

# Ann-Sargent Wooster

March 1, 1983

Woody Vasulka  
Steina Vasulka  
Route 6  
Box 100  
Santa Fe  
New Mexico 87501

Dear Woody and Steina,

Nice to meet you at Anthology. As I mentioned to Steina I would like a copy of the script (words) for The Commission for the piece I am writing about the tape in my column in Afterimage. Could you also send me a black and white photograph of the Commission and Steina's piece in the image processing show? My deadline is March 15. If you can't get the photos to me by then could you mail them directly to Catharine Lord at AFTERIMAGE, 31 Prince Street, Rochester, New York. Thank you.

Sincerely,



Ann-Sargent Wooster

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SUPERB Productions  
304 Eshleman Hall  
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Berkeley, California 94720  
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April 28, 1982

Dear Woody,

Your tape is beautiful! That last image, of Robert Ashley (?) sitting with his hat and the whistle, is stunning. The half-hour went by quickly: that's a good sign in itself. The audience seemed to be as impressed as I was. Thank you for participating in what resulted in a very successful event. I wish more people had seen all the work, though, because it deserves to be appreciated. Do you have plans to broadcast? I'd like to know about the direction in which you're moving. I'll stay in contact for future showings.

Bye until then,

*Kim Carpenter*  
Kim Carpenter

*P.S. K. V. G. liked it, but wasn't interested in broadcasting.*

*(the more about 120)*

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Dear Woody

Stena showed me Paganni. Wonderful.  
Truly. The video is stunning and the notion  
of the relationship between P and B actually  
come through I think. I suggested the humor  
of giving the audience some sort of gloss on the  
"story." She said you resist that idea.

On a more technical level during the first  
Berling speech I think I made a mistake to  
attach "she said" to every sentence. (I was  
ambivalent about it even then, but I didn't  
feel it was important enough to make a note.)  
(later I dropped it.) I think it spoils

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the more for you reason. I would suggest  
that if you can take it out in the mix  
my contribution would be improved.

I think Andrea's presence is perfect.

The videography is quite amazing.

Very best

Bob

DEAR STEINA & WOODY:

OCT. 8/80.

ENCLOSED IS A SAMPLE TAPE FOR THE PAGANINI PROJECT AND A COPY OF THE TAPE I'M SENDING TO ROCKEFELLER. I DID NOT INCLUDE ABSTRACT IMAGES WITH THE ROCKEFELLER APPLICATION, BECAUSE THEY SPECIFIED WORK WHICH HAD BEEN DONE WITHIN THE PAST 5 YEARS. I EDITED THE TAPE CHRONOLOGICALLY, WITH OLDER PIECES AT THE START, TO TRY AND SHOW SOME DEVELOPMENT. AND OF COURSE, I TRIED TO PICK THE MOST INTERESTING PIECES.

I'VE BEEN DOING SOME CAMERA WORK & PROCESSING FOR GREG LEOPOLD IN RUTT'S STUDIO, & I MUST SAY, THAT IF POSSIBLE, WE SHOULD TRY TO RENT A 1" MACHINE FOR THE PAGANINI PROJECT (IF IT TRANSPIRES). THE LACK OF NOISE, AND THE IMAGE QUALITY IS REALLY FANTASTIC. RUTT ALSO HAS A \$60,000 C.E.S CAMERA WHICH IS REALLY AMAZING. IT'S A GAS TO SHOOT & WORK WITH SOME REAL PROFESSIONAL EQUIPMENT. I'M GETTING A "BABY HARMONIZER" THIS WEEK. - THE HEAD OF EVENTIDE IS A FRIEND OF GREG LEOPOLD'S, SO I'M GETTING A DISCOUNT ON IT. I THINK I WILL ALSO GET A VOCORDER MADE BY ROLAND.

RIGHT NOW, TOMIYO & I ARE WAITING FOR J.V.C.'S NEW VHS PORTABLE AND SATICON - 1 TUBE CAMERA, FOR OUR TRIP TO SOUTH AMERICA. WE INTEND TO LEAVE AROUND NOV. 15-20 AND SPEND 1 1/2 - 2 MONTHS. WE'RE FLYING TO ECUADOR, THE GALAPAGOS, THEN DOWN THRU PERU TO ARGENTINA, WHERE WE WILL PROBABLY DRIVE DOWN TO TERRA DEL FUEGO & (IF POSSIBLE), FLY TO THE FALKLANDS. TOMIYO IS PRIMARILY INTERESTED IN SHOOTING GALAPAGOS ANIMALS. PENGUINS, WALRUSES, & INDIANS. I WILL PROBABLY SHOOT SOME LANDSCAPES TO USE AS BACKGROUNDS FOR COLOR KEYING. HEARN IS COMING TO VIDEO EXPO OCT. 20-23, & WILL HAVE A NEW COLOR KEYS FOR ME.

WE HAVE BEEN WORKING LIKE MANIACS DOING COMMERCIAL ART, 16 HRS A DAY, 7 DAYS A WEEK TO GET MONEY FOR EQUIPMENT & PAY FOR TRAVELLING ETC. WE'RE TRYING.

TO GET ENOUGH MONEY & EQUIPMENT TOGETHER, SO THAT WE WILL DO NOTHING BUT VIDEO NEXT YEAR. WE WANT TO GET A VAN NEXT SPRING & HEAD SOUTH & ACROSS TO YOUR DIRECTION, WHETHER THE PAGANINI PROJECT GETS FUNDING OR NOT.

SPEAKING OF PAGANINI, I'VE BEEN DOING SOME RESEARCH- & HAVE A FEW ROUGH IDEAS ABOUT THEATRICALITY IN THE PROJECT. I'LL WRITE THEM HERE JUST TO GIVE YOU SOME IDEAS ABOUT WHERE MY HEAD IS AT:

- THEATRICALITY & INSANITY
- A PLAY WITHIN A PLAY
- EMPHATIC & OUTRAGEOUS APPEAL TO SENSES OF SIGHT & SOUND.
- INTERRUPTION OF ACTION.
- FOETAL & CATATONIC POSTURES, TREMBLING, OBSESSION WITH AN OBJECT OR ACTION, STUMBLING, ETC
- DELIBERATENESS OF SING, SONG SPEECH
- PEOPLE STARE AHEAD, AS IF DEAD
- SOMNAMBULISM- PEOPLE GO BLANK, FORGET, SLEEP.
- EROTOMANIA
- INSANITY AS A METAPHOR FOR PASSION- BOTH ARE THE SAME.
- DREAM LIKE STATES USUALLY END IN VIOLENCE.
- DEBATE BETWEEN IDEAS- IMMERSE AUDIENCE IN THEM
- INTELLECTUAL DEBATE AS SUBJECT, NOT END.
- TRUE THEATRE (ARTAUD) IS ACTION WITHOUT CONSEQUENCES
- LANGUAGE - USED PRIMARILY AS INCANTATION.
- RE-EVALUATION & RE-INTERPRETATION OF HISTORY
- ATTEMPT TO RECONCILE BRECHT'S DIDACTIC THEATRE OF INTELLIGENCE WITH ARTAUD'S THEATRE OF MAGIC, GESTURE, CRUELTY & FEELING
- IDEAS IN FUGUE FORM, RATHER THAN LITERAL ASSERTIONS.

THAT'S IT FOR NOW. WE'LL BE IN TOUCH - I'LL PROBABLY CALL.

REGARDS, ERNIE.