Mix" indicates the mixture of art, engineering and industry; 4 artist/engineer projects to be performed at Newark State College. Includes project ideas, one with drawing (see *Box 237); cost estimates; and artist lists; ca. 70 items (see also Box 29, Local Groups, New Jersey).

Klüver's London Trip (symposium), 1968

Scope and Content Note
Mostly carbon copies of contact letters and notes, and includes some correspondence with Barbara and John Latham of Artists Placement Group, ca. 50 items.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Title</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>41, 10</td>
<td><strong>Amalgamated Lithographers of America (establishment of Quarry workshop), 1968</strong></td>
<td>includes photocopies of agreement, correspondence and press kit (see also Series IX for Rauschenberg poster), ca. 15 items.</td>
</tr>
<tr>
<td>41, 11</td>
<td><strong>The Real Great Society (professional exchange-artists in residence), 1968</strong></td>
<td>mostly proposal drafts and photocopied articles, but also some notes, ca. 50 items.</td>
</tr>
<tr>
<td>41, 13-14</td>
<td><strong>Skyline: A Festival of Light (light project for lower Manhattan), 1968</strong></td>
<td>includes proposal by Kaprow (2 versions, one of which is handwritten) and project descriptions with budgets, ca. 13 items.</td>
</tr>
<tr>
<td>41, 15-17</td>
<td><strong>Proposal to National Research Council (artists in residence program), 1968-1969</strong></td>
<td>correspondence, notes and other material concerning artist placement at Singer, RCA and Amalgamated Liths. NOTE: there does not exist in these files an actual proposal to the NRC; ca. 40 items.</td>
</tr>
<tr>
<td>41, 18-20</td>
<td><strong>Six miscellaneous small projects, 1968-1969</strong></td>
<td>includes notes and research for live sounds (see also Pepsi Pavilion for more on sounds), ca. 30 items.</td>
</tr>
<tr>
<td>41, 21-27</td>
<td><strong>Paris Biennale, Fall 1969</strong></td>
<td>includes report; proposals from 5 architectural design groups with 19 slides and 4 photos; catalog &quot;Sixième biennale de Paris&quot;; shipping receipts; correspondence with organizers mostly about shipping and finances; and 3 photographs and 9 slides; ca. .25 lin. ft.</td>
</tr>
<tr>
<td>41, 28-32</td>
<td><strong>Laser Safety, 1969</strong></td>
<td>Program initiated in response to safety hazards of &quot;Some More Beginnings&quot; exhibits, especially Keiji Usami's laser piece. Includes E.A.T. Proceedings no. 5; letter from G.M. Wilkening of Bell Labs mentioning some of the safety issues of &quot;Some More Beginnings&quot; and other correspondence with public health officials expressing concern about Usami's work; 3 contact sheets; safety proposal; and research files; ca. .25 lin. ft.</td>
</tr>
<tr>
<td>41, 35</td>
<td><strong>Festival Truck Proposal, ca. late 1960s-early 1970s</strong></td>
<td>notes and proposal.</td>
</tr>
<tr>
<td>42</td>
<td><strong>Ford Foundation proposal, 1969</strong></td>
<td></td>
</tr>
</tbody>
</table>
box 42, folder 1-16 Letters, drafts, notes
Scope and Content Note
Includes carbon copies of letters soliciting support; drafts; notes; proposal comments by Rauschenberg (written in another hand and photocopied) and others; various proposal versions; and budget.

box 43 Pepsi Pavilion, 1969-1970
box 43, folder 1-8 Administration - contracts and agreements
Scope and Content Note
photocopies (a few annotated) and drafts of documents; and some correspondence concerning contractual arrangements for E.A.T./Pepsi, software, hardware, insurance, E.A.T./artist, E.A.T./engineer, CBS/Sony (Tudor recordings), and promissory note.

box 43, folder 9-13 Administration - finances
Scope and Content Note
hardware cost estimate; budgets for staff, operations and hardware; correspondence and reports concerning expenditures; equipment purchase orders; and cost estimate notes (see also Boxes 169-171 for more).

box 43, folder 14-18 Administration - organization
Scope and Content Note
responsibility lists, progress reports, trip reports, schedules, and correspondence about personal accounts.

box 43, folder 19-34 Administration - correspondence
Scope and Content Note
includes 2 thick folders of general correspondence, mostly telexes, between E.A.T. NY staff and Pavilion coordinators in Japan, especially John Pearce (Coordinating Architect), Klüver, Fujiko Nakaya (Japan project manager/fog designer) and Sebastian Hiraga (Secretary General of Pepsi-Co. group) regarding construction, equipment procurement, organizational details and catalog production. Separate files include correspondence with Pearce; Perry Keats (Pepsi Co.); Nakaya about fog progress, general housekeeping, logistical issues, and updates on the concerns of Pepsi Co. Japan and Japanese Expo organizers with E.A.T.'s project intentions; Allan Pottasch (Pepsi Co. Int'l) documenting tension over live programming; Takenaka Komuten Co. (builders); and John David Thomas (Pepsi Co. Int'l) about budgets and agreements; ca. 33 lin. ft. See also Box 47 for much more telex correspondence

box 43, folder 35-37 Administration - notes
Scope and Content Note
includes Klüver and Martin notes, and transcripts of telephone conversations about various aspects of the Pavilion.

box 44 Pepsi Pavilion, 1969-1970
box 44, folder 1-5 Administration - meeting notes
Scope and Content Note
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>6-12</td>
<td>Administration - specific items</td>
<td>shipping invoices and schedules; addresses of some of those involved with building the Pavilion; patent notes; logo correspondence (1969 Jun-Jul) and proposal [see flat file folder 1** for 14 logo designs]; Pepsi sign proposal and correspondence; Pavilion name correspondence showing problems with reaching a decision; and costume designs and correspondence.</td>
</tr>
<tr>
<td>44</td>
<td>13-17</td>
<td>Administration - settlement</td>
<td>contains a thick folder of Martin notes Apr 19-25; telexes in rapid succession (Apr 1970) regarding dispute between E.A.T. and Pepsi over live programming finances, originating in Pottasch's dislike of E.A.T.'s programming proposals (see also Box 47); account summaries Mar-Jun 1970 with notes; and correspondence (Apr-Sep 1970) about reaching a financial settlement and photocopy of agreement.</td>
</tr>
<tr>
<td>44</td>
<td>18-27</td>
<td>Press</td>
<td>contains files on biographies of participants (see also Box 46); book correspondence (see also Boxes 139-140 for more about book production); Simone Swan (Withers Swan Public Relations) correspondence and reports; press releases and kit; Los Angeles press conference, Oct 1, 1969, with draft proposal, mailer and manuscript of E.A.T. Information (Sep 19, 1969, see also Box 138); Jan Butterfield report on L.A. press relations; many photocopied typescript descriptions of the Pavilion and annotated photocopied galleys of &quot;Pepsi Cola Expo 70&quot;; Rosemary Stroer (Pepsi Co. public relations) correspondence mostly concerning the Pavilion name, but also some relating to the logo and NY Times Supplement; and clippings; ca. .33 lin. ft.</td>
</tr>
<tr>
<td>44</td>
<td>28-34</td>
<td>Live programming</td>
<td>includes guide; sound memos and notes; rock group contest proposal, report and budget; correspondence (9 items); transcript of Nov 8, 1969 meeting; and worksheets.</td>
</tr>
<tr>
<td>45</td>
<td>1-6</td>
<td>Pepsi Pavilion, 1969-1970</td>
<td>reports, memos and meeting minutes; programmers names and addresses; and 4 folders of ca. 50 proposals from American and Japanese artists, engineers and composers, such as Robert Adler (with La Monte Young, Dennis Johnson and Marian Zazeela), Fahlström, John Giorno, Ann Halprin, Allan Kaprow, Gordon Mumma, Pauline Oliveros, and Tudor, to come to the pavilion to program the light and sound system for a 3-week period during the Expo (see Box 44, Admin-settlement correspondence for reasons why the programming was not produced).</td>
</tr>
<tr>
<td>45</td>
<td>7-14</td>
<td>Architectural design</td>
<td>includes E.A.T. and Takenaka work schedules for design and construction (see also *Box 237); 15 John Pearce drawings; power requirement lists; drawings and plans (see also *Box 237); and miscellaneous.</td>
</tr>
</tbody>
</table>
box 45, folder 15-27

Hardware-mirror dome
Scope and Content Note
includes R&D notes (especially on plastic molding) from meetings, telephone conversations and other sources; R&D correspondence regarding materials, prototypes and experiments; V-Line Products proposal; G.T. Schjeldahl Co. specs., engineering evaluation, notes, correspondence and contract, for inflatable air structure to be used as a mirror dome; preliminary specs.; sound notes; material samples; support structure cost estimate and drawings [see also flat file folder 4**]; technical reports; and L.A. model correspondence, schedules, cost estimates and an analysis by Raven Industries of the model's explosion (see Box 48 for photos); ca. .5 lin. ft.

box 45, folder 28-31

Hardware
Scope and Content Note
includes correspondence about interior lasers with letter from Peter Selz regarding exhibition and acquisition of the Laser Deflection System after the Expo closed; crowd control memo, notes and some correspondence; and floats correspondence, costs, notes and drawings [see also * Box 237 and Roll 2].

box 46

Pepsi Pavilion, 1969-1970

Hardware
Scope and Content Note
includes meeting minutes; notes; correspondence with engineers/designers; extensive quantity of original drawings and blue-line copies; reports; schedules; specs.; and price quotes and cost estimates; regarding design and construction of the sun track; exterior and interior lights (see also Flat File 1); loop system and handsets; floors (see also Flat File 1); fog (see also *Box 237); and sound system (see also Flat File 1); ca. .33 lin. ft.

box 46, folder 15-22

Charter Flight
Scope and Content Note
correspondence with Allan Kaprow, Patty Oldenburg, Sibyl Moholy-Nagy and many others regarding accommodations and flight, which was cancelled due to lack of participation. Also financial and other materials.

box 46, folder 23-24

Travel
Scope and Content Note
Klüver itineraries and brochures.

box 46, folder 25

Biographies
Scope and Content Note
of artists and engineers with 5 photos, 2 of which are by Peter Moore of Robert Breer's "floats" not illustrated in Floats or More Floats, clippings and 5 copies of the above 2 mentioned "float" catalogs.

box 46, folder 26-28

Expo information
Scope and Content Note
includes regulations for construction, maintenance and display, and general information

box 46, folder 29

Festival Plaza
Scope and Content Note
includes miscellaneous correspondence, 4 p. transcript of Klüver interview with Asahi newspaper (Jun 27, 1969) and notes (see also Box 48).

box 46, folder 30  
**T.I.E. (Technology for the Individual and the Environment)**

Scope and Content Note
Corporation formed to earn funds by selling Expo souvenirs which would indirectly help E.A.T. in its projects. Includes certificate of incorporation; meeting minutes with by-laws; notes; TIE-Werner Hefti agreement to appoint Hefti as exclusive agent; expense receipts; and TIE/Pepsi Co. correspondence and agreement.

box 47  
box 47, folder 1-48  
**Pepsi Pavilion, 1969-1970**


Scope and Content Note
mostly brief transmissions carrying essential information between E.A.T. staff in NY (aka EATCENTRAL) and Japan (aka EATEAST) regarding financial matters documenting severe budget problems, cost overruns and deterioration of the NY office while Klüver was in Japan; sale of TIE, including a telex from Klüver to Friberg about his desire to sell TIE to Harry Green and the unethicalness of a consortium buyer consisting of Friberg and other E.A.T. personnel (Feb 28) with Friberg’s response in opposition to Klüver’s comments, and also announces his and Rubin Gorewitz’s (accountant) resignations; technical, design and construction updates and questions/answers, especially in regards to removing particles from the mirror (Mar) and sound system problems (Apr); equipment shipments (Feb-Mar); construction and travel schedules; Pavilion book and Bijutsu-Techo issue production (with an manuscript of the latter, May 17); PR; live programming; dispute with Pepsi leading to termination of E.A.T. activities at the Pavilion; and preparations for American Artists in India. Originals and many dup.s., almost 1 lin. ft. (N.B., items were previously tightly rolled, and hence tend to curl and should be handled carefully.)

box 48  
box 48, folder 1-3  
**Pepsi Pavilion, includes: 1969-1970,**

**Correspondence**

Scope and Content Note
substantial quantity of carbon copies of letters from E.A.T. staff to PepsiCo, Japanese organizers and others regarding various Pavilion organizational, programming, technical and financial matters (many letters can be found in photocopy form in the previous boxes, and see also Box 123, General Correspondence, for drafts of letters, reports and financial papers, and duplicate carbon copies), and a few carbon copies of meeting minutes. A separate folder contains incoming letters, including a film proposal by Eric Saarinen and a brief letter from Ivan Chermayeff (U.S. Pavilion designer); 1968-1972.

box 48, folder 4-7  
**Sounds**

Scope and Content Note
correspondence primarily about acquiring environmental sounds for programming, and permission requests; lists of program sounds and source tapes; and notes (see Box 41, miscellaneous small projects for related material).

box 48, folder 8-9  
**Karl Friberg’s files**

Scope and Content Note
includes correspondence about equipment procurement; notes with cost calculations and some with small drawings; schedules relating to fog system and lighting; and sound loops, system and software. [See also flat file folder 7** for fog system plans.]

box 48, folder 10-14  
**John Pearce’s files**

Scope and Content Note
similar types of material to Friberg’s files and also includes design drawings, but concerns air structure; mirror dome (see also flat file 4**); fog system (see also * Box 237, and flat file folder 7**); floor lights; and floors.
**Float assembly designs**
Scope and Content Note
includes ca. 15 blue-line drawings by John Ryde [see also Roll 2].

**Festival Plaza**
Scope and Content Note
program lists; 4 architectural drawings by Isamu Noguchi [see flat file folder 37** and Roll 2]; notes; performance instructions for "HPSCHD" (with annotations) and "Reunion," both composed by Cage to be performed at Festival Plaza; "HPSCHD" budgets and working notes; correspondence with potential sponsors and Japanese officials regarding E.A.T.'s proposed festival plaza programming of "Soundscapes" and "HPSCHD" (neither of which were produced); and grant proposal.

**Pepsi Pavilion, 1969-1970**
**Programming**
Scope and Content Note
includes guide; schedules; description; requests for proposals; meeting minutes; Pepsi/Tudor agreement and correspondence; and Lowell Cross's programming proposal.

**L.A. model**
Scope and Content Note
includes 13 photographs from Raven Industries of exploded model; press conference party guest list, notes, PR correspondence, drafts for invitation and handout, and 2 photographs of model; and mirror-dome production schedule.

**Press**
Scope and Content Note
includes biographies; brief description of the Pavilion; statements for Butterfield's services; press kits; promo package and postcards; NY Times Supplement notes and correspondence; articles on Expo and Pavilion; "Expo '70 News" vol. 3, nos. 2-10, vol. 4, no. 7; and phone and mailing lists.

**Miscellaneous**
Scope and Content Note
files with schedules and meeting minutes (mostly duplicates); Sony equipment manuals; notes; and 2 folders of general miscellaneous.

**Miscellaneous oversize, 1969**
Scope and Content Note
Includes plans for Festival Plaza designed by Tange; De Long notes for 9 Evenings layout; general finance ledger (1969); Pepsi logos on cardboard; mirror ray tracing; EATART invitation; brochures; clippings; notes; and photograph of Pavilion model.

**Anand Project, 1969**
**Research files, A-N**
Scope and Content Note
mostly published background material (e.g.: brochures, photocopied articles, clippings), and study reports on India and satellite television. Also contains some correspondence about fund-raising, organization and information requests (see especially Vikram Sarabhai, Chairman of India's Atomic Energy Commission); miscellaneous notes; pre-investment studies; materials on the field research lab such as proposals, reports and notes; drafts and final version of E.A.T. report; and meeting notes (cont. Box 52).
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td></td>
<td>Anand Project, 1969</td>
<td>Research files, P-Z</td>
</tr>
<tr>
<td>53</td>
<td></td>
<td>American Artists in India, 1970-1971</td>
<td>Artists' reports</td>
</tr>
<tr>
<td>53</td>
<td>1-11</td>
<td></td>
<td>mostly typescript reports and interviews with participants Jed Barc, Trisha Brown, Lowell Cross, Jeffrey Lew, Steve Paxton, Yvonne Rainer, Terry Riley, La Monte Young and Marian Zazeela. Also contains some postcards and letters from the artists about travels and the trips' effect on their work; photograph of Brown and Barc together (+ 3 copies) and 9 photographs of Cross; photocopy of Rainer's extensive diary (ca. 60 p.); and 2 E.A.T. project reports (Sep-Dec 1970 and Dec 31 1971); ca. .25 lin. ft.</td>
</tr>
<tr>
<td>53</td>
<td>12-18</td>
<td>Correspondence</td>
<td>includes carbon copies, and photocopies of letters to potential sponsors and benefit committee members; 3 p. letter from Philip Glass expressing a desire to return to India to further his studies of Tibetan &quot;traditions&quot;; correspondence with Gira Sarabhai of National Institute of Design (NID), Ahmedabad, and Chandrakala (aka Chandra) about organization and plans; and with Porter MacCray of JDR Foundation about funding. Also contains some meeting minutes and &quot;Eames Report&quot; by Charles and Ray Eames for the NID, 1958 (see Gautam Sarabhai); ca. .25 lin. ft.</td>
</tr>
<tr>
<td>53</td>
<td>19</td>
<td>Poster</td>
<td>includes 1 Shunk-Kender photograph (not used) and 1 contact sheet.</td>
</tr>
<tr>
<td>53</td>
<td>20-22</td>
<td>Note</td>
<td>includes 6 Klüver and 2 Ritty Burchfield notebooks of ideas and to-dos, and some loose sheets.</td>
</tr>
<tr>
<td>53</td>
<td>23-26</td>
<td>Travel</td>
<td>includes accommodations list and notes; brochures and 4 issues of &quot;The Rising Nepal.&quot;</td>
</tr>
<tr>
<td>53</td>
<td>27-28</td>
<td>Financial</td>
<td>budget and expense reports.</td>
</tr>
<tr>
<td>54</td>
<td>1-4</td>
<td>American Artists in India Benefit, Dec 18, 1970</td>
<td>Benefit committee</td>
</tr>
<tr>
<td>54</td>
<td>5</td>
<td>Press releases</td>
<td>Invitations and mailing lists</td>
</tr>
<tr>
<td>54</td>
<td>6-16</td>
<td></td>
<td>drafts and final invitation format; some duplicate correspondence; VIP/Sponsor lists; and invitation and mailing lists; ca. .66 lin. ft.</td>
</tr>
</tbody>
</table>
box 54, folder 17  Book
Scope and Content Note
"JDR III Fund and Asia 1963-1975."

box 55-58  Mailing Lists, undated
Scope and Content Note
Index cards bearing the names and addresses of E.A.T. contacts, including patrons, artists and colleagues.

box 59
box 59, folder 1-26  Projects Outside Art, 1969-1971
Proposals, A-Z
Scope and Content Note
from artists and engineers such as Agnes Denes, Fahlström, Garmire, Kaprow and Alison Knowles (with 2 slides), ca. .75 lin. ft.

box 59, folder 27-29  Mailing lists and form letters

box 59, folder 30-31  Correspondence
Scope and Content Note
mostly inquiries and responses to submission requests, but also has 2 long letters from Kaprow outlining in detail disagreements with E.A.T.’s project selection process and organization of the LA team for Projects Outside Art and the handling of the Pepsi settlement, and a letter from Knowles; ca. 75 items.

box 59, folder 32  Authorizations to publish submissions
box 59, folder 33-37  Fund-raising and press
Scope and Content Note
includes National Science Foundation proposal; NEA correspondence and budgets; extensive quantity of photocopies of fund-raising letters; press releases; and poster.

box 60
box 60, folder 1  Projects Outside Art, 1969-1971
Esthetics Symposium, Oct 31 1970
Scope and Content Note
photocopies of letters to panelists; statement; notes; and budget; ca. 35 items.

box 60, folder 2  Recreation and Play (E.A.T. LA)
Scope and Content Note
includes E.A.T. proposal and photocoped typescript of E.A.T. LA meeting (with Kaprow and others).

box 60, folder 3-17  City Agriculture (greenhouse)
Scope and Content Note
includes proposal; budgets; correspondence and financial agreements with Environmental Research Lab, Arizona (ERL); Westbeth feasibility study; 26 photographs of "Envirodome" and ERL greenhouse operations; greenhouse plans and sections (see flat file folder 5**); schedules; research files with photocopied articles and brochures; notes and miscellaneous; ca. .5 lin. ft.

box 60, folder 18-24  Peter Poole’s files
Scope and Content Note
includes notes on Projects Outside Art; information on science and engineering society memberships; seminar papers and technical information; ca. .25 lin. ft.

box 61  Children and Communication, 1971
box 61, folder 1-12  
**Administration**  
Scope and Content Note  
correspondence with supporters, letters to schools regarding participation, proposal,  
preliminary and final reports (May 1, 1971), substantial quantity of notes, exhibition  
floor plan, and bills and receipts, ca. .25 lin. ft.

box 61, folder 13-31  
**Children's responses**  
Scope and Content Note  
drawings, notes and telexes generated by children's transmissions to each other  
between sites using telex machines, facsimile machines and electro-writers, filed  
according to school and date. Also includes 12 snapshots of children (Feb 15, 1971  
group), .75 lin. ft.

box 62-64  
box 65  
box 65, folder 1-7  
**EATEX (directory of artists/engineers), Fall 1970**  
Scope and Content Note  
directory drafts; "symbolic coding" forms; and a few items of photocopied  
correspondence; ca. .25 lin. ft.

box 65, folder 8-19  
**Multi-Dimensional Scaling, 1971**  
Scope and Content Note  
questionnaires; responses; and some notes and data analyses; ca. .5 lin. ft.

box 65, folder 20  
**8th Annual NY Avant Garde Festival (E.A.T. organized a "Television Information  
Center") 1971**  
Scope and Content Note  
3 items.

box 65, folder 21  
**Artists & T.V., 1971**  
Scope and Content Note  
includes correspondence about ad placement; 2 copies of exh. cat. "Vision &  
Television"; clippings and research materials; ca. 25 items.

box 65, folder 22-25  
**Poetry Should be Made by All (exhibition of the Russian avant-garde at Moderna  
Museet, Stockholm), 1971**  
Scope and Content Note  
extensive quantity of correspondence between Withers Swan, Public Relations  
(circling agent), Moderna Museet and various other museums and galleries about  
circulating the show; photographs of the 24 screens used in the exhibition and 3 of  
the installation; list of works; press release; and photocopied articles.

box 65, folder 26  
**Highway Poster Project, 1972**  
Scope and Content Note  
includes 2 photographs of 2 works by Christo; photograph of Christo's poster; 1 p.  
typescript suggesting that art could provide a dialectic between ecology and industry;  
and payment agreements signed by Gormley, Smithson, Christo and Sonfist (see also  
Series IX).
Greek Underwater Exploration (of the ancient city of Gythion, harbor of Sparta), 1973

Scope and Content Note
mostly photocopied documents from the Aegean Institute, such as surveys, report and by-laws, and also contains Athens Annals of Archaeology, V fasc. 2 (1972) and 1 photograph of a harbor; ca. 25 items.

TELEX: Q & A, 1971

Original telexes
Scope and Content Note
of questions and answers from all 4 stations filed in rough chron. order with a small quantity of correspondence interspersed (N.B., many telexes are long, rolled or folded and very cumbersome to handle).

TELEX: Q & A, 1971

Q&A compilation
Scope and Content Note
contains mostly photocopied telexes of questions and answers cut and stapled onto sheets, filed according to city where question originated, and 2 sets of photocopied sheets.

TELEX: Q&A, 1971

Q&A compilation
Scope and Content Note
photocopies of sheets (see above) and of original uncut telexes, ca. .25 lin. ft.

Miscellaneous
Scope and Content Note
includes correspondence with Nakaya, Hulten and others pertaining to organizational matters, ca. 50 items; notes; initial question drafts; lists of unanswered questions; correspondence soliciting answers from various knowledgeable individuals and responses, ca. 45 items; Q&A tallies; drafts and final version of compilation ("ms." which E.A.T. hoped to publish); and 26 photos, 4 contact sheets (2 by Shunk-Kender) and negatives of telex machines and Utopia exh.; ca. .5 lin. ft.

TELEX: Q&A, 1971
Scope and Content Note
New York Times, August 1981 (Project's questions were aimed at ten years from 1971. E.A.T. collected the "New York Times" for one month for later study on how 1981 differed or resembled the predictions, guesses and feelings people had about it in 1971.).

Proposal
Scope and Content Note
drafts and final version.
Correspondence
Scope and Content Note
includes carbon copies and photocopies of form letters sent by Klüver, Martin, Barbara Birkenmeier (Project Director) and Constantine Vasilidis (Chairman, Friends Committee) to potential sponsors and donors, committee members and artists primarily regarding organizational matters, fund-raising and portfolio sales with some responses, Jun 1971-Sep 1974. Also contains a letter from Hans Haacke making many inquiries as to E.A.T.'s programs and how the sale of the collection will benefit E.A.T. (Mar 3, 1972, folder 2) with a response; extensive quantity of mailing lists; and much Moderna Museet correspondence which includes a cc. of a letter from Paik to Hulten about transferring and shipping a videotape for his work in the collection with a short explanation of its contents, announcement for Rauschenberg's "Pelican," 3 issues of "Meddelande till Moderna Museets vanner" (nos. 1, 11, 12), 2 postcards of Rauschenberg's "Monogram," telexes and telegrams about last minute details, including Klüver's description of how "Mude Muse" should be installed (Oct 12, 1973) and shipping of works; ca. .75 lin. ft.

Fund-raising
Scope and Content Note
includes potential sponsors and priorities lists; notes; form letter drafts; and proposed budget.

Artwork for collection
Scope and Content Note
notes on artwork contacts with pertinent information on each piece; notes on promised artworks with 3 color transparencies, neg., 6 photos, and 3 negatives of Walter De Maria's "Hard Core," note and letter from Paik, "Ad Reinhardt: Black Paintings 1951-1967" catalog, and Richard Serra drawing on Castelli stationary as seen in catalog; many photocopied loan forms; invoices from galleries and artists; and photocopied bills of sale and deeds of gift; ca. .25 lin. ft.

Collection catalog
Scope and Content Note
includes some correspondence; lists and descriptions of works; 15 negs.; and catalog copies.

Print portfolio
Scope and Content Note
includes many carbon copies of letters to artists; note from Jasper Johns; mss.; proofs; illus.; production costs and sales; security agreements; and correspondence and mailing lists for portfolio donations (1976, 1981); ca. .25 lin. ft.

P.R
Scope and Content Note
press releases and kits; mailing lists; and miscellaneous.

Opening and reception, Oct 27, 1972
Scope and Content Note
invitations, notes, and mailing lists.
**Portfolio Print Collection**

Scope and Content Note

collection of 30 lithographs, silkscreens, photoprints and a record, by 30 artists, measuring 30.3 x 22.7 cm. (9 x 7 in.), 21 of which are signed and numbered A.C. 12/30 (edition size of 300), 1973. This portfolio is not housed in a mahogany box.

**New York Collection for Stockholm, 1971-1973**

**Stockholm trip, Oct 25, 1973**

Scope and Content Note

includes carbon copies of opening invitation letters; note and postcard responses from Robert Morris, Hans Namuth, Diane Waldman, Blanchette Rockefeller and Douglas Davis (ca. 40 items); flight and hotel accounting and people lists; activities; mailing lists; notes; and miscellaneous; ca. .25 lin. ft.

**Financial**

Scope and Content Note

much correspondence regarding portfolio sales and payment of debts, especially to artists for their works, such as Walter De Maria (letter from Oct 17, 1973), Oldenburg, Dine, Stankiewicz and Noland. Also includes budgets, expenses and receipts.

**Notes**

Scope and Content Note

substantial regarding opening and other matters, ca. .25 lin. ft.

**Miscellaneous**

Scope and Content Note

includes drafts and reports; invitations; leaflet (1979); and reference articles.

**New York Collection for Stockholm, 1971-1973**

Scope and Content Note

Index cards with addresses for dinner with Princess Christina of Sweden at Rauschenberg's house.

**Membership lists, undated**

Scope and Content Note

Index cards of artists and engineer members, California address list and others.

**Television Projects, 1970-1975**

**Antenna Proposal, 1970**

Scope and Content Note

notes and correspondence.

**RCA Television Laboratory, 1970**

Scope and Content Note

proposal with notes and draft versions, and some correspondence.

**Twenty-six Television Programs, 1970**

Scope and Content Note

proposal titled "E.A.T. Cookbook."

**USA Presents**

Scope and Content Note

Bicentennial Satellite, 1971: includes correspondence; proposal; TV distribution study; clippings; and notes.
<table>
<thead>
<tr>
<th>Box 95, Folder 6-12</th>
<th>Two Pre-Investment Studies for UNDP (United Nations Development Program), 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>includes proposal and correspondence with Dr. Vikram Sarabhai, U.N. and World Bank, and correspondence regarding Super 8.</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 95, Folder 13-14</th>
<th>UN Satellite Demonstration, 1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>notes and correspondence</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 96, Folder 1-16</th>
<th>Artists and Television Project and Artcash Benefit, 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>includes letters to artists inviting them to submit proposals (Feb 1971) with a negative response from Jasper Johns; artists' program proposals from Oldenburg, Trisha Brown, Ed Ruscha, Robert Breer, Pauline Oliveros, Keith Sonnier, Dean Stockwell, Richard Serra, Michael Snow, Robert Creeley, George Kuchar, Robert Irwin, Larry Poons, Jean Dupuy, Paik, and others; program schedules; budgets; grant requests; and final list of participants. Also contains agreement; budget; expenses; and press releases from Automation House and Sterling Manhattan Cable regarding equipment rental and gallery (for exhibition and sale of artists work to fund the project; see also Artcash Benefit); ca. .33 lin. ft.</td>
<td></td>
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<thead>
<tr>
<th>Box 96, Folder 17-43</th>
<th>Artcash Benefit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>includes correspondence with persons interested in receiving bills, galleries with price lists and some reproductions of works (2 big folders), and regarding loan confirmations; lists of contributing galleries and artists in the exhibition; consignment receipts; catalog manuscript; master price list for Artcash bills; artists' money arrangement; photocopied artists' statements relating to currency/money (see Boxes 98-102 for actual bills); mailing lists and invitations; accounting, receipts, bills and closing agreement; and miscellaneous; ca. .66 lin. ft.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 97</th>
<th>Artcash Benefit, 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Andy Warhol $1 Artcash ink pad stamp: used on envelope of mailing for Artcash Benefit in 1971.</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 98-102</th>
<th>Artcash Benefit, 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>5 bundles of ca. 500 bills each of Artcash by Andy Warhol, Rauschenberg, Jeff Davis, Marisol and Whitman.</td>
<td></td>
</tr>
</tbody>
</table>

| Box 103 | Projects in Central America, ca. 1966-ca. 1972, undated |
Research material concerning television, 1969-1972

Scope and Content Note

Mostly in the form of reports and articles concerning television in education for developing countries and E.A.T.'s projects in television, Alpha files A-P include 17 color transparencies from Bell Labs of technology and 16 photographs of nature for a proposed publications brochure; many articles on Computer Assisted Instruction; proposal for El Salvador; comments of various organizations to the Federal Communications Commission's notices of inquiry; and recording of indigenous cultures (1972, see miscellaneous).

Projects in Central America, ca. 1966-ca. 1972, undated

Alpha files S-W

Scope and Content Note

Includes papers by Wilbur Schramm and on Sesame Street. Similar material to Box 103.

Projects in Central America, ca. 1971-ca. 1974, undated

El Salvador

Scope and Content Note

Includes organizational correspondence; telexes between Klüver in El Salvador and E.A.T. staff; proposal and drafts; meeting notes; bidding instructions for an instructional television studio and broadcasting equipment; and equipment catalogs; ca. .33 lin. ft.

Guatemala

Scope and Content Note

telex to Klüver in Guatemala from E.A.T. staff about multi-dimensional scaling questionnaire and using film for educational purposes; background and general information; notes; report drafts and final report; and a substantial quantity of multi-dimensional scaling questionnaires; ca. .66 lin. ft.

Miscellaneous oversize, 1970-1971

Scope and Content Note

Includes 3 publications for Projects in Central America; "Software" exhibition cat., 1970; five photographs by Evelyn Hofer; cash disbursement ledger, Jan 1970-Jan 1971; payroll ledger, Jan-Sep, 1970; and general ledger, 1971.

Printed Ephemera, 1960s-1990s, 1971-1972

Printed ephemera

Scope and Content Note

In the form of announcements, invitations, catalogs, bulletins, press releases, clippings, sent to E.A.T. from various sources.

Various publications on education and television, 1966-1975

Reports, 1966-1975

Scope and Content Note


Video Research A-M, mid 1970s
box 109, folder 1-23  
Publications, 1976,  
Scope and Content Note  
Mostly publications, catalogs and articles collected in support of video projects, filed alphabetically by subject. This includes information on public media, equipment, exhibitions, laboratories; clippings on museum and artist activity; and journals and magazines, such as *Criss Cross Double Cross*. (See oversize Box 106.)

box 110  
box 110, folder 1-25  
Video Research A-M, mid 1970s  
Publications, printed matter  
Scope and Content Note  
Similar to Box 109, includes files on National Endowment for the Humanities, NY State Council on Arts, video performances, proposal for video festival, video art, video expo, 1975-1976, videography and video & music.

box 111  
box 111, folder 1-3  
Island Eye Island Ear, includes: 1974-1979,  
Correspondence  
Scope and Content Note  
organizational in nature, documenting difficulties finding a site, ca. 35 items.

box 111, folder 4-8  
Notes and research  
Scope and Content Note  
mostly on site locations and antenna (see also Boxes 112-113).

box 111, folder 14-16  
Financial  
Scope and Content Note  
NEA grant proposal and budget.

box 111, folder 17-25  
Press  
Scope and Content Note  
clippings from local newspapers publicizing event and expressing concern over concert’s potential harm to the environment; press release and Klüver letter to Adirondack newspaper about concert cancellation; and some biographical material relating to Tudor, Nakaya and Jackie Monnier and interview drafts with each.

box 112  
box 112, folder 1-21  
Island Eye Island Ear, 1974-1979  
Proposals, reports on islands  
Scope and Content Note  
Extensive quantity of proposals, reports and descriptions of Bluff Island (some with photos), and of a few other islands.

box 113  
box 112, folder 1-23  
Island Eye Island Ear, 1974-1979  
Maps, sketches and some photographs of locations  
Scope and Content Note  
See also flat file folder 6** for more maps.

box 114  
box 114, folder 1  
Various Projects, includes: 1975-1992,  
Calder Bicentennial Project, 1975  
Scope and Content Note  
proposal.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 114, folder 2-16 | "Paris-NY-Paris" opening at Centre Georges Pompidou, 1977  
Scope and Content Note:  
E.A.T. organized charter flight. Includes telex correspondence concerning general organization and giving detailed installation instructions for Marcel Duchamp's "Etant Donné" and Rauschenberg's "Oracle"; travel payment letters from Louise Bourgeois, William Wilson, Francois De Menil, Larry Rivers, Richard Stankiewicz, and many others; letters of interest and cancellation; RSVP and charter registration forms; Pompidou invitations, programs, and trip schedules; guest and accommodations lists; notes; travel invoices; financial; and information on satellite program; ca. .5 lin. ft. |
| box 114, folder 17 | Robert Whitman Archive, 1977  
Scope and Content Note:  
includes photocopied clippings; essay on Whitman by Klüver and Martin; archival processing plan; and a permanent installation plan; ca. 20 items. |
| box 114, folder 20 | Artist Data Base (for contemporary artists), 1977  
Scope and Content Note:  
includes notes and proposal, ca. 25 items. |
| box 114, folder 23 | Berlin Trip (to see Robert Wilson's opera "Death, Destruction and Detroit"), 1978  
Scope and Content Note:  
mailing lists; announcement drafts; schedules; notes; and travel guides; ca. 25 items. |
| box 114, folder 24 | List of Fahlström's works (with prices), Jul 1979  
box 114, folder 30 | Katzive Project (video project with Lucas Samaras), 1987  
Scope and Content Note:  
grant proposal. |
| box 114, folder 34 | Rolando Peña, 1992  
Scope and Content Note:  
mostly photocopied articles/reviews and 36 slides, ca. 65 items. |
| box 115 | Transportation Study and Multi-Dimensional Scaling, 1977  
Transportation Study, 1977  
Scope and Content Note:  
Applies "impact scaling" methods to transportation policy planning in the NY state area. Mostly photocopied research articles, and also proposal drafts, meeting notes, copies of letters sent and notes, ca. .33 lin. ft. |
| box 115, folder 13-16 | Multi-Dimensional Scaling, 1977  
Scope and Content Note:  
meeting notes, proposal drafts and printout of computer source code. |
| box 116 | Multi-Dimensional Scaling, 1968-1972  
Multi-Dimensional Scaling Workshop, research papers, 1968-1973  
Scope and Content Note:  
Includes documents and papers given at Bell-Penn Multi-Dimensional Scaling Workshop (Jun 7, 1972-Jun 10, 1972), and numerous research articles on the topic, 1968-1973 (bulk early 1970s). (N.B. This box was treated for extensive mold damage, and items are exceptionally fragile and mold-stained.) |
| box 117 | Multi-Dimensional Scaling, undated  
Scope and Content Note:  
IBM punch cards for multi-dimensional scaling program from Doug Carroll, Bell Labs. |

Artists for New York Benefit, 1979

**Correspondence, documents, printed matter**

**Scope and Content Note**

Consists of correspondence, report, artists' committee name lists and letters to, information letter, 3 folders of notes mostly pertaining to "to-dos" and invitations, mailing lists, budgets, publicity, press releases, artists' and others requests for tickets, texts for invitations, invitations and mailers, tickets, programs.

Trisha Brown Co., 1980

**Material for "Opal Loop/Cloud Installation," 1979-1980**

**Scope and Content Note**

Collaboration with Nakaya, "Glacial Decoy" (with Rauschenberg), and general information on TBC. Includes fund-raising letters from Julie Martin and Rauschenberg to prospective patrons; thank-you letters from Brown to sponsors; "Glacial Decoy" performance instructions and invitations; Nancy Graves Poster material (donated by Graves and used for 1980 NY season and for promoting Europe performances); "Opal Loop/Cloud Installation" notes, sketches, diagrams, patent application pertaining to Nakaya's fog [see also flat file folder 7** for plans of fog system and architectural plans and sections of Brooklyn academy of Music, Opera House], press release, tickets and invitations. Also includes clippings; articles; announcements; programs; a profile on Brown; and Merce Cunningham press clippings and press release.

Klüver Talks, Lectures and Articles, 1968-1992

**Manuscripts (mostly photocopied), notes and correspondence, 1968-1991**

**Scope and Content Note**


Klüver Talks, Lectures and Articles, 1968-1992

**Manuscripts and printed articles,**

**Scope and Content Note**

Contains "Art Engineering and Collaboration," Apr 12 1992 (talk at DIA conference) and some mss and articles by others (John Pearce, Max Mathews, Francis Mason and James Tenney).

Oversize project files material

**Printed ephemera**

**Scope and Content Note**


oversize 2**  Pepsi Pavilion, logo design artwork, undated
Scope and Content Note
14 sheets with colored marker and pencil sketches. [Relates to material in Box 44.]

oversize 3**  Pepsi Pavilion - hardware drawings
oversize 4**  John Pearce's files - Pepsi Pavilion (Mirror Dome)
Scope and Content Note
Photomechanical drawings, some annotated. [See also Box 48, f.10-14.]

oversize 5**  Projects outside art - Greenhouse plans
Scope and Content Note
[Relates to material in Box 60, f.3-17.]

oversize 6**  Island Eye, Island Ear maps
Scope and Content Note
[Relates to Boxes 111, 112, 113.

oversize 7**  Trisha Brown Co. - Opera House - Fog system plans
Scope and Content Note
Relates to Box 119.

oversize 2**  Expo 70 architectural drawings
Scope and Content Note
Festival plaza, float assembly drawings, Pepsi pavilion. [Relates to Box 45, f. 28-31; Box 48, f. 16-24.]

Series II. Correspondence and administration, 1966-1980
Physical Description: 21 lin. ft. 16 boxes
Scope and Content Note
Considerable correspondence with artists, engineers, sponsors, and staff members about various topics, such as membership, finances, fund-raising and projects, arranged in rough chronological order. There are also general files mostly consisting of correspondence and publications, arranged in alpha order. The administration of E.A.T.'s policies and procedures are documented with by-laws and board of directors meeting minutes, and office management and fund-raising files. This series also contains a large quantity of Klüver and J. Martin notes.

box 122  Correspondence, 1966-1974
box 122, folder 1-26

Klüver, 1966-1974
Scope and Content Note
general correspondence with arts organizations, journals, corporations, government officials, universities, and artists, discussing such matters as sponsorship, information requests, invitations for Klüver to speak, collaboration ideas and projects. Highlights are letter and note from Cage who needs technical assistance with 2 compositions (1967) and requests E.A.T. to give money that is owed to him to Sari Dienes (1968); 7 letters with Eugenio Carmi about establishing an Italian E.A.T. local group (1967-1968, see also Box 30, Local Groups); note from John Kenneth Galbraith (Aug 17 1967); correspondence with Senator Jacob Javits and wife Marion (ca. 15 items, 1967-1968 and Jan 1972); letter from Betty Asher at LACMA requesting information for their art and technology project (Jul 10 1967); 4 items with Lil Picard about reviews (1967); note from John Kenneth Galbraith (Aug 17 1967); letters to John G. Powers, Aspen Inst. of Humanistic Studies, about board formation and other organizational matters with a response addressed to Rauschenberg (13 items, 1967-1968); 8 p. typescript to Jan Butterfield, Fine Arts Associates, concerning E.A.T. LA (Feb 1968); postcard from Anaïs Nin mentioning a Stanford seminar on the relationship between integrated circuits and her work, and asking Klüver to send written materials on his ideas so she can introduce him "in the Diary" (Dec 1969); two letters from Kaprow about receiving "tax exempt financial acknowledgment" as part of the Pavilion settlement (May 1 1971); and letter from Charlotte Moorman (undated, ca. Oct-Dec 1971). From 1970 onward, the correspondence contains more photocopies and carbon copies from Klüver regarding the organization and fund-raising of specific projects, such as Telex: Q&A, Artists and Television, and New York Collection for Stockholm. Many of these letters document severe budgetary problems. 1967-1968 filed in rough alpha order by institution, and 1969-1974 filed in rough chron. order; ca. .5 lin. ft.

box 122, folder 27

Klüver correspondence with Fujiko Nakaya, 1969-1974
Scope and Content Note
primarily long detailed letters from Nakaya discussing E.A.T. Japan organizational matters with many comments about proper etiquette and red-tape encountered when interacting with Japanese officials and cultural leaders; collaboration with and support from Takashi Asada (environmental developer); project ideas; updates on Japanese television technology, especially that which Sony has developed; and the potential to deal art and exhibit Pop art in Japan. Also contains 4 p. letter from Nakaya describing the negative situation of the Expo Festival Plaza (Aug 21 1970), ca. 90 items.

box 122, folder 28

Klüver correspondence log, 1973-1974
Scope and Content Note

box 122, folder 29-39

Francis Mason (President of E.A.T.), 1968
Scope and Content Note
with artists, industry, universities, museums, arts organizations and government officials, primarily about fund-raising, collaborations and organization. Includes a letter from Carol Brown expressing disappointment in E.A.T.'s lack of assistance with her projects; 3 p. letter from Ross Drago about his work and E.A.T. Bay Area local group formation with 4 photos; 2 letters from Dan Flavin requesting assistance; note from Buckminster Fuller agreeing to join the board; 4 items with Douglas Davis, National Observer, who eagerly wants to write about E.A.T. and related developments in art and technology (see also Box 125); 1 p. c.c. of a typescript from Max Newhaus describing the development of his electronic music; and letter from Paik discussing a new "art machine"; ca. .25 lin. ft., filed in rough alpha order.

box 123

Correspondence, 1967-1980

Scope and Content Note
with various E.A.T. staff members and interested persons similar to those mentioned above in Klüver and Mason correspondence, concerning a myriad of topics, filed in chron. order. 1969-1970 files contain mostly carbon copies and photocopies of letters, and drafts of letters, memos and financial reports (some duplicating those in Klüver and Mason correspondence and in Project files). 1970-1972 has much on financial matters, showing an increased difficulty with paying bills. From 1971 until 1980 a substantial proportion of the letters ask and answer queries. Some highlights are: 2 letters from Udo Kasemets about Klüver giving a lecture at a festival in Canada (Dec 22 1967, Feb 24 1968); apologetic note from Robert Venturi (Apr 2 1968); Galeria Bonino press release for Paik's "Electronic Art II" (ca. Apr 1968); 3 notes from Gyorgy Kepes (Sep 23 1968, May 12 1969, Jun 12 1969); letter from Alison Knowles about creating houses on a plot of ground in Chelsea (Nov 22 1968, see Jan 1969); typescript of 16 p. Klüver paper which describes in detail Tinguely's "Hommage à New York" among other things (Jan 27 1969); proposal for 10 exhibitions at Automation House (Mar 17 1969); Jud Yalkut proposal (May 1 1969); postcard from Geoff Hendricks (Jun 1969); much pertaining to the Pavilion (Apr-Jul 1969); correspondence between Martin, Nakaya and Mrs. Naum Gabo about printing and casting some of Gabo's work (Apr 1969, Sep 9 1969); postcard from Richard Kostelanetz (Aug 1 1969); letter from Schneemann requesting sponsor list (Aug 5 1970); letter from Brian O'Doherty who will not recommend E.A.T.'s membership-publications program grant proposal because his own organization (NEA) has turned it down (Mar 22 1971); note from Joseph Kosuth (ca. 1973); 3 letters from Peter Frank requesting information for an exhibition with response from Klüver (1973); note from Allan Kaprow (1973); chatty letter and a postcard from Jackie Monnier (Sep 29 1980); and letter from Terry Martin with family photograph taken ca. 1907 (Apr 1 1980).

General correspondence, 1981-1993

 includes photocopy of a letter from Nakaya about copyrighting her fog sculptures with a thick packet of material on her work (Aug 15 1981); postcard from Germano Celant (ca. 1982); letters with the Cooper Union about borrowing Rauschenberg's tennis racket used in "Open Score" (1983); and two letters from Matthew Rinaldo, House of Representatives, concerning NEA grant policies and censorship (1990); ca. .33 lin. ft.

General files, A-BR, 1968

contains much correspondence, publications and clippings concerning a variety of topics. Includes: Amer. Ass. for the Advancement of Science correspondence and transcript of Klüver's talk at their annual meeting (1968); ephemera relating to artists exhibitions; and Automation House files containing job training film festival material (1968), reports, memos, pamphlets and clippings about Theodore Kheel.


Including correspondence and press releases with Frank Stanton, CBS, regarding the House of Reps. subpeona of various materials relating to CBS's broadcast "The Selling of the Pentagon"; correspondence with Lowell Cross (ca. 8 items); Douglas Davis correspondence regarding his book "Art and the Future," ca. 15 items (1969-1972); E.A.T. history notes with a letter from Waldhauer describing the sentiments of some of the board members (Summer 1971); 13 articles by Robert Feller (conservator); and IEEE correspondence about creating an IEEE group concentrating on art.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>127</td>
<td>1-52</td>
<td>General Files P-Z, 1968-1977, 1970-1973</td>
<td>Including photocopied publications, rules and contracts relating to Public Access TV; many photocopied articles and other material concerning Pulsa (seven-man team of research associates at Yale); substantial quantity of resumes; articles and catalogs regarding Super 8; questionnaires and other material relating to &quot;Toward the year 2018&quot; a convocation sponsored by the Foreign Policy Association; and much material about Westbeth artists' housing with note from Carl Andre written on a Westbeth letter he received.</td>
</tr>
<tr>
<td>128</td>
<td>1-58</td>
<td>Board of Directors, 1966-1974</td>
<td>Includes material on board formation and activities, but mostly meeting minutes and notes from and agendas for board, advisory council and executive committee meetings, 1 lin. ft.</td>
</tr>
<tr>
<td>129</td>
<td>1-6</td>
<td>Administrative Activities, ca. 1966-1983</td>
<td>Includes by-laws, certificate of incorporation, certificate of charitable organization, philosophy notes and statements, and statement of purpose.</td>
</tr>
<tr>
<td>130</td>
<td>1-11</td>
<td>Miscellaneous Administrative Activities, 1969</td>
<td>Includes interoffice memos, internal correspondence, meeting notes, office procedures, and office reorganization material.</td>
</tr>
<tr>
<td>131</td>
<td>6-9</td>
<td>Fund-raising correspondence</td>
<td>Substantial quantity of carbon copies and photocopies of letters from various E.A.T. staff/board members to potential donors/sponsors with some responses.</td>
</tr>
<tr>
<td>Box/Folder</td>
<td>Description</td>
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</tbody>
</table>
| box 131, folder 10-12 | Notes  
Scope and Content Note  
on donor prospects and corporate contacts. |
| box 131, folder 13-17 | Donations, 1966-1969  
Scope and Content Note  
includes lists of donors, and records of donations and deposits to E.A.T. |
| box 131, folder 18-30 | Donor Files, A  
Scope and Content Note  
mostly correspondence and some grant application material with organizations such as AFL-CIO and Robert Anderson (ARCO). Oftentimes files were annotated with donation amount, ca. .25 lin. ft. (cont.). |
Donor files, B-N  
Scope and Content Note  
same as above and includes CBS, IBM, NEA grant application, New York State Council on the Arts, and Rockefeller Brothers Fund. |
| box 133 | Klüver notes, ca. 1967-1972  
Klüver calendar, and photograph of Klüver and Rauschenberg, 1968 ca. 1967-1972  
Notes, 1967-1972  
Scope and Content Note  
pertain to various E.A.T. projects, ideas, contacts, with drafts of letters and memos, ca. 1 lin. ft. |
| box 134 | Klüver notes, early 1970s  
Bound notebooks and memopads recording ideas and daily activities  
Klüver research files  
Scope and Content Note  
continuation of notes but with a greater abundance of clippings, publications, and invitations. |
| box 135 | Julie Martin’s notes, undated  
Notes, drafts, assorted clippings and photocopied articles |
| box 136-137 | Rolodex and other card files, 1970s  
Scope and Content Note  
Three sets of rolodex card files; small group of index cards with names and addresses (corporate sponsors?); and inventory cards (ca. 1978) with artists' names, title of work, date, price and other pertinent information |

**Series III. Publications, ca. 1967-1980**

**Physical Description:** ca. 15 lin. ft. 10 boxes, 1 flat file folder  
**Scope and Content Note**  
Contains book and newsletter production material in the form of manuscripts, galleys, proofs and layouts for most of E.A.T.'s publications, arranged in rough chronological order. Invoices, order forms and letters of interest record E.A.T.’s marketing and subscribing membership activities.

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Box/Folder</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
| 138, folder 1-4 | *Art and Technology ca. 1967-1968*  
Scope and Content Note  
Notes, ms, galley, article copy, title. search. |
Scope and Content Note  
mss., reports, information, newsletter copies. |
| 138, folder 13-17 | *E.A.T. Operations and Information, nos.1-5, 1968-1969*  
Scope and Content Note  
Journal copies and some manuscript material. |
Scope and Content Note  
mss. and journal copies (see also Box 44 for more mss.). |
| 138, folder 22 | *President's Report, Oct 1969*  
Scope and Content Note  
mss. and journal copy. |
Scope and Content Note  
Numbers 1, 4-5, 9, 11-13. Journal copies, mailing list, safety report, bibliography, covers. |
| 138, folder 31-36 | *Techne, vol.1, no.1, Apr 1969*  
Scope and Content Note  
Journal, ideas, notes, mss (includes Carl Andre letter), photos, correspondence. |
Scope and Content Note  
Journal, mss (some not included in final printing), paste-up (see also Box 106), repros, illus., graphics, copyright certificate, ad material, ca. .5 lin. ft. |
| 139 | *Publications, 1969-1972, undated*|
| 139, folder 1-2 | *Techne, vol.1, no.2, Nov 1970* |
| 139, folder 3 | *Techne, vol.1, no.3 (unpublished)*  
Scope and Content Note  
Notes and correspondence requesting article submissions. |
| 139, folder 4-6 | *Techne, vol.1, no.3 (unpublished)*  
Scope and Content Note  
Deane Judd interview transcript. |
| 139, folder 11-17 | *Automation House (New York Times Supplement), 1969*  
Scope and Content Note  
Meeting minutes, correspondence, memos, notes, ms, cover dummy, dummy. |
Finding aid for the Experiments in Art and Technology records, 1966-1993 (bulk 1966-1973) ...

Box 139, folder 18-40
**Pavilion, 1972**
Scope and Content Note
Dutton contract, correspondence, substantial quantity of mss. many with corrections and mostly of Nilo Lindgren's section. Also contains 2 versions of Barbara Rose's manuscript, ca. .75 lin. ft.

Box 140, folder 1-25
**Publications, 1968-1970**
**Pavilion, 1968-1970**
Scope and Content Note
ms. corrections, interview transcripts and appointment lists for interviews, galleys, proofs, permission requests, illus. lists and captions, illus., promotion.

Box 140, folder 27
**Description of the Pepsi-Cola Pavilion**
Scope and Content Note
Breer notes, ms, galley, booklet.

Box 141, folder 1-10
**Publications, 1967-1974**
**E.A.T. Brochure**
Scope and Content Note
drafts (1967-1969), collection of writings by E.A.T., mss, paste-ups, notes, dummies, schematic layout, captions, information on printing, and "Brochure for Industry" mss. [See also art work for E.A.T. brochure, in flat file folder 8**.]

Box 141, folder 12-32
**Subscribing members**
Scope and Content Note

Box 142, folder 1-12
**Publications, 1967-1986**
**Printing**
Scope and Content Note
includes jobs (1967-1970), publications worksheets, receipts, expense log.

Box 142, folder 13-27
**Marketing**
Scope and Content Note

Box 142, folder 28-44
**Miscellaneous**
Scope and Content Note
includes book ideas and suggestions, procedures, press releases, clippings, to-do lists, ISBN information

Box 143, folder 1-36
**E.A.T. Bibliography, 1965-1980**
Scope and Content Note
Early drafts (1974, 1978); notebook for indexing references; citation drafts; notes (includes all vols. of E.A.T. News bound in one volume); mss.; many photocopied page proofs; paste-ups; corrections; dummies; layouts.
E.A.T. Bibliography, 1965-1980

Scope and Content Note
Bound signatures; bound signatures w/cover; cover design; cover; NEA grant application;
E.A.T. Documents notes, correspondence and packaging; sales and marketing; notes.

E.A.T. Bibliography, 1965-1980

Scope and Content Note
Original material published or produced by E.A.T. used to compile archive box documents

E.A.T. Bibliography, 1965-1980

Scope and Content Note

E.A.T. Bibliography, 1965-1980

Scope and Content Note
Similar material to Box 145, Nov 1971-1993, #252-361.

Artwork for E.A.T. brochure

Scope and Content Note
"9 Evenings: Theatre and Engineering" program (Oct 1966), Techne (Apr 14, 1969 and
Nov 6, 1970), Projects Outside Art poster (Jun 12, 1970), "Utopier et Visioner" Moderna

Physical Description: ca. 25.5 lin. ft. 17 boxes

Scope and Content Note
Includes bank-account statements, cancelled checks, check stubs, ledgers, project budgets, bills, receipts, disbursements, and tax and IRS forms. Throughout the early 1970s, E.A.T. tended to operate with its finances in arrears. Financial strains first began to show during the construction of the Pepsi Pavilion. By 1973-1974, most bills were either paid late or went into collection. Correspondence on these matters is interspersed.

box 164
box 164, folder 1-11
"9 Evenings," 1963-1966
Bank records, 1966

Scope and Content Note
Stockholm Festival account statements (Summit & Elisabeth Trust Co.) deposit slips and cancelled checks for 9 Evenings account (Bankers Trust Co.) includes bills paid on account, deposits and check stubs; Klüver personal account (Summit & Elisabeth Trust Co.); cancelled checks and receipts E.A.T. account (c/o Rauschenberg, Chemical Bank NY) statements Oct 12, 1966.

box 164, folder 12-56
Accounting records, 1963-1965

Scope and Content Note
budget, ledger and purchase books, individual files for expense reports of "9 Evenings" artists, electric and lighting bills, receipts for unpaid bills, expense and donation summary, Rubin Gorewit CPA correspondence and receipt files (see also Box 4 for accounting ledger1963-1965, payroll and box office accounting).

box 165
box 165, folder 1-14
1967-1969
Bank statements, cancelled checks, some deposit slips

box 166
box 166, folder 1-6
Deposit slips, advice, 1967-1969

box 166, folder 7-20
Check stubs, Nov 1966-Aug 1970

box 166, folder 21 box 166, folder 22-26
Staff tax accounts, checkbook, 1969
Petty cash account, 1969

Scope and Content Note
statements and cancelled checks (Jan-Dec), receipts, and check stubs (Nov-Dec).

box 167, folder 1-39
Scope and Content Note

box 168

box 168, folder 2
Gorewit correspondence, 1966-1967

box 168, folder 3
Ordover correspondence, 1967-1970

box 168, folder 4-8
Accounting, 1966-1967

Scope and Content Note
Gorewit year-end reports, liabilities, budgets and expenditures, report on activities.
**Accounting, 1968**

Scope and Content Note

- bookkeeping procedures, contributions, Mason expense report, bank reconciliation
- work papers, ledgers, cash disbursement ledgers, Gorewitz year-end report, and miscellaneous.

**Accounting, 1969**

Scope and Content Note

- budgets/ledgers, assets and liabilities, operating expenses, bookkeeping / salary, payroll and personnel, bank overdraft correspondence, tax exemption certificate, insurance, general ledger, forecast, year-end report, and report on activities. See also Box 50 for general financial ledger, 1969.

**Pepsi Pavilion, 1969-1970**

**Budget-cost management**

Scope and Content Note

- cost reviews and estimates, mirror dome and fog costs/specs, equipment prices/price changes, Schjeldahl contract, Singer correspondence, allocation of overhead expenses, cost/budget analysis, film proposal/est. budget, TIE budgets, budget adjustments and forecasts, and estimated/actual budgets.

**Accounting**

Scope and Content Note

- petty cash account receipts, receipted bills A-Z and expense log, shipping, and materials invoices and costs.

**Pepsi Pavilion, 1969-1970**

**Accounting**

Scope and Content Note

- accounts payable/receivable, ledgers, overhead account 1022 analysis, disbursements, and Pepsi reports and correspondence.

**Travel expenses**

Scope and Content Note

- expense reports and receipts filed alpha by traveler, including Robert Breer, Karl Friberg, Toshi Ichiyanagi, Klüver, Julie Martin, Forrest Myers, Fujiko Nakaya, Larry Owens, John Pearce, John Ryde, David Tudor, Fred Waldhauer and Robert Whitman; PepsiCo advances; and charter flight final payments.

**Personnel**

Scope and Content Note

- procedures, E.A.T.-IRS correspondence about payroll taxes, payroll tax ledgers and forms/worksheets, salary/benefits, and responsibilities for Pavilion.

**Nakaya file on Expo ’70 operations**

Scope and Content Note

- activities, budgets, and costs.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Scope and Content Note</th>
</tr>
</thead>
</table>
| 171 | 15-38  | **E.A.T. LA [Los Angeles]**  
includes California qualification forms, account statements and cancelled checks, paid bills, accounts payable, budget, amounts owed/paid, general ledger, monthly reports/disbursements, dome cost estimates, staff tax account and payroll. |
| 171 | 39-40  | **Settlement**  
agreement, Pepsi correspondence, and letters to creditors. |
| 172 | 1-24   | **1970-1971**  
**Bank statements and cancelled checks**  
| 172 | 25-27  | **Accounting**  
general ledger (1970, 1971) and payroll ledger (1971, 1972). See also Box 106 for more ledgers. |
| 173 | 1-38   | **1970**  
**Accounting**  
includes bills, A-Z, disbursements (Jun-Dec), deposit breakdown (Sep-Dec), accounts payable, payment schedule, trial balance, moneys owed, accounting summaries for Artists in India, Projects Outside Art, and Wash. D.C. visit. Also financial statements and journal entries. |
| 175 | 1-13   | **1970-1971**  
**Accounting**  
includes projected budget (1971), accounts payable, journal entries and CPA worksheets, report worksheets (1971); and controller (J.A. Ruffalo) correspondence. |
| 175 | 14-39  | **Taxes, 1966-1971**  
| 175 | 40-60  | **Personnel, 1970-1971**  
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 176, folder 1-6</td>
<td>Insurance</td>
</tr>
<tr>
<td>box 176, folder 7-15</td>
<td>Fund-raising, 1968-1971</td>
</tr>
<tr>
<td>box 176, folder 16-24</td>
<td>Leasing, 1969-1972</td>
</tr>
<tr>
<td>box 176, folder 25-29</td>
<td>Legal</td>
</tr>
<tr>
<td>box 177</td>
<td>1972-1973</td>
</tr>
<tr>
<td>box 177, folder 1-15</td>
<td>1972-1973 Accounting</td>
</tr>
<tr>
<td>box 177, folder 16-18</td>
<td>Banking</td>
</tr>
<tr>
<td>box 177, folder 19-21</td>
<td>Accounting</td>
</tr>
<tr>
<td>box 178, folder 1-15</td>
<td>Banking</td>
</tr>
<tr>
<td>box 178, folder 16-18</td>
<td>Accounting</td>
</tr>
<tr>
<td>box 178, folder 19-21</td>
<td>Taxes and IRS</td>
</tr>
</tbody>
</table>

**Box 176, Folder 1-6: Insurance**
- Scope and Content Note
  - Policies, group insurance registration cards, and information

**Box 176, Folder 7-15: Fund-raising, 1968-1971**
- Scope and Content Note

**Box 176, Folder 16-24: Leasing, 1969-1972**
- Scope and Content Note
  - Office space, and equipment and furniture.

**Box 176, Folder 25-29: Legal**
- Scope and Content Note
  - De Forest and Duer corresp (1970), Julie Martin files (1971-1974), and copyright information.

**Box 177, Folder 1-15: Accounting, 1972-1973**
- Scope and Content Note

**Box 177, Folder 16-18: Accounting**
- Scope and Content Note
  - Petty cash receipts (1973), lawsuits and creditor claims (1973), and collected moneys for Stockholm trip (1973).

**Box 177, Folder 19-21: Taxes and IRS**
- Scope and Content Note
box 178, folder
22-27  Miscellaneous
Scope and Content Note
notes relating to finances (1973), financial management seminar 1973, Julie Martin
checking account, Klüver personal account, and miscellaneous (1973).

box 179
box 179, folder
Bills
Scope and Content Note
filed alpha includes American Express and other charge cards; car rental; IBM;
insurance; rent; telephone; Western Union; and other, documenting difficulties E.A.T.
had with paying bills during these years. Also interfiled is much correspondence from
collection agencies.

box 180
box 180, folder
1-12  1974-1986, 1975-1979
Banking
Scope and Content Note
cancelled checks (Dec 1974-Jan 1978); check stubs (Jan-Mar 1977); checking acct.
statements (Jan-May 1975); check duplicates (1977); E.A.T. banking (1978); E.A.T.

box 180, folder
13-21  Accounting
Scope and Content Note
working papers for year-end report (1974); general ledgers (1974-1976); bills

box 180, folder
22-27  Taxes and IRS
Scope and Content Note
taxes (1974-1975); tax problems 1977 (for years 1970-1974); taxes and accounting
(1977); IRS correspondence; 1978 requests for waiver; and NY State Taxes (1986).

Series VI. Photographs, 1966-1990
Physical Description: ca. 12 lin. ft. 38 boxes
Scope and Content Note
Contains more than 1000 8x10 black-and-white photographs, 2300 35mm color and
black-and-white slides, over 2500 various size color and black-and-white photographs, and
over 2600 color and black-and-white negatives. There are approximately 400 contact sheets,
among them a full set of the photographs Peter Moore took for "9 Evenings: Theatre and
Engineering" and a full set of the photographs Harry Shunk and Jean Kender took of the
Pepsi Pavilion. The photographs are arranged in rough chronological order by project and
subject matter.

box 181
box 181, folder 1  "9 Evenings," 1966
Meeting at Rauschenberg's for 9 Evenings, Apr 4, 1966
Scope and Content Note
1 b/w slide.

box 181, folder 2  Meeting at Rauschenberg's with Bill Hartig to demonstrate infra-red television
Scope and Content Note
1 8x10 b/w, 1 contact sheet, negatives and 1 b/w slide by Simone Forti.

box 181, folder 3  Unknown Rauschenberg, Hay, Paxton performance (pre-9 Evenings)
Scope and Content Note
17 color slides.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 181 | 4      | Meeting at Tudor’s house at Stony Point, New York, Photographer Frances Breer  
Scope and Content Note  
1 8x10 b/w, 19 color slides and 3 contact sheets. |
| 181 | 5      | Testing Deborah Hay’s cars at Larry Heilos’ (of Bell Labs) house  
Scope and Content Note  
1 contact sheet and negatives |
| 181 | 6      | Equipment tryout at Berkeley School, Berkeley Heights, N.J  
Scope and Content Note  
5 mixed sized b/w, 35 8x10 b/w, 12 contact sheets, 36 2x3 b/w prints, 5 b/w slides, 24 neg. strips, 1 8x10 paper neg. and 2 8x10 negs. |
| 181 | 7      | Equipment tryout at Berkeley School, William Rivelli Photographer/Bell Labs  
Scope and Content Note  
1 8x10 b/w, 5 contact sheets and 2 b/w slides. |
| 182 |        | "9 Evenings,” 1966  
Equipment tryout and portraits at Berkeley School, Burt Shavitz for Fortune  
Scope and Content Note  
99 color slides of people with equipment and of portraits of artists and engineers. |
| 182 | 8      | Armory, Oct 8, 1966  
Scope and Content Note  
1 8x10 print and 1 contact sheet, by Moore, group portrait and set-up |
| 182 | 9      | Armory set-up  
Scope and Content Note  
13 7x9 b/w prints, 6 neg. strips on wiring and raising wooden frame, marked 9 Evenings Theatre, B4633/3, photographer unknown, several rolls of film are represented in the prints. |
| 182 | 10     | Armory set-up and general  
Scope and Content Note  
12 8x10 b/w prints by Moore. |
| 182 | 11     | Armory set-up  
Scope and Content Note  
57 color slides by Burt Shavitz. |
| 182 | 12     | Armory set-up  
Scope and Content Note  
76 b/w and 2 color slides from various photographs by Moore and others. |
| 182 | 13     | Equipment built by engineers for 9 Evenings  
Scope and Content Note  
1 contact sheet. |
| 182 | 14     | Rauschenberg poster signing  
Scope and Content Note  
1 8x10 b/w print, 1 b/w slide and 1 contact sheet. |
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>182, folder 16</td>
<td>9 Evenings set up and performances</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>18 contact sheets by Herb Levart, Bell Labs.</td>
</tr>
<tr>
<td>183</td>
<td>“9 Evenings,” 1966</td>
</tr>
<tr>
<td>183, folder 17</td>
<td>9 Evenings, Cage/Childs/exterior, Oct 16 1966</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>8 8x10 b/w, 2 contact sheets and 4 b/w slides by Robert McElroy.</td>
</tr>
<tr>
<td>183, folder 18</td>
<td>John Cage performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>6 8x10 b/w by Moore and 33 color slides by Robert McElroy.</td>
</tr>
<tr>
<td>183, folder 19</td>
<td>Rauschenberg performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>12 8x10 b/w by Moore, 5 6 1/2 x 9 1/2 b/w prints, 6 color slides and 8 b/w slides.</td>
</tr>
<tr>
<td>183, folder 20</td>
<td>Öyvind Fahlström performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>17 8/10 b/w, 2 5x7 b/w, 2 3x5 b/w, 9 color slides, 33 b/w slides, 13 negatives from films used in the work and 2 other negs.</td>
</tr>
<tr>
<td>183, folder 21</td>
<td>Tudor performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>6 8x10 b/w by Moore, 38 color slides by Robert McElroy and 3 b/w slides.</td>
</tr>
<tr>
<td>183, folder 22</td>
<td>Lucinda Childs performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 8x10 b/w by Moore, 1 8x10 b/w by Herb Levart/Bell Labs, 7 color slides by Robert McElroy, 5 color slides from Bell Labs, 2 color slides by Herbert Migdoll and 16 b/w slides (2 by Moore).</td>
</tr>
<tr>
<td>184</td>
<td>“9 Evenings,” 1966</td>
</tr>
<tr>
<td>184, folder 23</td>
<td>Yvonne Rainer performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>7 8x10 b/w by Moore, 2 8x10 b/w, 2 7x9 b/w, 42 color slides by Burt Shavitz, 7 color slides by Herbert Migdoll and 20 b/w slides.</td>
</tr>
<tr>
<td>184, folder 24</td>
<td>Deborah Hay performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 8x10 by Charles Harbutt, Magnum, 4 8x10 b/w by Moore, 1 8x10 b/w, 6 7x9 b/w, 4 color slides from Bell Labs, 33 b/w slides.</td>
</tr>
<tr>
<td>184, folder 25</td>
<td>Alex Hay performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>11 8x10 b/w by Moore, 2 color slides by Migdoll, 5 color slides from Bell Labs and 15 b/w slide (1 by Moore).</td>
</tr>
<tr>
<td>184, folder 26</td>
<td>Steve Paxton performance</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>19 8x10 b/w by Moore, 33 color slides by Robert McElroy, 2 b/w slides and 1 color slide by Shavitz.</td>
</tr>
</tbody>
</table>

Finding aid for the Experiments in Art and Technology records, 1966-1993 (bulk 1966-1973) ...
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Event/Individual</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>185, 27</td>
<td>Robert Whitman performance</td>
<td>Scope and Content Note 8 8x10 b/w by Moore, 2 8x10 b/w by Eliot Landry, 1 8x10 b/w, 5 7x9 b/w ref: “14” and 75 color slides by Robert McElroy.</td>
</tr>
<tr>
<td>185, 28</td>
<td>Armory, Moore Oct 23, 1966</td>
<td>Scope and Content Note 2 8x10 b/w.</td>
</tr>
<tr>
<td>185, 29</td>
<td>Negatives</td>
<td>Scope and Content Note 10 8x10 negatives.</td>
</tr>
<tr>
<td>185, 30</td>
<td>Central Plaza meeting, Nov 30, 1966</td>
<td>Scope and Content Note 4 8x10 b/w by Moore and 2 contact sheets.</td>
</tr>
<tr>
<td>185, 31</td>
<td>Yvonne Rainer rehearsal, Oct 10 [1966]</td>
<td>Scope and Content Note 4 contact sheets by Moore.</td>
</tr>
<tr>
<td>185, 32</td>
<td>Oct 12 rehearsal</td>
<td>Scope and Content Note 11 contact sheets by Moore.</td>
</tr>
<tr>
<td>185, 33</td>
<td>Paxton and Alex Hay, Oct 13 [1966]</td>
<td>Scope and Content Note 5 contact sheets by Moore.</td>
</tr>
<tr>
<td>185, 35</td>
<td>Cage and Rainer, Oct 15 [1966]</td>
<td>Scope and Content Note 15 contact sheets by Moore.</td>
</tr>
<tr>
<td>186</td>
<td>&quot;9 Evenings,&quot; 1966</td>
<td>Scope and Content Note</td>
</tr>
</tbody>
</table>
box 186, folder 40  A. Hay and some Fahlström  
Scope and Content Note  
6 contact sheets by Moore.

box 186, folder 41  Fahlström, Oct 22 and 23 [1966]  
Scope and Content Note  
17 contact sheets.

box 186, folder 42  Oct 23 [1966]  
Scope and Content Note  
7 contact sheets by Moore and 5 by Elliott Londy.

box 186, folder 43  Fahlström, D. Hay and Rauschenberg, Oct 23 [1966]  
Scope and Content Note  
1 contact sheet by Moore.

box 186, folder 44  Performances taken from film  
Scope and Content Note  
30 4x5 negs.

Scope and Content Note  
240 slides numbered and arranged for 3 slide carousels during the talk.

box 187  "9 Evenings," 1967  
Meeting E.A.T. loft, Jan 31, 1967  
Scope and Content Note  
1 contact sheet by Moore.

box 187, folder 46  Contemporary Voices in the Arts (tour sponsored by the NY State Council on the Arts), 1967  
Scope and Content Note  
3 8x10 b/w.

box 187, folder 47  Homage to E.A.T. dinner, 92nd Street, YMHA, and invitation Feb 25, 1967,  
Scope and Content Note  
2 8x10 b/w. transparencies.

box 187, folder 48  Christie's auction of full scale model airplanes to benefit E.A.T., Jun 1967  
Scope and Content Note  
1 8x10 b/w by Moore and 2 contact sheets.

box 187, folder 49  Automation House  
Scope and Content Note  
1 4x10 b/w.

Scope and Content Note  
7 8x10 b/w by Moore, 4 contact sheets and 3 b/w slides.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 187, folder 52 | Press conference at Rauschenberg’s loft, Oct 19, 1967  
Scope and Content Note  
5 8x10 b/w by Richard Knapp/ Business Week and 6 contact sheets. |
| box 187, folder 53 | Herwig Kogelnik Lecture on lasers and holography, Sep 24, 1967  
Scope and Content Note  
6 8x10 b/w by Moore, 3 contact sheets, 1 3x4 neg. and 1 b/w slide. |
| box 187, folder 54 | Meeting at E.A.T. loft, Klüver speaking, Nov 9, 1967  
Scope and Content Note  
1 contact sheet by Miriam Bokser. |
| box 187, folder 55 | E.A.T. staff at 9 East 16th St., 1968  
Scope and Content Note  
4 8x10 b/w. |
| box 187, folder 56-57 | Marta Minujin moved to Series I |
| box 187, folder 58 | Ted Wolff and Max Neuhaus, collaborators on Neuhaus’ music project, photograph for E.A.T. News  
Scope and Content Note  
3 8x10 b/w. |
| box 187, folder 59 | Quarry Lithographic Workshop, E.A.T. and Amalgamated Lithographers Union, Local 1, inauguration  
Scope and Content Note  
41 8x10 b/w. |
| box 188 | 1967-1968 |
| box 188, folder 60 | Harry van Arsdale memorial dinner  
Scope and Content Note  
83 8x10 b/w. |
| box 188, folder 61 | E.A.T. Local Groups, first meeting of the Northwest E.A.T. group, Seattle, called by William Zetter  
Scope and Content Note  
3 8x10 b/w by Ron Arnold. |
| box 188, folder 62 | Francis Mason’s party  
Scope and Content Note  
1 8x10 b/w by Shunk-Kender. |
| box 188, folder 63 | Computer processed images, 1968  
Scope and Content Note  
17 color slides. |
| box 188, folder 64 | Open House, E.A.T. loft, 9 East 16th Street, NY City, 1967-1968  
Scope and Content Note  
7 3x5 b/w and 1 3x5 color print. |
| box 188, folder 65 | IEEE convention, Mar 1968  
Scope and Content Note  
1 8x10 b/w, 1 contact strip by JHM photographs and 8 color and 1 b/w slides. |
box 188, folder 66  
**Lecture-Demonstration Series, E.A.T. loft, Mar-May, 1968**

Scope and Content Note
5 contact sheets (unknown), 8 8x10 b/w by Moore, 8 contact sheets, 1 8x10 b/w by Maurice Hogenboom and 1 b/w slide.

box 188, folder 67  
**Toronto lecture by Klüver**

Scope and Content Note
7 8x10 b/w and 4 contact sheets.

box 188, folder 68  
**Simone Forti interview with Tracey Kinsel and John Anthes**

Scope and Content Note
4 contact sheets.

box 188, folder 69  
**E.A.T. International Local Groups conference**

Scope and Content Note
1 contact sheet.

box 189  
**E.A.T. Competition and Some More Beginnings, 1968**

box 189, folder 70  
**Photographs of works submitted by artists, Nov 1968**

Scope and Content Note
ca. 120 b/w and some color (mixed sizes) and 3 slides.

box 190  
**E.A.T. Competition and Some More Beginnings, 1968**

box 190, folder 71  
**Photographs of works submitted by artists, Nov 1968**

Scope and Content Note
ca. 70 b/w and some color (mixed sizes).

box 190, folder 72  
**Photographs of works submitted by artists, Nov 1968**

Scope and Content Note
100 color slides, 11 unmounted slides and 2 3x4 b/w.

box 190, folder 73  
**Keiji Usami, "Laser Beam Joint"**

Scope and Content Note
1 8x10 b/w, 12 slides, 2 4x5 transparencies, 27 3x3 polaroids, 1 b/w neg. strip and 4 color transparency strips.

box 191  
**E.A.T. Competition and Some More Beginnings, 1968**

box 191, folder 74  
**Some More Beginnings, Brooklyn Museum, 1968**

Scope and Content Note
30 3x5 polaroids of the installation and 80 color slides by Shunk-Kender of works and opening.

box 191, folder 75  
**The Machine Show, MOMA, 1968**

Scope and Content Note
3 8x10 b/w, 7 contact sheets by Shunk-Kender, 10 3x5 polaroids and 10 slides.

box 191, folder 76  
**Awarding prizes in E.A.T. Competition to the engineers at MOMA and printing the catalog at Redmond Press**

Scope and Content Note
2 contact sheets, 9 3x5 polaroids.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>191, Folder 77</td>
<td>&quot;Fakir in 3/4 Time,&quot; Brooklyn, Shunk-Kender collage for Seagram Building proposal 1968.&lt;br&gt;Scope and Content Note&lt;br&gt;5 8x10 b/w and 3 3x5 polaroids.</td>
</tr>
<tr>
<td>191, Folder 78</td>
<td>Some More Beginnings, opening and visitors, Nov 25, 1968&lt;br&gt;Scope and Content Note&lt;br&gt;13 8x10 b/w by Shunk-Kender and 8 contact sheets.</td>
</tr>
<tr>
<td>191, Folder 79</td>
<td>E.A.T. publications&lt;br&gt;Scope and Content Note&lt;br&gt;2 8x10 b/w, 1 neg. strip, 1 color transparency and 4 b/w transparencies.</td>
</tr>
<tr>
<td>192, Folder 80</td>
<td>1968-1969&lt;br&gt;E.A.T. posters&lt;br&gt;Scope and Content Note&lt;br&gt;20 3x5 b/w prints and negs.</td>
</tr>
<tr>
<td>192, Folder 81</td>
<td>Computer posters, 1968&lt;br&gt;Scope and Content Note&lt;br&gt;2 8x10 b/w.</td>
</tr>
<tr>
<td>192, Folder 82</td>
<td>Intermedia ‘68, photographs of artists, 1968&lt;br&gt;Scope and Content Note&lt;br&gt;10 8x10 b/w by Moore, but not stamped.</td>
</tr>
<tr>
<td>192, Folder 83</td>
<td>Rainforests&lt;br&gt;Scope and Content Note&lt;br&gt;4 8x10 b/w and 21 slides.</td>
</tr>
<tr>
<td>192, Folder 84</td>
<td>Anand Project, Buffalo, 1969&lt;br&gt;Scope and Content Note&lt;br&gt;1 4x5 b/w neg. and 1 b/w slide.</td>
</tr>
<tr>
<td>192, Folder 85</td>
<td>AAAS Meeting, Klüver talk, Dallas, Dec 1968&lt;br&gt;Scope and Content Note&lt;br&gt;20 3x5 polaroids.</td>
</tr>
<tr>
<td>192, Folder 86</td>
<td>Northside Center&lt;br&gt;Scope and Content Note&lt;br&gt;140 slides.</td>
</tr>
<tr>
<td>192, Folder 87</td>
<td>Northside Center&lt;br&gt;Scope and Content Note&lt;br&gt;127 slides.</td>
</tr>
</tbody>
</table>
box 193, folder 89  Northside Center
Scope and Content Note
3 contact sheets and negs.

box 193, folder 90  Hexcel, Tom, Gormley piece, May 15, 1969
Scope and Content Note
3 8x10 b/w.

box 193, folder 90a  Buffalo Project-Anand Dairy, Dec 1969
Scope and Content Note
12 3x5 polaroids and 1 8x10 color print.

box 193, folder 91  Camera copy for Pavilion (moved to Series III)

box 193, folder 92  Brown E.A.T. envelope
Scope and Content Note
6 photostat prints of Tudor program.

box 193, folder 93  Pavilion photostats
Scope and Content Note
5 8x10 b/w and 4 neg. transparencies.

box 193, folder 94  Invitation to press reception and party at the Santa Ana model of mirror dome
Scope and Content Note
1 8x10 b/w.

box 193, folder 95  11 Color separations for book (moved to Series III)
Model mirror dome in Santa Ana, construction 1969,
Scope and Content Note
22 8x10 b/w, 7 3x4 and 3x3 b/w, 1 8x10 neg. transparency and 119 slides.

box 194  Pavilion, 1968-1970
Model mirror dome, Santa Ana, first real images and press party 1969,
Scope and Content Note
131 slides.

box 194, folder 97  Camera copy Pavilion book, B. Rose article (moved to Series III)
Scope and Content Note
17 mixed size b/w.

box 194, folder 98  Pavilion, outside construction and finished with fog
Scope and Content Note
28 3x4 1/2 color prints by Nakaya and 1 color transparency.

box 194, folder 100  Pavilion press kit photographs (captioned)
Scope and Content Note
13 8x10 b/w by Shunk-Kender.

box 194, folder 101  92 contact sheets by Shunk-Kender

box 195  Pavilion, 1968-1970
41 contact sheets by Shunk-Kender
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>195, folder 103</td>
<td><strong>Pepsi press conference, Los Angeles, Sep 30, 1969</strong></td>
<td>27 8x10 b/w and 1 color slide.</td>
</tr>
<tr>
<td>195, folder 104</td>
<td><strong>Model, early construction of mirror</strong></td>
<td>3 3x4 color, 8 3x3 color, 6 3x4 b/w and 49 color slides.</td>
</tr>
<tr>
<td>195, folder 105</td>
<td><strong>Meeting of artists and engineers on project, E.A.T. office, Mar 22, 1969</strong></td>
<td>4 8x10 b/w and 6 contact sheets.</td>
</tr>
<tr>
<td>195, folder 106</td>
<td><strong>First model, 1968</strong></td>
<td>8 8x10 b/w.</td>
</tr>
<tr>
<td>196, folder 107</td>
<td><strong>Pavilion, 1968-1970</strong></td>
<td>19 4x5 b/w, 10 8x10 b/w, 9 contact sheets, 6 color transparencies, 36 35mm negatives and 8 slides.</td>
</tr>
<tr>
<td>196, folder 108</td>
<td><strong>Pepsi Pavilion, second model, 1969</strong></td>
<td>11 8x10 b/w and 2 3 1/2x6 b/w.</td>
</tr>
<tr>
<td>196, folder 109</td>
<td><strong>Schjeldahl Company, photographs of mirror fabrication</strong></td>
<td>18 8x10 b/w.</td>
</tr>
<tr>
<td>196, folder 110</td>
<td><strong>Suntrack</strong></td>
<td>25 8x10 b/w by Shunk-Kender, 1 contact sheet and 35mm negatives.</td>
</tr>
<tr>
<td>196, folder 111</td>
<td><strong>Working outside</strong></td>
<td>19 8x10 b/w and 62 3x5 b/w prints by Shunk-Kender.</td>
</tr>
<tr>
<td>197, folder 112</td>
<td><strong>Pavilion, 1968-1970</strong></td>
<td>54 8x10 b/w by Shunk-Kender and 5 color transparencies.</td>
</tr>
<tr>
<td>197, folder 113</td>
<td><strong>Working inside</strong></td>
<td>30 8x10 b/w by Shunk-Kender.</td>
</tr>
<tr>
<td>197, folder 114</td>
<td><strong>Staff relaxing</strong></td>
<td>40 8x10 b/w by Shunk-Kender.</td>
</tr>
<tr>
<td>Folder</td>
<td>Description</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>115</td>
<td>Breer's floats</td>
<td>18 8x10 b/w by Shunk-Kender, 6 3x5 color prints and 1 4x5 neg.</td>
</tr>
<tr>
<td>116</td>
<td>Sound system</td>
<td>26 8x10 b/w by Shunk-Kender, 2 3x5 b/w and 1 5x8 b/w.</td>
</tr>
<tr>
<td>117</td>
<td>Fog on Pavilion and at MEE Industries, Pasadena, Calif</td>
<td>12 8x10 b/w, 26 4x6 b/w prints, 4 mixed sized, 5 3x5 color prints and 1 5x7 neg. transparency.</td>
</tr>
<tr>
<td>118</td>
<td>Nakaya's photographs of Mirror, Aug 1970</td>
<td>99 4x6 b/w, 6 contact sheets and 6 sets of 35mm negs.</td>
</tr>
<tr>
<td>119</td>
<td>Inside, by Nakaya</td>
<td>13 8x10 b/w, 5 8x10 diagrams, 15 4x6 b/w, 11 3x4 color prints and 1 contact sheet.</td>
</tr>
<tr>
<td>120</td>
<td>Inside with emphasis on the floor</td>
<td>11 8x10 b/w by Shunk-Kender.</td>
</tr>
<tr>
<td>121</td>
<td>Mirror with visitors</td>
<td>26 8x10 b/w by Shunk-Kender.</td>
</tr>
<tr>
<td>122</td>
<td>Outside</td>
<td>10 8x10 b/w by Shunk-Kender.</td>
</tr>
<tr>
<td>123</td>
<td>Clamroom</td>
<td>8 8x10 b/w by Shunk-Kender and postcard.</td>
</tr>
<tr>
<td>124</td>
<td>Portraits of finished Pavilion outside</td>
<td>16 8x10 b/w by Shunk-Kender.</td>
</tr>
<tr>
<td>125</td>
<td>Breer's drawing for Pavilion and slides of blackboard drawings</td>
<td>1 8x10 b/w and 2 neg. transparencies.</td>
</tr>
<tr>
<td>126</td>
<td>Model construction of mirror and exterior</td>
<td>177 slides and 1 2x2 color transparency.</td>
</tr>
<tr>
<td>Box Folder</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>200, folder 127</td>
<td>Talk by Klüver, Queens Museum, Aug 12, 1990</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>80 slides.</td>
<td></td>
</tr>
<tr>
<td>201, folder 128</td>
<td>Island Eye Island Ear, 1974-1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>177 3x5 color slides</td>
<td></td>
</tr>
<tr>
<td>202, folder 129</td>
<td>Island Eye Island Ear, 1974-1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boulder Island, Oct 3 1978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>192 3x5 prints.</td>
<td></td>
</tr>
<tr>
<td>202, folder 130</td>
<td>Bluff Island, Oct 1, 1978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>205 3x5 prints.</td>
<td></td>
</tr>
<tr>
<td>203, folder 131</td>
<td>Island Eye Island Ear, 1974-1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bluff Island Nov 1, 1978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>171 3x5 prints.</td>
<td></td>
</tr>
<tr>
<td>203, folder 132</td>
<td>Yeo Island, St. Lawrence Seaway</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>86 3x5 prints.</td>
<td></td>
</tr>
<tr>
<td>203, folder 133</td>
<td>Boulder Island</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>68 prints.</td>
<td></td>
</tr>
<tr>
<td>204</td>
<td>Island Eye Island Ear, 1974-1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Negs. for #s 132 and 133.</td>
<td></td>
</tr>
<tr>
<td>205, folder 134</td>
<td>Island Eye Island Ear, [ ] 1974-1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yeo Island, Bluff Island Aug 1, 1978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>95 3x5 prints.</td>
<td></td>
</tr>
<tr>
<td>205, folder 135</td>
<td>Aerial search for new site Oct 2, 1978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>191 3x5 prints.</td>
<td></td>
</tr>
<tr>
<td>206, folder 136-137</td>
<td>Nakaya fog, [ ] 1980</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tests at 69 Appletree Row with full scale model of Brooklyn Academy of Music stage to prepare for Nakaya sculpture for Trisha Brown performance of &quot;Opal Loop&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ca. 300 3x5 prints.</td>
<td></td>
</tr>
<tr>
<td>207, folder 138</td>
<td>Nakaya fog, [ ] 1980</td>
<td></td>
</tr>
<tr>
<td></td>
<td>160 3x5 prints</td>
<td></td>
</tr>
<tr>
<td>207, folder 139</td>
<td>200 3x5 prints</td>
<td></td>
</tr>
</tbody>
</table>
box 208  
box 208, folder 140  
City Agriculture  
Scope and Content Note  
1 contact sheet.

box 208, folder 141  
E.A.T. Calif., USC conference and events, E.A.T. ART events, all labeled  
Scope and Content Note  
3 8x10 b/w, 2 3x5 color, 5 3x5 and 8 frames from contact sheet identified on back.

box 208, folder 142  
E.A.T. staff, 235 Park Ave. South  
Scope and Content Note  
4 contact sheets by Shunk-Kender.

box 208, folder 143  
Automation House, TV Studio control room, Taping dancers  
Scope and Content Note  
negs.

box 208, folder 144  
Children and Communication  
Scope and Content Note  
22 8x10 b/w by Shunk-Kender and 5 slides.

box 208, folder 145  
Children and Communication  
Scope and Content Note  
8 original drawings and some transmissions (moved to Series I).

box 208, folder 146  
American Artists in India, 1970-1971  
Scope and Content Note  
36 color slides by Trisha Brown/Jed Bark, 40 color slides by Yvonne Rainer and 1 4x6 print.

box 208, folder 147  
Work by Faiya sent by Jack Masey, February 1971  
Scope and Content Note  
22 slides.

box 208, folder 148  
Artcash Benefit, 1971  
Scope and Content Note  
20 8x10 b/w by Shunk-Kender and 3 contact sheets.

box 208, folder 149  
Artcash Benefit, Dec 1971  
Scope and Content Note  
3 contact sheets by Cosmos Savage, 1 contact sheet of installation of graphics at Automation House, 3 3x5 prints, 43 color slides of installation and negs.

box 209  
box 209, folder 150  
Color separation, Di Suvero "Blue Arch" for the New York Collection for Stockholm  
Scope and Content Note  
4 transparencies (moved to Series I).

box 209, folder 151  
Installation  
Scope and Content Note  
3 color transparencies.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>209</td>
<td>152</td>
<td>Installation Scope and Content Note 8x10 b/w.</td>
</tr>
<tr>
<td>209</td>
<td>153</td>
<td>Notebook Scope and Content Note 13 mixed size b/w and 3 clippings.</td>
</tr>
<tr>
<td>209</td>
<td>154</td>
<td>Catalog, Oct 1972 Scope and Content Note 16 8x10 b/w, 1 8x10 color, 2 slides, 2 contact strips, 1 5x7 color transparency and 10 mixed sizes.</td>
</tr>
<tr>
<td>210</td>
<td>155</td>
<td>Exhibition in New York and part at Rauschenberg’s, Oct 1972 Scope and Content Note 9 8x10 b/w and 8 contact sheets by Kender, and 1 3x6 print Kender.</td>
</tr>
<tr>
<td>210</td>
<td>157</td>
<td>Meeting of Princess Christina and Sue Erpf at the Zabriskie Gallery Scope and Content Note 2 8x10 b/w, 2 contact sheets Business Week.</td>
</tr>
<tr>
<td>210</td>
<td>158</td>
<td>Artists who appeared on cable TV, 1973 Scope and Content Note 2 contact sheets.</td>
</tr>
<tr>
<td>210</td>
<td>159</td>
<td>Portfolio brochure, Fall 1973 Scope and Content Note 3 8x10 b/w, 34 5x7 prints, 6 contact sheets and 200 negs.</td>
</tr>
<tr>
<td>210</td>
<td>161</td>
<td>Exhibition of portfolio prints at Castelli Graphics, Sep 1973 Scope and Content Note 23 color slides.</td>
</tr>
<tr>
<td>210</td>
<td>162</td>
<td>At the Royal Dramatic Theatre, Oct 27, 1973 Scope and Content Note 11 8x10 b/w and 1 contact sheet.</td>
</tr>
<tr>
<td>Box/Folder</td>
<td>Description</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>------------</td>
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<td>------------------------</td>
</tr>
<tr>
<td>box 211, folder 164</td>
<td>Oct 27, 1973</td>
<td>46 8x10 b/w by Hasse Persson.</td>
</tr>
<tr>
<td>box 211, folder 165</td>
<td>Oct 1973</td>
<td>3 8x10 b/w.</td>
</tr>
<tr>
<td>box 211, folder 166</td>
<td>Opening at Moderna Museet, Oct 27, 1973</td>
<td>104 3x5 b/w.</td>
</tr>
<tr>
<td>box 211, folder 167</td>
<td>Centre Georges Pompidou construction</td>
<td>3 color slides.</td>
</tr>
<tr>
<td>box 212</td>
<td>Artists for New York Benefit and Nakaya fog, 1979-1980</td>
<td></td>
</tr>
<tr>
<td>box 212, folder 168</td>
<td>Evening at Xenon, Feb 26, 1979</td>
<td>5 contact sheets, Shunk.</td>
</tr>
<tr>
<td>box 212, folder 170</td>
<td>Rosenquist poster, printing at Tandem Press, Feb 13, 1979</td>
<td>2 8x10 b/w by Shunk and 6 contact sheets.</td>
</tr>
<tr>
<td>box 212, folder 171</td>
<td>Tudor laser show at Artists for New York Benefit at Xenon</td>
<td>65 color slides.</td>
</tr>
<tr>
<td>box 212, folder 172</td>
<td>Working on Name curtain by Mimi Gross, Feb 25, 1979</td>
<td>18 slides.</td>
</tr>
<tr>
<td>box 212, folder 173</td>
<td>Rosenquist poster, printing at Tandem Press, Feb 1979</td>
<td>4 8x10 b/w by Ralph Lyman.</td>
</tr>
<tr>
<td>box 212, folder 174</td>
<td>Rosenquist poster, printing at Tandem Press, by Meg Bird Feb 16, 1979,</td>
<td>1 contact sheet and 36 negs.</td>
</tr>
<tr>
<td>box 212, folder 175</td>
<td>Artists for New York Benefit</td>
<td>1 8x10 b/w by Alex Kayser and 11 3x5 color prints.</td>
</tr>
<tr>
<td>box 212, folder 176</td>
<td>Artists for New York Benefit</td>
<td>2 contact sheets by John Bardazzi.</td>
</tr>
</tbody>
</table>
Series VI. Photographs, 1966-1990

box 212, folder 177
Nakaya fog installation at Crosby Street, for TBC, 1980
Scope and Content Note
22 slides.

box 213-216
Miscellaneous photographic prints, 1974-1981
Scope and Content Note
Island Eye Island Ear, fog experiments, events, travels and personal.
Ca. 1600 mostly 3x5 color prints, arranged chronologically.

box 217-218
Miscellaneous negatives, 1974-1981
Scope and Content Note
Negs. from Boxes 213-216.

box 219
Oversize "9 Evenings" and Island Eye Island Ear, undated, 1966, 1974-1979
Series VII. Audio tapes, 1966-1993
Physical Description: ca. 8.5 lin. ft. 13 boxes
Scope and Content Note
Series VII contains 107 reel-to-reel and 138 cassette tapes arranged in rough chronological order. Events recorded include "9 Evenings" sounds used in the performances, recordings of some performances (copies of Tudor and Cage) and interviews with engineers and artists; Pavilion sounds used as input material for the sound system, Tudor's first 4-track recording of works made for the Pavilion, interviews with participants and meetings; E.A.T. lecture-demonstration series; meetings, interviews and material from other E.A.T. projects; and Klüver lectures and talks.
Missing lecture tapes:
155. Apr 2, 1980
156. Jun 20, 1976, Paris
157. 9 Evenings speech draft Jan 13, 1980
158. 9 Evenings at the Kitchen Jan 30, 1980
Originals housed in boxes 220-232. Reformatted copies are described below with the originals, but shelved elsewhere. E.A.T. staff numbered the audio tapes and copied many of the 7 in. reel-to-reel tapes onto cassettes (see below the reel-to-reel tapes). Run times provided by the reformatter.

"9 Evenings," (Reel-to-reel tapes), 1966
Alfons Schilling, Hay and Whitman interviews
Scope and Content Note
1 sound tape reel (30 min., 30 sec.) : analog, mono.; 7 in. Original.
Begins with Alfons Schilling and Whitman on telephone. Whitman's end disappears. Deborah Hay and Schilling. Label on reel: "reject, Debby"; label on box: "9 eves, Begins w Schilling & Whitman on telephone..." [See also C1]
1 sound tape reel (30 min., 30 sec.) : analog, mono.; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (30 min., 30 sec.) Copy master.

reel R2
Material for Schilling film on 9 Evenings, 1 of 4
Scope and Content Note
1 sound tape reel (23 min.) : analog; 7 in. Original.
labels on reel: "no. 1" and "transferred JS NE 1 2-21-67" and "re-transferred 3-7-67 JS."
Label on box: "Material for A. Schilling film on 9 eves..." [See also C2]
1 sound tape reel (23 min.): analog; 7 in. Archival master.
1 sound disc (CD) (23 min.): digital. Copy master.
Series VII. Audio tapes, 1966-1993

Finding aid for the Experiments in Art and Technology records, 1966-1993 (bulk 1966-1973) ...

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**Material for Schilling film on 9 Evenings, 2 of 4**

**Scope and Content Note**
1 sound tape reel (25 min.): analog, mono.; 7 in. Original. N.B., recorded on Side 1 only, right track.
Labels on reel: "no. 2" and "transferred JS NE 2 2-21-67" and "re-transferred 3-7-67." Label on box: "Material for A. Schilling film on 9 eves...." [See also C3]
1 sound tape reel (25 min.): analog, mono.; 7 in. Archival master.
1 sound disc (25 min.): digital, mono. Copy master.

**Material for Schilling film on 9 Evenings, 3 of 4**

**Scope and Content Note**
1 sound tape reel (35 min., 36 sec.): analog, mono.; 7 1/2 ips, 7 in. Original.
Side 1: no label; Side 2: "No. 3" and "Transferred JS NE 3 2-21-67." On box: "Clean" and "3 of 3." [See also C4]
1 sound reel (35 min., 36 sec.): analog, mono.; 71/2 ips, 7 in. Archival master.
1 sound disc (CD) (35 min., 36 sec.): digital, mono. Copy master.

**Material for Schilling film on 9 Evenings, 4 of 4**

**Scope and Content Note**
1 sound tape reel (28 min.): analog; 7 in. Original.
Labels on reel: "no. 4" and "transferred JS NE 2 2-21-67" and "re-transferred 3-7-67 JS." Label on box: "Material for A. Schilling film on 9 eves...." [See also C5]
1 sound tape reel (28 min.): analog; 7 in. Archival master.
1 sound disc (28 min.): digital. Copy master.

**Alex Hay interview with Schilling**

**Scope and Content Note**
1 sound tape reel (44 min.): analog; 7 in. Original.
Label on reel: "Alex out, good tape" On box: "Alex Hay." [See also C6]
1 sound tape reel (44 min.): analog; 7 in. Archival master.
1 sound disc (CD) (44 min.): digital. Copy master.

**Alex Hay sound from performance**

**Scope and Content Note**
1 sound tape reel (10 min.): analog; 7 in. Original.
Label on reel: "No 14 Alex Hay"; on box: "Alex Hay, Clean, Schilling." [See also C7]
1 sound tape reel (10 min.): analog; 7 in. Archival master.
1 sound disc (CD) (10 min.): digital. Copy master.

**Interview with Steve Paxton 1971 Nov 15**

**Scope and Content Note**
1 sound tape reel (2 hr., 2 min., 18 sec.): analog, mono.; 1 7/8 ips, 7 in. Original.
Label on box: "1 3/4 speed interview w/ Steve Paxton 11-5-71." [See also C8]
2 sound tape reels of 2 (2 hr., 2 min., 18 sec.): analog, mono.; 7 1/2 ips, 7 in. Archival master.
2 sound discs (CDs) (2 hr., 2 min., 18 sec.): digital, mono. Copy master.
reel R9

**Steve Paxton: Greta Garbo, Debbie Drake, undated**

Scope and Content Note
1 sound tape reel (3 hr., 9 min., 59 sec.): analog, mono.; 3 3/4 ips, 7 in. Original.
Label on box: “CH 1 Greta Garbo CH 2 Debby Drake 3 3/4 PAXTON.” [See also C9]
3 sound tape reels of 3 (3 hr., 9 min., 59 sec.) : analog, mono.; 7 1/2 ips, 7 in. Archival master.
3 sound discs of 3 (CDs) (3 hr., 9 min., 59 sec.) : digital, mono. Copy master.

reel R10

**Strange Wills, radio program, Steve Paxton, undated**

Scope and Content Note
1 sound tape reel (2 hr., 26 min., 38 sec.): analog, mono.; 7 1/2 ips, 7 in. Original.
Label on box: "Paxton 7 1.2 Mono Strange Wills Episode 59 part 1 Episode 60 part 1." [See also C10]
1 sound tape reel (2 hr., 26 min., 38 sec.): analog, mono.; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (2 hr., 26 min., 38 sec.) : digital, mono. Copy master.

reel R11

**Steve Paxton short sound: program on Native American field hockey, undated, 1966?**

Scope and Content Note
1 sound tape reel (2 min., 18 sec.) : analog, mono.; 7 1/2 ips, 7 in. Original.
Written on post-it note in box: "Paxton sound 9 eves beginning most reel empty."
1 sound tape reel (2 min., 18 sec.): analog, mono.; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (2 min., 18 sec.) : digital, mono. Copy master.

reel R12

**Loop tapes: "The Avengers (radio drama) / Tschudin, Electric Raga in E, undated**

Scope and Content Note
1 sound tape reel (1 hr., 3 min., 49 sec.) : analog, mono. 7 in. Original.
Cardboard and plastic 3-D glasses included. Label on side 1: "No. 11 Fahlström."
Written on box: "2 Electric Raga in E 111," and "12." [See also C12]
1 sound tape reel (1 hr., 3 min., 49 sec.) : analog, mono. 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (1 hr., 3 min., 49 sec.) : digital, mono. Copy master.

reel R13

**Steve Paxton: Stop Smoking, Isometric Exercising, John Glenn, 1966 Sep 8**

Scope and Content Note
1 sound tape reel (1 hr., 35 min., 39 sec.) : analog, mono.; 7 in. Original.
2 sound tape reels of 2 (1 hr., 35 min., 39 sec.) : analog, mono.; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) (1 hr., 35 min., 39 sec.) : digital, mono. Copy master.
Funakakushi-1 and interview with Toshi Ichiyanagi?, originally recorded labelled 1963 Mar 6, 1966 Sep 20

Scope and Content Note
1 sound tape reel (18 min., 30 sec.) : mono and stereo, analog ; 7 in. Original. Funakakushi-1 (stereo, 13 min.), interview in Japanese (mono, 4 min.). Label on reel: "transferred NE4, JS, 2-21-67" and label on box: "Funakakush-1, Toshi Ichiyanagi,... 9/20/66." [See also C14?]
1 sound tape reel (18 min., 30 sec.) : mono and stereo, analog ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (18 min., 30 sec.) : digital. Copy master.

David Tudor "Bandoneon" [sic]

Scope and Content Note
1 sound tape reel : analog, mono. 7 in. Original.

Voice of America French service on 9 evenings, with Öyvind Fahlström interview

Scope and Content Note
1 sound tape reel (8 min., 43 sec.) : analog, mono. ; 1 3/4 ips, 5 in. Original.
Label on reel: "Armory show." Label on box: "Reportage in French on 'Theatre and engineering' including interview with Öyvino Fahlström. . . ." Note in box: "Interview in French with Fahlström." [See also C17]
1 sound tape reel (8 min., 43 sec.) : analog, mono. ; 7 1/2 ips. Archival master.
1 sound disc (CD) (8 min., 43 sec.) : digital, mono. Copy master.

Beethoven Tape record #4

Scope and Content Note
Label on reel: "IV Beeth." Label on box: "Tape rec. #4 (Beethoven)...."
1 sound tape reel (5 min., 34 sec) : analog, mono. ; 5 in. Original.
1 sound tape reel (5 min., 34 sec) : analog, mono. ; 7 1/2 ips. Archival master.
1 sound disc (CD) (5 min., 34 sec) : digital, mono. Copy master.

Interviews with Öyvind Fahlström (21 min.) and Yvonne Rainer (19 min.)

Scope and Content Note
1 sound tape reel (40 min): analog, mono. ; 7 in. Original.
Label on reel: "reject Öyvind, bad tape...." Label on box: "93: interview with Yvonne R., Öyvind F...." [See also C26a?]
1 sound tape reel (40 min): analog, mono. ; 7 ips, 7 in. Archival master.
1 sound disc (CD) (40 min): digital, mono. Copy master.

Fahlström call to Shanghai for 9 Evenings

Scope and Content Note
1 sound tape reel (8 min., 30 sec.) : analog ; 7 in. Original.
Extremely poor sound, could not be improved in reformattting. Label on reel: "Shanghai." Label on box: "Fahlström call to Shanghai for 9E." [See also C20-C22]
1 sound tape reel (8 min., 30 sec.) : analog ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (8 min., 30 sec.) : digital. Copy master.
reel R21  Fine and You?  
Scope and Content Note  
1 sound tape reel (12 min., 38 sec.) : analog, stereo ; 7 1/2 ips, 5 in. Original.  
Contains 2 recordings of "Fine and you?" - each 6 min., 19 sec. Label on box: "7 1/2 ips stereo...13 min, side A only." On leader: "Fine - and you? (2 copies)." [See also C20-C22]  
1 sound tape reel (12 min., 38 sec.) : analog, stereo ; 7 1/2 ips, 7 in. Archival master.  
1 sound disc (CD) (12 min., 38 sec.) : digital, stereo. Copy master.

reel R22  Fahlström piece  
Scope and Content Note  
1 sound tape reel (33 min.) : analog ; 7 in. Original.  
Label on reel: "Out, Brando, 9 evenings." Label on box: "Fahlström piece." Recording (on Side 1 only) of sound from a movie on TV. Does not pertain to Fahlström piece. Not reformatted.

reel R23  Öyvind Fahlström: short piece of speech, undated  
Scope and Content Note  
1 sound tape reel (54 min., 25 sec.) : analog, mono. ; 1 5/16 ips, 7 in. Original.  
Written on box: "Mono 1 5/16 ips Side A only." [See also C23]  
1 sound tape reel (54 min., 25 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.  
1 sound disc (CD) (54 min., 25 sec.) : digital, mono. Copy master.

reel R24  Öyvind Fahlström #1  
Scope and Content Note  
1 sound tape reel : analog ; 7 in. Original.  
1 sound tape reel : analog ; 7 ips, 7 in. Archival master.  
1 sound disc (CD) : digital. Copy master.

reel R25  Öyvind Fahlström #2 [sic]  
Scope and Content Note  
1 sound tape reel (ca. 2 min.) : analog ; 7 in. Original.  
Label on reel: "No. 12 Fahlström." Label on box: "Fahlström...Öyvind, A) B axton...B) Ch. George...C) ...Schilling." Label on edge of box: "Öyvind Fahlström #2, 9 eves 1966." Contains voice tests (1 1/2 min.), someone dictating a letter (30 sec.) and silence. Not reformatted.

reel R26  Öyvind Fahlström #3  
Scope and Content Note  
1 sound tape reel (32 min.) : analog, mono. ; 7 in. Original.  
Label on reel: "No. 15 Fahlström." On box: "Öyvind, ... Schilling." On edge of box: Öyvind Fahlström #3, 9 eves 1966."  
1 sound tape reel (32 min.) : analog, mono. ; 71/2 ips, 7 in. Archival master.  
1 sound disc (CD) (32 min.) : digital, mono. Copy master.
reel R27

Bob Whitman interviewed by Simone (Whitman) Forti about 9 evenings, 1966 Mar 27

Scope and Content Note
1 sound tape reel (42 min.) : analog, mono ; 7 in. Original.
1 sound tape reel (42 min.) : analog, mono ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (42 min.) : digital, mono. Copy master.

reel R28

Simone Whitman interview fragments, 1966

Scope and Content Note
1 sound tape reel (28 min., 30 sec.) : analog, mono. ; 7 in. Original.
Right track contains fragments of Simone Whitman (Forti) interviews. Left track contains 2 min. of children playing, then short cut of a beginning segment from the right track. Remainder of left track is blank. Varying sound quality.
Label on reel: "Fragments from interviews Simone Whitman." On edge of box: "S. Whitman - Interview fragments 1966."
Includes 3 pages of manuscript notes. [See also C28]
1 sound tape reel (28 min., 30 sec.) : analog, mono. ; 7 ips, 7 in. Archival master.
1 sound disc (CD) (28 min., 30 sec.) : digital, mono. Copy master.

reel R29

Robert Whitman, 9 evenings, 1966

Scope and Content Note
1 sound tape reel (32 min., 30 sec.) : analog, mono. ; 7 in. Original.
Label on reel: "No. 2 Whitman." On box: "Whitman, no good,...sound from Whitman,...Schilling." On edge of box: "R. Whitman - 9 eves 1966." [See also C29]
1 sound tape reel (32 min., 30 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (32 min., 30 sec.) : digital, mono. Copy master.

reel R30

Lucinda Childs, 9 evenings, 1966

Scope and Content Note
1 sound tape reel (11 min., 30 sec.) : analog, mono. ; 7 in. Original.
Side 1: Sonar Movement Sound; Side 2: poorly recorded radio show, not related to Childs -Station KEA 860. Only side 1 reformatted. Label on box: "Lucinda Childs, 245 Church street, N.Y. 10013..." On edge of box: "Lucinda Childs 9 eves 1966." Includes 2 pp. manuscript notes. [See also C30]
1 sound tape reel (11 min., 30 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (11 min., 30 sec.) : digital, mono. Copy master.

reel R31

Lucinda Child’s first performance, 1966

Scope and Content Note
1 sound tape reel (18 min.) : analog, mono. ; 7 in. Original.
Label on reel: "No. 2 Lucinda Childs." On box: "Lucinda Childs, 1st performance...Schilling." On edge of box: "Lucinda Childs, 9 eves 1966." [See also C31]
1 sound tape reel (18 min.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (18 min.) : digital, mono. Copy master.
**Series VII. Audio tapes, 1966-1993**


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**reel R32**

**18 Names - from Rauschenberg's opening scene**

*Scope and Content Note*

1 sound tape reel (30 sec.) : analog, mono. ; 7 in. Original. Tape contains only 30 sec. of sound - 18 artists say "I am..." and then their names. Label on box: "A few names." On edge of box: "From Rauschenberg's opening scene? 18 names...." Not reformatted. [See C32]

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**reel R38**

**L.J. Robinson interview, 1966 Sep 14**

*Scope and Content Note*

1 sound tape reel (53 min.) : analog, mono. ; 7 in. Original. Label on reel: "Backwards!" and "Robinson 9-14-66." [See also C38]

2 sound tape reels of 2 (53 min.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master. 1 sound disc (CD) (53 min.) : analog, mono. Copy master.

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**Pepsi Pavilion, other projects, meetings, and symposia, (Reel-to-reel tapes) 1967-1970**

**reel R48**

**David Tudor sounds for Pepsi Pavilion, some voices, wind sounds, ca. 1970?**

*Scope and Content Note*


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**reel R49**

**Bob Breer, 1967 Mar 3**

*Scope and Content Note*

1 sound tape reel : analog ; 7 in. Original. Tape recorded on 1 side only and so low in volume, reformatter could not save. Label on box: "Bob Breer 3/3/67." Not reformatted.

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**reel R50**

**Pepsi-Cola Co. presents "The Route Salesman's Job"**

*Scope and Content Note*

1 sound tape reel (10 min., plus) : analog, mono. 7 in. Original. Sound track for a slide show. The "clicks" on the sound track are for the slide projectionist to change to the next slide. This runs for 10 minutes. This is followed by music tracks from the slide show tape. 1 sound tape reel (10 min., plus) : analog, mono. 7 1/2 ips, 7 in. Archival master. 1 sound disc (CD) (10 min., plus) : digital, mono. Copy master.

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**reel R51**

**David Tudor Pavilion**

*Scope and Content Note*

Tape missing (not received from E.AT.). Not reformatted.

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**reel R57**

**Biologics, 1993?**

*Scope and Content Note*

1 sound tape reel (22 minutes) : analog, mono ; 7 in. Original. Label on reel: "abt. 1 min. at begin of 'Biologics.'" Label on box back: "Biologics, 12/93, empty tape." Label on box spine: "Biologics." 1 sound tape reel (22 minutes) : analog, mono ; 7 1/2 ips, 7 in. Archival master. 1 sound disc (CD) (22 minutes) : digital, mono. Copy master.

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**reel R59**

**Pauline Oliveros, Lynn Lonidier interview reel no. 1, 1968 Jul 18**

*Scope and Content Note*

1 sound tape reel (30 min., 49 sec.) : analog, mono. ; 5 in. Original. [See also C59 (??)] 1 sound tape reel (30 min., 49 sec.) : analog, mono. ; 7 1/2 ips, 5 in. Archival master. 1 sound disc (CD) (30 min., 49 sec.) : digital, mono. Copy master.
Series VII. Audio tapes, 1966-1993


reel R66

Nilo Lundgren interview with Larry Owens #2, 1969

Scope and Content Note
1 sound tape reel : analog, mono. Original.
[Masters and use copy made from cassettes, C65-C66, Feb 1998. Reel-to-reel tape not reformatted.]

reel R72

Nilo Lundgren interview with Billy Klüver 1970 Jan 8

Scope and Content Note
2 sound tape reels of 2 : analog, mono. ; 7 in. Original
[Masters and use copy made from cassette original Feb 1998. See C72. Reel-to-reel tapes not reformatted.]

reel R78

Homage to E.A.T., Fred, Robby, Billy dinner at the YMHA, 1967 Feb 18

Scope and Content Note
1 sound tape reel (ca. 2 hr., 16 min.) : analog, mono. ; 7 in. Original. [Recorded on Side 1 only.][See also C78]
4 sound tape reels of 4 (ca. 2 hr., 16 min.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CD) (ca. 2 hr., 16 min.) : digital, mono. Copy master.

reel R79

WBAI talk, first version 1967 Jun 28

Scope and Content Note
1 sound tape reel (50 min.) : analog, mono. ; 7 in. Original. [See also C79]
2 sound tape reels of 2 (50 min.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (50 min.) : digital, mono. Copy master.

reel R80

Francis Mason interview, Corcoran Gallery, Washington D.C., 1968 May 13

Scope and Content Note
Label on box: "Voice of America...Intv. Francis Mason, President, Experiments in Art & Technology...Corcoran Gallery - May 13, 1968."
1 sound tape reel (8 min., 55 sec.) : analog, mono. ; 7 in. Original.
1 sound tape reel (8 min., 55 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (8 min., 55 sec.) : digital, mono. Copy master.

reel R81

Art and Technology Symposium, Corcoran Gallery, Washington D.C., #1 1968 May 13

Scope and Content Note
Label on box: "Voice of America...Symposium: Art and Technology, Corcoran Gallery, May 13, 1968, Reel 1."
1 sound tape reel (32 min.) : analog, mono. ; 7 in. Original.
1 sound tape reel (32 min.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (32 min.) : digital, mono. Copy master.

reel R82

Art and Tech Symposium, Corcoran #2 May 13, 1968

Scope and Content Note
Label on box: "Voice of America...Symposium: Art and Technology, Corcoran Gallery, May 13, 1968, Reel 2."
1 sound tape reel (34 min., 30 sec.) : analog, mono. ; 7 in. Original.
1 sound tape reel (34 min., 30 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (34 min., 30 sec.) : digital, mono. Copy master.
Art and Tech Symposium, Corcoran #3 May 13, 1968

Scope and Content Note
Label on box: "Voice of America...Symposium: Art and Technology, Corcoran Gallery, May 13, 1968, Reel 3."
1 sound tape reel (13 min., 20 sec.) : analog, mono. ; 7 in. Original.
1 sound tape reel (13 min., 20 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (13 min., 20 sec.) : digital, mono. Copy master.

Discussion: artist project involving ring counter and voice-activated mike, Claudio Badal, W.G. Leeman, Bob Allerot, Tony Tedona

Scope and Content Note
1 sound tape reel : analog, mono. ; 3 3/4 ips, 7 in. Original.
2 sound tape reels of 2 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) : digital, mono. Copy master.

Shaker Village / Jerry Marks interview, 1965

Scope and Content Note
1 sound tape reel (2 hr., 35 min., 45 sec.) : analog, mono. ; 3 3/4 ips, 7 in. Original
Label on box back: "Shaker Village Work Group, Shaker Service 1965..." On box spine: "Shaker Village." Inserted card has pencil notes: "printed circuits, chemistry of ink,..."
First few minutes are an explanation of the silk screen process. The second part is of the Shaker Village Group performing. Final parts are of the Shaker Service. Volume flux throughout on original and reformatted versions. Chief recording engineers: Mark Sandler and Rick Abrams, S.V.W.G.; Jerry Marks interview. [See also C85 for Marks interview]
4 sound tape reels of 4 (2 hr., 35 min., 45 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master
3 sound disc of 3 (2 hr., 35 min., 45 sec.) : digital, mono. Copy master.

Interview between Tracy Kinsel, engineer, and John Anthes, artist, who collaborated on an E.A.T. project

Scope and Content Note
1 sound tape reel (21 min., 39 sec.) : analog, mono. ; 7 in. Original.
Recording of a telephone call from New York City to Providence, R.I. Interview for E.A.T. News. Label on box: "Tracy Kinsel, John Anthes, E.A.T." [See also C86]
1 sound tape reel (21 min., 39 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (21 min., 39 sec.) : digital, mono. Copy master.

E.A.T. Local group conference #1, 1968 Jun 22

Scope and Content Note
1 sound tape reel : analog, mono. ; 1 7/8 ips, 7 in. Original.
Label on box: Reel No.1, EAT Local Group conf., 6/22, 1968." [See also C87]
7 sound tape reels of 7 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
7 sound discs of 7 (CDs) : digital, mono. Copy master.
reel R88  
**E.A.T. Local Group conference #2, 1968 Jun 22-23**

Scope and Content Note
1 sound tape reel : analog, mono. ; 1 7/8 ips, 7 in. Original.
Label on box: Reel no. 2, EAT Local Group conf., 6/22, 6/23, 1968. [See also C88]
5 sound tape reels of 5 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
5 sound discs of 5 (CDs) : digital, mono. Copy master.

reel R89  
**E.A.T. Local Group conference #3, 1968 Jun 24**

Scope and Content Note
1 sound tape reel : analog, mono. ; 1 7/8 ips, 7 in. Original.
Label on box: "Reel no. 3, EAT Local Group conf., 6/24, 1968." [See also C89]
4 sound tape reels of 4 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
4 sound discs of 4 (CDs) : digital, mono. Copy master.

reel R90  
**AAAS meeting Dallas, Tx #1, 1968 Dec 26-31**

Scope and Content Note
1 sound tape reel : analog, mono. ; variable speed, 7 in. Original.
Label reel: "Side 1, reel 1, Klüver, Garmire, Whitman, Nolan." Label on reel: "Side 2, reel 1, Kepes, Panel disc, ?s frm floor." Label on box: "AAAS meeting from E.A.T. Reel 1, Dec 26-31, 1968, Dallas." [See also C90]
4 sound reels of 4 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
4 sound discs of 4 (CDs) : digital, mono. Copy master.

reel R91  
**AAAS meeting Dallas, Tx #2, 1968 Dec 26-31**

Scope and Content Note
1 sound tape reel : analog, mono. ; 3 3/4 ips, 7 in. Original.
Label on box: "AAAS meeting from E.A.T. reel 2, Dec. 26-31, 1968, Dallas." Reel is incomplete, sound ends abruptly on side 1. [See also C91]
1 sound tape reel : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) : digital, mono. Copy master.

reel R92  
**Alvin Lucier - demonstration tape for his E.A.T. program proposal for Expo '70**

Scope and Content Note
1 sound tape reel : analog, stereo ; 7 in. Original.
1 sound tape reel : analog, stereo ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) : digital, stereo. Copy master.

reel R93  
**Executive meeting, #1, 1970 Sep 12-13**

Scope and Content Note
1 sound tape reel (ca. 32 mins.) : analog, mono. ; 7 in. Original. [See also C93]
2 sound tape reels of 2 (ca. 32 min.) : analog, 7 /12 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) (ca. 32 min.) : digital, mono. Copy master.
**reel R94**

**Executive meeting, #2, 1970 Sep 12-13**

Scope and Content Note

1 sound tape reel (side 1: 2 hr, 5 min., side 2: 56 min., 37 sec.) : analog, mono. ; 7 in. Original. [See also C94]

3 sound tape reels of 3 (3 hr., 1 min., 37 sec.) : analog, mono. ; 7/12 ips, 7 in. Archival master.

3 sound discs of 3 (CDs) (3 hr., 1 min., 37 sec.) : digital, mono. Copy master.

**reel R95**

**Executive meeting, #3, 1970 Sep 12-13**

Scope and Content Note

1 sound tape reel (side 1: 2 hrs., 5 min., side 2: 1 hr. 59 min., 34 sec.) : analog, mono. ; 7 in. Original. [See also C95]

4 sound tape reels of 4 (4 hr., 4 min., 34 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.

4 sound discs of 4 (CDs) (4 hr., 4 min., 34 sec.) : digital, mono. Copy master.

**reel R96**

**Executive meeting, #4, 1970 Sep 12-13**

Scope and Content Note

1 sound tape reel (1 hr., 2 min., 30 sec.) : analog, mono. ; 7 in. Original. [See also C96]

2 sound tape reels of 2 (1 hr., 2 min., 30 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.

2 sound discs of 2 (CD) (1 hr., 2 min., 30 sec.) : digital, mono. Copy master.

**reel R97**

**Meeting for history #1**

Scope and Content Note

1 sound tape reel (2 hr., 2 min.) : analog, mono. ; 1 7/8 ips, 7 in. Original. [See also C97]

4 sound tape reels of 4 (ca. 2 hr., 2 min.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.

4 sound discs of 4 (CDs) (ca. 2 hr., 2 min.) : digital, mono. Copy master.

**reel R98**

**Meeting for history #2**

Scope and Content Note

1 sound tape reel (26 min.) : analog, mono. ; 7 in. Original. [See also C98]

1 sound tape reel (26 min.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.

1 sound disc (CD) (26 min.) : digital, mono. Copy master.

**reel R99**

**Solomon**

Scope and Content Note

1 sound tape reel (31 min., 49 sec.) : analog, mono. ; 7/12 ips, 7 in. Original. Label on box: "Solomon,...in my greed for fame I forgot my God..."

1 sound tape reel (31 min., 49 sec.) : analog, mono. ; 7/12 ips, 7 in. Archival master.

1 sound disc (CD) (31 min., 49 sec.) : digital, mono. Copy master.
Voices of East Harlem / Øyvind Fahlström, Den Helige Torsten Nilsson, 1993 Dec

Scope and Content Note
1 sound tape reel (48 min., 38 sec.) : analog, mono.; 7 in. Original.
Side 1: no label, Side 2: "SLUTLAPP RUbrik: (enl. Protokoll) DEL 4..." Label on box:
"Voices of East Harlem," and "12/93: no cassette copy made." [Note: information in
title from reformatter.]
1 sound tape reel (48 min., 38 sec.) : analog, mono.; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (48 min., 38 sec.) : digital, mono. Copy master.

Making a film

Scope and Content Note
1 sound tape reel [missing].

Electric Raga in D, Tschudin 1971 Nov 12-13

Scope and Content Note
1 sound tape reel (2 hr., 6 min., 4 sec.) : analog, mono.; 7 in. Original.
Written on box: "Electric Raga in D [illegible] good," and "12/93: no cassette copy
made."
3 sound tape reels of 3 (2 hr., 6 min., 4 sec.) : analog, mono.; 7 1/2 ips, 7 in. Archival
master.
3 sound discs of 3 (CDs) (2 hr., 6 min., 4 sec.) : digital, mono. Copy master.

Train to Calcutta, part 1, 1970?

Scope and Content Note
1 sound tape reel (32 min.) : analog; 7 1/2 ips, 7 in. Original.
Label on box: "Part 1 - Train to Calcutta." Sound track for film or video? Professional
quality.
1 sound tape reel (32 min.) : analog; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (32 min.) : digital. Copy master.

Train to Calcutta, part 2, 1970?

Scope and Content Note
1 sound tape reel (27 min., 30 sec.) : analog; 7 1/2 ips, 7 in. Original.
Label on box: "Part II - Train to Calcutta." Sound track for film or video? Professional
quality.
1 sound tape reel (27 min., 30 sec.) : analog; 7 1/2 ips, 7 in. Archival master.

Continuous train, 1970?

Scope and Content Note
1 sound tape reel (16 min., 30 sec.) : analog; 3 3/4 ips, 7 in. Original.
Label on reel and box: "Continuous train." Tape sounds as though it consists of copied
portions of tapes R103 and R104.
1 sound tape reel (16 min., 30 sec.) : analog; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (16 min., 30 sec.) : digital. Copy master.

Chandralekha, 1970?

Scope and Content Note
1 sound tape reel (20 min. 30 sec.) : analog; 7 in. Original.
Label on box: "Chandra copy...."
1 sound tape reel (20 min., 30 sec.) : analog; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (20 min., 30 sec.) : digital. Copy master.
reel R107  
Ahmedabad birds, 1970?  
Scope and Content Note  
1 sound tape reel (1 hr.) : analog, mono. ; 3 3/4 ips, 7 in. Original.  
Label on reel and box: "Ahmedabad birds..."  
2 sound tape reels of 2 (1 hr.) : analog, mono. : 7 1/2 ips, 7 in. Archival master.  
2 sound discs of 2 (CDs) (1 hr.) : digital, mono. Copy master.

reel R108  
Ahmedabad, 1970 Nov  
Scope and Content Note  
1 sound tape reel (54 min.) : analog, mono. : 7 1/2 ips, 7 in. Original.  
Label on reel and box: "Ahmedabad...Nov. 1970." Includes 1 p. typed letter from National Institute of Design in Ahmedabad, India, with 1 p. list of tape contents.  
2 sound tape reels of 2 (54 min.) : analog, mono. : 7 1/2 ips, 7 in. Archival master.  
2 sound discs of 2 (CDs) (54 min.) : digital, mono. Copy master.

reel R109  
New York Collection for Stockholm: George Segal talking about Marcel Duchamp's "Etant Donné"  
Scope and Content Note  
1 sound tape reel : analog. Original. [missing]  
Made into a record for New York Collection for Stockholm Portfolio. [Reel-to-reel tape is missing, i.e. not received from E.A.T.; see Box 79 for phonograph record.]

reel R145  
Öyvind Fahlström, sounds for his film, Kisses Sweeter Than Wine, 1966  
Scope and Content Note  
1 sound tape reel (49 min., 39 sec.) : analog, mono. : 3 3/4 ips, 7 in. Original.  
Labels on box: "EAT ART Öyvind Fahlström Collage tape with Swedish, English material from films, radio, plays, etc. Ref # 145." "DAT: 14/9 - 66.Ö.F.Film - New York." [See also C145]  
1 sound tape reel (49 min., 39 sec.) : analog, mono. : 7 1/2 ips, 7 in. Archival master.  
1 sound disc (CD) (49 min., 39 sec.) : digital, mono. Copy master.

Klüver talks and lecture-demonstration Series, (Reel-to-reel tapes) ca. 1967-1968  
Klüver talk, "Interface: Artists/Engineers," presented at MIT, 1967 Apr 21  
Scope and Content Note  
1 sound tape reel (4 min.) : analog, mono. : 7 in. Original.  
1 sound tape reel (4 min.) : analog, mono. : 7 1/2 ips, 7 in. Archival master.  
1 sound disc (CD) (4 min.) : digital, mono. Copy master.

reel R147  
Klüver talk, Toronto, 1968  
Scope and Content Note  
1 sound tape reel : analog, mono. : 7 1/2 ips, 7 in. Original.  
Label on box: "Klüver talk at Toronto 1968, 147." Labels on reel: "Klüver #3 / Rub affairs" and "MASTER." [See also C147-C149]  
1 sound tape reel : analog, mono. : 7 1/2 ips, 7 in. Archival master.  
1 sound disc (CD) : digital, mono. Copy master.
**Series VII. Audio tapes, 1966-1993**

**reel R148**

**Klüver talk, Toronto, dub for Sherman #1 1968,**

**Scope and Content Note**

1 sound tape reel : analog, mono. ; 7 in. Original.
Label on reel: "Klüver #1: dub for Sherman / no. 1693." Label on box: "Klüver dub for Sherman Toton 1968 #1." [See also C147-C149]
1 sound tape reel : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) : digital, mono. Copy master.

**reel R149**

**Klüver talk, Toronto, (Dub #2 for Sherman) 1968,**

**Scope and Content Note**

1 sound tape reel (32 min., 45 sec.) : analog, mono. ; 7 in. Original.
Label on box: "Klüver for Sherman Toronto 1968." Written on box: "Toronto 1968 BK [illegible] sounds systems, Good." [See also C147-C149]
1 sound tape reel (32 min., 45 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (32 min., 45 sec.) : digital, mono. Copy master.

**reel R150**

**Klüver talk at color convention, undated**

**Scope and Content Note**

1 sound tape reel (1 hr., 7 min., 45 sec.) : analog, mono. ; 3 3/4 ips, 7 in. Original.
2 sound tape reels of 2 (1 hr., 7 min., 45 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
2 sounds discs of 2 (CDs) (1 hr., 7 min., 45 sec.) : digital, mono. Copy master.

**reel R159**

**Ken Knowlton, 1968**

**Scope and Content Note**

1 sound tape reel : analog, mono. ; 1 7/8 ips, 7 in. Original.
Transcribed 1968 Apr 14.
4 sound tape reels of 4 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) : digital, mono. Copy master.

**reel R160**

**Dr. Seymour Papert, Computer Language Apr 1 [1968?]**

**Scope and Content Note**

1 sound tape reel (2 hr., 2 min., 59 sec.) : analog, mono. ; 1 7/8 ips, 7 in. Original.
Written on box: "Property E.A.T. Dr. Seymour Papert, April 1st Computer Language."
2 sound tape reels of 2 (2 hr., 2 min., 59 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) (2 hr., 2 min., 59 sec.) : digital, mono. Copy master.

**reel R161**

**Dr. J.W. Sellers, Dissolving papers, lecture, 1968 Feb 26**

**Scope and Content Note**

1 sound tape reel : analog, mono. ; 1 7/8 ips, 7 in. Original.
4 sound tape reels of 4 : analog, mono. ; 7 1/2 ips, 7in. Archival master.
2 sound discs of 2 (CDs) : digital, mono. Copy master.
Series VII. Audio tapes, 1966-1993

reel R162  **Stan Vanderbeek talk, 1968?**

Scope and Content Note
1 sound tape reel (2 hr., 18 min.) : analog ; 7 in. Original.
"Transcribed Mar 12. Duplicate."
2 sound tape reels of 2 (2 hr., 18 min.) : analog ; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (2 hr., 18 min.) : digital. Copy master.

reel R163  **Frank Winslow, Plastics #1 of 2, 1968 Feb 11**

Scope and Content Note
1 sound tape reel (65 min., 21 sec.) : analog, mono. ; 1 7/8 ips, 7 in. Original.
1 sound tape reel (65 min., 21 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (65 min., 21 sec.) : digital, mono. Copy master.

reel R164  **Frank Winslow, Plastics #2, 1968 Feb 11**

Scope and Content Note
1 sound tape reel : analog, mono. ; 7 in. Original.
Label on box: "2-11-68, Frank Winslow, Plastics #2 of 2, Transcribed E.A.T. 3-5-68, Completed 3/6." Label on box spine: "S. Winslow - 2." [See also R163]  
1 sound tape reel : analog, mono. ; 7 1/2 ips, 7 in. Archival master. 2 reels??
1 sound disc (CD) : digital, mono. Copy master.

reel R165  **Martha Turi #1, 1968?**

Scope and Content Note
1 sound tape reel : analog, mono. ; 3 3/4 ips, 7 in. Original.
2 sound tape reels of 2 : analog, mono. ; 7 1/2 ips, 7 in. Archival master. 2 reels??
1 sound disc (CD) : digital, mono. Copy master.

reel R166  **Norman Nelson, Union Camp Co. 1968 Feb 27**

Scope and Content Note
1 sound tape reel (72 min., 36 sec.) : analog, mono. ; 1 7/8 ips, 7 in. Original
Written on box: "Property of E.A.T. 1 of 1 Norman Nelson Union Comp. Co. - given 2-27 Transcribed 4-2-68 Sent to Speaker."
2 sound tape reels of 2 (72 min., 36 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) (72 min., 36 sec.) : digital, mono. Copy master.

reel R167  **Dr. P. Bruins #1, Plastics-casting, molding and controls, held at Polytechnic Institute of Brooklyn, 1968 Feb 15**

Scope and Content Note
1 sound tape reel : analog, mono. ; 3 3/4 ips, 7 in. Original.
Label on box: "Property of E.A.T., #1 of 2, plastics, Dr. P. Bruins..."
2 sound tape reels of 2 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) : digital, mono. Copy master.
reel R168  Dr. Bruins, Plastics-casting, molding and controls, held at Polytechnic Institute of Brooklyn, #2 of 2, 1968 Feb 15

Scope and Content Note
1 sound tape reel (44 min., 13 sec.) : analog, mono. ; 3 3/4 ips, 7 in. Original.
1 sound tape reel (44 min., 13 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (44 min., 13 sec.) : digital, mono. Copy master.

reel R169  Herbert Bonhert (IBM), Computer poetry, [1968?] Mar 31

Scope and Content Note
1 sound tape reel : analog, mono. ; 1 7/8 ips, 7 in. Original.
5 sound tape reels of 5 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) : digital, mono. Copy master.

reel R170  Ron Baeker, 1968?

Scope and Content Note
1 sound tape reel : analog, mono. ; 1 7/8 ips, 7 in. Original.
Labels on box: "Baeker" and "Ron Baeker, 1 1/2." Baeker shows a film for 12 min. and soundtrack can be heard in the distance.
4 sound tape reels of 4 : analog, mono. ; 7 1/2 ips, 7 in. Archival masters.
2 sound discs of 2 (CDs) : digital, mono. Copy master.

reel R171  Leon Harmon, Computer generated images, 1968 Mar 3

Scope and Content Note
1 sound tape reel (107 min., 22 sec.) : analog, mono. ; 1 7/8 ips, 7 in. Original.
Written on box: "Transcribed - 4.9.68 Property E.A.T. Leon Harmon - still images sent to speaker published."
2 sound tape reels of 2 (107 min., 22 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) (107 min., 22 sec.) : digital, mono. Copy master.

reel R172  Lou Kellem, TV Equipment and Capabilities, [1968] Feb 18

Scope and Content Note
1 sound tape reel (61 min., 13 sec.) : analog, mono. ; 3 3/4 ips, 7 in. Original.
Written on box: "Lou Kellem T.V. Equipment + Capabilities 2-18 Transcribed Property Experiments in Art and Technology 3-29."
1 sound tape reel (61 min., 13 sec.) : analog, mono. ; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (61 min., 13 sec.) : digital, mono. Copy master.

reel R173  Bennett talk, undated

Scope and Content Note
1 sound tape reel (83 min., 30 sec.) : analog, mono. ; 1 7/8 ips, 5 in. Original.
2 sound tape reels of 2 (83 min., 30 sec.) : analog, mono. ; 7 1/2 ips, 5 in. Archival master.
2 sound discs of 2 (CDs) (83 min., 30 sec.) : digital, mono. Copy master.

reel R174  Evans talk, undated

Scope and Content Note
1 sound tape reel (81 min., 42 sec.) : analog, mono. ; 1 7/8 ips, 5 in. Original.
2 sound tape reels of 2 (81 min., 42 sec.) : analog, mono. ; 7 1/2 ips, 5 in. Archival master.
2 sound discs of 2 (CDs) (81 min., 42 sec.) : digital, mono. Copy master.
reel R175  Benson, 1968?  
Scope and Content Note  
1 sound tape reel : analog, mono. ; 5 in. Original.  
4 sound tape reels of 4 : analog, mono. ; 7 1/2 ips, 7 in. Archival masters.  
2 sound discs of 2 (CDs) : digital, mono. Copy master.

reel R176  Seeley #1, 1968?  
Scope and Content Note  
1 sound tape reel : analog, mono. ; 1 7/8 ips, 5 in. Original.  
2 sound tape reels of 2 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.  
1 sound disc (CD) : digital, mono. Copy master.

reel R177  Letvin #1, undated  
Scope and Content Note  
1 sound tape reel : analog, mono. ; 1 7/8 ips, 5 in. Original.  
1 sound tape reel : analog, mono. ; 7 1/2 ips, 5 in. Archival master.  
1 sound disc (CD) : digital, mono. Copy master.

reel R177a  Seeley #2, 1968?  
Scope and Content Note  
1 sound tape reel : analog, mono. ; 1 7/8 ips, 5 in. Original.  
2 sound tape reels of 2 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.  
1 sound disc (CD) : digital, mono. Copy master.

reel R178  Towndorf, 1968?  
Scope and Content Note  
1 sound tape reel : analog, mono. ; 1 7/8 ips, 5 in. Original.  
3 sound tape reels of 3 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.  
2 sound discs of 2 (CDs) : digital, mono. Copy master.

reel R179  Harris, 1968?  
Scope and Content Note  
1 sound tape reel : analog, mono. ; 1 7/8 ips, 5 in. Original.  
4 sound tape reels of 4 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.  
2 sound discs of 2 (CDs) : digital, mono. Copy master.

reel R180  Hunter, 1986?  
Scope and Content Note  
1 sound tape reel : analog, mono. ; 1 7/8 ips, 5 in. Original.  
4 sound tape reels of 4 : analog, mono. ; 7 1/2 ips, 7 in. Archival master.  
2 sound discs of 2 (CDs) : digital, mono. Copy master.

reel R181  Letvin #1, 1968?  
Scope and Content Note  
1 sound tape reel : analog. Original.  
Not reformatted. [See R177?]
**Series VII. Audio tapes, 1966-1993***


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**reel R182**

**Letvin #2, 1968?**

Scope and Content Note
1 sound tape reel: analog, mono.; 1 7/8 ips, 5 in. Original.
2 sound tape reels of 2: analog, mono.; 7 1/2 ips, 5 in. Archival master.
1 sound disc (CD): digital, mono. Copy master.

**reel R183**

**Robert Anderson, 1968?**

Scope and Content Note
1 sound tape reel: analog, mono.; 1 7/8 ips, 5 in. Original.
3 sound tape reels of 3: analog, mono.; 7 1/2 ips, 5 in. Archival master.
2 sound discs of 2 (CDs): digital, mono. Copy master.

**reel R184**

**R. Feller, 1968?**

Scope and Content Note
1 sound tape reel: analog, mono.; 1 7/8 ips, 5 in. Original.
3 sound tape reels of 3: analog, mono.; 7 1/2 ips, 5 in. Archival master.
2 sound discs of 2 (CDs): digital, mono. Copy master.

**reel R185**

**Kogelnik, 1968?**

Scope and Content Note
1 sound tape reel: analog, mono.; 1 7/8 ips, 5 in. Original.
3 sound tape reels of 3: analog, mono.; 7 1/2 ips, 5 in. Archival master.
2 sound discs of 2 (CDs): digital, mono. Copy master.

**Klüver talks and lecture-demonstration series (Reel-to-reel tapes), ca. 1966-1971**

**reel R186**

**John Krauskopf talk #1, undated**

Scope and Content Note
1 sound tape reel (65 min., 55 sec.): analog, mono.; 1 7/8 ips, 5 in. Original.
2 sound tape reels of 2 (65 min., 55 sec.): analog, mono.; 7 1/2 ips, 5 in. Archival master.
2 sound discs of 2 (CDs) (65 min., 55 sec.): digital, mono. Copy master.

**reel R187**

**John Krauskopf talk #2, undated**

Scope and Content Note
1 sound tape reel (62 min., 36 sec.): analog, mono.; 1 7/8 ips, 5 in. Original.
1 sound tape reel (62 min., 36 sec.): analog, mono.; 7 1/2 ips, 5 in. Archival master.
1 sound disc (CD) (62 min., 36 sec.): digital, mono. Copy master.

**reel R188**

**E.A.T. meeting / E.A.T. history, 1966 Nov 30**

Scope and Content Note
1 sound tape reel (111 min., 28 sec.): analog; 7 in. Original.
2 sound tape reels of 2 (111 min., 28 sec.): analog; 7 1/2 ips, 7 in. Archival master.
2 sound discs of 2 (CDs) (111 min., 28 sec.): digital. Copy master.

**reel RU01**

**E.A.T. history / Unidentified talk on acrylics, undated**

Scope and Content Note
1 sound tape reel (45 min., 55 sec.): analog; 7 in. Original.
Track 1: Narration about EAT with music (11:52); Track 2: Unidentified talk on acrylics (34:03). Original tape unnumbered.
1 sound tape reel (45 min., 55 sec.): analog; 7 1/2 ips, 7 in. Archival master.
1 sound disc (CD) (45 min., 55 sec.): digital. Copy master.
Sound cassettes, ca. 1967-1971

Scope and Content Note
Cassettes are original recordings and copies of the 7 in. reel-to-reel recordings. Cassettes were numbered by E.A.T., and some cassettes hold multiple recordings. Tapes record materials relating to 9 Evenings, Pepsi Pavilion, other projects, meetings, lectures, symposia.
Reformatted versions are described below the originals, but are shelved separately.

9 Evenings

Cassette C1 & C6  
Alfons Schilling, Hay and Whitman interviews
Scope and Content Note
1 sound cassette of 1. Original.
Side A: Alex Hay interview with Alfons Schilling [See also R6]. Side B: Schilling and Whitman interview on telephone [See also R1].
3 sound tape reels of 3 : analog ; 7/12 ips. Archival master.
2 sound discs of 2 (CDs) : digital. Copy master.
2 sound discs of 2 (CDs) : digital. Use copy.

Cassette C2-C4  
Material for Schilling film on 9 Evenings
Scope and Content Note
1 sound cassette : analog. Original.
Side A: Schilling JSNE3 and JSEN2 [See also R4, R3]. Side B: Schilling JSNE1 [See also R2].
2 sound tape reels of 2 : analog ; 7/12 ips. Archival master.
2 sound discs of 2 (CDs) : digital. Copy master.
2 sound discs of 2 (CDs) : digital. Use copy.

Cassette C5 & C29  
Material for Schilling film on 9 Evenings and R. Whitman
Scope and Content Note
1 sound cassette : analog. Original.
Side A: Whitman: 2 holes of water [See also R29]. Side B: Interviews / Schilling sound [See also R5].
3 sound tape reels of 3 : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs) : digital. Copy master.
2 sound discs of 2 (CDs) : digital. Use copy.

Cassette C7 & C30  
Alex Hay; Lucinda Childs
Scope and Content Note
1 sound cassette : analog. Original.
Side A: Lucinda Childs sound [See also R30]. Side B: Alex Hay performance (C7; see R7). 
3 sound tape reels of 3 : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs) : digital. Copy master.
2 sound discs of 2 (CDs) : digital. Use copy.
Series VII. Audio tapes, 1966-1993

Cassette C8 & C9

**Interview with Steve Paxton,** ; **Greta Garbo, Debbie Drake,** 15 Nov 1971 n.d.

**Scope and Content Note**
1 sound cassette: analog. Original.
Side A: no label, Side B: no label. On insert: EAT Paxton Sound Loop tapes Ref 8 and 9 [See also R8 and R9].
4 sound tape reels of 4 : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs): digital. Copy master.
2 sound discs of 2 (CDs): digital. Use copy.

Cassette C10 & C13

**Steve Paxton sound from 9 evenings, undated, 1966 Sep 8**

**Scope and Content Note**
1 sound cassette: analog. Original.
Side A: Paxton Strange Wills [See also R10]. Side B: Stop smoking, Isometrics, John Glenn [See also R13].
4 sound tape reels of 4: analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs): digital. Copy master.
2 sound discs of 2 (CDs): digital. Use copy.

Cassette C12

**Steve Paxton 9 evenings loop tapes**

**Scope and Content Note**
1 sound cassette: analog. Original.
Side A: Paxton 9 evenings loop tapes. Side B: Loop tapes cont. [See below cassette tape and R12].
3 sound tape reels of 3: analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs): digital. Copy master.
2 sound discs of 2 (CDs): digital. Use copy.

Cassette C12 & C20-C22

**Fahlström 9 evenings**

**Scope and Content Note**
1 sound cassette: analog. Original.
Side A: Fahlström #12 tape cont. [C12, cont.; see above cassette and R12]. Side B: Shanghai, Fine and You, Brando [See also R20, R21, R22].
3 sound tape reels of 3: analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs): digital. Copy master.
2 sound discs of 2 (CDs): digital. Use copy.

Cassette C15? & C16?

**David Tudor "Bandoneon,“ Fahlström interview two years later (#16), shortsound 15-16 and loop tapes**

**Scope and Content Note**
1 sound cassette: analog. Original.

Cassette C15 & C37

**David Tudor "Bandoneon" and John Cage: Variations VII, part III (#37)**

**Scope and Content Note**
1 sound cassette: analog. Original.
Side A: Tudor - Bandoneon! [See also R15??]. Side B: Cage Variations VII Part III.
2 sound tape reels of 2: analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs): digital. Copy master.
Cassette C17

**Voice of American French Service on 9 Evenings, with Fahlström interview (French)**

Scope and Content Note
1 sound cassette : analog. Original.
Side A: EAT VOA French Service 9 Eves, Side B: no label [See also R17]
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.
1 sound disc (CD) : digital. Use copy.

Cassette C23-1

**Fahlström short piece of speech, 1 of 2**

Scope and Content Note
1 sound cassette : analog. Original.
Side A: EAT 9E Fahlström speech 1 7/8 to 3 3/4 to cassette Ref 23, Side B: no label [See also R23.]
1 sound tape reel : analog ; 7 /12 ips. Archival master.
1 sound disc (CD) : digital. Copy master.
1 sound disc (CD) : digital. Use copy.

Cassette C23-2

**Fahlström speech, 2 of 2**

Scope and Content Note
1 sound cassette : analog. Original.
Side A: EAT 9E Fahlström speech Sanyo copy Ref 23, Side B: no label [See also cassette C23-1 above, and R23.] Typed on insert: EAT 9E Fahlström speech Ref #23 3 3/4 cassette recorded on Sanyo transcriber at slowest speed.
1 sound tape reel : analog ; 7 /12 ips. Archival master.
1 sound disc (CD) : digital. Copy master.
1 sound disc (CD) : digital. Use copy.

Cassette C26a-1

**Schilling interview with Öyvind Fahlström and Yvonne Rainer, undated**

Scope and Content Note
1 sound cassette : analog. Original.
Side A: EAT Schilling w/ Rainer + Fahlström, Side B: Schilling w/ Rainer + Fahlström [Side B is blank]. Typed on insert: EAT Schilling Interview with Yvonne Rainer and Öyvind Fahlström REF #26a.
2 sound tape reels of 2 : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.

Cassette C26a-2

**Interview with Öyvind Fahlström and Robert Breer, 1967 Mar 3**

Scope and Content Note
1 sound cassette : analog. Original.
2 sound tape reels of 2 : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.
Cassette C27 & C28

Interview with Bob Whitman by Simone Forti and R. Whitman interview fragments, 1966 Mar 27 undated

Scope and Content Note
1 sound cassette (ca. 77 min., 19 sec.): analog. Original.
Side A: EAD S. Whitman Interview Fragments [See also R27]. Side B: EAT Simone Whitman Int w R. Whitman [See also R28]. Paper insert: "EAT Simone [Forti] Whitman Interview with Robert Whitman 3/27/66 REF # 27 9 Evenings 1/1" and "EAT Simone Whitman Interview Fragments with various people including Robert Rauschenberg, Ref #28 9 Evenings 1/1."
3 sound tape reels of 3 : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (C27: 44 min., 19 sec.; C28: 33 min.) (CDs) : digital. Copy master [C27, C28].
2 sound discs of 2 (C27: 44 min., 19 sec.; C28: 33 min.) (CDs) : digital. Use copy [C27, C28].

Cassette C31

Lucinda Child's first performance, 1970?

Scope and Content Note
1 sound cassette (ca. 40 min., 5 sec.) : analog. Original.
3 sound reel of 3 (ca. 40 min., 5 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (ca. 40 min., 5 sec.) (CDs) : digital. Copy master.
2 sound discs of 2 (ca. 40 min., 5 sec.) (CDs) : digital. Use copy.

Cassette C14 & C32

Deborah Hay/Toshi piece; 18 Names Rauschenberg's opening scene

Scope and Content Note
1 sound cassette : analog. Original.
Side A: EAT Deborah Hay / Toshi piece [C14?; see also R14?], Side B: EAT Rauschenberg 18 names [see also R32 which does not completely correspond]. Paper insert: "EAT Deborah Hay/Toshi piece Rauschenberg 18 names #32... Toshi Ichiyanagi 'Funakakushi' for Deborah Hay piece 9 Eves Conversation in Japanese B: 18 names from tape for Rauschenberg Open Score #32."
2 sound tape reels of 2 (C14: 20 min., 8 sec.; C32 Side B: 1 min., 50 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (C14: 20 min., 8 sec.; C32 Side B: 1 min., 50 sec.) (CDs) : digital. Copy master.
2 sound discs of 2 (C14: 20 min., 8 sec.; C32 Side B: 1 min., 50 sec.) (CDs) : digital. Use copy.

Cassette C33 & C34

John Cage, 1966 Oct 16

Scope and Content Note
1 sound cassette (ca. 83 min., 11 sec.) : analog. Original.
Side A: EAT Cage 1st performance, Side B: EAT Cage Two Mikes.... Paper insert: "EAT 9E A: Cage 1st night's performance Ref 34 B: Cage - Two mikes 40 feet apart in balcony of Armory original Ref # 33."
3 sound tape reels of 3 (ca. 83 min., 11 sec.): analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (C33 Side B: 48 min., 55 sec.; C34 Side A: 34 min. 16 sec.) (CDs) : digital. Copy master.
### John Cage Variation VII, part I and part II

**Scope and Content Note**
- 1 sound cassette (ca. 68 min., 11 sec.) : analog. Original.
- 2 sound tape reels of 2 (ca. 68 min., 11 sec.) : analog ; 7 1/2 ips. Archival master.

### Robbie Robinson interview, 1966 Sep 14

**Scope and Content Note**
- 1 sound cassette (ca. 56 min., 37 sec.) : analog. Original.
  - Side A: S. Whitman Int. Robinson 1/1, Side B: R. Robinson Int. cont. 1/1. Paper insert: "EAT 9E Simone Whitman Interview with Robbie Robinson 9/16/66 Ref #38 9 Evenings 1/1." [See also R37]
- 3 sound tape reels of 3 (ca. 56 min., 37 sec.) : analog ; 7 1/2 ips. Archival master.
- 2 sound discs of 2 (CDs) (ca. 56 min., 37 sec.) : digital. Copy master.
- 2 sound discs of 2 (CDs) (ca. 56 min., 37 sec.) : digital. Use copy.

### Harriet DeLong interviews about 9 Evenings

**Colonel Lutz; Alfons Schilling, undated**

**Scope and Content Note**
- 1 sound cassette (3 min., 58 sec.) : analog. Original.
  - Side A: EAT 9E Harriet DeLong Interview with Colonel Luitz on telephone incomplete, Side B: EAT 9E Harriet DeLong interview w Alfons Schilling Inaudible. Paper insert: "EAT 9E A: Harriet DeLong telephone interview with Colonel Lutz at 69th Regiment Armory B: Harriet DeLong interview with Alfons Schilling Ref #39 Inaudible." [Note: reformatting adjusted the sound quality so that interviews may be heard.]
- 1 sound tape reel (3 min., 58 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (CD) (3 min., 58 sec.) : digital. Copy master.

### Interview with John Pierce (Bell Telephone Laboratories), and with Bob Breer, 1973 Jan 31 1973 Feb 2

**Scope and Content Note**
- 1 sound cassette (28 min., 30 sec.) : analog. Original.
- 2 sound tape reels of 2 (28 min., 30 sec.) : analog ; 7 1/2 ips. Archival master.
- 2 sound discs of 2 (28 min., 30 sec.) (CDs) : digital. Copy master.
Cassette C41  
**Fujiko Nakaya, 1973 Jan 30-31?**

Scope and Content Note
1 sound cassette (26 min., 15 sec.) : analog. Original.
Side A: EAT 9E Harriet DeLong interview w. Fujiko Nakaya 1/30/73, Ref #41.
Side B: EAT 9E Harriet DeLong interview w. Fujiko Nakaya 1/30/73 Ref #42.
Paper insert: “EAT 9E A: Harriet DeLong interview with Fujiko Nakaya 1/31/73 Ref #41 EAT 9E B: Harriet DeLong Interview with Fujiko Nakaya 1/30/73 Ref #41.”
2 sound tape reels of 2 (26 min., 15 sec.) : analog ; 7 1/2 ips. Archival master.

Cassette C42  
**Per Biorn, undated**

Scope and Content Note
1 sound cassette (14 min. 59 sec.) : analog. Original.
1 sound tape reel (14 min. 59 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (14 min. 59 sec.) (CD) : digital. Copy master.

Cassette C43  
**John Giorno and Trisha Brown, 1973 Feb 11**

Scope and Content Note
1 sound cassette (18 min., 43 sec.) : analog. Original.
2 sound tape reels of 2 (18 min., 43 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (18 min., 43 sec.) (CDs) : digital. Copy master.

Cassette C44  
**Sue Hartnett, undated**

Scope and Content Note
1 sound cassette (5 min.) : analog. Original.
Side 1: EAT 9E Harriet DeLong interview with Sue Hartnett Ref #44. Side 2: no label.
1 sound tape reel (5 min.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (5 min.) (CD) : digital. Copy master.

Cassette C45  
**Markers - from Schilling’s film, undated**

Scope and Content Note
1 sound cassette (20 min.) : analog. Original.
1 sound tape reel (20 min.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (20 min.) (CD) : digital. Copy master.

Cassette C46  
**JED #1**

Scope and Content Note
1 sound cassette (38 min., 40 sec.) : analog. Original.
Side A: EAT Tape labeled JED #1 Broken and tape off reel Ref #46. Side B: blank label. [Note: reformatter rewound tape and recovered the sound. Does this relate to Jed Bark interview?]
2 sound tape reels of 2 (38 min., 40 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (38 min., 40 sec.) (CD) : digital. Copy master.
<table>
<thead>
<tr>
<th>Cassette C47</th>
<th>9 Evenings reel 5, 1993 Jun 6</th>
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<tbody>
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<th>Cassette C52 &amp; C58</th>
<th>David Tudor, and Clam room sounds, 1970 Apr 6, 1970 Apr 9</th>
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<td>Scope and Content Note</td>
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<td>1 sound cassette (: analog. Original.</td>
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<td>3 sound tape reels of 3 : analog ; 7 1/2 ips. Archival master.</td>
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<td>2 sound discs of 2 (CDs) : digital. Copy master.</td>
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<tr>
<th>Cassette C53 &amp; C54</th>
<th>Pepsi Pavilion, ca. 1969-1975</th>
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<tbody>
<tr>
<td>David Tudor at Pepsi Pavilion, 1970</td>
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<td>Scope and Content Note</td>
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<td>1 sound cassette : analog. Original.</td>
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<tr>
<th>Cassette C55 &amp; C56</th>
<th>David Tudor at Pavilion, 1970</th>
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<td>1 sound cassette : analog. Original.</td>
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<td>2 sound tape reels of 2 : analog ; 7 1/2 ips. Archival master.</td>
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<td>2 sound discs of 2 (CDs) : digital. Copy master.</td>
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<tr>
<th>Cassette C60</th>
<th>Nilo Lindren interview with Ardison Phillips Part 1, 1970 Jan 9</th>
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<td>1 sound cassette : analog. Original.</td>
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<tr>
<td>2 sound tape reels of 2 : analog ; 7 1/2 ips. Archival master.</td>
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<tr>
<td>2 sound discs of 2 (CDs) : digital. Copy master.</td>
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<tr>
<th>Cassette C61</th>
<th>Nilo Lindgren interview with Ardison Phillips Part 2, 1970 Jan 9</th>
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<td>1 sound cassette : analog. Original.</td>
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<tr>
<td>1 sound tape reel : analog ; 7 1/2 ips. Archival master.</td>
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<tr>
<td>1 sound disc (CD) : digital. Copy master.</td>
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Cassette C62

**Artist / Engineer Programming Meeting #1, 1969 Nov 8**

Scope and Content Note
1 sound cassette : analog. Original.
Side A and B have same labels: EAT Pavilion Artist / Engineer Programming Meeting, 1 of 2. Paper insert: "EAT Pavilion: Meeting Larry Owens, Fred Waldhauer, Peter Poole, etc. with artists to describe sound and light control system, 11/8/69, Ref #62, 1 of 2."
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.

Cassette C63-1

**Artist / Engineer Programming meeting #2, 1969 Nov 8**

Scope and Content Note
1 sound cassette : analog. Original.
Side A and B labels: EAT Pavilion Artist / Engineer Programming Meeting, 2 of 2. Paper insert: "EAT Pavilion: Meeting Larry Owens, Fred Waldhauer, Peter Poole, etc. with artists to describe sound and light control system, 11/8/69, Ref #63, 2 of 2." [See also C63-2]
1 sound tape reel of 2 : analog ; 7 1/2 ips. Archival master.
1 sound disc of 2 (CD) : digital. Copy master.
1 sound disc of 2 (CD) : digital.

Cassette C63-2

**Artist / Engineer Programming meeting #2, 1969 Nov 8**

Scope and Content Note
1 sound cassette : analog. Original.
Side A and B labels: EAT Pavilion Artist / Engineer Programming Meeting, 2 of 2. Paper insert: "EAT Pavilion: Meeting Larry Owens, Fred Waldhauer, Peter Poole, etc. with artists to describe sound and light control system, 11/8/69, Ref #63, 2 of 2." [See also C63-1]
1 sound tape reel of 2 : analog ; 7 1/2 ips. Archival master.
1 sound disc of 2 (CD) : digital. Copy master.

Cassette C64

**Pavilion concert, 1970**

Scope and Content Note
1 sound cassette : analog. Original.

Cassette C65

**Nilo Lindgren interview with Larry Owens #1, 1969 Oct 8**

Scope and Content Note
1 sound cassette : analog. Original.
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.
Series VII. Audio tapes, 1966-1993

Cassette C66

**Nilo Lindgren interview with Larry Owens #2, 1969 Oct 8**

Scope and Content Note
1 sound cassette : analog. Original.
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.
[Plus use copy and DAT master made Feb 1998.]

Cassette C67

**Takenaka - Pepsi - E.A.T., Part 1, 1969 Jun 28**

Scope and Content Note
1 sound cassette : analog. Original.
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.

Cassette C68

**Takenaka - Pepsi - E.A.T., Part 2, 1969 Jun 28-29**

Scope and Content Note
1 sound cassette : analog. Original.
2 sound tape reels of 2 : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs) : digital. Copy master.

Cassette C69

**E.A.T. meeting on mirror panels, ca. 1969**

Scope and Content Note
1 sound cassette : analog. Original.
Side A and B labels: EAT Pav Meeting on Mirror Panels. Paper insert: "EAT Pav Meeting to discuss Mirror Panels construction Ref #69."
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.

Cassette C70

**Pavilion, Santa Ana mirror installation, ca. 1969/1970**

Scope and Content Note
1 sound cassette : analog. Original.
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound tape reel (CD) : digital. Copy master.
Cassette C71

**EAT Snow - Nakaya Japan / Top Hat Parts, Top Hat parts 1975 Jan**, 1966-1993

Scope and Content Note
1 sound cassette : analog. Original.
2 sound tape reels : analog ; 7 1/2 ips. Archival master.
2 sound discs (CDs) : digital. Copy master.

Cassette C72

**Nilo Lindgren interview with Billy Klüver, 1970 Jan 8**, 1966-1993

Scope and Content Note
1 sound cassette : analog. Original.
Side A and B labels: EAT Pav Nilo Lindgren interview with Billy Klüver Jan 8 70. Paper insert: "...Ref #72."
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.
[Plus use copy and DAT master made Feb 1998.]

Cassette C73


Scope and Content Note
1 sound cassette : analog. Original.
1 sound tape reel : analog ; 7 1/2 ips. Archival master.
1 sound disc (CD) : digital. Copy master.

Cassette C73a


Scope and Content Note
1 sound cassette. [received?]

Cassette C74-C77

**Interviews with various artists and engineers on Pepsi Pavilion, for Billy Klüver's talk on Pavilion, 1990 Aug**, 1966-1993

Cassette C74

**Billy Klüver interviews, include Waldhauer, 1 of 4**, 1966-1993

Scope and Content Note
1 sound cassette (46 min., 26 sec.) : analog. Original.
Side A and B labels: EAT PAV Klüver interviews 8/90 includes Waldhauer 1 of 4. Paper insert: "EAT PAV Klüver interviews with artists and engineers on Pavilion August 1990: includes Waldhauer Ref #74 1 of 4."
1 sound tape reel (46 min., 26 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (46 min., 26 sec.) (CD) : digital. Copy master.

Cassette C75

**Billy Klüver interviews, Waldhauer, Breer, Garmire, 2 of 4**, 1966-1993

Scope and Content Note
1 sound cassette (92 min., 43 sec.) : analog. Original.
Side A and B labels: EAT PAV Klüver interviews 8/90 Waldhauer, Breer, Garmire 2 of 4. Paper insert: "...Ref #75 2 of 4."
2 sound tape reels of 2 (92 min., 43 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (CDs) (92 min., 43 sec.) : digital. Copy master.
Cassette C76  
**Billy Klüver interviews, includes Garmire, 3 of 4**

Scope and Content Note
1 sound cassette (89 min., 57 sec.) : analog. Original.
2 sound tape reels of 2 (89 min., 57 sec.) : analog ; 7/2 ips. Archival master.
2 sound discs of 2 (89 min., 57 sec.) (CD) : digital. Copy master.
2 sound discs of 2 (89 min., 57 sec.) (CD) : digital. Use copy.

Cassette C77  
**Billy Klüver interviews, includes Whitman, 4 of 4**

Scope and Content Note
1 sound cassette (62 min., 46 sec.) : analog. Original.
Side A and B labels: EAT PAV Klüver interviews 8/90 includes Whitman. Paper insert: "...Ref 77 4 of 4."
1 sound tape reel (62 min., 46 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (62 min., 46 sec.) (CD) : digital. Copy master.

Cassette C78-C154D  
**E.A.T. meetings, conferences, other projects**

Cassette C78-1  
**Homage to E.A.T., 1 of 2, 1967 Feb 18**

Scope and Content Note
1 sound cassette (92 min., 35 sec.) : analog. Original.
2 sound tape reels of 2 (92 min., 35 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (92 min., 35 sec.) (CDs) : digital. Copy master.
2 sound discs of 2 (92 min., 35 sec.) (CDs) : digital. Use copy.

Cassette C78-2  
**Homage to E.A.T., 2 of 2, 1967 Feb 18**

Scope and Content Note
1 sound cassette (39 min., 09 sec.) : analog. Original.
1 sound tape reel (39 min., 09 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (39 min., 09 sec.) (CD) : digital. Copy master.
1 sound disc (39 min., 09 sec.) (CD) : digital. Use copy.

Cassette C78a-1  
**E.A.T. meeting, 1 of 2, 1966 Nov 30**

Scope and Content Note
1 sound cassette (87 min., 27 sec.) : analog. Original.
2 sound tape reels of 2 (87 min., 27 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (87 min., 27 sec.) (CDs) : digital. Copy master.
2 sound discs of 2 (87 min., 27 sec.) (CDs) : digital. Use copy.
### Cassette C78a-2 & C84

**E.A.T. meeting, 2 of 2, ; Claudio Badal E.A.T. News article regarding collaboration, 1966 Nov 30 undated**

**Scope and Content Note**

- 1 sound cassette (56 min., 32 sec.) : analog. Original.
  - Side A: EAT meeting 11/30/66 2 of 2. Side B: Tedona/Allerot/Leeman collaboration.
  - Paper insert: "EAT A: E.A.T. meeting 11/30/66 Ref 78A 2 of 2; B: Claudio Badal E.A.T. News article: Process of talks on Artist project: W.G. Leeman, Bob Allerot, Tony Tedona on ring counter voice activated microphone Ref 84 1 of 1." [See also R84.]

- 1 sound tape reel (56 min., 32 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (56 min., 32 sec.) (CD) : digital. Copy master.
- 1 sound disc (56 min., 32 sec.) (CD) : digital. Use copy.

### Cassette C79

**Billy Klüver WBAI talk, 1967 Jun 28**

**Scope and Content Note**

- 1 sound cassette (92 min., 48 sec.) : analog. Original.

- 2 sound tape reels of 2 (92 min., 48 sec.) : analog ; 7 1/2 ips. Archival master.
- 2 sound discs of 2 (92 min., 48 sec.) (CDs) : digital. Copy master.
- 2 sound discs of 2 (92 min., 48 sec.) (CDs) : digital. Use copy.

### Cassette C85

**Julie Martin and Claudio Badal interview with Jerry Marks, 1968 Jun 12**

**Scope and Content Note**

- 1 sound cassette (43 min., 43 sec.) : analog. Original.
  - Paper insert: "...Ref #85." [See also R85; partial contents?]

- 1 sound tape reel (43 min., 43 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (43 min., 43 sec.) (CD) : digital. Copy master.
- 1 sound disc (43 min., 43 sec.) (CD) : digital. Use copy.

### Cassette C86 & C103

**Train to Calcutta; Tracey Kinsel and John Anthes, undated**

**Scope and Content Note**

- 1 sound cassette (56 min., 29 sec.) : analog. Original.
    - EAT A: Train to Calcutta Ref 103 B: Tracy Kinsel, engineer, and John Anthes, artist, who collaborated on a project. Interview for E.A.T. News. Ref 86."
  - [See also R86, R103.]

- 1 sound tape reel (56 min., 29 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (56 min., 29 sec.) (CD) : digital. Copy master.
- 1 sound disc (56 min., 29 sec.) (CD) : digital. Use copy.

### Cassette C87

**E.A.T. Local Group conference, 1 of 3, 1968 Jun 22**

**Scope and Content Note**

- 1 sound cassette (183 min., 45 sec.) : analog. Original.
  - Side A: EAT Local Group Conference 1 of 3 Sanyo copy. Side B: no lable. Paper insert:
    - "...Ref 87 3 3/4 cassette recorded on Sanyo transcriber at slowest speed 1 of 3." [See also R87]

- 3 sound tape reels of 3 (183 min., 45 sec.) : analog ; 7 1/2 ips. Archival master.
- 3 sound discs of 3 (183 min., 45 sec.) (CDs) : digital. Copy master.
- 3 sound discs of 3 (183 min., 45 sec.) (CDs) : digital. Use copy.
Cassette C88  
**E.A.T. Local Group conference, 2 of 3, 1968 Jun 22**

Scope and Content Note

1 sound cassette (37 min., 56 sec.) : analog. Original.
Side 1: EAT Local Group Conference 2 of 3 Sanyo copy. Side 2: no label. Paper insert: "...Ref 88 3 3/4 cassette recorded on Sanyo transcriber at slowest speed 2 of 3." [See also R88]
1 sound tape reel (37 min., 56 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (37 min., 56 sec.) (CD) : digital. Copy master.
1 sound disc (37 min., 56 sec.) (CD) : digital. Use copy.

Cassette C89  
**E.A.T. Local Group conference, 3 of 3, 1968 Jun 22**

Scope and Content Note

1 sound cassette (185 min.) : analog. Original.
Side 1: EAT Local Group Conference Sanyo copy. Side 2: no label. Paper insert: "...Ref 89 3 3/4 cassette recorded on Sanyo transcriber at slowest speed 3 of 3." [See also R89]
4 sound tape reels of 3 (185 min.) : analog ; 7 1/2 ips. Archival master.
4 sound discs of 3 (185 min.) (CDs) : digital. Copy master.
4 sound discs of 3 (185 min.) (CDs) : digital. Use copy.

Cassette C90  
**AAAS meeting, Dallas, Tx, 1 of 2, 1968 Dec 26-31**

Scope and Content Note

1 sound cassette (92 min., 14 sec.) : analog. Original.
2 sound tape reels of 2 (92 min., 14 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (92 min., 14 sec.) (CDs) : digital. Copy master.
2 sound discs of 2 (92 min., 14 sec.) (CDs) : digital. Use copy.

Cassette C91  
**AAAS meeting, Dallas, Tx, 2 of 2, 1968 Dec 26-31**

Scope and Content Note

1 sound cassette (60 min., 05 sec.) : analog. Original.
1 sound tape reel (60 min., 05 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (60 min., 05 sec.) (CD) : digital. Copy master.
1 sound disc (60 min., 05 sec.) (CD) : digital. Use copy.

Cassette C93-1a  
**Executive meeting, Reel 1, 1 of 2, 1970 Sep 12-13**

Scope and Content Note

1 sound cassette (92 min., 55 sec.) : analog. Original.
Side A: EAT Executive meeting R1 TP1. Side B: no label. Paper insert: "EAT Executive Meeting 9/12-13/1970 Ref 93, Reel 1, 1/2." [See also R93]
2 sound tape reels of 2 (92 min., 55 sec.) : analog ; 7 1/2 ips. Archival master.
2 sound discs of 2 (92 min., 55 sec.) (CDs) : digital. Copy master.
2 sound discs of 2 (92 min., 55 sec.) (CDs) : digital. Use copy.
<table>
<thead>
<tr>
<th>Cassette C93-1b</th>
<th>Executive meeting, Reel 1, 2 of 2, 1970 Sep 12-13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>1 sound cassette (33 min., 26 sec.) : analog. Original.</td>
<td></td>
</tr>
<tr>
<td>Side A: EAT Executive Meeting R1 TP2. Side B: no label. Paper insert: EAT Executive Meeting 9/12-13/1970 Ref 93 Reel 1, 2/2. [See also R93]</td>
<td></td>
</tr>
<tr>
<td>1 sound tape reel (33 min., 26 sec.) : analog ; 7 1/2 ips.</td>
<td></td>
</tr>
<tr>
<td>1 sound disc (CD) (33 min., 26 sec.) : digital. Copy master.</td>
<td></td>
</tr>
<tr>
<td>1 sound disc (CD) (33 min., 26 sec.) : digital. Use copy.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C94-1</th>
<th>Executive meeting, Reel 2, 1 of 2, 1970 Sep 12-13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>1 sound cassette (92 min., 47 sec.) : analog. Original.</td>
<td></td>
</tr>
<tr>
<td>Side A: EAT Executive Meeting R2 TP1. Side B: no label. Paper insert: &quot;EAT Executive Meeting 9/12-13/1970 Ref 94 Reel 2, 1/2.&quot; [See also R94]</td>
<td></td>
</tr>
<tr>
<td>2 sound tape reels of 2 (92 min., 47 sec.) : analog ; 7 1/2 ips. Archival master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (92 min., 47 sec.) (CDs) : digital. Copy master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (92 min., 47 sec.) (CDs) : digital. Use copy.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C94-2</th>
<th>Executive meeting, Reel 2, 2 of 2, 1970 Sep 12-13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>1 sound cassette (93 min., 08 sec.) : analog. Original.</td>
<td></td>
</tr>
<tr>
<td>Side A: EAT Executive Meeting R2 TP2. Side B: no label. Paper insert: &quot;EAT Executive Meeting 9/12-13/1970 Ref 94 Reel 2, 2/2.&quot; [See also R94]</td>
<td></td>
</tr>
<tr>
<td>2 sound tape reels of 2 (93 min., 08 sec.) : analog ; 7 1/2 ips. Archival master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (93 min., 08 sec.) (CDs) : digital. Copy master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (93 min., 08 sec.) (CDs) : digital. Use copy.</td>
<td></td>
</tr>
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<table>
<thead>
<tr>
<th>Cassette C95-1</th>
<th>Executive meeting Reel 3, 1 of 3, 1970 Sep 12-13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>1 sound cassette (92 min., 57 sec.) : analog. Original.</td>
<td></td>
</tr>
<tr>
<td>Side A: EAT Executive Meeting R3 TP1. Side B: no label. Paper insert: &quot;EAT Executive Meeting 9/12-13/1970 Ref 95 Reel 3, 1/3.&quot; [See also R95]</td>
<td></td>
</tr>
<tr>
<td>2 sound tape reels of 2 (92 min., 57 sec.) : analog ; 7 1/2 ips. Archival master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (92 min., 57 sec.) (CDs) : digital. Copy master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (92 min., 57 sec.) (CDs) : digital. Use copy.</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Cassette C95-2</th>
<th>Executive meeting Reel 3, 2 of 3, 1970 Sep 12-13</th>
</tr>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>1 sound cassette (92 min., 57 sec.) : analog. Original.</td>
<td></td>
</tr>
<tr>
<td>Side A: EAT Executive Meeting R3 TP2. Side B: no label. Paper insert: &quot;EAT Executive Meeting 9/12-13/1970 Ref 95 Reel 3, 2/3.&quot; [See also R95]</td>
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</tr>
<tr>
<td>2 sound tape reels of 2 (92 min., 57 sec.) : analog ; 7 1/2 ips. Archival master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (92 min., 57 sec.) (CDs) : digital. Copy master.</td>
<td></td>
</tr>
<tr>
<td>2 sound discs of 2 (92 min., 57 sec.) (CDs) : digital. Use copy.</td>
<td></td>
</tr>
<tr>
<td>Cassette C95-3 &amp; C96-1</td>
<td>Executive meeting Reel 3 (3 of 3), &amp; Reel 4 (1 of 2), 1970 Sep 12-13</td>
</tr>
<tr>
<td>-------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette (92 min., 56 sec.) : analog. Original.</td>
</tr>
<tr>
<td></td>
<td>Side A: EAT Executive Meeting R3 TP3 A. Side B: EAT Executive Meeting R4 TP1 B.</td>
</tr>
<tr>
<td></td>
<td>Paper insert: &quot;EAT Executive meeting 9/12-13/1970 Ref 95-96 Reel 3 &amp; 4 3/3.&quot; [See also R95, R96]</td>
</tr>
<tr>
<td></td>
<td>2 sound tape reels of 2 (92 min., 56 sec.) : analog ; 7 1/2 ips. Archival master.</td>
</tr>
<tr>
<td></td>
<td>2 sound discs of 2 (92 min., 56 sec.) (CDs) : digital. Copy master.</td>
</tr>
<tr>
<td></td>
<td>2 sound discs of 2 (92 min., 56 sec.) (CDs) : digital. Use copy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C96-2</th>
<th>Executive meeting Reel 4, 2 of 2, 1970 Sep 12-13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette (37 min., 54 sec.) : analog. Original.</td>
</tr>
<tr>
<td></td>
<td>Side A: EAT Executive Meeting R4 TP2. Side B: no label. Paper insert: &quot;EAT Executive meeting 9/12-13/1970 Ref 96 Reel 4 2/2.&quot; [See also R96]</td>
</tr>
<tr>
<td></td>
<td>1 sound tape reel (37 min., 54 sec.) : analog ; 7 1/2 ips. Archival master.</td>
</tr>
<tr>
<td></td>
<td>1 sound disc (37 min., 54 sec.) (CD) : digital. Copy master.</td>
</tr>
<tr>
<td></td>
<td>1 sound disc (37 min., 54 sec.) (CD) : digital. Use copy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C97</th>
<th>E.A.T. Meeting for history part 1, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette : analog. Original.</td>
</tr>
<tr>
<td></td>
<td>Label on tape: EAT Meeting for History Sanyo copy. Paper insert: &quot;...Ref 97 3 3/4 cassette recorded on Sanyo transcriber at slowest speed 1 of 2.&quot; [See also R97]</td>
</tr>
<tr>
<td></td>
<td>3 sound tape reels of 3 : analog ; 7 1/2 ips. Archival master.</td>
</tr>
<tr>
<td></td>
<td>3 sound discs of 3 (CDs) : digital. Copy master.</td>
</tr>
<tr>
<td></td>
<td>3 sound discs of 3 (CDs) : digital. Use copy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C98</th>
<th>Meeting for history part 2, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette (15 min.) : analog. Original.</td>
</tr>
<tr>
<td></td>
<td>Side A: EAT Meeting for History Sanyo copy. Side B: no label. Paper insert: &quot;...Ref 98 3 3/4 cassette recorded on Sanyo transcriber at slowest speed 2 of 2.&quot; [See also R98]</td>
</tr>
<tr>
<td></td>
<td>1 sound tape reel (15 min.) : analog ; 7 1/2 ips. Archival master.</td>
</tr>
<tr>
<td></td>
<td>1 sound disc (15 min.) (CD) : digital. Copy master.</td>
</tr>
<tr>
<td></td>
<td>1 sound disc (15 min.) (CD) : digital. Use copy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C110-C113a</th>
<th>Anand Buffalo Project, Ahmedabad, India, 1969 Dec 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cassette C110</td>
<td>E.A.T. Meeting in India on Buffalo Project, Tape 1 of 5</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette : analog. Original.</td>
</tr>
<tr>
<td></td>
<td>Side A and B labels: EAT Meeting in India on Buffalo Project 12/12/1969 #1. Paper insert: &quot;...Ref 110 Tape 1.&quot;</td>
</tr>
<tr>
<td></td>
<td>2 sound tape reels of 2 : analog ; 7 1/2 ips. Archival master.</td>
</tr>
<tr>
<td></td>
<td>1 sound disc (CD) : digital. Copy master.</td>
</tr>
</tbody>
</table>
Cassette C111

**E.A.T. Meeting in India on Buffalo Project, Tape 2**

Scope and Content Note
1 sound cassette (65 min., 27 sec.) : analog. Original.
Side A and B labels: EAT Meeting in India on Buffalo Project 12/12/1969 #2.
Paper insert: "...Ref 111 tape 2."
2 sound tape reels of 2 (65 min., 27 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (65 min., 27 sec.) (CD) : digital. Copy master.

Cassette C112

**E.A.T. Meeting in India on Buffalo Project, Tape 3**

Scope and Content Note
1 sound cassette (64 min., 10 sec.) : analog. Original.
Side A and B labels: EAT Meeting in India on Buffalo Project 12/12/1969 #3.
Paper insert: "...Ref 112 tape 3."
2 sound tape reels of 2 (64 min., 10 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (64 min., 10 sec.) (CD) : digital. Copy master.

Cassette C113

**E.A.T. Meeting in India on Buffalo Project, Tape 4**

Scope and Content Note
1 sound cassette (51 min., 07 sec.) : analog. Original.
Side A and B labels: EAT Meeting in India on Buffalo Project 12/12/1969 #4.
Paper insert: "...Ref 113 tape 4."
2 sound tape reels of 2 (51 min., 07 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (51 min., 07 sec.) (CD) : digital. Copy master.

Cassette C113a

**E.A.T. Meeting in India on Buffalo Project, Tape 5**

Scope and Content Note
1 sound cassette (64 min., 21 sec.) : analog. Original.
Side A and B labels: EAT Meeting in India on Buffalo Project 12/12/1969 #5.
Paper insert: "...Ref 113A tape 5."
2 sound tape reels of 2 (64 min., 21 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (64 min., 21 sec.) (CD) : digital. Copy master.
1 sound disc (64 min., 21 sec.) (CD) : digital. Use copy.

Cassette C113b

**E.A.T. Meeting in India on Buffalo Project, Tape 6**

Scope and Content Note
1 sound cassette (65 min., 20 sec.) : analog. Original.
Side A and B labels: EAT Meeting in India on Buffalo Project 12/12/1969 #6.
Paper insert: "...Ref 113B Tape 6 tape is broken and come off reel and must be repaired before playing."
2 sound tape reels of 2 (65 min., 20 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (65 min., 20 sec.) (CD) : digital. Copy master.

Cassette C113c

**E.A.T. Meeting in India on Buffalo Project, Tape 7**

Scope and Content Note
1 sound cassette (61 min., 35 sec.) : analog. Original.
Side A and B labels: EAT Meeting in India on Buffalo Project 12/12/1969 #7.
Paper insert: "...Ref 113C tape 7."
2 sound tape reels of 2 (61 min., 35 sec.) : analog ; 7 1/2 ips. Archival master.
1 sound disc (61 min., 35 sec.) (CD) : digital. Copy master.
### E.A.T. Meeting in India on Buffalo Project, Tape 8

**Scope and Content Note**
- 2 sound tape reels of 2 (61 min., 45 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (61 min., 45 sec.) (CD) : digital. Copy master.

### American Artists in India: interviews, undated, 1969?

#### Steve Paxton interview, 1 of 2

**Scope and Content Note**
- 2 sound tape reels of 2 (60 min., 32 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (60 min., 32 sec.) (CD) : digital. Copy master.

#### Steve Paxton interview, 2 of 2

**Scope and Content Note**
- 2 sound tape reels of 2 (59 min., 45 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (59 min., 45 sec.) (CD) : digital. Copy master.

#### Trisha Brown interview, 1 of 2

**Scope and Content Note**
- 2 sound tape reels of 2 (31 min., 24 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (31 min., 24 sec.) (CD) : digital. Copy master.

#### Trisha Brown interview, 2 of 2

**Scope and Content Note**
- 2 sound tape reels of 2 (19 min., 36 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (19 min., 36 sec.) (CD) : digital. Copy master.

#### LaMonte Young, Marian Zazeela interview, 1 of 3

**Scope and Content Note**
- 2 sound tape reels of 2 (30 min., 29 sec.) : analog ; 7 1/2 ips. Archival master.
- 1 sound disc (30 min., 29 sec.) (CD) : digital. Copy master.
<table>
<thead>
<tr>
<th>Cassette C119</th>
<th><strong>LaMonte Young, Marian Zazeela interview, 2 of 3</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Cassette C120</th>
<th><strong>LaMonte Young, Marian Zazeela interview, 3 of 3; Jed Bark interview</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Cassette C121</th>
<th><strong>Bombay street sounds</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Cassette C122a</th>
<th><strong>Steve Paxton interview, pt. 1 and 2</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>2 sound cassettes of 2 : analog. Originals. Both numbered 122A. Same as C114, C115. Not reformatted.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C123-C128</th>
<th><strong>Billy Klüver recordings of meetings and material in Guatemala, Jul-Aug 1972</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cassette C123</strong></td>
<td><strong>Recordings of meetings and material in Guatemala</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C124</th>
<th><strong>Recordings of meetings and material in Guatemala</strong></th>
</tr>
</thead>
</table>
Klüver recording of material in Guatemala, during project, undated
Scope and Content Note
5 cassettes of 5.

Children and Communication: background, discussions, undated
Scope and Content Note
3 cassettes of 3.

Island Eye Island Ear, Saranasc Lake, 1978

Tudor and Nakaya interview, undated
Scope and Content Note
1 sound cassette.

Tudor and Nakaya interview; O’Connell reporting on Saranac situation, 1978 Nov 24
Scope and Content Note
1 sound cassette.

Fred Waldhauer /telephone call from Saranasc Lake, 1978 Nov 22
Scope and Content Note
1 sound cassette.

Talking with Kudish on the island, 1978 Oct 12
Scope and Content Note
1 sound cassette.

Island Eye Island E: Mapping the island with Hardy, 1978 Oct 29
Scope and Content Note
1 sound cassette.

Stefan Olson interview with Klüver for Swedish radio, parts 1 and 2, 1978 Jun 4
Scope and Content Note
1 sound cassette. [See also C137]

Side A: Jankowski CBS, talk ; Olson interview with Klüver, part 3, 1982 Jun 4 1978 June 4
Scope and Content Note
1 sound cassette. Side A: Jankowski, talk on technology and telecommunications. Side B: Olson interview with Klüver for Swedish radio, part 3 [See also C137]

James Rosenquist making the poster for the Xenon Benefit at Tandem Press, 8th Ave. NY, 1979 Feb
Scope and Content Note
1 sound cassette.

Tudor concert at Xenon, 1979
Scope and Content Note
2 sound cassettes.
<table>
<thead>
<tr>
<th>Cassette C142</th>
<th>Interview with Frank Dymnicki of Tandem Press about printing Jim Rosenquist's poster and the Xenon Benefit, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette.</td>
</tr>
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<table>
<thead>
<tr>
<th>Cassette C143A-C143B</th>
<th>E.A.T. History - Interview with Fred Waldhauer on his biography and his involvement with artists and E.A.T., 1991 August 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>2 sound cassettes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C144A</th>
<th>Billy Klüver dictating paper on E.A.T., Side A, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette.</td>
</tr>
<tr>
<td>Title from label; Broken tape is off reel. Ref no. 144A. Reel 4a.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C144B</th>
<th>Billy Klüver dictating paper on E.A.T., Side A; Nine Evenings, Side B, 1993 Jun 6 undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette.</td>
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</table>

<table>
<thead>
<tr>
<th>Cassette C145a</th>
<th>Öyvind Fahlström's Collage of Sounds, Side A and Side B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette.</td>
</tr>
<tr>
<td>Paper insert: E.A.T. Art Öyvind Fahlström Collage tape with Swedish, English material from films, radio, plays, etc. Ref no. 145.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cassette C145b</th>
<th>Öyvind Fahlström Collage Radio, Side A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Cassette C147-C149</th>
<th>Klüver lecture, Toronto, 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>2 sound cassettes. [Not reformatted; See R147-R149]</td>
</tr>
<tr>
<td>C147-194, 1 of 2, Side A: Paper insert: BK Klüver Toronto lecture 1968 Ref no. 147 1/2.</td>
<td></td>
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<table>
<thead>
<tr>
<th>Cassette C150</th>
<th>Klüver talk at color convention,</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 sound cassette. [Not reformatted; See R150]</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Cassette C151-C154</th>
<th>Annual meeting of AAAS, 1976 Feb 22</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td>4 sound cassettes of 4.</td>
</tr>
<tr>
<td>Cassette C154A-D</td>
<td>Klüver and Andrew Ogielski conversation on preserving history; meeting on Tudor piece &quot;Ocean,&quot; 1993</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Cassette C154A</td>
<td>EAT Billy Klüver and Andrew Ogielski conversation on preserving history, 1 of 2, 1993 Oct 23</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 sound cassette.</td>
</tr>
<tr>
<td>Cassette C154B</td>
<td>EAT Billy Klüver and Andrew Ogielski conversation on preserving history, 2 of 2, 1993 Oct 30</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 sound cassette.</td>
</tr>
<tr>
<td>Cassette 154C</td>
<td>EAT Billy Klüver, Andrew Ogielski, Sophia Ogielska and David Tudor meeting on Tudor piece &quot;Ocean,&quot; 1 of 2, 1993 Dec 12</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 sound cassette.</td>
</tr>
<tr>
<td>Cassette C154D</td>
<td>EAT Billy Klüver, Andrew Ogielski, Sophia Ogielska and David Tudor meeting on Tudor piece &quot;Ocean,&quot; 2 of 2, 1993 Dec 12</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 sound cassette.</td>
</tr>
<tr>
<td>Unnumbered cassettes</td>
<td>Island Eye Island Ear, undated</td>
</tr>
<tr>
<td>Cassette CU01-CU09</td>
<td>Scope and Content Note</td>
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<tr>
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<td>9 sound cassettes of 9.</td>
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<tr>
<td>Cassette CU10</td>
<td>Meeting [?], 1978 Oct 10</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 sound cassette.</td>
</tr>
</tbody>
</table>

Series VIII. Films and videos, 1974-1997

Physical Description: 4 box(es)

Scope and Content Note
Contains seven videos and two 16 mm. films of various E.A.T. activities, and 64 super 8 films made while location scouting for "Island Eye Island Ear."

box 233
Cassette V1 A & B | Mary Wigman, dancer; 9 Evenings; and Rauschenberg 65. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>2 videocassettes of 2.</td>
</tr>
</tbody>
</table>

Cassette V2, V3 | Some More Beginnings |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>2 videocassettes (9 min., 31 sec. each). V3 is a duplicate of V2. (video transferred by WNET) Numbered 25 by E.A.T.</td>
</tr>
</tbody>
</table>

Cassette V4 | The Great Big Mirror Project |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 videocassette. (Video transferred by WNET.) Numbered 26 by E.A.T.</td>
</tr>
</tbody>
</table>
Series VIII. Films and videos, 1974-1997

Finding aid for the Experiments in Art and Technology records, 1966-1993 (bulk 1966-1973) ...

reel F1

Peter Kowalski sculpture
Scope and Content Note
1 film reel; 16 mm. [unnumbered, numbered by repository]. Reformatted use copy available.
Documentary.

reel F2

A Promise of Space... fulfilled. Fairchild Industries, made by Thirtyfive-sixteen, released by Image, 1975
Scope and Content Note
1 film reel (14 min.); col. 16 mm. [unnumbered, numbered by repository]
Published educational film. Do not reformat. About future space technology.

Cassette V5

9 evenings: theatre and engineering trailer, 1997
Scope and Content Note
1 videocassette (VHS) (5 min., 24 sec.). [unnumbered, numbered by repository]

Cassette V6

Kisses sweeter than wine, 1997
Scope and Content Note
1 videocassette (VHS). [unnumbered, numbered by repository]

Cassette V7

Open score, 1997
Scope and Content Note
1 videocassette (VHS) (34 min.). [unnumbered, numbered by repository]

box 234, reel F3-F8

Island Eye Island Ear - Knavelskär Island, 1974
Scope and Content Note
6 film reels of 6 (super 8). [unnumbered, numbered by repository] Reformatted use copies available.
Scope and Content Note
Film titles and descriptions have been transcribed from the housing of the original reels.

reel F3

"K - Coast/boat;" "coastline"
reel F4

"K-1 throws 1 & 2;" "Gulls departure 1-2"
reel F5

"K 2-8 throws"
reel F6

"K-Throws 9-18"
reel F7

"K throws 19-25"
reel F8

"Knavelskär May 73"

box 235, reel F9-F38

Island Eye Island Ear, 1978
Scope and Content Note
30 film reels of 30 (super 8). [unnumbered, numbered by repository] Reformatted use copies available.
Scope and Content Note
Film titles and descriptions have been transcribed from the housing of the original reels.

reel F9

"Kluver #1"
reel F10

"Kluver #2"
reel F11

"Kluver #3"
reel F12

"Kluver #4"
reel F13

"Kluver #5"
reel F14

"Fujiko + Boat"
reel F15

"Kluver #7"
reel F16

"Kluver #8"
reel F17

"Kluver #9"
reel F18

"Kluver #10"
Series VIII. Films and videos, 1974-1997  
Finding aid for the Experiments in Art and Technology records, 1966-1993 (bulk 1966-1973) ...  

<table>
<thead>
<tr>
<th>Reel</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>F19</td>
<td>&quot;Bluff Island - film of photography of sites, first roll OKAY&quot;</td>
</tr>
<tr>
<td>F20</td>
<td>&quot;Bluff Island - film of photography of sites, first roll WORK&quot;</td>
</tr>
<tr>
<td>F21</td>
<td>&quot;First of 4 Boat films of Bluff Island coast Sept 25 OKAY&quot;</td>
</tr>
<tr>
<td>F22</td>
<td>&quot;Bluff Coast from boat from Bluff to South Tip September 27 WORK&quot;</td>
</tr>
<tr>
<td>F23</td>
<td>&quot;Bluff coastline from boat from North Cove to Bluff WORK&quot;</td>
</tr>
<tr>
<td>F24</td>
<td>&quot;Bluff Island - running around island from tail to bluff OKAY, but slow, exposure good&quot;</td>
</tr>
<tr>
<td>F25</td>
<td>&quot;Bluff Island - Running across island from 2nd (eastern) dock/picnic area, toward head through amphitheatre, 3rd + 2nd pine areas OKAY, BUT SLOW&quot;</td>
</tr>
<tr>
<td>F26</td>
<td>&quot;Running from Bluff on Bluff Island, to head, around head, back to pine needle slope on body OKAY SLOW&quot;</td>
</tr>
<tr>
<td>F27</td>
<td>&quot;BOAT Bluff Island - Western tip to Eastern Head- North side - WORK, BUT BETTER&quot;</td>
</tr>
<tr>
<td>F28</td>
<td>&quot;First of two rolls of Airshow Sept 24 OKAY&quot;</td>
</tr>
<tr>
<td>F29</td>
<td>&quot;Snow take-off + red plane climbing and diving Sept 24&quot;</td>
</tr>
<tr>
<td>F30-31</td>
<td>&quot;1st trip from water&quot;</td>
</tr>
<tr>
<td>F32</td>
<td>&quot;1st trip on land&quot;</td>
</tr>
<tr>
<td>F33</td>
<td>&quot;Bluff&quot;</td>
</tr>
<tr>
<td>F34</td>
<td>&quot;2nd trip&quot;</td>
</tr>
<tr>
<td>F35</td>
<td>&quot;2nd trip water bluff&quot;</td>
</tr>
<tr>
<td>F36-38</td>
<td>Unlabeled</td>
</tr>
<tr>
<td>F39-F66</td>
<td>Box 236, reel</td>
</tr>
<tr>
<td>F39</td>
<td>&quot;Boat movie with sign 'Bluff Island'&quot;</td>
</tr>
<tr>
<td>F40</td>
<td>&quot;Boat movie - N side from Billy's tree to tip, around tip and back again w/ shots of whole N. side&quot;</td>
</tr>
<tr>
<td>F41</td>
<td>&quot;North side, showing two decks, Billy's tree and beginning of open tip&quot;</td>
</tr>
<tr>
<td>F42</td>
<td>&quot;Bluff on-land, Roll 1- West tip&quot;</td>
</tr>
<tr>
<td>F43</td>
<td>&quot;Bluff boat movie - South Coast from West tip to 3rd bluff&quot;</td>
</tr>
<tr>
<td>F44</td>
<td>&quot;Bluff on-land, 2nd pine knoll, 2nd picnic, rock face in 2nd picnic, stair to Western bluff, begin top of bluff&quot;</td>
</tr>
<tr>
<td>F45</td>
<td>&quot;Bluff on-land - BB slope antenna 5 spot 2nd Bluff (Jog) Gully&quot;</td>
</tr>
<tr>
<td>F46</td>
<td>&quot;Bluff/on-land - 1st pine knoll, walk to picnic area (1st) + Pan walk to 2nd Pine Knoll (approach)&quot;</td>
</tr>
<tr>
<td>F47</td>
<td>&quot;Bluff/on-land - from flat rock over jagged face - walk to Big Bluff pans inland and along rock to water and south coast to East&quot;</td>
</tr>
<tr>
<td>F48</td>
<td>&quot;Bluff/on-land - Tail coast from W bluff - rock on W bluff - features: (backtrack) - spot found w/ David - small face in wood - flat stone over jagged face&quot;</td>
</tr>
<tr>
<td>F49</td>
<td>&quot;Bluff/boat movie - Big Bluff, around head to N cove&quot;</td>
</tr>
<tr>
<td>F50</td>
<td>&quot;Bluff/on-land - Top of West Bluff - look into BB slop - small knoll - walking shots to top of BB slope&quot;</td>
</tr>
<tr>
<td>F51</td>
<td>&quot;Bluff/on-land - end of walk in cedar between 1st + 2nd pine slope - shots of 2nd pine - rocks and rock wall in 3rd + other shots&quot;</td>
</tr>
<tr>
<td>F52</td>
<td>&quot;Bluff/on-land - 4th pine area (amphitheater) - 6 boulders at top - pan from ledge - inside slope of ledge/face - walk to 2nd picnic - rock face in 2nd picnic&quot;</td>
</tr>
<tr>
<td>F53</td>
<td>&quot;Bluff/on-land - last reel - 4th pine slope to 2nd picnic - BOAT fast panning N shore dock to dock to tip S shore cove&quot;</td>
</tr>
<tr>
<td>F54</td>
<td>&quot;Bluff - Head: pan of picnic area - tree growing on stone - 2 shots of S cove - begin walk north on East of head&quot;</td>
</tr>
<tr>
<td>F55-F58</td>
<td>Continued I.E.I.E footage, no description provided</td>
</tr>
<tr>
<td>F59</td>
<td>&quot;Bluff Island - 1st pine slope inc. line of boulders - cedar grove walk begins&quot;</td>
</tr>
</tbody>
</table>
Series VIII. Films and videos, 1974-1997

reel F60  "Bluff on-land - 4th bluff (kites) - into woods - across S cove - walk to N cove and bridge to head - rocks in N cove"

reel F61  "Bluff on-land - Below 3rd bluff - Pine arrow w/ cedar 1800 ring - begin 4th bluff"

reel F62  "Boat movie - Bluff boat - North cove - Aerial"

reel F63  "Boat movie - Bluff Island south side from W tip to BB slope"

reel F64  "1st aerial of Bluff - First roll of 2 on Sept. 27, 1978 OKAY"

reel F65  "Aerial Bluff Is. - Shots on Bluff Is. + coast from boat GOOD"

reel F66  "Aerial Bluff Island GOOD"

Series IX. Posters, 1966-1996

Physical Description: 39 items 1 roll and 4 flat file folders

Scope and Content Note
Contains posters and graphics published by E.A.T. and others for its projects. Includes posters designed by Rauschenberg, Christo, James Rosenquist, Tom Gormley, Manfred Schroeder and Ken Knowlton.

oversize 1**
Computer-generated "Nude" by Ken Knowlton and Leon Harmon, Bell Laboratories, undated

Scope and Content Note
2 four ft. long and 2 six ft. long in black and day-glo green. The reclining nude represented the first experiment to scan a photograph into a computer and reconstitute it with a gray scale, using 12 discreet levels of gray, produced by mathematical and electronic symbols. The scanning process established a certain level of gray in a certain area of the photograph and replaced it with one of the symbols. This process was used to try to establish the minimum amount of information the human eye needed to resolve an image. The image of Deborah Hay in the nude was photographed by Max Mathews. The original computer output was a photograph and was given to E.E. David, who, when he became President Nixon's science adviser, gave it to the Philadelphia Museum of Art.

oversize 9**
Highway Poster Project, 1972

Scope and Content Note
Co-sponsored by the Foundation for Automation and Employment and printed at the Lithographic Center, Local One, Amalgamated Lithographers of America. Lithograph, edition size of 150. The following artists made posters about the problems created by putting more emphasis on highways rather than mass transit systems:

oversize 10**
Computer-generated images by Manfred Schroeder, Bell Labs, silk-screens, 1968

Scope and Content Note
Image of an eye configured as a target, 1 in black and 1 in day-glo green; a girl's head, made with the words, "A picture is worth a thousand words," 1 in black and 1 in day-glo green; and of the Brooklyn Museum (Some More Beginnings) show, using the same computer processing as the reclining nude, 1 in black and 1 in day-glo green. 6 items

oversize 11**
8 Posters
9 Evenings, 1966

Scope and Content Note
designed by Rauschenberg, signed by all participants, edition size of 50, numbered H.C. 4 of 14.

Quarry Poster, 1968

Scope and Content Note
by Rauschenberg, printed at the Lithographic Center, Local One, Amalgamated Lithographers of America, as the first project of The Quarry, a collaboration between E.A.T. and Local One, ALA, under which artists would work with master lithographers at the ALA Lithographic Center. Signed, unnumbered.
Some More Beginnings, 1969
Scope and Content Note
designed by Tom Gormley for the subway, edition size of 50. Signed, no. 1.

E.A.T. USC, 1970
Scope and Content Note
Experiments in Art and Technology in Process, published by E.A.T. LA for three days of events and exhibitions at USC, May 1-3, 1970, 2 different posters, unsigned (one printed FOY ‘70) and unnumbered.

Pepsi Pavilion, 1970
Scope and Content Note
printed in Japan, Shunk-Kender photograph of interior of the mirror dome. It shows a rehearsal of the work by Remy Charlip, "Homage to Loie Fuller," performed at the opening ceremonies. The photograph is printed upside down to emphasize the three-dimensionality of the real image the concave mirror dome produced. Signed by all artist/engineer participants, unnumbered.

Projects Outside Art, 1970
Scope and Content Note
announcement and request for submissions for a planned exhibition. The image represents a rain forest.

American Artists in India, 1970
Scope and Content Note
silk-screen designed and printed by Tom Gormley, using a photograph by Shunk-Kender of a hand position in traditional Indian dance by Chandraleka. Signed by Gormley, Shunk-Kender and Chandraleka, no. 12 of 100.

oversize 12**
3 Posters, 1971-1996
1871-1981 Utopier & Visioner, Moderna Museet, Stockholm; and Erró poster, 1971
Scope and Content Note
poster announcing all the projects involved in the exhibition, including "Telex: Q&A" with another poster by Erró with faces of communards surrounded by faces of cultural figures from the 19th and 20th centuries. Signature is stamped.

Utopia & Visions, Telex Q&A, 1971
Scope and Content Note
published by E.A.T. Japan, under the direction of Nakaya, with photographs of people who visited the telex center.

Art Cash Benefit, 1971
Scope and Content Note
poster announcing the fund-raising gambling night event at Automation House; and 3 Art Cash flats, one for each side of the bills and one printed on both sides, signed in pencil by the artists, except Warhol who stamped his.

New York Collection for Stockholm, 1973
Scope and Content Note
Artists for New York Benefit, 1979
Scope and Content Note
by James Rosenquist, printed at Tandem Press, for benefit evening at Xenon, February 28, 1979; and invitation.

Kisses Sweeter Than Wine by Öyvind Fahlström, 1996
Scope and Content Note
For the first film in a series of documentaries from 9 Evenings: Theatre & Engineering.