Dear Woody -

I'm sorry I didn't see you at the David Ross extravaganza this weekend. I didn't get up until Saturday at about 1:30 because I had some other business to do, but more about that...

The show David had up was really quite great, and it did me a lot of good to see how it was presented in that auspicious contest. Nam June's pieces, especially T.V. Sea was spectacular then and much better than at Bonins. Tsa Schneider's was too cramped and we hope to overcome that problem when we present it here next week. All seems to be set for that. "Manhattan is an Island" will be here pretty much through the auspices of the Emerson as the coincidencefp they're covering most of the expenses. We're wise to a new channel of tape to relate it directly to this space within Manhattan. We're getting excited about the final potentials at that point.
The Peter Campus show in May will be a major undertaking for us. Peter is quite a person and personality to deal with. We've not settled on the works to be shown, but I'm hoping for "Negative Crossing" as well as "Shadow Projection." Which is without doubt the central theme. I have raised private funding to pay most of the expenses, and that in itself seems a major triumph. But we'll see how it all comes together.

I'm glad you had a chance to meet Carlota in Syracuse at the conference. I have much respect for her capabilities. She is a very different person from Freddie, and works beautifully in the more disciplined environment that I hope prevails. She is very clear as to her desires, but respects the needs of everyone around her. I hope you were able to pick this up from her.

She did mention, however, a comment from you in regard to the disproportionate amount of time devoted to video and music, and that you had critical observations. Borgia has also mentioned this and there have been other folks who have mentioned it as well. "Let me say this about that," she said. "I remember that there were originally two performance-oriented and one music-oriented event until the major video/musical event of The Cage. Presentations on Dec. 18; came that, though..."
you don’t have such advance info, the music
program ends by May 31, though video continues
through June 30, when we take a much needed
vacation. Even so, during the major months of
January, February, March, April and, as Remember
May, the proportion of video to music events is
60% to 40% (actually maybe 58 - 42%). This includes
time for set ups and run throughs which we
have judiciously attempted to schedule as a require-
ment for any presenting artist. The feeling about
the service these have been phenomenal and the
scheduled set up times, or even complete attention
to it, has largely been the reason.

There has been a major re-assessment of the
nature of the Kitchen as an institution involved
in the medium, video, that has largely in
the area of video performance, something I
find very interesting.
It's been a tough year, fielding the hassle of a necessary new space, and our commitments to it—resulting in direction proceeding in fits and starts as you read this. Which I am fighting with everything I have. And I've all but come to this, since aummer, yet the only thing that has stuck is another, anonmous, upcoming space (that is, the emergency of the situation and impending doom which spun me on to new healing endeavors).

We've been showing a lot of topic related—daytime showings for individuals and friends, artists, our writers, and the like.

I don't like to feel defensive, but I guess that is the result. The year's tenure, if it is directed to that, is certainly in line with the amount of funding from appropriate funding. Because it is my nature, here goes:

\[
\begin{array}{cccc}
\text{6,000,000} & \text{57.6\% V} \\
\text{4,000,000} & \text{21.9\% M} \\
\text{2,000,000} & \text{15.6\% V} \\
\text{700,000} & \text{51.5\% V} \\
\text{150,000} & \text{3.9\% V} \\
\text{6100} & \text{4.5\% V} \\
\text{48,680} & \text{1.0\% M} \\
\text{71.9\% V} & \text{29.2\% M} \\
\end{array}
\]

72\% V + 29\% M = 100\% of funding.
This 70-30 split very much approximates the time spent on the various performances during this year in relation to their funding. These are rough and incomplete, but the point is, I'm tired of hearing complaints of our disproportionate scheduling of video and music time that are based on a lack of knowledge of who and what are being presented. No, the old crew aren't getting the attention they used to because we know and feel there is a lot of other work out there which, through a different type, needs to be presented and, over time, has been presented this year. The familiar names aren't there, but that is, in the end, the most important thing — present those who aren't known or not known in this context.

By the way, we'd like to show some of your new work next year — if we pull through this year — but you'd better start working and let us know when you'd like to show them, just from Schedule.
is, believe it or not, already shaping up.

Best wishes to you both, I hope you're doing well in thecontinent's work growing in a way that is important to you.

Did you see the May issue of Popular Photography? If not, please look up the video column about the Kitchens. The April 13 issue of Artforum has a double page spread about Joan Jonas' piece here, but no credit to the Kitchens. That will take specific attack to rectify, but that is the kind of world we're dealing with. It's much tougher now than 3 years ago and you can't get away with what used to go.

We need all the help we can get, but with giving all the help we can give and with the help we're giving, I had intended to end with the paragraph before this one, but it's that kind of writing.

Good luck and do write.

Best, Bob.