

Helsinki, 4 May 1987

The Vasulkas  
Route 6, Box 100  
Santa Fe, New Mexico USA 87501

*Life - Woody!*

Am sorry I missed your recent call. My trip to the USSR got changed and I hadn't returned when you phoned. The Espoo video exhibition begins next week, and I had to substitute VOICE WINDOWS for SUMMERSALT--I hope this is OK. I supervised the conversion to PAL and it looks fine. A check and other materials should be on their way to you around the 8th of May. And on related fronts. . .

I met last week with the head of program acquisition at Finland's TV2, and showed him VOICE WINDOWS and THE COMMISSION. He was impressed and wants to have VOICE WINDOWS in TV2's 1987-88 season. THE COMMISSION was problematical because of subtitling and overdubbing complications, but they are considering showing it 'as is' and will decide in the next few weeks. If you<sup>are</sup> interested in having VOICE WINDOWS on Finnish TV you need to provide a C-format 1" PAL videotape (same for the COMMISSION, if they want it). In addition they require a written script of the program dialogue (if it has dialogue) and a brochure or other paper which describes the program for press purposes and lists credits, technical data and production year.

The general outline of contract details are as follows: Your "transmission materials" (tape or film plus written documents) are 'on loan' to TV2, and are insured against damage or loss while in their possession. TV2 pays air freight of the materials both ways (from you and back to you). The negotiated fee is for one broadcast and a one year exclusive for Finland license (only TV2 may broadcast or cablecast VOICE WINDOWS in Finland during the licensed year). TV2 may want to re-run the program, and in that case the fee paid for each re-run is 50% of the fee negotiated for the initial broadcast. The average price paid in Finland for a 30' program is \$1,100. Fees are paid the day following the broadcast of the program, and depending on scheduling your transmission materials may be in TV2's possession for up to eight weeks.

Should you wish to proceed with the sale of VOICE WINDOWS to Finnish TV, I will act as your representative and endeavor to negotiate a higher than average price for the program. Instead of my retaining a commission why don't you give me some credits for time in your studio when (and if) I ever get back to Santa Fe? So let me know soon that you are able to provide the required transmission materials and that I may serve as your representative. If I hear from you right away negotiations can proceed here at the end of May. TV2 has quite a bit of 'dead time' in their schedule, hence their interest in short programs. And there is a new and sophisticated system for monitoring what Finn is watching which program, and they are interested in noticing how people will react to these unusual programs. In all they are interested in buying 11 works including two of my own. (Am I in the right place or what?!) Anyway. . .let me hear from you soon.

Ever onward. . .

*Jack*  
Jack Briece  
Messeniuksenkatu 1B  
00250 Helsinki FINLAND

Phone: 358-0-412-609

PS: Woody--I spoke recently with Jouni Loki. He seems to have managed not to have made a u-matic PAL tape of the COMMISSION. . .I'm thinking of asking him for the tape back.

Helsinki, 8 June 1987

STEINA VASULKA  
Route 6, Box 100  
Santa Fe, New Mexico 87501  
USA

*Steina* \_\_\_\_\_

You should have received by now a \$325 check from the Espoo Municipal Cultural Council for the license you granted for BAD and VOICE WINDOWS. I'm sorry for the delay; the Council had expected to deposit funds directly, but since I didn't have everyone's account numbers they had to organize checks which took them awhile (brueaucracy). If you have not received the check (they were mailed last week) please let me know immediately. Enclosed is my letter delineating the license agreement, and the exhibition announcement. The exhibition was well attended and seemed a success.

Since I have had no response to my May 3 letter about VOICE WINDOWS on Finnish TV, I'm also enclosing a copy of that letter. . .are you not interested, or just away from you postbox?? I hope you will contact me before it's too late. I can't negotiate a sale without assurances that you are able to provide the 1" C-PAL conversion.

On the domestic front things are going well, but I still don't have a definite commitment for a project that would pay to keep me here. However, my grant has been extended thru July, and I'm going to take a language course and attend the Viitisaari Contemporary Music Festival next month. Efforts to organize showings in the Soviet Union and Eastern Europe thru official channels have not been successful. I am now in contact with other organizations and things are positive for a showing in Belgrade during September. And I'm planning a trip to Greece for some heat (there's plenty of sun here but not much heat) during August, and will probably take the route there thru Sofia.

Please let me hear from you about this TV thing, and give my hellos to Donald and Penelope if they're still there. Hellos to you too Woody!

*Jack*

Jack Briece  
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00250 Helsinki FINLAND

Phone: 358-0-412-609

enclosures

Helsinki, 2 May 1987

Heljä Delcos, Otso Gallery  
ESPOON KAUPUNGIN KULTTUURITOIMISTO  
Itätuulenkuja 8, 02100 ESPOO, FINLAND

Ms. Delcos:

Video artists and composers Eugenia Balcells, Jack Briece, Robert Campbell, Larry Cuba, Ron Gregory, Steina Vasulka, and Reynold Weidenaar have granted to ESPOON KAUPUNGIN KULTTUURITOIMISTO a public screening and exhibition license of their video artworks listed below. In addition each artist has given permission for a copy converted to the PAL format to be made of their herein listed works.

The license agreement is as follows:

The license is for the physical life of the tape. The individual works contained in the PAL converted program tape may be used only for the purpose of exhibition at the Otso Gallery, and may not be duplicated, copied or reproduced in whole or in part. And, 1) May not be exhibited commercially or theatrically. 2) May not be broadcast nor cablecast. 3) May not be sold, lent or transferred to any institution or individual. Exceptions to these conditions may be made only by prior written permission of the artists' representative, Jack Briece. An exception granted is that one copy of the Otso Gallery program tape may be made for Jack Briece and retained by him. In addition it is understood that the works of Jack Briece and Reynold Weidenaar are to be licensed for musical performance by TEOSTO.

The above delineated license agreement is made by the individual artists in consideration of the following fees:

Eugenia Balcells for FLIGHT VARIATION I	\$ 225
Jack Briece for BONES	In kind exchange
Robert Campbell for HUASCARÁN	\$ 225
Larry Cuba for CALCULATED MOVEMENTS	\$ 225
Ron Gregory for SKATE OR DIE	\$ 1
Steina Vasulka for BAD and VOICE WINDOWS	\$ 325
Reynold Weidenaar for LOVE OF LINE, OF LIGHT AND SHADOW: THE BROOKLYN BRIDGE	\$ 250

The above fees to be remitted in dollars directly to the artists on the Day of the first public screening, 8 May 1987.



Jack Briece  
Messeniuksenkatu 1B  
00250 Helsinki FINLAND

Helsinki, 24 March 1987

*S. Sana* \_\_\_\_\_

This video exhibition I've mentioned to you is planned for the Town of Espoo May 7-10. Yesterday I showed tapes to the selection panel and they want to include your BAD, SUMMERSALT, and the portion of your EXPLANATION that refers to the lens you used in the Summersalt. The plan is to buy the tapes--that is buy the license to exhibit for the life of the tape, etc (the standard Electronic Arts Intermix agreement)--and to make for themselves (from the copy you have given me) a copy converted to PAL.

Will you please let me know how much (\$'s) you want for these tapes, and if you will authorize the ESPOO MUNICIPAL CULTURAL COUNCIL to make a copy converted to PAL. It could save time if you would call (between 10PM-Midnight your Sana Fe time) to let me know the price and to authorize a conversion (I'm away, tho from April 5-7). Or if you'd rather send an express letter.

All goes well here. I was featured recently on a Finnish National TV program, and find myself busy giving lectures, attending concerts, and making little trips. I'll be in Tallin (Estonia) for those days in early April. This Espoo exhibition has turned out to be on a smaller scale than was originally planned--typical low budget problems--and seems to have more of an 'educational' than an 'art' slant. But having it 'educational' is better, I suppose, than not having it. There will also be a week of workshops for artists interested in the video medium.

My proposal to show tapes in the Soviet Union was turned down (by the AMERICANS) but arrangements to show in Eastern Europe are still pending. And, I am considering going to the Soviets directly to see if they want to arrange showings (although so far anyone I've asked for advice about this has advised me not to do it).

So. Please let me know either by phone or mail as soon as possible how you want me to handle this exhibition of your works.

HELLO WOODY!



Messeniuksenkatu 1B A18/607  
00250 Helsinki, FINLAND

Phone: 412-609 (Finland is 358, I think, but I'm not sure what the Helsinki city code is).

011 358 0 412609

Helsinki, 1 July 1987

*Stena*

Thanks for your 16 June letter and the Italy/Turkey info. Am sorry to hear the 1" C-PAL conversion is not worth your effort. The acquisition fellow at TV2 is taking a bit of a chance buying all these works, and wants them in an optimum format to avoid flack from the engineers (who don't like to deal with u-matic, and can't deal with NTSC). So we'll have to let this opportunity pass. . .

I've just checked my "Leevi Madetoja: Works" and find only three pieces for female chorus--none with texts by Garcia Lorca. Am remembering there are some choral works by other Finnish composers with words by Lorca, and will see if I can locate them. But, if the works are Madetoja's then the texts can't be Lorca, and if the texts are Lorca the music is not by Madetoja. . .I'll see what I can find--maybe the record catalogues will tell.

I have a record that I thought you and Woody would be interested in--music by Kaija Saariaho. VERBLENDUNGEN is impressive to me, but the other works on the disc I haven't heard. I have quite a few records that I'm about to send to Peter (Garland), and will include the record for you with the mailing to him. Hopefully I'll get this accomplished in the next week or so, and Peter will let you know when it arrives.

Have been invited to do some "experimental" work at Finland's largest and most sophisticated commercial video studios, but think they don't know what they're letting themselves in for, so am not at this moment expecting to accomplish much--time will tell.

Enough.

*Jude*

Am glad you liked the ADEGETTO, and am staying alert for other music the orchestra might like. Already have a couple of things in mind, and will have them sent to RW before the month's end.

*new phone # : 416. 784*

Aptos, 5 November 1987

Woody - Steina \_\_\_\_\_

Sorry to be so tardy getting this record to you. I was impressed by the VERBLENDEGEN. The other pieces seem more ordinary. Most of the most recent and best music remains unrecorded. . .

A startlingly sudden health problem developed in mid-July and forced me to cancel my August trip to Moscow and the video showings in Yugoslavia and has necessitated my return to the US. Needless to say, I'm a little disappointed the fates didn't concur with my desire to remain in Finland, but I'm confident these changes are for the best. My energies are back now to near normal, and I'm beginning to concentrate on composing some new music.

Steina: I arranged for some scores (and parts) to be sent to Bob Wingert for the Orchestra's consideration. A recent talk with him has made me think you might like to consider Erkki Salmenhaara's LAMENTO for string orchestra.

It's a beautiful 15 minute work based on a single descending motif--something like a passacaglia. I'll try to get a score and recording to you or Bob before your January opportunity for reading. The other work that I sent with parts by Harri Wessman is in the same 'beautiful' genre, but may be a little simple minded--I've only read it from the score and there could be more there than I'm hearing.

Presume all is well with you, and that you'll give my regards to Donald, et al.

