

THE LYNDE and HARRY BRADLEY FOUNDATION

777 East Wisconsin Avenue, Suite 2285

Milwaukee, Wisconsin 53202-5395

(414) 291-9915

Fax (414) 291-9991

CIC# 499909

December 20, 1988

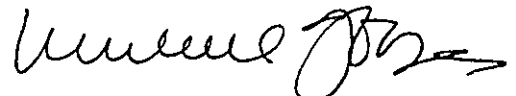
Mr. Penn Kemble  
President  
Foundation for Democratic  
Education, Inc.  
3425 O Street, N.W.  
Washington, D.C. 20007

Dear Mr. Kemble:

Enclosed is the Foundation's check in the amount of \$100,000 which was awarded by our Board of Directors to support the editing and post-production costs for the film on Nicaragua produced by Person to Person Films, Inc., entitled, "In the Land of the Poets."

The Foundation Directors are pleased to be able to support your work and wish you every success in your endeavors. Please provide periodic reports accounting for the funds which were expended for your activities.

Sincerely,



Michael S. Joyce

MSJ/las

Enclosure

cc: Mr. Ronald F. Maxwell  
Person to Person Films, Inc.  
211 W. 71st Street, Suite 8C  
New York, NY 10023

THE LYNDE & HARRY BRADLEY FOUNDATION, INC.  
777 EAST WISCONSIN AVENUE  
SUITE 2285  
MILWAUKEE, WI 53202  
414-291-9915

GRANT AGREEMENT

PLEASE READ CAREFULLY

Upon application by Foundation for Democratic Education, Inc. (hereinafter "Grantee") to The Lynde & Harry Bradley Foundation, (hereinafter "Grantor"), Grantor agrees to make the following Grant, and Grantee agrees to accept such Grant, in accordance with the terms below and subject to the additional conditions set forth in Paragraph 11:

DATE OF APPLICATION: 3-25-88  
DATE AUTHORIZED: 5-23-88  
AMOUNT AUTHORIZED: \$100,000  
DURATION OF GRANT: to coincide with project schedule  
REPORT SCHEDULE: upon completion of project

SPECIFIC PURPOSES OF THE GRANT

The purpose of this grant is to support editing and post-production costs for the film on Nicaragua produced by Person to Person Films, Inc., entitled "In the land of the Poets." This award was approved on the condition that funds be disbursed only when the balance of editing and post-production costs for the project have been secured from other funding sources.

cc: Person to Person Films, Inc.  
211 W. 71st Street, Suite 8C  
New York, NY 10023  
Attn: Ronald F. Maxwell

## GENERAL CONDITIONS OF THE GRANT

1. PURPOSE: The Grantee agrees to use the funds solely for the described purposes and to so designate them in the Grantee's records as well as not to use any of the funds in violation of the provisions of the Internal Revenue Code governing grantees of private foundations. To alter disbursement of funds from an approved budget, permission is required from an officer of the Grantor. (See paragraph 9.)
2. FUNDRAISING: No funds awarded through this grant are to be shared with or used to pay fees or wages for the services of fundraising or consulting firms.
3. EVALUATION: The Grantor may, at its expense, conduct an evaluation of operations under this grant, which may include visits by representatives of the Grantor to observe the Grantee's program procedures and operations and discuss the program with the Grantee's personnel.
4. ACCOUNTING AND FINANCIAL REVIEW: A complete and accurate record of the funds received and expenses incurred under this grant must be maintained by the Grantee and submitted to the grantor at the end of the grant period. The Grantor may, at its expense and on reasonable notice to the Grantee, audit or have audited the records of the Grantee insofar as they relate to the activities funded by this grant.
5. TAX EXEMPTION AND FOUNDATION STATUS: The Grantee shall immediately give written notice to the Grantor if, prior to receipt of all or any portion of the grant, or before all or any portion of the funds are expended, the Grantee ceases to be exempt from Federal income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code or becomes a private foundation under Section 509(a) of the Code.
6. ADDITIONAL SUPPORT: By making this grant, the Grantor assumes no obligation to provide other or additional support for the Grantee. This grant is not to be construed as establishing a precedent for further support of the Grantee.
7. REPORTING: The Grantee shall furnish to the Grantor a written report on the use of the grant either semi-annually or on some other schedule as specified in Special Conditions (see Paragraph 11). This report should furnish an appraisal of the program results under the grant for the reporting period.
8. PUBLICITY: In the event that the Grantee wishes to issue a news release concerning the grant, the Grantee will inform the Grantor in a timely fashion prior to its release and clear it with an officer of the Grantor.

9. REVERSION OF GRANT: All or any portion of the amount granted shall be returned to the Grantor in the event that any or all of the grant is not expended or committed for the purposes authorized by the Grantor. The Grantor may upon request from the Grantee authorize a modification in the disbursement of funds.
10. PUBLICATIONS: In the event that a project funded by the Grantor would naturally issue in publications, the Grantee expects publication to occur. In the event of special requirements concerning publication, these will be enumerated under Paragraph 11 -- Special Conditions.
11. SPECIAL CONDITIONS: The Grantee accepts and agrees to comply with the following Special Conditions:

Executed by or on behalf of Grantor and Grantee as follows:

GRANTOR:

THE LYNDE & HARRY

BRADLEY FOUNDATION, INC.

By: Hillel Fradk

Title: Vice President for Program

GRANTEE:

FOUNDATION FOR DEMOCRATIC

EDUCATION, INC.

By: Richard Penn Kemble

Title Of Authorized Officer:

President

Name of Signatory:

Richard Penn Kemble

Date: November 28, 1988

Date: 12/11/88

Address of Grantor:

777 East Wisconsin Avenue

Suite 2285

Milwaukee, WI 53202

Address of Grantee:

3425 O Street, N.W.

Washington, D.C. 20007

THE LYNDE and HARRY BRADLEY FOUNDATION

777 East Wisconsin Avenue, Suite 2285

Milwaukee, Wisconsin 53202-5395

(414) 291-9915

Fax (414) 291-9991

November 28, 1988

Mr. Penn Kemble  
President  
The Foundation for Democratic  
Education, Inc.  
3425 O Street, N.W.  
Washington, D.C. 20007

Dear Mr. <sup>Penn</sup>Kemble:

I am pleased to inform you that the Board of Directors of the Lynde and Harry Bradley Foundation has awarded a grant of \$100,000 to The Foundation for Democratic Education, Inc.

It is understood that these funds will support the project outlined in the proposal submitted to the Foundation, namely: editing and post-production costs for the film on Nicaragua produced by Person to Person Films, Inc., entitled "In the Land of the Poets".

The payment of this grant is subject to your agreement to the terms specified in the enclosed grant contract. Payment will be arranged upon our receipt of a copy of this contract signed by an authorized officer.

We are happy to be able to support your work and look forward to keeping closely in touch with your progress.

With best regards,

Sincerely,

*Hillel*

Hillel Fradkin  
Vice President for  
Program

*See enclosed.  
Many Thanks.*

HF:ls

Enclosure

*Penn Kemble*

Mr. Hillel Fradkin  
The Bradley Foundation  
777 East Wisconsin Avenue  
Milwaukee, Wisconsin 53252

LOGGED: 4-1-88  
ACK'D: 4-1-88

March 25, 1988

Dear Mr. Fradkin:

As you know, we were successful in raising adequate funding to organize a film crew which visited Central America this past November. We returned with more than 50 hours of stunning, revealing and often moving testimony, filmed not only on the streets of Managua and Masaya, but also near combat areas in the Nicaraguan countryside and in refugee camps in both Honduras and Costa Rica. A broad and diverse cross-section of the Nicaraguan people is represented in this film.

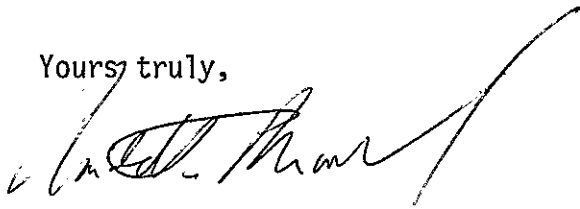
This continues to be an ambitious and challenging project. It is the first to give a voice on film to the Nicaraguan civic democratic opposition inside and out of their country; the first to attempt an in-depth and comprehensive four-hour format; and the first to market the finished film for primarily theatrical release with television and video to follow.

We are now in the process of editing and post-production and we plan to film additional interviews with witnesses essential to telling the most complete story possible. The intention is to have a finished film ready for theatrical release in the fall of this year. Substantial funding from both individuals and foundations was raised to carry the project this far. Now we are at a point where we need to raise the balance of the resources required to finish the film.

Sir James Goldsmith, Martin Peretz of the New Republic, Norman Podheretz of Commentary, Arnaud de Borchgrave, Charlton Heston, Nestor Almendros and Rev. Richard Neuhaus have been among those who have shown friendship and support to this project. We are attempting nothing less than to produce an honest, illuminating, provocative film that we can all be proud of, even decades from now. We are attempting to make the film that neither Hollywood nor the networks have thought it necessary to make.

Accompanying this note is a list of some of those we have already interviewed for the film, as well as some we hope to interview in the near future. You also have the original proposal and a schedule/budget to completion. Thanks for again considering this project for a grant from the Bradley Foundation.

Yours truly,

A handwritten signature in dark ink, appearing to read "Ronald F. Maxwell", written over a horizontal line.

Ronald F. Maxwell, President  
Person to Person Films, Inc.  
729 Seventh Avenue  
(Second Floor)  
New York, N.Y. 10019  
(212) 869-9460

P.S. Grants can be designated for this film project ("In the Land of the Poets") and made directly either to the tax-exempt non-profit Foundation For Democratic Education, Inc. in Washington, D.C. or to The National Forum Foundation, Washington, D.C.

Enclosures

cc. Penn Kemble, FDE  
James Denton, NFF

Proposal for the funding of a  
documentary film on the Nicaraguan  
resistance.

Today the only Nicaraguans seen in the United States media are the Marxist-Leninist Sandinista Commandantes that have hijacked a popular revolution and turned it into a repressive totalitarian state. They have become the darling of the talk-show hosts like Donohue, and are regularly featured on the networks' evening news. They have taken full advantage of this adulation to spread their propaganda and disinformation across America. As we know, there is no freedom of speech, press or assembly in Nicaragua; and Nicaraguans who dare to criticise the Sandinistas outside of their country are subject to long jail sentences. This tactic can partially explain why Nicaraguan criticism of the Sandinista military junta has been limited to the extent it has seemingly been; but there is another, more sinister reason, one which has less to do with Sandinista repression and intimidation than it does with liberal political bias in the United States. Those Nicaraguans who do take the risks to speak out in the defense of freedom and democracy in their own country, whether exiles or dissidents, are mostly ignored or occasionally censored by the American prestige press and most notably the three television news bureaus. Clearly, these Nicaraguans need a forum to tell their story.

It is the intention of this endeavor to produce a documentary feature film in the style of THE SORROW & THE PITY or SHOAH, which principally through the device of direct on-



camera interviews provides an opportunity for the domestic critics, dissenters, exiles, refugees and resistance fighters from Nicaragua to take their case first-hand to viewers in the United States and western Europe. The result will be a 2½ to 3½ hour feature length documentary film for initial theatrical release with subsequent distribution in public television, foreign broadcast, and direct availability to the general public via the video-cassette distribution system.

The film will be produced with the utmost regard for the truth; direct testimony, substantiation of claims and assertions, photographic evidence, back-up research, corroboration. The purpose is to let the Nicaraguans tell their own story without prompting or direction from anyone else. These witnesses would include both those already in exile or in armed resistance and those still within Nicaragua whose criticism is all the more relevant and poignant for their vulnerability to reprisals. Those interviewed will include citizens from a cross-section of Nicaraguan society: campesinos, laborers, industrial workers, union members, street vendors, shop keepers, professionals, clergy, journalists, politicians, educators, writers, poets, refugees, indians, black Creoles, ex-Sandinistas, former members of the Sandinista secret police and the FSLN army; active contras, refugees, exiles.

The film will feature as well notable members of the intellectual middle-class resistance such as Pablo-Antonio

Cuadra, Bishop Pablo Vega, Mario Cajina-Vega, Xavier Arguello, Arturo Cruz, Jr., Violetta and Jaime Chamorro, etc. Topics will include though not be limited to the Sandinista persecution of religious groups, the installation of the so-called popular church and its front organization C.E.P.A.D. which serves as a conduit for main-line US Protestant financial support; the Potemkin village tours organized by the Sandinistas and their American supporters for all too willing U.S. and western European "sandanalistas"; the Cuba styled block system of ration cards and informants; the use of 'turbos' to intimidate and silence critics and opponents within the country; the prisons; the torture of political prisoners; air raids and ground attacks against civilians, principally along the Miskito coast; the influx and use of Soviet and Cuban military equipment and personnel; the forced civilian relocations; the East-German styled secret-police operation, the international propaganda and disinformation campaign orchestrated by the Sandinistas with the advice of American collaborators and paid professional media/public relations experts; the collectivisation and nationalization of the economy, the appropriation and confiscation of land and private property; the suspension of civil liberties; the control of the press; the compulsory military draft, etc.

In addition to on-camera direct interviews in Costa Rica, Honduras, Nicaragua and the United States, footage will be shot in Nicaraguan backgrounds, at refugee camps in Honduras and Costa Rica and at Contra staging areas in

both countries. Stock footage will include reportage from the '79 rebellion and scenes from Nicaragua since that time.

The film will be constructed as follows:

Part 1)        the REBELLION

Here we introduce the persons who will constitute the central testimony of the film. Eventually recounting the entire sequence of events from 1979 to 1987, in this part they will begin with their reminiscences of the struggle in the initial rebellion against Somoza which culminated however temporarily in the victory of the popular cause. The interviews will be intercut with stock footage from the era. Central to this witness will be the interviews with the former editors at LA PRENSA, among the earliest and staunchest critics of the Somoza regime.

Part 2)        the BETRAYAL

Here new witnesses are added to recount the growing climate of disillusion punctuated by broken promises, the curtailment of freedoms, the imposition of Soviet-style policies and apparatuses, the collapse of the economy, and the repressive measures undertaken by the Sandinista junta from virtually the first day they began to assume dictatorial control. The gathering injustices to be recounted will trace the sequence of events to the eventual imposition of so-

called emergency measures and the police-state environment with the accompanying suspension of all civil liberties. These interviews will be intercut with newly filmed footage from refugee camps and reportage from within Nicaragua.

### Part 3)        the RESISTANCE

In this section we follow the story of witnesses who recount their decision to resist by going underground, going into exile, joining the rebel forces in Costa Rica or Honduras or remaining as a visible opposition with Nicaragua. These interviews are intercut with new footage taken at rebel camps along the Nicaraguan border, and if possible, within Nicaragua itself. Here we are introduced to new faces, those who have left the countryside to take up arms in the defense of freedom: campesinos, workers...the very people for whom the revolution was supposedly fought, according to Sandinista propaganda.

### Part 4)        the HOPE

In this, the final section, those whom we have by this time come to know tell us of their hopes and expectations for the future of their resistance and for a free Nicaragua. It is at this juncture that we could perhaps add a couple of Latin voices who can speak to the larger Central American crisis, namely respected luminaries such as the Mexican Octavio Paz or the Spanish playwright Fernando Arrabal.

"In the Land of the Poets"

Costa Rica:

Puerto Limon Refugee Camp & Folk Dancers  
Exile community in San Jose & Raices Folk singers

Honduras:

Tupasenti Refugee Camp  
Hakaleapa Refugee Camp  
Miskito settlements along Rio Coco, border area  
Exile community in Tegucigalpa  
Human rights office, Tegucigalpa

Nicaragua:

Barrios and streets of Managua & Masaya  
Villages and countryside in south-central Nicaragua  
Opposition demonstrations & march in Managua  
Sandinista rally in Managua  
Catholic mass with Cardinal Obando y Bravo  
Managuan Central market place  
Banners, posters and "revolutionary art" in Managua  
La Prensa offices  
Mother's Movement demonstration

Stock Footage:

Sandinistas on U.S. Television  
Newsreel footage Nicaragua 1960-1988  
Combat footage from news services & FDN

Graphics:

Maps, charts, drawings, newspapers, photographs,  
documents

INCOMPLETE LIST OF WITNESSES INTERVIEWED FOR THE DOCUMENTARY FILM,  
"IN THE LAND OF THE POETS"

FAUSTO AMADOR - Exile, San Jose, Costa Rica. Brother of slain founder of FSLN, Carlos Fonseca Amador.

XAVIER ARGUELLO - Exile, USA. Founding editor of Sandinista cultural magazine NICARAGUAC.

FANOR AVENDANO - Internal civic democratic opposition, Managua. Head of Democratic Youth organization.

MARTA BALTODANO - Exile, Tegucigalpa, Honduras. Head of Human Rights Organization.

HUMBERTO BELLI - Exile, USA. Noted scholar and author of "Breaking Faith," about Sandinista persecution of the Church; formerly editorial page editor, La Prensa.

ENRIQUE BOLANOS - Internal civic democratic opposition, Managua. Head of C.O.S.E.P., private enterprise organization.

DANIEL BONILLA - Exile, San Jose, Costa Rica. Member of assembly of Nicaraguan Democratic Resistance.

DENIS BRITTON - Internal civic democratic opposition. Creole member of Truck Drivers Union affiliated with C.U.S. Free Trade Labor Union.

MARGARITA CARBALLO - Exile, San Jose, Costa Rica. Member of Yatama, Indian resistance movement.

FATHER BISMARCK CARBALLO - Catholic Church, Managua. Special assistant to Cardinal Obando Y Bravo.

JAIME CHAMORRO - Internal civic democratic opposition, Managua. Editor of La Prensa.

SOFONIAS CISNEROS - Internal civic democratic opposition, Managua. Educator.

PABLO ANTONIO CUADRA - Internal civic democratic opposition, Managua. Nicaragua's foremost poet and man of letters, editor in chief of La Prensa.

ARTURO CRUZ, JR. - Exile, USA. Former Sandinista official.

FABEO GADEA - Exile, San Jose, Costa Rica. Member of Assembly, Nicaraguan Democratic Resistance.

ALBERTO GAMEZ - Exile, Teguc, Honduras. Member Human Rights Commission, formerly high official Sandinista Judicial Ministry.

ALVIN GUTHRIE - Internal civic democratic opposition, Managua. Head of C.U.S. Free Trade Labor Union.

MATEO GUERRERO - Exile, Teguc, Honduras. Member Human Rights Commission, formerly member Sandinista Human Rights Commission.

ROGER GUEVARRA - Internal civic democratic opposition, Managua. Attorney, spokesman for Coordinadora; coordinating committee for opposition political parties.

LINO HERNANDEZ - Managua. Head of Permanent Commission on Human Rights.

MARCUS HOPINGTON - Exile, Teguc, Honduras. Spokesman for Yatama Indian Resistance.

ALBERTO ICASA - Exile, San Jose, Costa Rica. Painter, scholar.

CARLOS LOPEZ LOPEZ - Exile, USA. Imprisoned and tortured in Sandinista prisons.

BOANEROS MENDOZA - Managua. Pastor of largest Evangelical Protestant Church in Managua; imprisoned by Sandinistas.

FATHER MONDRAGON - Managua. Catholic priest of the market place.

CAROL PRADO - Exile, San Jose, Costa Rica. Former member of Southern Front ARDE with Eden Pastora.

ANTONIO IBARRA ROJAS - Exile, USA. Sociologist, expert on manipulation of Liberation Theology.

LIO SALAZAR - Exile, San Jose, Costa Rica. Father of slain democratic leader, Jorge Salazar.

ENRIQUE SOTELO - Managua. Human rights attorney.

BRIONES TORRES - Managua. Former editor of Sandinista newspaper BARRICADA.

JOSE LUIS VELASQUEZ - Exile, Costa Rica. Author and scholar.

MODESTO WATSON - Exile, San Jose, Costa Rica. Miskito Indian leader.

MARIO CAJINA VEGA - Masaya, Nicaragua. Author and scholar.

ARMSTRONG WIGGINS - Exile, USA. Miskito Indian leader.

ANDREAS ZUNIGA - Medical doctor, now internal civic democratic opposition.

#### INTERVIEWS TO BE SCHEDULED:

ROGER MIRANDA - Exile, USA, recently defected from #2 Sandinista defense ministry post.

CARDINAL OBANDO Y BRAVO - Managua.

VIOLETTA CHAMORRO - Publisher of La Prensa.

EDEN PASTORA - Exile, Costa Rica.

BISHOP VEGA - Exile, USA.

BROOKLYN RIVERA - Exile, Miskito Indian Center, Honduras.

VIRJILIO GADDOY - Head of Liberal party, Nicaragua.

"POETS" SCHEDULE TO COMPLETION

April 4 - July 2	editing/assembly screening of rough-cut assembly (approx. 8 hours) ½ in. video selected & delivered for 16mm transfer additional filming (optional - budgeted separately) all stock/archival footage selected & delivered for transfer to 16mm film art & photomation
July 2	fine cut completed (approx. 4 hours)
July 7 & 8	slop mix
July 9	screening of fine cut
July 11 - July 23	re-editing / changes
July 23	screening of final cut / picture lock
July 25 - 30	prepare final dialogue list*
July 25	strike B&W picture dupe
July 25 - Aug. 20	sound editing / narration-voice overs / scoring opticals / picture framing corrections
August 1 - 13	translation of dialogue list into English sub-titles* (two translators)
Aug. 15-Aug. 20	spotting sessions for sub-titles*
Aug. 23-Sept. 7	final mix / neg. matching / shoot main & end titles
Aug. 23-Sept. 16	preparation of graphics for sub-titles & IDs* filming of sub-titles & IDs preparation of sub-title 'C' roll prepare hi-con sub-title print
Sept. 8-16	color correction
Sept. 21	1st answer print
Sept. 23	2nd answer print
Sept. 26-30	materials logged, boxed & stored/editing room wrapped
Sept. 28	interneg
Sept. 30	release print / editing staff wrapped

\*denotes sub-titling



PERSON TO PERSON FILMS, INC.  
"IN THE LAND OF THE POETS"

ESTIMATED BUDGET TO COMPLETION  
April 4 - Sept. 30, 1988

Page 1

STAFF & CUTTING ROOMS:

2-Editors at \$1,000. p/w @26 weeks/@24 weeks	\$50,000.
2-Assistant Editors at \$500. p/w @22/@26 weeks	24,000.
Editing equipment, office, editors' expenses @ \$5,000. per months @ 6 months	30,000.
Editing supplies	2,000.
Miscellaneous expenses	1,000.
Personal Assistant @ \$400. p/w @26 weeks	10,400.
Production manager @\$200 p/d @26 days	5,200.
Production fee, Person to Person Films, bal. due	<u>16,000.</u>
TOTAL	\$138,600.

POST PRODUCTION GENERAL EXPENSES:

Office supplies	\$1,000.
Copies	200.
Telephone installation	100.
Telephone usage @\$250. p/m	1,500.
Travel expense - 5 trips to D.C. @\$112. per trip	560.
Travel expenses hotel - 5 @\$120. D.C.	600.
Misc. expense	<u>1,000.</u>
TOTAL	\$4,960.

POST-PRODUCTION FILM:

Based on 4 hours of finished film/8640 ft. of  
finished film

Negative cutting	\$3,500.
Slop print @ .17 p/f	1,468.80
Titles @ .15 p/f	1,296.
Answer print @ .94 p/f (C and D rolls)	8,121.60
Corrected print @ .48 p/f	4,147.20
Fades/Dissolves @6.00 per	1,000.
*Video-film trns. @60.00 per minute @60 min.	3,600.
Stock/processing	966.60
Optical labor @45. p/h @8 hrs.	360.00
Zero cutting @1.50 p/c of 2160 ft. @450 cuts	675.00
(Optical develop)	
TOTAL	\$25,140.20

POST-PRODUCTION SOUND:

Slop mix 2 days @8 hrs. @\$250. p/h	\$4,000.
Final mix 12 days @8 hrs. @\$250. p/h	24,000.
Foley	1,500.
Optical transfer a) 18 rolls stock @\$125. p/r	2,250.
labor b) transfer 8½ hrs. @45. p/½	360.
develop c) optical 8640 ft. @ .10 p/f	860.40
Screenings (6) 3 @8 hrs.; 3 @4 hrs. @\$100. p/h	3,600.
Translator for screenings @\$50. p/h	<u>1,800.</u>
TOTAL	\$38,370.

ARCHIVAL WORK:

Archivist	\$4,000.
Equipment purchase & research expenses	2,000.
Archival elements	10,000.
Graphic preparation	1,500.
Graphic photography	<u>1,500.</u>
TOTAL	\$19,000.

MUSIC & RECORDING:

Needle drop	\$2,000.
Narration	<u>2,000.</u>
TOTAL	\$4,000.

TITLES:

Translation for subtitles	\$2,500.
Credits and subtitles	<u>10,000.</u>
TOTAL	\$12,500.

MISCELLANEOUS:

DGA Employer's pension & welfare	\$3,000.
Miscellaneous expenses	<u>2,500.</u>
TOTAL	\$5,500.

TOTAL COMPLETION BUDGET \$248,070.

"In the Land of the Poets"

Film Crew

Ronald F. Maxwell (Producer - Director)

Produced and Directed: Sea Marks, PBS 1976  
Verna: USO Girl, PBS 1978 Emmy Nomination Best Director

Directed: Little Darlings, Paramount 1980  
The Night the Lights Went Out in Georgia, Embassy 1981  
Kidco, 20th Century-Fox 1983  
Parent Trap II, Disney 1987

Arshes Anasal (Editor)

Raised in Buenos Aires, Argentina, Arshes Anasal has worked in the film industry since the mid-'70s. After his move to New York City, he has worked on several documentaries and feature-length films. In December '87, he finished his collaboration with Mr. Nestor Almendros' "Nobody Listened," a film that premiered in this year's Miami Film Festival.

Roberto Fandino (Editor)

Mr. Fandino is an editor and film director.  
For film, he has been the director of:

El Bautizo  
La Espuela  
María, La Santa

He has also contributed his talents to about 20 documentaries and short fiction films, in a director's capacity.

As an editor, Mr. Fandino has about 90 short and feature-length fiction and documentary works to his credit.

\* \* \*



the foundation for democratic education, inc.

Penn Kemble, President

3425 O STREET, NW, WASHINGTON, DC 20007  
(202) 333-1648 (202) 393-3205

PRODEMCA

March 28, 1988

Mr. Ronald Maxwell  
President  
Person to Person Films, Inc.  
729 Seventh Avenue, 2nd Floor  
New York, NY 10019

Dear Ron:

Victoria Thomas explained to me that you hoped that I could send out some letters soliciting funds for your Nicaraguan film, and gave me the draft you prepared.

I hope you realize that I am a warm supporter of this film project, and would like to give you every kind of assistance and encouragement. The Foundation for Democratic Education, Inc. will gladly accept tax-deductible contributions for the film, because we have confidence in your ability to provide sound financial management and to produce a non-propagandistic, genuinely educational and artistic account of the Nicaraguan tragedy.

But I do not think it would be proper for us actually to solicit funds for this project. To do so would imply a kind of sponsorship, responsibility and supervision which we do not have the capability or desire to exercise. I have consulted with other members of the Board on this, and they feel even more strongly than I do.

Your letter could readily be recast as a letter from you yourself to the foundations. I have no objection to the note you now have designating the Foundation for Democratic Education, Inc. as a recipient of funds. I will gladly explain to any foundation officer my conviction that this is an extremely worthwhile project.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Penn', with a stylized flourish at the end.

Penn Kemble  
President

bcc: Hillel Fradkin