



Fax to Stephen Vitiello
Electronic Arts Intermix
0101 212 941 6118

from Steven Bode
29 March 1995

Dear Stephen,

Good to talk to you again.

Vis a vis the three-week **Video in Performance** season we are planning for the ICA in June, I would like to give two of the slots over to selected works by **Cheryl Donegan** and **The Wooster Group**. The Wooster Group programme would be made up of 'White Homeland Commando', 'Flaubert' and 'Rhyme 'em to Death'; the Donegan, a near-complete retrospective of Cheryl's EAI tapes.

Obviously, as it will be less cost-effective for us to rent and transport all this material from you for two on-off screenings, I would like these dates to be considered as the first of a limited number to be agreed under the terms of our normal touring deals. The only snag being that, since these two programmes would be funded directly from our new educational money, a slightly different arrangement would have to apply.

In essence, I would like these two collections to be available not only for us to hire out to our normal screenings venues but also to sell (on VHS) to educational institutions and libraries. These two collections would be among the first releases on our forthcoming **VideoFile** label and will be different from our touring programmes in they will focus in more depth on individual artists (with biographical/educational material supplied on accompanying brochures). They will be mainly targetted at the educational sector, although obviously it would be nice to have the scope to give them the occasional public screening as well.

I don't know how you might want to play this: to agree two separate contracts for rentals and sales, or to combine both sets of rights in one agreement. As with everything else we do, the major proportion of anything we make will go straight to the artist, but again, I would like to keep prices as low as before to encourage greater take-up from venues (and libraries/lecturers). I envisage the VHS tapes selling for £80 each (you'd get about £65 of that). Rentals would be at the usual rate of £65 per screening (your share would be about £50).

As we're wandering into slightly new territory, and as I'm not at all sure how well (or how poorly) these programmes will go down, I'd rather arrange something along the lines of the one-off percentage quoted above. This will in all likelihood be well down on your usual rate, so I don't know how you feel about it. Anyway, if you want to cut through the confusion by suggesting a way and scale at which we could do this, I'll respond. We're committed to Cheryl and the Woosters at the ICA in any case, so one-off rates (which I could pass to to the ICA) would be needed as a last resort.

I'd also want to reprise **To Camera** for the ICA season, giving each programme a screening each, and I reckon our agreement on Peter Campus has long run its course. Also: we've got hold of some more Arts Council money to reprint the **To Camera** brochure and again, try and encourage take-up in the educational world. How do you stand on that? Shall we re-activate the old agreement or shall we draft something new?

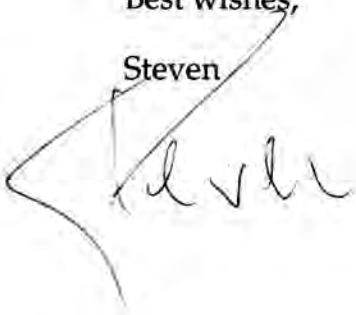
Sorry if this is all a bit garbled. The more you do, the more admin you have to see to.

One last thing: I'll instruct Liverpool to talk to you directly re the Gary Hill and Bill Viola documentaries (everything else that we were going to get through you we'll now do through LEA).

I'm not in tomorrow, but fax or call me on Friday.

Best wishes,

Steven

A handwritten signature in black ink, appearing to read 'Steven', written over the printed name 'Steven'.