

**the vasulkas**  
video producers  
111 East 14 St., NYC 10003  
(212) 473-2054

257 Franklin St.  
Buffalo NY 14202

May 10 '75

Gentlemen

I am an owner of a sequencer  
manufactured by you, called "Muse".

The I.C. in it are not functioning  
properly any more, the ones I am  
referring to are TR1005.

I have not been able to locate  
them, and am therefore writing to  
you directly. Please ship me  
6 pieces and bill to the above  
address.

Sincerely

Sterna Vaulka

# THE VASULKAS

S T E I N A   V A S U L K A

---

Project: Blacksmith

In the first part of the program I follow blacksmith Tom Joyce through building a large gate or panel from initial planning to final product. In that part of the program he will talk about the planning, drawing, welding, forging ETC. The program then leaves the world of reality going increasingly into image and sound processing, finishing with charring woods, old books ETC for a gallery show of Tom's works (He has one every so often).

I have already made a couple of shop visits and processed some images, the result of which are on the sample tape. We now want to make a much more concentrated effort, where the blacksmithing and wood charring would be staged specifically for the camera. This is an intimate, intense and time consuming work, where I do all video and sound work and Tom will do his part alone as much as possible. The budget reflects this as the only outside fee is for an editing consultant. I see the final program being of ca 30 min. duration.

THE VASULKAS

257 FRANKLIN STREET

BUFFALO, N. Y. 14202

716-856-3385

TRIADEX INC.  
NEWTON, MASS

Dear Sirs,

I need to replace Two I.C.s on  
my Muse, the # is 7051 TR1005.  
I have not been able to find  
it or its' equivalent at suppliers  
can you please help me?

Sincerely

Steina Vasulka

STEINA VASULKA

FESTIVAL INTERNACIONAL DE CINE DE SAN SEBASTIAN  
NAZIOARTEKO ZINEMALDIA DONOSTIA

UDAL FUNDAZIO PUBLIKOA - FUNDACION PUBLICA MUNICIPAL

Woody and Stena Vasulka  
1600 Old Pekos Trail  
Santa Fé- NEW MEXICO

San Sebastian  
16 June 1983

Dear Stena and Woody Vasulka:

I'm sorry to write you so late, but I've been traveling all this time, and I could not organize myself until now.

We will be more than glad if we can have one program with your work in our Festival. We will have this year two selections of tapes: one for the Basque artists and other International. Two Jurys (one for each) will give prizes for the best works. We expect 35 works from US, France, Belgium, England, Holland, Italy, Poland, Spain, Yugoslavia, Canada and Latin America. We might have also 15 works from the Basque Country.

We want to have also 6 night shows that will be: "The best works in Europe", José Montes Baquer, the works in video of Jean Luc Godard, Bill Viola and Woody and Stena Vasulka, and also a video-performance of a Fluxus woman from San Sebastian: Ester Ferrer.

The idea is to give a general sample of many ways of working the video, in a way as a retrospective, but also as a actualité.

I know by Cristina that you would like to present "The Commission", that I've seen a part in Paris at the American Center. That will be perfect, but I want to ask you also if you will like to present some other works "retrospectively", so we could have a better idea of your work.

We could pay you your trip Albuquerque/SS/Albuquerque and your stay in San Sebastian. But as our budget is very low, I would like to know if you could have other plans in Europe by the time, so we could share the fees with somebody else. We could give you also a 250\$ fee for the show.

The show will be one night of two hours (aprox.) and you will be translated to talk with the audience.

Is it true that you will like to go to Gernika? That will be marvelous. The San Sebastian Council on the Arts is working on a Contemporary Art Center with an electronic studio, and I propose to the Mayor that you should stay for a while here, but this project will take time!. We can talk about all this sur place.

FESTIVAL INTERNACIONAL DE CINE DE SAN SEBASTIAN  
NAZIOARTEKO ZINEMALDIA DONOSTIA

UDAL FUNDAZIO PUBLIKOA - FUNDACION PUBLICA MUNICIPAL

WOODY AND STENA VASULKA  
RL6. Box 100  
SANTA FE, NM87501  
EE.UU.

San Sebastián  
22 August 1983

Dear Woody and Stena,

The fees of your staying in San Sebastián and the 2.152,-\$ for your travel expenses are paying by the - Basque Government Cultural Dept, as well as the 500 \$ for your lecture the 18th of September.

The XXXI International Film Festival will pay you 250\$ for your show the 21 of September.

Please, send us back as soon as possible the attached forms that will allowed you to enter in the cinema and Video screening.

Best Wishes,

*Guada Echevarria*

Guada Echevarria

FESTIVAL INTERNACIONAL DE CINE DE SAN SEBASTIAN  
NAZIOARTEKO ZINEMALDIA DONOSTIA

UDAL FUNDAZIO PUBLIKOA - FUNDACION PUBLICA MUNICIPAL

Now I will be full time at this address, so you can reach me here.

I wait for your reply. If this is yes, please send to me as soon as possible information on your work, photographs, and materials for our catalogue.

I hope to have you in San Sebastian, which is not a bad city, where you will meet a nice video audience, film aficionados, and many people from the video medium.

Best regards

*Guada Echevarria*  
Guada Echevarria  
Video Section

*Say hello to Marta!*



SUMMER 1979.  
FT. ERIE BEACH

February 24, 1980  
Victor Duncan and  
Harry Mathias  
Video Workshop  
Dallas, TX.

Dear Steina and Woody,

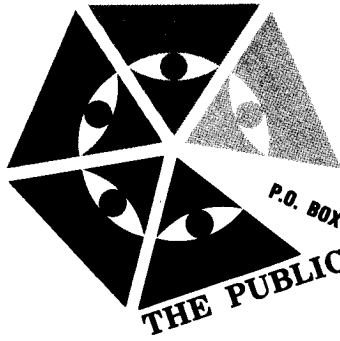
Seems images and word of you pops up in more and more likely places. I still live about 100 foot steps from KUBY'S, at 3318 Daniels Apt 10. here in Dallas.

Come visit or call when you can - (214) 361-0148  
I have room. before 8AM and after 10PM

Please send me your address.

I am interning at Brimstone Films  
and drumming up work in New Orleans.

Fondly  
Kit



P.O. BOX 99402

**EYE, INC.** • (415) 431-5727  
a non-profit corporation

• SAN FRANCISCO, CALIFORNIA 94109

9 July 80

Woody & Steina Vasulka  
1600 Old Pecos Trail  
Santa Fe NM 87102

Dear Woody:

This letter is to reiterate those points we discussed when we met at GESI in Berkeley.

1. Video 80 is very anxious to have an example of your work for exhibition. \$100 is paid in rental fee for the week of shows. I realize this is not a great deal, but we hope to exhibit and pay 70 artists in this manner. The tape I saw was an excellent for some purposes. It gave examples of your work along with a descriptive explanation of the process involved. However, I'll leave the choice of material to you, of course.

2. If you have any printed material or page layouts which would compliment the tape, we would be happy to publish this in the catalogue along with a still of the tape (b/w please) which I hope you'll send along.

3. Please fill out the entry form and send it along with your tape and any accompanying materials as soon as possible. The entry fee has been waived, and your work will not be placed in competition but listed as "invited artist."

I hope to see your work soon, and meet you again. Thanks for helping to make Video 80 a success.

*Steve*

Stephen Agetstein  
Director, VIDEO 80



VIDEO 80 VIDEO 80 VIDEO 80 VIDEO 80 VIDEO 80

THE SAN FRANCISCO NATIONAL VIDEO FESTIVAL

Dear Woody & Steina:

Just a brief note to let you know where we all stand with VIDEO 80. The exhibitions themselves were a great success, bringing out large audiences and involving the press in video on a heightened level. Financially, however, we were less than a smash. This was no great surprise, and I am spending the holidays as I knew I would: looking for Santa.

Our total budget for the week of exhibitions, the judging, all PR and the magazine as well as all office and mailing expenses is just over \$23,000. We have managed to raise at this point most of the amount. We are, however, short. The monies were raised, incidentally, entirely from advertising revenue, entry fees and the generous support of a number of individuals. We have received no government or foundation aid of any kind (though we do hope that now we have shown our achievements, these organizations may view us more favorably).

At this moment I am working toward obtaining the remaining funding necessary to fulfill the budget. I am in the embarrassing position of requesting that you bear with us and wait until the end of January 1981 for your rental fee. I trust this will not inconvenience you too greatly. If for any reason you find it impossible to hold off for these two months, please contact me immediately so that I can attempt to make other arrangements.

It is important to me that you fully understand the respect we hold for you and your work, and the distaste we find in having to ask for this indulgence. The necessity to pay artists for their work is something I am deeply committed to. You should know that this year's event has been accomplished on a completely volunteer basis, and that your work has not been used to subsidize the living expenses of others. Also know that the artists will be paid before any of the other outstanding bills of the Festival are met. Your goodwill and continued support are the most important goals we now have, and I assure you this is only first year financial trauma.

Very soon we will have a completed press kit (a good friend at Xerox!) and I will forward one to you. If you have not yet received your copy of the Festival magazine/catalogue, write and I will see one is sent.

Thanks for your understanding.

Sincerely,

*Steve*

Stephen Agetstein



August 18, 1983

Dear Steina & Woody,

I apologize for being so late in answering your letter of July 3. However, until today I was not sure that I would be in Rome at the dates you mentioned. Actually my plans for that period are still very much in the air, but the way things look now I expect to be in San Sebastian sometime around September 19-22 and then in Capri for the Prix Italia on Sept 26-28. Therefore let's say tentatively that we can (assuming that we meet in Spain) spend some time together in Rome either September 24-25 or 29-30. Frankly, I do not see how I can work out anything public for you during that period -- people are away and art&cultural events here really get going only after mid September. But if you could be in Rome a bit earlier, say Sept.22-24, then we could arrange for a screening of your tapes and your personal appearance at a film/video outdoor event organized by the Cultural Affairs Dpt of the City of Rome. I am not involved but the man in charge is an old friend and he came to see me recently asking for suggestions. Should you be interested, I would need to know as soon as possible and in any case not later than Sept. 7.

After hearing from you, I decided not to send you the money we still owe you. The dollar is soaring these days and the exchange for the lira is poor. But then you are going to spend a few days in Italy and you can use lira. We owe you 200.000. Just in case our plans change and we do not meet in Rome, you may want to send me one address where you expect to be in Italy, if you already know, so I could send you a cheque there. However let's assume that that would just be an extra precaution and that we will be able to meet each other at long last. I really look forward to it.

*all the best*

*Yours*  
*Alessandro*  
Alessandro Silj

December 18, 1979

Mr. Ron Schultz  
KOY-3 Productions Apt. #9  
3356 Rowena Avenue  
Los Angeles, CA 90027

Dear Ron:

I am sending you in a separate package the cassette of Bob Creeley's reading by Steina and Woody Vasulka. It is my understanding that you will make a copy from the original and that you will return the original to me at 207 Delaware Avenue, Buffalo, New York 14202. I shall then return it to the Vasulkas. Ownership of the physical materials of the original resides with the Vasulkas. Rights to the distribution or transmission in any form resides with Bob Creeley.

It is also my understanding that you have Bob Creeley's permission to use this tape on your Los Angeles public access program, The Poet's Voice.

Best wishes,

Gerald O'Grady  
Director

go'g:mwk  
cms

cc: Bob Creeley  
Woody and Steina Vasulka



# NEWS FROM

## UNITED STATES FILM AND VIDEO

Irving Commons 1177 East 2100 South Salt Lake City, Utah 84106 (801) 487-8571

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Susan Barrell  
Executive Director

December 23, 1981

Woody Vasulka  
1600 Old Pecos Trail  
Santa Fe, New Mexico 87501

Dear Woody,

I just wanted to take a moment to share some of the details of the upcoming Festival with you and to again extend an invitation to have you join us Park City! As you know, the Festival is scheduled January 22-31 and, as the time draws closer, our excitement about the Video Program is heightened! Needless to say, we would greatly enjoy and benefit from your attendance.

The Video Program has grown into a four-part format this year: the independent video competition; an invitational screening program; "Movies Made for Television"; and a video seminar program (integrated with the film seminar program).

In order to do everything possible within our financial limitations to assist in travel and lodging accommodations, the Board has reached some decisions that I would like to share with you:

1. Lodging accommodations for one person (per finalist tape) per night will be arranged and provided by the Festival.
2. Admission to all Festival seminars and film and video screenings (worth \$180) and admission to the John Ford Medallion Awards Ceremony on January 30 (at \$75 per person) will be provided to one representative of each of the finalist tapes. (The anticipated workshop/seminar program covers greater than forty topics of interest to both video and film producers and the film and video screenings alone exceed one hundred different selections. Additionally, over fifty leaders in the industry are scheduled to participate in seminar and fireside discussion sessions.)

Woody Vasulka  
December 23, 1981  
Page Two

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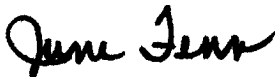
3. Regretfully, we are still having difficulty securing monies to reimburse airfare expenses. It is probably wise at this point not to count on financial support for air travel. (However, once you arrive at the Salt Lake City airport, transportation will be provided to and from Park City and within the town itself.)

It would be very helpful to me to know your plans for attending the Festival as soon as possible. Obviously, we would love to have you in Park City throughout the duration. If your time is limited, however, we will be happy to accomodate you for a shorter length of time.

I hope that this information is useful to you. This event has been a wonderful exchange for those of us who have been involved in the past and we hope that you can share in it in '82! If I can provide further information or clarification, please do not hesitate to contact me at (801) 487-8571.

Best wishes for a HAPPY NEW YEAR!

Sincerely,



June Fenn  
Video Program Coordinator

JCF/sf  
enclosures

P.S.: Enclosed is an agreement regarding our advertising and screening intent for the use of your tape in the Festival. I would appreciate you taking a minute to sign and return it to me as soon as possible. Thank you.

# San Francisco International Video Festival

20 December 1981

Vasulka  
1600 Old Pecos Trail  
Sante Fe NM 87501

Dear Steina & Woody:

Enclosed is your work PROGENY returned with our thanks and admiration. You will be pleased to know of the success of the 1981 Festival. Your participation and that of the other artists helped to delight and educate the audiences in San Francisco, and insure new respect for and interest in video art. Perhaps the most telling statistic is audience size, almost doubled from last year - nearly 2000 in 1980 to over 3900 in 1981!

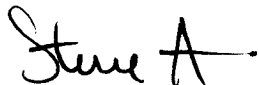
One problem we faced was lack of proper funding (no great novelty for those of us in the arts). For the first time, this year we received grants, though modest, from the various levels of government: city, state and federal. This active interest of funding bodies in video art certainly bodes well for us all. However, the funding cycles and their reimbursement nature has caused some difficulty, and I hope you will bear with us as it may take as long as sixty days to forward all honoraria. If you have not yet received your check, look for it soon.

I had hoped to include copies of the press the Festival received, but I am afraid that these same money problems prevent this just now. As soon as all artists' fees are met, I shall forward this information along.

The backbone of the Festival's success is the participation of the artists involved. If you have any questions, comments, suggestions, or criticisms, please forward them to me ASAP. We are even now beginning to plan the 1982 Festival, and your comments would be most timely.

Once again I thank you, on behalf of the staff and audience of the SFIVF, and hope to have the opportunity to view your work again next year. Call or write on any matter, at any time.

Sincerely,



Stephen Ageststein  
Director

Prædiniussingel 59  
9711 AG Groningen  
Nederland | The Netherlands

Tel. 050-17 29 29  
Postgiro 824423

Steina and Woody Vasulka  
1600 Old Pecos Trail  
Santa Fe, New Mexico  
87501, U.S.A.

Datum

November 10, 1981

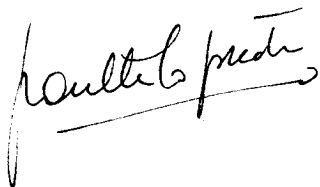
947/061.1

Dear Steina and Woody Vasulka,

Thank you for your letter dated 20th september 1981 in which you offer a videoprogramm for the museum in february next year.

Unfortunately we are quit unfamiliar with your work so it is very difficult to make up our minds what to do. Will you be so kind to send me a preview cassette? That would make things much easier for me.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Poul ter Hofstede', with a horizontal line underneath.

Poul ter Hofstede  
Visual Arts Dept.

Groninger Museum

# KIJKHUIS

aan: Steina and Woody Vasulka  
1600 Old Pecos Trail  
Santa Fe, New Mexico  
87501, U.S.A.

den haag, December 11th 1981

betreft:

Dear Steina and Woody,

Thank you for your letter of september 20th. First of all I want to apologize for waiting this long to answer it. It's been so terribly busy however that I just couldn't get around to answering all the mail, however much I wanted to.

Ernest Gusella & Tomiyo Sasaki who were here last week and showed their tapes (which we are now distributing for them overhere) told me you made very interesting tapes. Though I've come across your names regularly in american videomagazines I never had a chance to see any of your productions. Therefore I will gladly accept your offer to send me a preview cassette. Naturally we will pay you for the cost involved.

When sending the cassette, please say the value is \$ 20,=, it saves time and money when we have to get it through customs.

Anticipating all this I'd like to invite you already now to come and show your work in the Kijkhuis when you'll be in Holland next february. There's still some space left in our programming for the second week of february. Please let me know by return mail if this week is convenient for you. I'd like to use the preview cassette as introduction material for the press. (Please also send some photographs of the work.)

We can discuss buying/~~distributing~~ your work when you are in Holland. For general information about the Kijkhuis I refer to the enclosed information-sheet.

With good memories of my visit to almost-European Santa Fe and hoping to meet you both personally in february,

I remain,

Your Sincerely,

  
Tom van Vliet.



# LONDON VIDEO ARTS

The organisation for the promotion, showing and distribution of independent work in video art.

79 Wardour St.,  
London W1V 3TH

reg. no. 2162776

~~12/13, Little Newport St.~~  
~~066666 WC2H 7JX~~

phone: 01 734 7410

our ref:  
your ref:

date: 6th Feb. '81

Dear Artist,

Our deadline for receiving material/tapes for the new catalogue has been extended from February 1st. This letter is a reminder to send work as soon as possible had you omitted to send it in view of the earlier deadline.

If you wish to be included in this edition you should send:-

- a) the tapes + relevant signed forms. (works will not be included in the catalogue without receipts of tapes)
- b) still photographs from the works if possible, including note of preference for publication.
- c) a maximum of 200 words, please note that this should include a short biography and be mainly about the work submitted.

The LVA catalogue will, we hope, prove to be a valuable reference to all persons interested in video work. This issue will be in addition to the 1978 catalogue, making an ongoing document of LVA itself and of the Artists who frequently contribute.

note. Artists should check that their tapes deposited with the library since the publication of the 1978 issue have the above information in our files, if not please send.  
hoping to hear from you.

yours sincerely,



Margaret Gillan  
for LVA

# LONDON VIDEO ARTS

The organisation for the promotion, showing and distribution of independent work in video art.

reg. no. 2162776

79 Wardour St.,  
London W1V3TH

~~12713, Little Newport St.~~  
~~London WC2H7JN~~

phone: 01 734 7410

our ref:  
your ref:

date: 24th Feb '81

To whom it may concern,

LVA will be holding a two-week showing at the AIR Gallery, 6 & 8 Rosebery Ave, London EC1 from 23rd March - 3rd April.

During the first week, 23rd - 27th March, LVA's Library of videotapes will be installed in the Gallery for viewer access, ie members of the public may choose to view any tape in the library.

For the second week, 30th March - 3rd April, we are organising a series of evening showings of a mixed nature; slide/tape, performance, video installations; and daily open screenings.

The open screenings are an invitation to video makers to show and discuss their work. We feel that the use of this platform would considerably help locating video work and the various contexts in which it is made. Two evenings in this week are set aside for open screenings also, which we hope will provide an opportunity for 'open forum' specifically on Friday 3rd April which will be our 'wind-up' evening.

We are making available the time, space and equipment for the screening of video tapes and we would like people, if possible, to deposit their works in the Gallery for the duration of the week, where they would be accessible to the public under the same system as the LVA Library in the previous week.

We will keep a register for tapes deposited during that week. Individuals or groups who may not be able to come to the venue may wish to send us their tapes covering return postage.

We have available Sony U-matic (pal/ntsc) and 1/2" reel-to-reel playback equipment for showing on Trinitron monitors. Should work be on other format please contact us as soon as possible so we can try to make necessary arrangements.

Other LVA showing in the meantime will be at the Acme Gallery, 42 Shelton St., WC2  
5th MARCH: Videotapes by Marianne Heske, Dominique Belloir, Dieter Froese, and Pink noise Studios.

12th MARCH: 'A Video View', a show organised by Joan Taylor including tapes by Marcelline Mori, Richard Layzell, David Hall, Fantasy Factory, Sanborn and Fitzgerald, and Peter Donebaner

starting 7.30pm, Admission £1, students, Oap's and claimants 75p.

yours sincerely  
LVA

# LONDON VIDEO ARTS

The organisation for the promotion, showing and distribution of independent work in video art.

reg. no. 2162776

79 Wardour St.,  
London W1.

~~12/13 Little Newport St.  
London WC2H 7JH~~

phone: 01 734 7410

our ref:  
your ref:

date: 7 May 1981

Dear LVA Member,

After direct consultation between the London Film-makers Co-op, and Circles, and via them other artist run distribution organisations, the LVA steering committee and the other groups are suggesting to their membership that any agreements with the ICA cinematheque should be made via LVA or the relevant distribution group.

This means that the ICA would have to hire or buy your work at a reasonable price under the current terms of the LVA contract which is designed to protect your interests. This is the case with any other institution wishing to hire or buy your material.

We feel that this is the only course of action to take at this time; until the ICA are prepared to negotiate the formulation of an acceptable system- of contract, payment, and playback formatting- in place of the exploitative arrangement they now propose. The ICA is only the first of many such projects in Britain, and any agreement will represent a precedent for these galleries, upon which future agreements will be made.

The LVA steering committee urges you to reply YES on the enclosed card, to LVA negotiating with the ICA on your behalf under the terms of your LVA contract.

Best wishes ,

David Critchley,  
for LVASC.

*David Critchley*

P.S. LVA has just been informed that the money is now available, from the ACGB, to purchase a portable U-matic recorder and camera! Arrangements for its use will be sent to you when it has been bought.

# LONDON VIDEO ARTS

AT THE ACME GALLERY, 43 SHELTON ST., WC2

THURSDAY 21st MAY, 7.30pm

ADMISSION £1.00, STUDENTS, OAPs, CLAIMANTS 75p

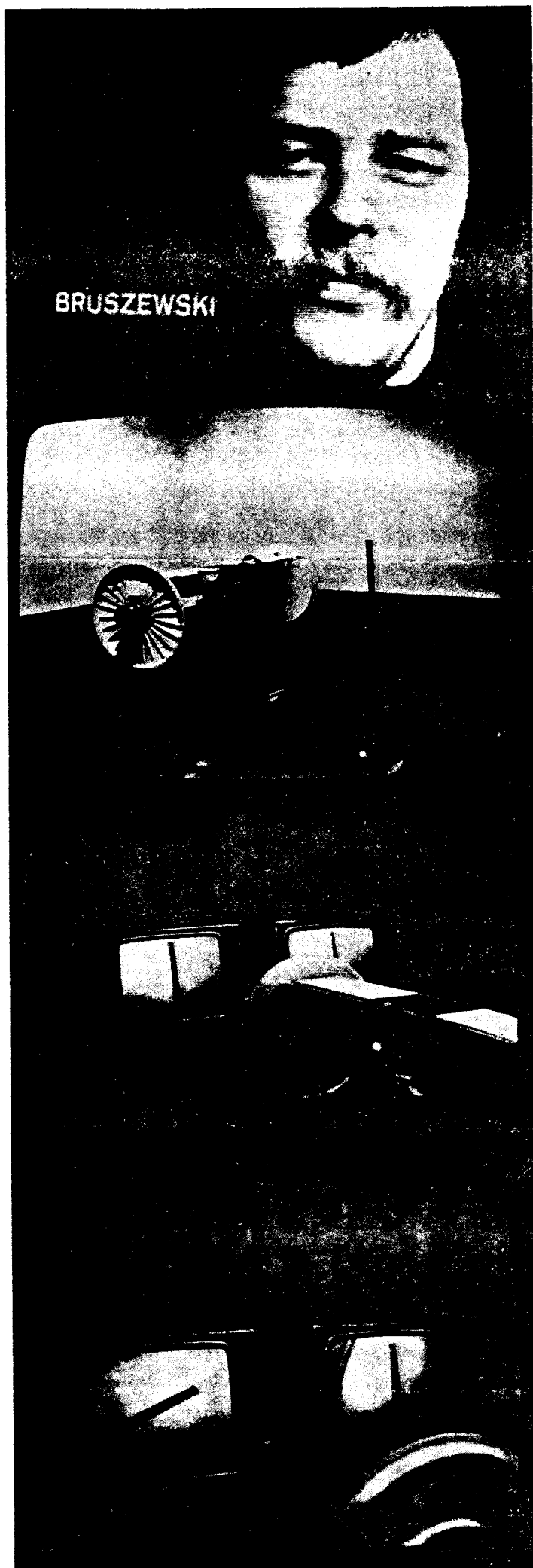
## WOJCIECH BRUSZEWSKI

BORN 1947 IN WROCLAW, POLAND.

GRADUATE OF THE PANSTWOWA WYZSZA SZKOLA  
FILMOWA TELEWIZYJNA I TEATRALNA (POLISH  
NATIONAL FILM, TV AND THEATRICAL SCHOOL)  
IN LODZ. EXHIBITED INTERNATIONALLY, INCLUD-  
ING DOCUMENTA 6 (VIDEO AND FILM SECTION)  
KASSEL, GERMANY 1977 AND FILM AS FILM,  
HAYWARD GALLERY, LONDON 1979.

HE IS AT PRESENT A DAAD AWARD HOLDER IN  
WEST BERLIN (\*80-81).

HE LIVES IN LODZ, POLAND.



# LONDON VIDEO ARTS

The organisation for the promotion, showing and distribution of independent work in video art.

reg. no. 2162776

79 Wardour St.,  
London W1.

~~12/13 Little Newport St  
London WC2R 3JF~~

phone: 01 734 7410

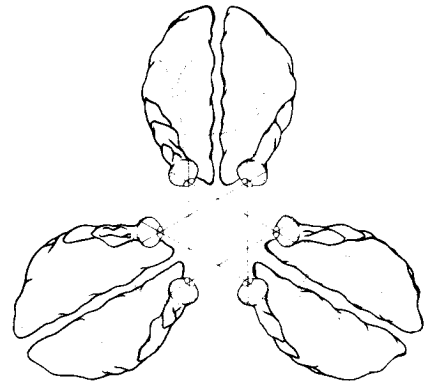
our ref:  
your ref:

date: 14 May 1981.

## NEW LVA VIDEOTAPE HIRE RATES, EFFECTIVE FROM APRIL 1ST 1981.

Maximum length of time that tape copy may be hired.	Tapes up to 15 minutes.	Tapes between 15-30 mins.	Tapes between 30-45 mins,	Tapes between 45-60 mins.
For the life of the tape.	£140	£170	£200	£230
Twenty one days.	£60	£75	£90	£105
Seven days.	£36	£45	£54	£63
One day.	£12	£15	£18	£21

19 FEB.



WOODY & STRINNY,

PLEASE GET HOLD OF ME WHEN YOU  
REACH L.A. : THEATER ARTS DEPT, UCLA  
9255761

LOT OF STUDENTS WHO'D LIKE TO SEE UR  
TAPES WOULD YOU HAVE TIME TO SHOW?

ESP. MY CLASS : NOON ON THE 5<sup>th</sup> OR 12<sup>th</sup>  
MARCH

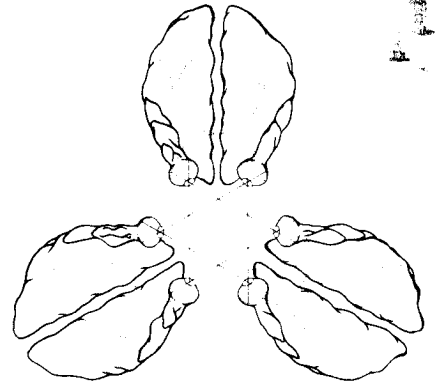
MIGHT BE ABLE TO PAY YOU \$ IF I  
HAVE ENOUGH ADVANCED NOTICE - ONLY 75\$

ANYWAY LET'S CONNECT IN MARCH

Scott

16 DEC '79

WOODY & STEIN'S,



HAVEN'T HEARD FM YOU.

YOU GETTING MY MAIL FORWARDED?

PUTTING TOGETHER PORTFOLIO

→ NEED UR "LETTERS OF INTENT"

→ VITA

HAVE YOU MOVED?

HAPPY HOLIDAYS!

SCOTT

1

DEAR WOODY & STEINA

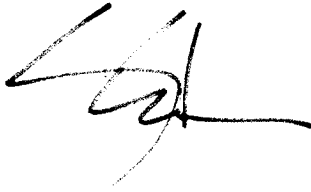
I'd like to introduce you to Peter Bloch who has volunteered to be project co-ordinator on MIND'S END. Many of you know him from the days of Twenty Four Frames when he distributed our films in Europe.

Peter will be taking care of the NEA application and will be working with us from now on. I have been engaged to direct a feature for Zoetrope Studios, but will continue to work on the MIND'S END design.

The enclosed application is a first draft that we intend sending directly to the NEA with the intention of eliciting their responses. On the basis of what you and they feedback to Peter (see his letter) we'll put together the final application.

Hope the 80's are treating you well,

Sincerely,



Scott Bartlett

2042 Green Street  
San Francisco  
CA 94123

(415) 957.1631



July 14th 1980

(in case you did NOT receive the first draft - which was sent to Buffalo, please let me know. Thanks *Pew*.)

Dear Mindsenders:

We have realised that in our attempt to develop the script outline we have gone beyond the boundaries of the short treatment. The actual 'story' for the short is a nonverbal docudrama of Rosalie falling off a train, and the subsequent recreation of her near-death (inner) experience. The enclosed revision is more in line with the original intention.

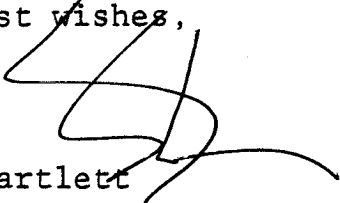
Several of you have suggested that the script outline be modified to include your individual proposals. We have every intention of doing this at a later phase in the development of the project.

The budget has been revised (see attached) so that the total amount available for creation of the graphic sequences has been increased from \$80,000 to \$130,000. It is important to note that while some of this money will be available to you on a discretionary basis, most of it will be allocated to cover agreed, budgeted, expenses. It is already clear that some contributions will cost more, others less than the average \$6,500 figure. As soon as we know that the grant has been awarded we will be meeting with each participant to develop in detail individual sequences and budgets.

The second draft proposal, then, is the same as the first with the exception of the revised script outline, budget and some minor changes which will, as requested, be made to the short biographical sketches. As we don't intend to mail out full copies of the final application (our out-of-pocket expenditure is already large enough!), please insert these new pages into your copy of the first draft.

AUGUST 15th is our deadline for sending out the final package to the National Endowment for the Arts. This means that AUGUST 1st is the final deadline for receipt of sample reel material; if you have not already done so, please mail this to Scott. Will those of you who have not yet returned your completed questionnaires and sequence proposals please do so to Peter. August 1st will be your last chance to make any comments or suggestions about the NEA proposal, although there will of course be ample opportunity for input at a later date.

Very best wishes,

  
Scott Bartlett

2042 Green Street  
San Francisco  
CA 94123

(415) 957.1631

  
Peter Bloch

112 Montreal Street  
Playa del Rey  
CA 90291

(213) 823.6236

June 9th 1980

Dear Woody & Steina-

As per Scott's letter, I will be taking care of most of the organisational aspects of MIND'S END from now on.

Attached you will find the first draft of the proposal to the National Endowment for the Arts, and a short questionnaire. We NEED you to fill this out, and your feedback will be used to put together the final, definitive application.

In the back of the package you will find two letters of support for the proposal; we would like you to help us to get more like them from individuals and/or organisations whose support you think would add weight. Feel free to show the proposal to trusted individuals!

The script outline is just a beginning; Scott and I will be developing it over the next months and to this end we are going to need the short proposals that were asked for. These will form the basis for 'writing' the voyage segments of the final script.

I will be in Europe from June 15th through July 1st, and I hope that you will be able to get the questionnaire back shortly after that (use the enclosed envelope addressed to me).

In case you think that the proposal is on the short side, this is intentional. While it will eventually be expanded, we feel that brevity is desirable. This draft will be going to the NEA and I will pass on their comments to you.

If you have any problems or queries please call me or, while I am away, Scott.

Very best wishes,

*Peter*

Peter Bloch

112 Montreal Street  
Playa del Rey  
CA 90291

(213) 823.6236

PS - HAVE SENT YOU 2

QUESTIONNAIRES - BUT ITS  
UP TO YOU WHETHER TO DO  
SEPERATE ONES OR A JOINT  
RETURN. HOPE YOU'RE BOTH  
DOING OK.

Scott Bartlett  
2042 Green Street  
San Francisco, CA 94123  
(415) 957-1631

ANNOUNCEMENTS

On Sunday, October 28, my car was robbed and among other things the entire "Mind's End" file, proposals, letters of intent, addresses and phone numbers was taken. Very unfortunate but it does give me an opportunity to bring everyone up-to-date.

Daniel Selznick has agreed to produce the project. He and I are collaborating on a feature script outline to be submitted to a well-known writer in January.

John Law has promised to play the part of Chuck Spencer.

The majority of the people on the enclosed list have been contacted and have agreed to help me in my efforts to attract funding.

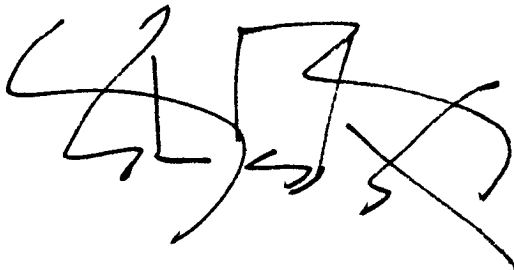
I have contacted the N.E.A. With this proposal in its short 15 min. form, we are discussing the possibility of a package of grants. For this proposal, I need a new Letter of Intent signed by each person who expects to be able to produce material. Also, I will need a resume and any promotional materials you might have on your work. Please hurry. I have a two week deadline.

I'm also sending a new draft of the sequences. Please keep it confidential and send me notes, comments, ideas for the next revision -- we all have solutions -- what we are devising is an appropriate problem.

Looking forward to hearing from you soon.

Sincerely,

Scott Bartlett

A handwritten signature in black ink, appearing to be 'S. Bartlett', written over a rectangular box. The signature is stylized and somewhat abstract.

SEQUENCES FOR

MIND'S END

Revised  
Oct. 1979

1. A looming train, black, steaming and menacing roars into the frame and passes by, trailed by vertical bands of moving vistas. Then, coming from both sides, the bands merge, slicing in and out. Slow motion people are waving goodbye through the pickets. They float on a train platform, seen from inside the train window.
2. We turn and move down the train aisle, past passengers disappearing in their seats, into the dark of train sounds and drums. Pairs of nude ebony hips smack together into center frame. Torsos rise up through the frame. Bodies ignite, their edges on fire. Lizzard-like monsters radiate and warp out toward us. Flames pour from their mouths and eyes. War movie atrocities smear along curved walls in flaming streaks. We fly down a corridor of flame.
3. Shimmering streaks of lights emerge from the flames. Shadows of pedestrians, like time-smearred ghosts, waft by us. The night's railyards stretch away and then contract again in waves. We approach an ambulance, squad cars and commotion. Silent lights are flashing, the screen is black and still. We hear distant Christmas carolling. Elements of a room fly toward us and slide by. The same walls, floors, and furniture come at us again and again. Slowing, the parts all fill into a single room interior. Wallpaper crawls, floor tiles transpose, all abstract transformations clicking with barren computer designs. The room is drained of color. We continue toward a Christmas wreath on the white door. And into it -- a tube of dead garlands. Rapidly it springs to life. Flowers bloom and the color returns to the plants. We fly out through a blue whirlpool toward a sky of time lapse clouds over the sun.

4. An amorphous orb radiates. Misty and convoluting organic growths throb and become more and more geometric and crystalline. We see a sphere of protruding spires. As we move toward a single spire, we see it as a convex reflection of an interior baroque environment. Coming closer, it falls away from us, curving inward, concaving and stretching out like a tube.

Like a speeding bullet we fly through rooms, archways and hallways. Traveling back through time: baroque, Gothic, Turkish, Roman, Babylonian. Rooms of statuary, busts, stuffed birds and animals, all staring at us. More and more mirrors, an infinitude of reflections.

5. Flying down a long corridor of mirrors. At the far end, a female figure looks into a mirror. We track toward her reflecting face, which turns away to look into a similar mirror. We move toward the next reflected face which turns away to look into still another mirror. The process repeats and accelerates. We approach closer and closer. We see our male/female face flip through a thousand features.

## MIND'S END

A 35mm, Sound, Color, 15 Minute Film

Mind's End is designed to be suitable for framing within the context of one of several feature film themes such as a voyage to the source of the force, a time travel sequence of a mystic, a visualization of the cosmos to its core, a near death/life after life experience, or a segue for experience of two alternate, simultaneous, non-contradictory realities.

Alternately, Mind's End will be a sample reel and technical textbook of state-of-the-art computer assisted image manipulation possibilities.

Mind's End begins with a dramatic re-creation of Chuck Spencer's accidental fall from an eleven story building, and then his reported journey out of mind -- falling through space and time. As the multiple realities become increasingly co-mingled, he comes finally to the center where all things are reduced to pattern. The camera moves continually into the center and out again, returning to a final reality of Chuck reviving at the hospital.

Many details of the journey will be constructed around the visions and designs of the film's collaborators.

Examples of probable sequences follow.

## MIND'S END

### Sequences:

- (1) We travel back through the architectural interiors of sequential historical periods and out through a cave into the night sky.
- (2) Elements of a room fly toward us and slide in from the sides. The parts all fill into a single room interior. Wallpaper crawls, floor tiles transpose, and a phone rings on a table. The camera continues forward to the phone.
- (3) A large train matte moves in over the frame, passes by, and sets up a horizontal interaction pattern. Environments merge in bands, slicing in and out. Slow motion people are waving goodbye on train platforms (in bands) as seen from inside the train window. Passengers disappear from their seats. We hear a harmonica.
- (4) The camera dollies down the train aisle into the dark of train sounds and disco music. Pairs of nude ebony hips smack together to center frame. Torsos rise up through the frame. Bodies ignite, their edges on fire. Camera continues into a corridor of flame.
- (5) Lizzard-like monsters radiate and warp out from a slit-scanned center. Flames pour from their mouths and eyes.
- (6) War movie atrocities smear along walls in flaming streaks.
- (7) Camera moves into a wreath tube of dead garlands, which spring to life. Flowers bloom and the color returns to the plants. Camera continues out and up through a blue whirlpool to a sky of time lapse clouds over the sun.

- (8) An amorphous orb radiates. Misty and convoluting organic growths throb and become more and more geometric and crystalline. We see a sphere of protruding spires. The camera moves toward a single spire, which is seen to be a convex environment, which falls in and becomes concaved as normal.
- (9) Camera tracks through rooms of statuary, busts, stuffed birds and animals, all staring at us.
- (10) We enter halls of mirrors. Lingerin' at a mirror, we see our male/female face flip through a thousand features.
- (11) A female figure looks into a mirror at the end of the room. The camera tracks toward her refelecting face, which turns away to look into a similar mirror. The loop repeats and accelerates.
- (12) The camera takes a clocked track through city streets. Pedestrians are time-smeared ghosts.
- (13) The streets stretch away into a tunnel and contract again in waves. We approach an ambulance, squad cars, and com-motion. Lights are flashing.





WARNER BROS.

~~Warner Bros. Inc.  
4000 Warner Boulevard  
Burbank, California 91522  
213 843 6000  
Cable Address: Warbros~~

MOVED:

2042 GREEN

SF 94123

(415) 957 1631

Oct 22 '79

DEAR WOODY'S STEINA,

HERE'S THE PROJECT DESCRIPTION OF  
THAT WE TALKED ABOUT.

PLEASE SIGN THE LETTER OF INTENT -  
YOU'LL SEE ITS NOT A COMMITMENT  
CROSS OUT THE SECOND # IF YOU CAN  
NOT IMAGINE WORKING FOR POINTS.

PLEASE RETURN THE TREATMENT WHEN  
UR DONE W/ IT.

HAVE YOU RESETTLED? SEND UR NEW #  
I'LL BE BACK TO YOU W/ NEW DEVELOPMENTS

UR FRIEND,  
SCOTT



A Warner Communications Company

## MIND'S END

### SCRIPT OUTLINE: SHORT FORM

Interior of a train speeding through wide open spaces.

We follow ROSALIE, a photographer, taking pictures of the train and the passing landscape. While hanging out between cars, the train lurches; she loses her balance and falls over the side.

We see this fall from her POV, and launch into the inner landscape of her near-death journey.

A looming train, black, steaming and menacing roars into the frame and passes by, trailed by vertical bands of moving vistas. Then, coming from both sides, the bands merge, slicing in and out. People are waving goodbye in slow motion through the pickets. They are floating on a station platform seen from inside the train window.

We turn and move down the train aisle, past passengers who are disappearing in their seats, into the dark of train sounds and drums. Pairs of nude ebony hips smack together into center frame. Torsos rise up through the frame. Bodies ignite, their edges on fire. Lizzard-like monsters radiate and warp out towards us. Flames pour from their mouths and eyes. War movie atrocities smear along curved walls in flaming streaks. We fly down a corridor of flame.

Shimmering streaks of light emerge from the flames. Shadows of pedestrians, like time-smearred ghosts, waft by. The night's railyards stretch away and then contract again in waves. We approach an ambulance, squad cars and a scene of commotion. Silent lights are flashing, the screen is black and still. We hear distant Christmas carolling. Elements of a room fly toward us and slide by. The same walls, floors and furniture come at us again and again. Slowing, the parts all fill into a single room interior. Wallpaper crawls, floor tiles transpose, all abstract transformations clicking with barren computer designs. The room is drained of color. We continue towards a Christmas wreath on the white door. And into it, where a tube of dead garlands is revealed. Rapidly it springs to life. Flowers bloom and the color returns to the plants. We fly out through a blue whirlpool toward a sky of time lapse clouds over the sun.

An amorphous orb radiates. Misty and convoluting organic growths throb and become more and more geometric and crystalline. We see a sphere of protruding spires. As we move toward a single spire, we see it as a convex reflection of an interior baroque environment. Coming closer, it falls away from us, curving inward, concaving and stretching out like a tube.

Like a speeding bullet we fly through rooms, archways and hallways. Travelling back through time: baroque, Gothic, Turkish, Roman, Babylonian styles. Rooms of statuary, busts, stuffed birds and animals all stare at us. More and more mirrors, an infinitude of reflections.

Flying down a long corridor of mirrors. At the far end, a female figure surveys her own image. We track towards her reflecting face, which turns away to look into a similar mirror. We move toward the next reflected face which turns away to look into still another mirror. The process repeats and accelerates. We approach closer and closer. We see our male/female face flip through a thousand features.

We hear the words "If I've told you once I've....."  
There are doctors, nurses, lights, and a large parabolic mirror overhead. ROSALIE is being revived in the intensive care unit of a hospital. A distant whistle is heard, and the camera pans (ROSALIE'S POV) to a photograph of a fast moving train on the hospital wall.

END

REVISED BUDGET

MIND'S END - 30 MINUTES:

20 participants @ \$6,500 average	130,000	
Shooting, directing, acting the narrative sequences	20,000	
Project designer's costs	5,000	
Editing, sound composition and combining all the elements	35,000	190,000

MIND'S END - FEATURE DEVELOPMENT:

Script (against participation)	5,000	
Project co-ordinator's costs	5,000	10,000

TOTAL ESTIMATED BUDGET: \$200,000

Dear Mindsenders:

Thanks to your valuable contributions we have been able to complete the NEA application; this along with the showreel has been despatched to Washington, and the long wait begins.

The schedule is as follows:

By the end of October the panelists will have been selected; we will be informed of the names and will then commence some judicious lobbying on your behalves

In June 1981 the awards will be announced and, assuming that we are successful, we will swing into action right away. Before the money can be disbursed certain legal requirements will need to be satisfied, but these can be dealt with when the time comes.

We do have some feedback from the NEA on the first draft. On the one hand there is a feeling that it may be unwise for the panel to put all their eggs into one basket (we are asking for the entire film/video production budget for the year); but, on the other, they can appreciate the unique nature of the project and the fact that the request is on behalf of the creme de la creme of the film/video graphic arts population. The NEA also seems to be impressed with the relationship between the MINDS END short and the possible future production of a feature movie. So...it all looks quite good, and we'll just have to hope that the panelists are as enlightened and visionary as we are!


The final application is a combination of the first and second draft proposals accompanied by a covering letter which stresses the validity of the project and confirms that we are making the application on your behalves.

The only thing that remains to be done is the solicitation of LETTERS OF SUPPORT for the project. Our ideal is to have a steady stream of these arrive at the NEA between now and February 1981. PLEASE seek out those whose opinions may have some influence and have them write to Parrin Ireland, Media Arts Program, NEA, Washington DC 20506. If you feel you need a copy of the final application for this purpose please let us know. It would be most useful if a copy of any letters of support could be sent to Peter; this way possible duplication of effort can be avoided. If you have any queries on this, the last remaining tactical effort, please call one of us.

In the meantime, all the very best,



Scott Bartlett



Peter Bloch

# The New York Public Library

ASTOR, LENOX AND TILDEN FOUNDATIONS

## The Branch Libraries

Michael H. Gitlin  
Donnell Film Library  
20 West 53rd Street  
New York, NY 10019  
9/9/81

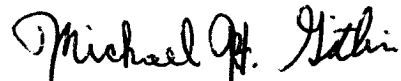
Steina Vasulka  
1600 Old Pecos Trail  
Santa Fe, New Mexico 87501

Dear Steina Vasulka,

Our fall schedule of video programs has already been set up.  
But if you know if you will be in this area next spring let me  
know sometime around the end of the year and we could set some-  
thing up possibly.

Thanks for your interest.

Sincerely,



Michael H. Gitlin



# NEWS FROM

## UNITED STATES FILM AND VIDEO

Irving Commons 1177 East 2100 South Salt Lake City, Utah 84106 (801) 487-8571

December 12, 1981

### Board of Trustees

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Stephen Dering  
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Sydney Pollack  
John Prince  
Nancy Cottrell Shanaman  
Charles Sellier, Jr.  
Sterling VanWagenen  
P.W. Wilke, Jr.

Susan Barrell  
Executive Director

Mr. Woody Vasulka  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Mr. Vasulka:

I am pleased to take a moment to inform you of the selection of your tape ARTIFACTS, PURE AND APPLIED as a finalist in the 1982 Video Art competition of the United States Film and Video Festival.

Within the next few days, I will be getting in touch with you via telephone to update you on the details of the competition and the Festival itself. Needless to say, we would like very much to have you join us in January and I hope to be able to discuss that possibility with you when we speak.

Looking forward to talking to you and, once again, thank you for your interest in the competition. We are pleased to screen work of this calibre at our celebration!

Sincerely,



June Fenn  
Video Program Coordinator

JF:jcw

Enclosures

October 10, 1981

# NEWS FROM

## UNITED STATES FILM AND VIDEO

Irving Commons 1177 East 2100 South Salt Lake City, Utah 84106 (801) 487-8571

Dear Video Artists and Producers:

### Board of Trustees

Mark Rosenberg  
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Raymond Hixson  
Tina Lewis

Sydney Pollack  
John Prince  
Nancy Cottrell Shanaman  
Charles Sellier, Jr.  
Sterling VanWagenen  
P.W. Wilke, Jr.

Susan Barrell  
Executive Director

In response to recent inquiries regarding the acceptance of tapes into the 1982 "Video Art" Competition, may I offer the following words of clarification?

Video Art has found its identity primarily in works that employ the broad classifications of mediated imagery, performance, or narrative formats on tape. The "individual expression" of these formats has been highly diversified, each work reflecting a particular artist's unique perception, technique, and concept of dealing with the element(s) with which he (she) confronts the viewer.

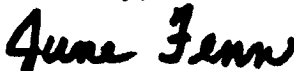
Our efforts in this year's competition are generated toward identifying and honoring this individual artistic expression, from both the creative and technical points of view. We are seeking works that, through various means, challenge the viewer or the medium, or both.

Insomuch as the approaches to Video Art are multiple and widespread, we have not attempted to designate rigid classifications of tapes that are acceptable for review by jurors. Rather, we hope that the appeal to video artists and producers will extend to encompass a wide spectrum of genre where applicable, e.g., experimental video, drama, narrative, performance, comedy, music, information, etc. Of course, the obvious and ultimate decision as to the artistic element prevalent in any work and its suitability for entry into Video Art competition remains with the artist/producer.

If I can offer further information or clarification, please do not hesitate to contact me at the address and phone noted above. We have been pleased with the response to the "CALL FOR ENTRIES" for both Video Art and Video Documentary tapes and hope to continue to hear from you.

Again, thank you for your interest in the United States Film and Video Festival! We do hope that you will be able to share in the video program, the snow, and the fun in Park City in January!

Sincerely,



June Fenn  
Video Program Coordinator

JCF/ps



Paris le 19/03/81



Dear steina and Woody

We have received last Monday the documents and the tape you sent. Here are our suggestions about it.

In a first way the PARIS FILMS COOP could distribute it. Here joined a catalog. The Coop is on the same basis <sup>as</sup> ~~that~~ New York Filmmaker's Coop. You receive 70 % of each location of your tape, keeping all your copyrights on it, and retire it as you want. This small system is correct and it works ( being accepted by more and more film/vidéomakers and institutions) .

In a second way, CINE-DOC is not habilitated to sell anything because of its social reason and its legal structure. But I asked personally to the MNAM at Centre George Pompidou if they could buy it. Jean Michel Bouhours told me it was not possible for the moment because P. Hulsten, the administrator of the MNAM is going to leave his function. J.M. Bouhours thinks you could contact him at the begining of year 82.

When I have more information, I'll write to you.

Thank you for having sent fast all these documents  
(including the magnetic surprise) which were missing  
to offer good informations about you and your works

Sincerly,

Edouard Beux

*for all cinédoc's*

~~*Edouard Beux*~~



# Virginia Commonwealth University

May 10, 1982

Steina Vasulka  
1600 Old Pecos Trail  
Santa Fe, New Mexico 87501

Dear Ms. Vasulka:

I am writing to invite you to participate in our proposed Conference titled "Contemporary Perspectives on Computer Imagery and Music" to be held in Richmond, Virginia in the Spring of 1983. To assist us in the application procedure, I would like to request a letter from you citing your interest in and support of this event, in addition to any publicity materials on you and your work. It would help us greatly if we could receive this material before June 15.

Virginia Commonwealth University will host two days of panel discussions, workshops, and performances which will take place at the Institute of Contemporary Art of the Virginia Museum of Fine Arts, the Science Museum of Virginia, and Virginia Commonwealth University. It will act as a catalyst in the development of a media center here in Richmond, and pave the way for other media events in the area. There is a blossoming interest in computer art and music and I hope that you will participate in this gathering.

The proposed honorarium for panelists is \$800, which will include travel and accommodations.

Please feel free to contact me should you have any questions.

Sincerely,

A handwritten signature in cursive script that reads "Vibeke Sorensen".

Vibeke Sorensen  
Project Director  
Communication Arts and Design Dept.  
Virginia Commonwealth University

VS/tms  
cc: File

**NWCTV, INC.**  
**P. O. Box 414**  
**Suring, WI 54174**

March 26, 1982

Vasulkas  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Gentlemen:

We are in the process of constructing WSCO, a full-power, commercial television station, located northwest of Green Bay, Wisconsin. We plan to be on the air by the end of 1982 on Channel 14. My responsibility is to obtain programming for our independent operation.

I noticed you are listed as a source for broadcast material in the Video Source Book, Second Edition. Could you please send us a catalog of the kinds of programming you can provide, its format (film, tape, etc.), and your terms for use on the air? We are looking both for regular program features, and for items we can keep on the shelf to be available on short notice to fill schedule irregularities.

Thank you for your assistance.

Sincerely,

  
Gordon Roy Morris  
Program Coordinator

SEND A COMPLETE PROPAGANDA AND A CATALOGUE

WRITE TO HOLLAND (MAX. FOR PHOTOGRAPHY) Don. Hardy

# DUMONT

DuMont Buchverlag GmbH & Co.  
Kommanditgesellschaft  
Postfach 100468  
Apostelnkloster 21-25  
5000 Köln 1  
Telefon 2053-212  
Telex 8882975 dbeb d  
Telegrammadresse DuMontbuch Köln

Steina & Woody Vasulka  
1600 Old Pecos Trail  
Santa Fe, NM 87501  
USA

+ Kitchen Club

Verlagsleitung

Cologne, June 24th, 1982

Dear Steina and Woody Vasulka,

In cooperation with the editors Ms. Bettina Gruber and Ms. Maria Vedder we are preparing a book on Video Art. The book is planned as a comprehensive, richly illustrated summary of Video Art from its beginning until today. As the editors appreciate your work very much, this anthology shall include an article about your video productions.

Therefore we would like to ask you to fill in the included questionnaire and also send to us detailed material about your work (such as descriptions of projects, video film scripts, video installation descriptions, texts you wrote about video etc.) and a statement about your personal work and point of view about video. (Appendix 1)

Planning such a book it is obvious that the artist's work should be presented also by photographs. We would be very grateful if you could send us quite a large amount of pictures (which of course will be returned to you after having been

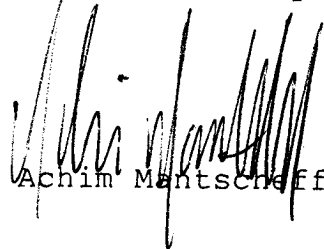
-2-

at the printers.) To our regret we can't offer you more than a token fee of DM 50,-- per published photograph.

It is of course understood that you will receive an author's copy of the finished book.

Thank you very much in advance for your kind assistance

Yours sincerely

A handwritten signature in black ink, appearing to read 'Achim Mantschkeff', written in a cursive style.

Achim Mantschkeff

QUESTIONNAIRE for the 'Video Art' Book

Please return to :

Dumont Buchverlag, attn. Achim Mantscheff

21-25, Apostelnkloster; 5000 Köln 1; West-Germany

1. Name and address

2. Curriculum vitae

3. Artistic development ( artistic training, exhibitions etc.)

4. List of your video production and dates of origin

5. Bibliography

Appendix 1

It would be very helpful if you would please send us photographs (if possible, include colour also) and other materials of your work mentioned below. You are very welcome to include any other choice of photographs and material, for example of more recent works.

'Vocabulary', 1973	4	Photographs
'Golden Voyage', 1973	4	" "
'Evolution', 1970	4	" "
'Update', 1978	4	" "



THE MILDLY HYSTERICAL RHETORICAL REVIEW

volume 1

Center for Media Study  
S.U.N.Y.  
Buffalo, N.Y.

operation:

1. You have received a copy ~~a copy~~ of the statement and all previous responses to it.
2. You may read the statement and all previous responses.
3. You may simply pass on the collection to another film-involved person.
4. However you ~~ask~~ also have the option to contribute to the collection of responses. If you decide to make some response it is suggested that you send a copy of your response to all previous contributors.
5. Then the collection should go to another film-involved person.
6. It is suggested that the next person be someone you appreciate but do not know intimately. This is an effort to communicate.

statement:

How does one be open-hearted, generous, and compassionate and still be involved in a growth process that challenges historical, social and personal roles that hinder a wholesome environment?

What are we afraid of?

Can we give and receive and not be phoney?

David Lee's response to Volume I

I don't know.

During the fall of 1977 I began living in Buffalo. By the first month I was quite anxious about how to deal with my new home. I saw problems in my social environment and myself. I was a bourgeois artist who was looking forward to contributing to a bourgeois situation, i.e. the university and the art world.

In the art world of independent film I saw much ~~xxx~~ ~~and~~ reservation and fear. The cost of film was enormous and the rewards were minimal. Few creators and even less theorists knew what to do. Not many films were being made and there was not much enthusiasm to grapple theoretical issues.

The social scene was equally sterile. Active curiosity and emotional concern for other individuals was blocked by competition and insecurity. I and everybody else was holding back.

We were all being socially correct. Our virtues were Anglo-Saxon. Withholding, our negative emotions were denied expression, and consequentially our positive emotions were diminished. Looking pretty and saying minimal to our neighbors was acceptable because the mysteriousness would generate phantasy and an absence of meaningful interaction. If one spoke or made a gesture it would be charismatic and posturing. Questioning was as much taboo as sincere appreciation. Fear had so greatly done its work that when the taboos were challenged no cries were made, only looks of mistrust were made. The mistrust could be then secretly harbored.

Friendship meant having roovy times and merely hanging out. Had I or anybody else matured since high school? I was 31 years old.

~~Friendship meant~~

Romance could become a passionate situation, but, as a man, friendship between a woman or another man could not go any further than safe emotional limits. Deep inquiry into a friend's value-system was a challenge considered hostile just as much as excessive pleasure with a friend's company was seen close to being a sexual perversion.

At the same time I was questioning my slowness in responding sexually. I observed the historical game of letting a woman increase her "market value" by withholding herself. At the other end, I had let several sexual opportunities go by because the urgency of someone's sexual needs were not padded. I withheld into personally ~~ag~~ organized conventions which would keep me from experiencing emotional contact that might be more than sexual release and a securing of a two-party security pact. But an existential learning of another.

A quickening of my sexual responsiveness could only open me to a heightened sense of my isolation. To say, "It was fun, goodbye" would leave me with the vomiting guilt as an exploiter. I was no longer tough enough to really enjoy a brief sexual encounter that didn't promise a non-sexual concern afterwards. If I fucked even once I expected to cherish that person to some extent.

The short and long of it was a rocky bed of fear.

## II

In brief, transmission of ideas, sharing of technical information, the study ~~α~~ and production of film was wasting as much as our neighborliness. ~~Do you know what somebody else's work means to them? Can I help that person with his efforts? I am afraid to ask for help with my work. When was the last time I danced or hugged somebody who was not my lover or friend?~~

Did I know what somebody else's work means to them? ~~Did~~ Can I help that person with his efforts? I am afraid to ask for help with my work. When was the last time I danced or hugged somebody who was not my lover or friend?

In the early fall of 1977 I was part of the Buffalo scene. We all knew we couldn't rock the boat. But everybody knew the boat was leaking.

## II

My ways of dealing with these problems were at first conventional and professional. I had the chance to teach. If I hadn't the chance to teach I ~~x~~ would have burned in my gate. Continual regret that the university didn't have the cash to offer more teaching fellowships was felt. A body of other instructors to interact with would have been ~~helpful~~. helpful.

As an instructor I did fairly well. After my two semesters I had found improved and unique ways of relating information and material. The second semester had some graduate students and other people with previous filmmaking experience. I created classes that were surprizingly active and lots of films were made. Fellow graduate students were invited to show and talk about their work. Three filmmakers and twice one theorist were given forum. I learned a tremendous amount. I give myself credit as a reliable instructor. Big goofs were made, but my faults were those of an excess of zeal and hopes to help others with filmmaking, not of negligence and contempt.

My own work as a filmmaker was isolated and painful. I took on and completed my most ambitious film yet. The work was not as good as I had hoped. There is the future for that. However, an absence of interaction with fellow filmmakers was never acquired and I worked alone without relief from my own speculation and toil.

I gave a show of some ~~of~~ of my work and hoped ~~to~~ to see the works ~~&~~ of others. With one exception I received no response to my films and if it weren't for the opportunity my class offered the invited filmmakers and theorist (and xerox-crazed) I doubt if I would have seen much of my friend's production and thought. (Thanks to M. Pecot for organizing two group shows!)

The few things I was doing to change the situation was not enough. It remained a question, "What can be really done?" The hemisphere of the priest had to sit in the same skull as the bandit.

### III

I decided I couldn't contain myself in the professional roles as instructor and in the dream world of the editing bench.

Little gestures of kindness, presents, and meals did some good. But my ego was still controlled too much. It had to go. My self-image wasn't ~~what was~~ to be treasured and my weaknesses privately concealed from scorn.

Putting myself into "real life" I found little response since I was often intimidating, and therefore rejected. Becoming bitter, I heard myself talk like a nagging parent. The situation was intolerable and I felt like the wise-assed kid in the Emperor's New Clothes, only this time the kid was Cocteau's Le Bête.

I carried out a mad correspondence with some people. Little response and Wilson's Farm had lots of beer.

I made a video piece that was addressed to a man-friend and a woman-friend. The work was well received but to date only one of the friends has experienced it. Revealing is the fact that at one point the sound is painful and through-out the picture is harsh. (Thanks fo Steina for knowing that a work of art can not be partial.)

I wrote a poem to a man-friend. Shortly after I saw little of him because he became engulfed in a romance. Jealousy isn't always sexual.

Another poem fashioned from ~~an~~ efforts that included trying to be friends with a woman culminated in the enactment of a Judgement Day scenario. Two friends were lost because I forced too much reality.

#### IV

After a year in Buffalo I have had a chance to know many people I respect and admire. Despite all the above ravings, I have no ill feelings to anyone. The people I have known in Buffalo will remain with me. You are all wished the best of your desire, I'm sure we will all mature.

Love,

A handwritten signature in cursive script, appearing to read "David Lee".

David Lee

P.S. My next move is to find a place to live and job or two in NYC. I want to help build the next Anthology Film Archives.

After October any response can be forwarded to  
the following address:

c/o Jean Seibel  
Apartment 1R  
120 E. 19th  
Nyc, N.Y.

10003

Volume 1 of the THE MILDLY HYSTERICAL RHETORICAL REVIEW  
is initially sent to John Pittas  
Tom Busch  
Steina  
Jonas Mekas

Well on the positive side of my ego I've been getting along real well. Recently a gal from Yale asked me to submit some of my work for a History of Animation show. (Going down in history I earn \$34.) I told her about Marcelle Pecot's work and gave her M.P. phone number.

I have even written an article for the Millennium Film Journal which is about some unknown filmmakers that should be encouraged. That includes Marcelle, Tom Busch, and some of my <sup>former</sup> students. (Some of ~~those~~ those ~~students I didn't like as people.~~ <sup>en</sup> I'm still teaching officially and unofficially some of the students I had at CMS. I am also teaching at the Collective. And no grades at the Collective! Just real interest in making films and talking about films. Will be doing some teaching at the Millennium too.

Working on a concert for April 3 and 10 of films and dance. The woman who is working with me and I are thinking of taking it to Europe. Several European filmmakers have urged me to take my films over, and I have addresses of film showcases. I wonder if there is a dance equivalent to independent film?

I could blather on about wonderful New York City, but you know it.

!!Hi! to Woody

Warmth and cheer,



David Lee

P.S. I hope you found your New Year's gift humorous.



NYC, 24 July 1985

woody - steina

At last it's happening -- I'm leaving for Finland mid-September to spend the fall there working on a composition project, meeting composers, presenting music, etc. . . . As I've mentioned before, I want to take with me work of others involved in the development of videomusic and would like to <sup>take</sup> some work of yours to show. Something old and something new. . . something short and something long would be best and give flexibility in programming. Is there anything you have you'll let me take? Something, particularly 'musical' would be good -- you remember how partial I am to those works which have an electronic interface between the visuals and the sonics (Steina, your violin piece that's mostly blues comes to mind). Any work that utilizes 'automatic' sonics I'd like to include. . .

This is just to 'prime' you so to speak, and I'll phone soon to talk with you about specifics. In the meantime I presume all is well with you out there in the hinterland. I'm missing the open space of New Mexico, but for the time being I seem to be headed eastward. . .

I'll talk with you soon.

Jack

Jack Briece  
c/o THE COMPOSERS FORUM  
One Fifth Avenue  
New York, New York 10003  
Home phone: 212 927-4526

The Daniel Nagrin  
Theatre, Film & Dance  
Foundation, Inc.

~~550 BROADWAY~~  
~~NEW YORK, NY 10012~~  
~~212-226-3551~~

208 E. 14 St.  
Tempe, AZ 85281  
602 968 4063

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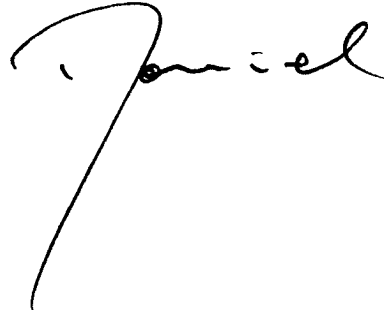
Woody Vasulka  
Route 6  
Box 100  
Santa Fe, NM 87501

Dear Woody,

In your plans eliminate the weekend of October 5 and 6.  
I have a maybe commitment for that (see enclosed).

Taking a weekend off to work with you is utterly  
irrational in the time frame in which I am operating  
but what can I do? The Vasulka's are irresistible.

Love,





# the Tucson Moving Center



Dear

You are invited to participate in a special project, "Dancing for the Camera and the Dancer", which if funded by T.P.A.C. will make available for the first time in Tucson a weekend intensive workshop for professional video artists and dancers with the incomparable Daniel Nagrin.

Daniel is an internationally acclaimed solo concert artist, choreographer and director. In 1982 Daniel left New York to live in Arizona and join the Dance faculty of Arizona State University in Tempe. We are so fortunate to have the opportunity now to experience a Master Workshop with him. His interest and experience in film and video in relationship to dance and performing arts extends over the past thirty years.

The workshop is scheduled for Saturday, October 5 and Sunday, October 6, 1985 with two three hour work sessions each day from 9:00 to Noon and 1:30 to 4:30 p.m. The resulting tapes will be available for viewing and workshop evaluation the following Sunday evening, 7:00 p.m.. Evaluation is requested by all workshop participants.

"Dancing for the Camera and the Dancer" will be held at the Tucson Moving Center studio at 260 East Congress Street between 5th. and 6th. Avenues. The Tucson Community Cable Corporation is making available the mobile van with three cameras, switcher, character generator, light kits, and microphones. Three-quarter inch tape on 20 minute reels will be used. Monitors, VCRs, photo backdrops, and additional lighting equipment are needed; if you are able to assist us with an equipment loan, please call Keith Collea ( 792- 0327).

If you are interested in participating or would like more information about the workshop, please contact one of the following persons as soon as possible:

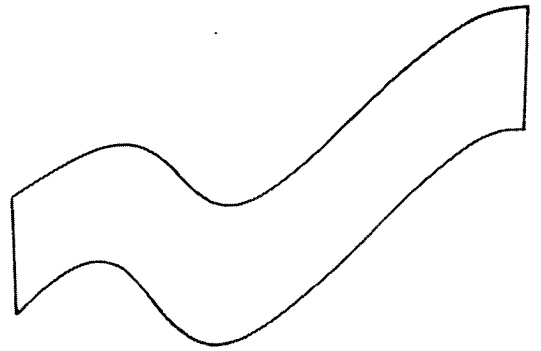
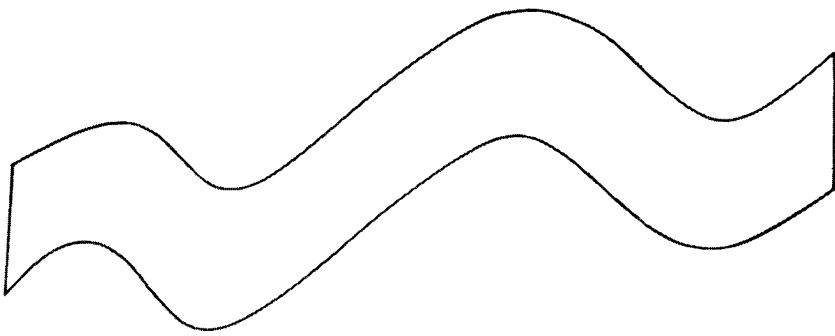
Keith Collea  
P.O. Box 3367  
Tucson 85722

Sue Pfaffl, Director  
Tucson Moving Center  
297-4370

Charlotte Lowe  
623-5264

Thom Lewis  
P.O. Box 3534  
Tucson 85722

*Daniel - here's  
what I'm sending  
out to 25- selected  
people in Tucson -  
Hope its O.K. ✓  
S.*



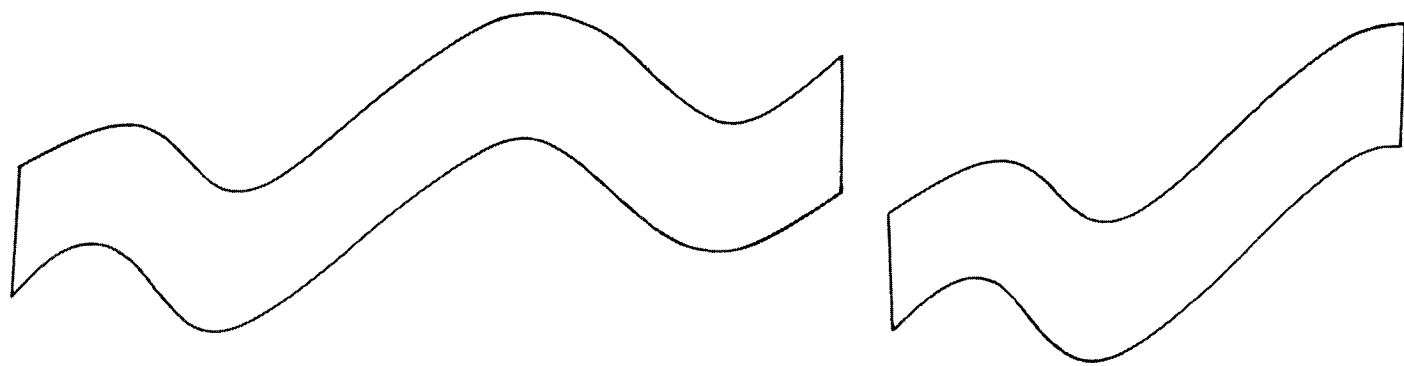
Steina Vasulka  
257 Franklin St.  
Buffalo, NY 14202

SARA COEN  
THE VIDEO SHOW  
JUNE 27 1988

Dear Steina Vasulka,

enclosed are  
your tape loops. I am terribly sorry  
for the incredible delay in returning  
these to you. I have been disorganized  
latey, and I wanted to be sure that  
these were mailed out correctly. I hope  
this has not caused you too much  
trouble though I guess it probably  
has, I hope you can forgive me

Also, I hope that all the rest of  
the money has gotten to you, I asked  
here at school + I was told that it had  
If not please let me know.



I would like to thank you again for doing the video show. It was by far the most interesting show of all of them for me, and for many others as well. People are still talking about it. I have some documentation of the installation which I will send you at a later date as I don't think I should hold this up any longer. Again, I'm really sorry about this delay, and thanks again for the great show.

Sincerely,

Lisa Ann

# The Telluride Ideas Festival

208 651 1437  
PEAK  
TEMPS  
A/R 1200  
TR 85281

DEAR WOODY & STEINA,  
I WASN'T SURE WHETHER  
TO INVITE YOU TO THIS PROGRAM,  
OR TO WAIT UNTIL WE  
'DE-INVEST WORK'.  
IF YOU HAVE THE TIME & INCLINATION  
PLEASE VISIT TELLURIDE  
THIS SUMMER.  
HOPE ALL IS WELL IN THE LAND  
OF ELECTRO-GRAPHIC  
SUMMER SUNSETS.

RICHARD LOWENBERG

# THE TELLURIDE INSTITUTE

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THE TELLURIDE INSTITUTE is a non-profit research and educational foundation committed to the winning of the Information Revolution for humane purposes; to global security; and to cultural and environmental policies which recognize and implement the interdependence of all travelling aboard the planet.

## TELLURIDE INSTITUTE PROGRAMS:

**THE TELLURIDE IDEAS FESTIVAL:** Co-sponsored with the Bellwether Foundation, an annual conference bringing together creative pioneers in many fields to disseminate new and socially valuable ideas and energies. The first Telluride Ideas Festival, "Reinventing Work" will take place in Telluride, from August 16 through 19th, 1985.

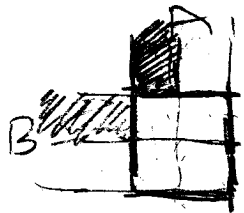
**"ACTING LOCALLY":** The Institute will schedule seminars, forums, workshops, discussions, demonstrations and performances on issues of particular concern to the Telluride region.

**TELLURIDE INSTITUTE LIBRARY:** The Institute is building a library and will assemble a remote access database of information relating to its goals and objectives.

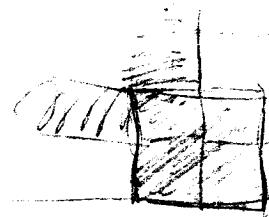
**THE MOUNTAIN GARDEN:** will consist of The Edible Landscape, an agricultural and horticultural research program whose results will enliven local menus and provide information about what's possible in high-altitude food growing; The Formal Garden, the garden as argument, as didactic device, as the space proper to aesthetic, philosophical and spiritual inquiry; water, landscaping and sculpture will be employed among other formal elements; The World Gardens, a variety of high-altitude gardens from different mountain regions, including The Patagonian Garden, The Swiss Alpine Garden, and The Himalayan Garden.

**THE TELLURIDE ARTS LABORATORY:** The Institute will work towards the development of the "compassionate computer" by building a facility and research fellowship program on the delegation of aesthetic judgement to machines. The initial program focuses on the live interaction between musicians and digitally synthesised instruments.

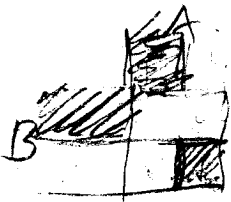
Because of a conviction that excellence at the cutting edge of the fine arts is an important ingredient in benevolent social change, the Institute will support additional arts and cultural projects.



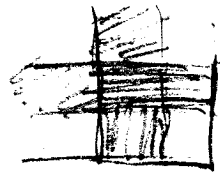
Yes = white



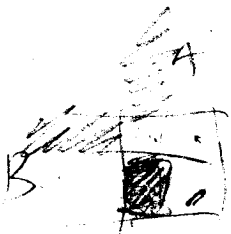
No = Black



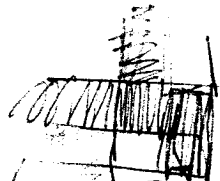
A and B  
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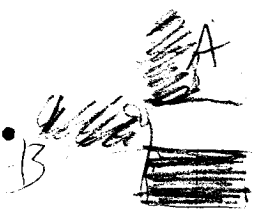
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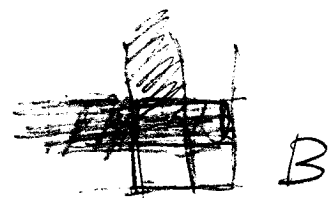
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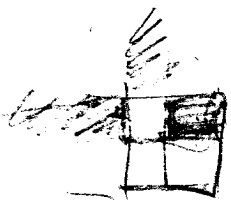
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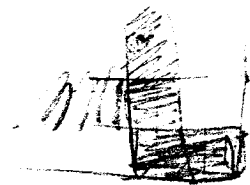
$\bar{B}$



B



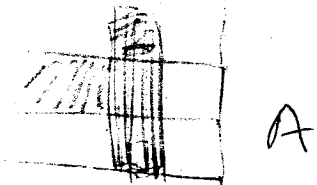
A and  $\bar{B}$



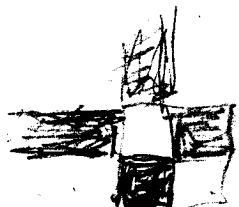
$\bar{B}$  and A



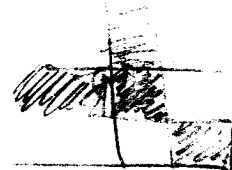
A



A



$(A \text{ and } B)$  or  $(\bar{A} \text{ and } \bar{B})$

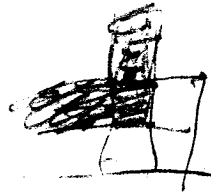


A or B  
 but not both  
 (exclusive OR)



$\bar{A}$  and  $\bar{B}$

$\bar{A} \bar{B}$



A or B



1 OCT 85

Woody and/or Stevia

Hi!

Here is the tape that KNME in Albuquerque did last year - we shot footage exactly a year ago and it aired 15 NOV and also 25 MAY of this year. This copy has its wrinkles, as it was recorded off the air, but gives you an idea of what was going on. In the performance segment (James Bond) there is even a little bit of feedback - unfortunately no one was in total control of it, nor did we have enough time to really make something of it. I hope you find something in it; I had lots of fun doing my part of the show.

As I mentioned last night, I will be in Santa Fe at the Center for Contemporary Arts on Oct 11, playing 10 minutes each hour during the evening (7-10) as part of the art benefit for the new theater.

I understand that along with a house without a roof, you will be

2  
visiting Amsterdam soon.

Perhaps when you return, we can get together and discuss these things we do. I could bring a few things up and show you what and why, etc.

So when things feel comfortable, please feel free to give me a call or drop me a line. Steina, you mentioned some new equipment - I always love to unpackage those new "boxes" too!

I can be reached @ 299-5718 (or the machine)  
or @ 2316 GEN. MARSHALL NE, 87112

(Albuquerque)

Steina, thank you for your nice comments on the show.

I especially enjoyed the retrospect of your work - your biography - although I became physically ill (no kidding) with some of the VCO sounds - I found it most difficult to appreciate.

But I enjoyed the video techniques - the sheep were terrific, especially after they found their new home inside your boxes.

3

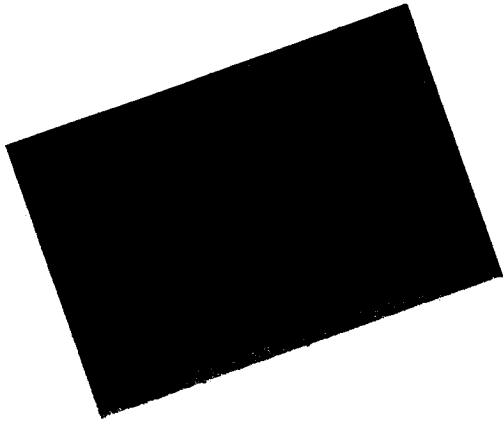
In the Paganini piece, I did not like Hector, but especially enjoyed the video techniques explored in the Violin playing sequence, the line stuff when the Statue torsos were being panned around (just before the mortician sequence) and the wonderful end that looked like impressionistic dots - in reality, viewing the molecules on their own level, living in that paradise of visible vibrations.

Thanks for the opportunity to see and appreciate your work, Woody.  
and thank you for the chance to write this letter, Steira.  
I look forward to hearing from you both.

Sincerely

Tom McVetty

P.S. I am giving a solo concert in Albuquerque on 23 NOV 85 @ Keller Hall @ UNM... can you come?



Dear Steina,

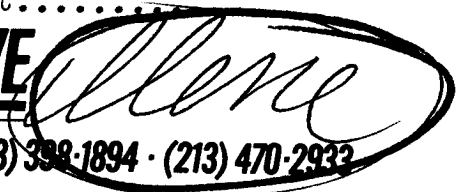
Thanks for the change of address. Was imagining you with a pile of new horses lasooing and racing around the red hills. Back in California after a jaunt to New York and Buffalooooo and San Francisco showing new tapes and having a ball. Back to whatever it is I do here. Was planning an identity crisis upon my return and did just that. At least it was warm, so I did it on the beach and this letter is a bit of a result of it.

Steina, are there any teaching positions in your fair state? Is the university offering video/photo classes, inviting visiting lecturers, giving seminars or do you even know? Considering the Southwest as a new base to work from...I am bone dry here idea-wise. Have used up every inch of my history and haven't lived enough to make new work. Need a feeling and a spirit I feel might be near the desert.

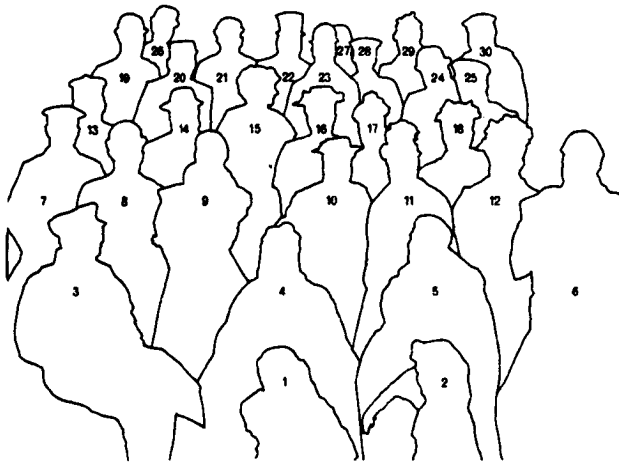
Please drop a line if you have an idea.

Otherwise, I hope you are well and that Woody is enjoying the N.E.A. money. It was a pleasure meeting and working with you. Best from the West.....

**ILENE SEGALOVE**



2238 WALNUT AVENUE / VENICE, CALIFORNIA 90291 / (213) 399-1894 · (213) 470-2933



September 13, 1983

Dear Steina and Woody Vasulka,

I am writing concerning the Video Installation Exhibition catalogue. The exhibition will open November 4 and close on December 2, 1983. The five artists whose work will be exhibited are Barbara Buckner, Tony Conrad, Doug Hall, Margia Kramer, and Bill Stephens. \$250 will be awarded to the following artists for the inclusion of their installation proposals in the catalogue: Eugenia Balcells, Judith Barry, Richard Bloes, Terry Berkowitz, Peter D'Agostino, Gary Hill, Rita Myers, Marshall Reese in collaboration with Nino Ligorano, Michael Smith in collaboration with Alan Herman, and Steina in collaboration with Woody Vasulka.

The catalogue will be put together and edited by Afterimage, the Visual Studies Workshop publication, and will be inserted into the December issue. The Afterimage staff will get in touch with you if it is necessary to obtain any additional material from you for their October 12th deadline.

You will receive your award of \$250 after the catalogue has been completed and before January 1, 1984. If you have any other questions please let me know.

Sincerely,

Nancy

Nancy Stalnaker Norwood,  
Media Program Coordinator

LAGUNA  
GLORIA  
ART MUSEUM  
POST OFFICE BOX 5568  
AUSTIN, TEXAS 78763  
512 / 458-8191

24 NOVEMBER 1982

STEINA VASULKA  
1600 OLD PECOS TRAIL  
SANTA FE, NM 87501

DEAR STEINA:

It would be an understatement to simply say I enjoyed meeting and working with you on the Inter-Arts Panel. It was a special treat and I learned a lot!

I look forward to the possibility of future collaboration.

Best personal regards,



Laurence Miller  
Director

*I'm coming to Santa Fe on Dec 4 ... can we meet?*

LDM:me

STENA-WOODY

THANKS SO MUCH FOR  
TAKING TIME TO SEND LETTER!  
NOTHING YET AS FAR AS  
'YES or NO'.

ENCLOSED IS TAPE YOU SENT  
TO JAN. 7. VIDEO FESTIVAL. I

WAS SENT IT AFTER WAS SEEN  
@ B'TON. IT ARRIVED BEFORE  
THANKSGIVING AND I SHOWED IT  
TO MY STUDENTS. WE WERE  
UNABLE TO SEE IT BECAUSE  
WE WERE DOING OUR 60MT  
PRESENTATION @ SAME TIME,  
WITH THE BREAK PLUS  
I JUST GOT BACK FROM RECENT

IN N.Y.C — CAUSED  
DELAY IN FORWARDING TAPE  
SORRY.

I ALSO ENCLOSED A OLDER TAPE  
OF MINE — NOTICE OF ONE  
OF OUR VIDEO STUDENTS GRAD.  
THIS SEMESTER AND A BUTTER  
FROM T.S.I.

HAVE A HAPPY HOLIDAY  
AND THANK YOU AGAIN  
FOR LETTER.

CHEERS  
HARLAND

Harland Snodgrass  
Medio-Vegetable Soup Kitchen  
Division of Art & Design  
NYS College of Ceramics  
Alfred, N.Y. 14802







An Electronic Image Processing System is a collection of discrete imaging modules, keyers or colorizers for example, each consisting of a number of controls which allow for specific image treatments and manipulations. When the artist changes the position of knobs or switches, different image modifications result. In an Image Processing System, then, the artist has control over a very large number of image changes. The creation of complex sequences of imagery can be difficult to achieve or repeat, due to the difficulty of accurately positioning the great number of knobs or switches which must be controlled by hand.

The General Purpose Interface is a custom-designed system which connects a small 8 bit computer to analog video imaging devices. In the presentation today the analog image processing system used was designed by Dan Sandin. The General Purpose Interface allows the artist to design signals which in effect control these knob changes through computer program control. With this system the manual changes in the position of knobs or switches is controlled by the computer through the General Purpose Interface. The introduction of a computer allows the changes in imagery to be pre-programmed and are therefore repeatable.

This collaborative project between Harland Snodgrass, Associate Professor of Video at the Division of Art and Design, New York State College of Ceramics at Alfred University, and David Jones of the Experimental Television Center, was supported in part by a grant to the Center from the New York State Council on the Arts.

Harland Snodgrass

Division of Art/Video  
N.Y.S.C.C. at Alfred Univ.  
Alfred, New York 14802  
(607) 871-2441

David Jones

Experimental TV Center  
180 Front Street  
Owego, New York 13827  
(607) 687-1423

# LAICA

November 29, 1982

Steina and Woody Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Mr. and Mrs. Vasulka,

I am writing to request your assistance in helping Gene Youngblood obtain funds which will enable him to devote a large portion of his time to writing.

At a recent National Endowment for the Arts Seminar, Frank Hodsall suggested the possibility of Gene obtaining a Chairman's Action Grant to support a writing project. I am sure you are familiar with the extensive research Gene has compiled, regarding Video Art and Computer Technology. It is crucial that this information be published and made available to artists and the general public.

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The crucial issue here is time. The need for Gene's research is urgent. This important work should be published now, not three or five years from now. Also, Gene is faced with the common problem of survival, and needs time to allow for preparation of three books which now exist in rough manuscript form and await his attention.

Please address your letter to the attention of Brian O'Dougherty, Chairman of the Media Arts Program, National Endowment for the Arts. Also, address carbon copies to Frank Hodsall, NEA Director and myself.

Thanking you in advance for your efforts on Gene's behalf.

Sincerely,



Robert L. Smith  
Director

RLS/ms



# STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

Binghamton, New York 13901

Department of Cinema  
Telephone (607) 798-4998

December 3, 1982

Ms. Steina Vasulka  
Route 6, Box 100  
Sante Fe, New Mexico 87501

Dear Ms. Vasulka:

Our departmental personnel committee is evaluating Ralph Hocking for promotion to Professor. Our personnel procedures require us to seek objective letters of evaluation from persons outside the University who are recognized authorities in the candidate's field of specialization. We hope you will be willing to aid us in this capacity.

Your evaluation, should you agree to write one, will of course be kept confidential, though summary remarks regarding the substance of evaluations may appear in committee reports. Generally, we ask that you assess the quality of Professor Hocking's work, and his overall contribution to the field.

The University administration suggests that personnel committees pose some more specific questions in letters like this. If they seem useful please answer them, but if they do not, simply ignore them.

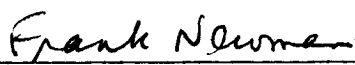
- How long have you known Ralph Hocking's work?
- To what degree is his work original and creative?
- How would you assess his contribution to the development of video art?
- What influence has he had on others working in the same field?
- Would the quality and quantity of his work qualify him for the full professorial rank at institutions with which you are familiar?

Enclosed with this letter is a recent curriculum vitae. If you would like any further information, please call (collect) and we will do our best to supply it.

We hope that you will be able to help us. You can be sure that we will be very grateful for your assistance.

Sincerely yours,

FN:es  
Encl.

  
\_\_\_\_\_  
Frank Newman  
Chairman, Cinema Department