

RECEIVED

JUL 21 1987

UNIVERSITY
RELATIONS

George Olczak
Arts & Sciences Productions
66 Newell Road, Suite A
Palo Alto, CA 94303
415 / 322-6780

July 17, 1987

Mr. Stephen Peeps
Director of University Relations
Building 170
Stanford Univ.
Stanford, CA 94305

US3-9289

Re: Marsalis/CCRMA Computer Music TV Program

Dear Stephen,

Now that several months have passed, all the business negotiations are in the final stages. As you well know, the complications of a project this complex are many. A critical meeting will take place in New York on Tuesday, July 21st. We will either have an agreement or schedule at least one more meeting after consideration of the latest terms.

In the three years since I conceived of this project, Wynton's career has grown and evolved in ways that have decreased his contact with projects being developed. His management now concerns itself not only with the matter of fees, rights, and ownership, but also with the question and assessment of musical risks. Unfortunately, this is couched in terms of current, and very different, highly constrained political and public relations strategies, sometimes quite removed from purely musical concerns. This gives you some idea of what Paul Kaufman, the executive producer in NY, is facing in these final efforts to get this project underway.

Aside from the difficulties encountered with Wynton's management, the rest of the process has been proceeding well. Rooter and Finn, the largest NY public relations firm, feels confident it will find a corporate sponsor. Bill Cosby's producer is also aware of the program with an interest in possibly having Cosby do the introduction. So, those matters

seem to be the easy part due to the interest the program is able to attract.

Now, a matter that needs to be clarified. In talking with Patti Wood about a week ago, she made a comment that created some consternation. She questioned whether the \$20,000. that the Centennial Committee had allocated for this program was to cover Wynton's fee for performing the actual concert. I want to emphasize that this had never been the purpose for the money. Rather, it was to cover his participation in the project. Since a concert generates its own revenues, there was never any real concern about funding the concert. In fact, early on, Lois Wagner was aware that her negotiations with Wynton's booking agent would involve the usual settlement of fees, etc. When I brought this to Paul Kaufman's attention, he suggested that we get a letter from you, directed to Patti Wood, indicating that in fact this funding was for Wynton's participation in the project and that the concert, in a business sense, is a separate event. In fact, the \$20K is now only a portion of Wynton's fee and thus a much more critical matter. For easy access, I have attached copies of two documents that I think clearly indicate the request for funding was for the TV program and not specifically for the concert.

If you have any questions about this, please call me. Otherwise, I would appreciate it very much if you would write a short letter stating this fact to Patti Wood and to me. I look forward to talking to you soon.

Regards,



George Olczak
Producer