

STUDIO EQUIPMENT OF WOODY AND STEINA VASILKA

EQUIPMENT LIST AS OF JANUARY 1982:

STANDARD VIDEO EQUIPMENT	29,240
SPECIAL VIDEO EQUIPMENT	12,100
STANDARD DIGITAL EQUIPMENT	8,100
SPECIAL DIGITAL EQUIPMENT	24,000
TEST EQUIPMENT	6,350
STANDARD AUDIO EQUIPMENT	6,825
ACCESSORIES	3,410
TOTAL PRODUCTION EQUIPMENT	<u>90,105</u>

STANDARD DIGITAL EQUIPMENT

DEC MINICOMPUTER	MODEL LSI-11	3,400
DEC DISC DRIVES	MODEL RX 01	2,000
COMPUTER/TERMINAL	MODEL SOL-20	1,200
TELETYPE PRINTER	MODEL 33-ASR	700
TOTAL		8,100

SPECIAL DIGITAL EQUIPMENT

THE VASULKA IMAGING SYSTEM		18,000
THE SCHIER/MACARTHUR SYSTEM		6,000
TOTAL		24,000

TEST EQUIPMENT

TEKTRONIX TEST SIGNAL GENERATOR	MODEL 144	2,000
TEKTRONIX WAVEFORM MONITOR	MODEL RM 529	600
TEKTRONIX WAVEFORM MONITOR	MODEL 529	600
TEKTRONIX WAVEFORM MONITOR	MODEL 528	900
TEKTRONIX XYZ DISPLAY MONITOR	MODEL 602	450
HEATH/SCHLUMBERGER DUAL TRACE SCOPE	MODEL SO-4510	1,000
TOTAL		6,350

STANDARD AUDIO EQUIPMENT

PUTNEY AUDIO SYNTHESIZER	MODEL VCS 3A	700
MUSE AUDIO SEQUENCER	MODEL MUS-1	250
SONY 4 TRACK 1/4" REEL/REEL TAPEDECK	MODEL TC-654-4	450
OTARI 4 TRACK 1/4" REEL/REEL TAPEDECK	MODEL MX50500011	2,950
AMPEX 2 TRACK 1/4" REEL/REEL TAPEDECK	MODEL 750	50
SPECTRO ACCOUSTIC PRE-AMPLIFIER	MODEL 217	340
SPECTRO ACCOUSTIC POWER AMPLIFIER	MODEL P-202	210
SPECTRO ACCOUSTIC EQUALIZER	MODEL 210	170
PANASONIC TECHNICS CASSETTE TAPEDECK	MODEL RS-M60	200
TANGENT 8 CHANNEL AUDIO MIXER	MODEL 802 AX	800
SONY 6 CHANNEL AUDIO MIXER	MODEL MX-12	60
3 SENNHEISSER MICROPHONES	MODEL	250
SONY MICROPHONE	MODEL ECM-22	35
PARABOLIC REFLECTOR	MODEL PBR-330	60
2 ALTEC "VOICE" SPEAKERS	MODEL	300
TOTAL		6,825

ACCESSORIES

LOWEL TOT-A-KIT LIGHTING SET	MODEL T-193	750
2 UNIVERSAL FLUID HEAD TRIPODS	MODEL 800	750
4 BOGEN TRIPODS	MODEL 3030	400
LENSES/CABLES		1,500
TOTAL		3,410

BUDGET

FUNDING REQUEST TO AFI	20,000	TALENTS/RIGHTS	8,000
MATCHING GRANT	15,000	PRODUCTION STAFF	9,200
MATCHING EQUIPMENT/FACILITIES	5,000	PRODUCTION EXPENSES	6,600
		MATCHING EQUIPMENT/FACILITIES	5,000
		SUPPLIES AND MATERIALS	1,500
		TRAVEL EXPENSES	2,700
		POST-PRODUCTION	7,000
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TOTAL PROJECT COST	40,000	TOTAL DIRECT COST	40,000

ITEMIZED EXPENSES

TALENTS & RIGHTS

THREE PROTAGONISTS 8,000

PRODUCTION STAFF

PRODUCER (WOODY VASULKA) 4,000
 COMPUTER PROGRAMMER 1,500
 CAMERA PERSON 1,500
 SOUND PERSON 1,000
 GRAPHIC DESIGNS 1,200
 9,200

PRODUCTION

SPECIAL AUDIO EFFECTS INSTRUMENTS (VOCODER,
 FLANGER, DIGITIZER, FREQUENCY SHIFTER ETC.) 1,000
 BROADCAST QUALITY COLOR CAMERA/VTR (10 DAYS) 3,000
 PRODUCTION SPACE/PHONE/HEAT/ELECTRICITY 2,000
 OVERHEAD (CABLES/BATTERIES ETC.) 300
 VAN RENTAL (FOR TRANSPORT OF EQUIPMENT ETC.) 300
 6,600

MATCHING EQUIPMENT/FACILITIES

THE VASULKA SYSTEM (SEE ATTACHMENT) 5,000

SUPPLIES AND MATERIALS

VIDEO TAPES (FOR PRODUCTION, POST-
 PRODUCTION AND COPIES) 1,500

TRAVEL EXPENSES

3 ROUNDTRIP AIRFARES, SANTA FE/NEW YORK 1,500
 3 PER DIEMS FOR SAME IN SANTA FE 600
 3 MOTEL EXPENSES FOR SAME IN SANTA FE 600
 2,700

POST-PRODUCTION

CONDUCTOR/RENDERING/INSTRUMENTATION/RECORDING 6,000

"THE ART OF MEMORY" BUDGET

FUNDING REQUEST TO AFI	20,000	TALENTS/RIGHTS	8,000
MATCHING GRANT	15,000	PRODUCTION STAFF	9,200
MATCHING EQUIPMENT/FACILITIES	5,000	PRODUCTION EXPENSES	6,600
		MATCHING EQUIPMENT/FACILITIES	5,000
		SUPPLIES AND MATERIALS	1,500
		TRAVEL EXPENSES	2,700
		POST-PRODUCTION	7,000
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TOTAL PROJECT COST	40,000	TOTAL DIRECT COST	40,000

ITEMIZED EXPENSES

TALENTS & RIGHTS

THREE PROTAGONISTS 8,000

PRODUCTION STAFF

PRODUCER (WOODY VASULKA) 4,000
 COMPUTER PROGRAMMER 1,500
 CAMERA PERSON 1,500
 SOUND PERSON 1,000
 GRAPHIC DESIGNS 1,200

9,200

PRODUCTION

SPECIAL AUDIO EFFECTS INSTRUMENTS (VOCODER,
 FLANGER, DIGITIZER, FREQUENCY SHIFTER ETC.) 1,000
 BROADCAST QUALITY COLOR CAMERA/VTR (10 DAYS) 3,000
 PRODUCTION SPACE/PHONE/HEAT/ELECTRICITY 2,000
 OVERHEAD (CABLES/BATTERIES ETC.) 300
 VAN RENTAL (FOR TRANSPORT OF EQUIPMENT ETC.) 300

6,600

MATCHING EQUIPMENT/FACILITIES

THE VASULKA SYSTEM (SEE ATTACHMENT) 5,000

SUPPLIES AND MATERIALS

VIDEO TAPES (FOR PRODUCTION, POST-
 PRODUCTION AND COPIES) 1,500

TRAVEL EXPENSES

3 ROUNDTRIP AIRFARES, SANTA FE/NEW YORK 1,500
 3 PER DIEMS FOR SAME IN SANTA FE 600
 3 MOTEL EXPENSES FOR SAME IN SANTA FE 600

2,700

POST-PRODUCTION

COMPUTERIZED EDITING WITH TIME BASE
 CORRECTOR AND TITLER (3-4 DAYS) 6,000
 A FULLY EQUIPED AUDIO STUDIO (3 DAYS) 1,000

7,000

ITEMIZED EQUIPMENT LIST

STANDARD VIDEQ EQUIPMENT

GRASS VALLEY VIDEQ PROCESSOR	MODEL 940A	
GRASS VALLEY SYNC GENERATOR	MODEL 950H	
GRASS VALLEY VIDEQ ABC AMPLIFIER	MODEL 906A	
GRASS VALLEY AC LINE LOCK	MODEL 953	
2 GRASS VALLEY COL. BCKGR. GENERATORS	MODEL 909	
GRASS VALLEY DUAL POWER SUPPLY	MODEL 900	
GRASS VALLEY SYSTEM TOTAL		3,000
COHU COLOR ENCODER	MODEL 9040	1,000
LENCO COLOR ENCODER	MODEL CEC 001	800
2 TELEVISION VIDEQ DISTRIBUTION AMPS	MODEL TMV-550	200
2 TELEVISION PULSE DISTRIBUTION AMPS	MODEL TPA-550	200
SONY COLOR CAMERA	MODEL DXC 1700	1,000
SONY COLOR CAMERA	MODEL DXC 1640	2,000
COHU B/W CAMERA	MODEL 6100	900
KGM B/W CAMERA	MODEL 133	750
HITACHI B/W CAMERA	MODEL HV-70F	150
5 PANASONIC B/W CAMERAS	MODEL WV 240P	1,000
PANASONIC 3/4" CASSETTE TAPE RECORDER	MODEL NV-9200	1,500
SONY 3/4" CASSETTE RECORDER/EDITOR	MODEL VD-2860	4,500
SONY 3/4" CASSETTE RECORDER/EDITOR	MODEL VD-2860A	4,500
SONY AUTOMATIC EDITING CONTROL UNIT	MODEL RM-400	170
PANASONIC 1/2" REEL/REEL RECORDER	MODEL NV-3160	700
PANASONIC 1/2" REEL/REEL RECORDER	MODEL NV-3130	700
SONY PORTABLE TAPE RECORDER	MODEL VD-3900	800
SONY PORTABLE COLOR RECIEVER	MODEL KV-5100	300
SONY TRINITRON COLOR MONITOR	MODEL UMT-1703T	300
2 CONRAC COLOR MONITORS	MODEL RM/19	1,000
10 SETHCEL CARLSON B/W MONITORS	MODEL 2100-SD	1,000
SONY B/W PORTABLE MONITOR	MODEL CVM 920U	170
VECTOR GENERAL GRAPHIC SYSTEM	PARTIAL	1,000
TOTAL		29,240

SPECIAL VIDEQ EQUIPMENT

RUTT/ETRA SCAN PROCESSOR		7,000
GEORGE BROWN MULTIKEYER/PROGRAMMER		3,000
GEORGE BROWN FIELD SWITCHER		1,200
GEORGE BROWN H.D. VARIABLE CLOCK		150
GEORGE BROWN SOFT KEYS		150
GEORGE BROWN SYNC SEPARATOR		150
ERIC SIEGEL DUAL COLORIZER		530
TOTAL		12,180

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
PRODUCER (WOODY VASULKA)				\$ 8,000
ACTOR (DANIEL MAGRIN)				4,000
TECHNICAL DIRECTOR (STEINA)				4,000
COMPUTER PROGRAMMER				2,000
CO-ORDINATOR				500
Total salaries and wages				\$
Add fringe benefits				\$
Total salaries and wages including fringe benefits				\$ 15,500

2. Supplies and materials (list each major type separately)

Amount

	Amount
VIDEOTAPES	\$ 1,500
AUDIOTAPES	260
FLOPPY DISCS	100
MAINTENANCE / SPARE PARTS	600
Total supplies and materials	
	\$ 2,460

3. Travel

Transportation of personnel

Amount

No. of travelers	from	to	Amount
2 x 2	SANTA FE	L.A. CA	\$ 500.-
1	PHOENIX AZ	SANTA FE	120
2 x 5			
Total transportation of personnel			\$ 620

Subsistence

No. of travelers	No. of days	Daily rate	Amount
2	5	50	\$ 500.-
1	3	40	120-
Total subsistence			\$ 620
Total travel			\$ 1,240

BUDGET SUMMARY AND GRANT PAYMENT SCHEDULE FOR
 APPLICANTS REQUESTING FINISHING FUNDS OR PARTIAL FUNDING

NAME WOODY VASULKA PROJECT TITLE THE ACT OF MEMORY (WORKTITLE)

FORMAT FOR PROJECT (check one) 35mm 16mm 3/4" VT 1" VT _____
 Other (Specify)

	I TOTAL PROJECT BUDGET	II FINISHING FUNDS REQUESTED	III PARTIAL FUNDING REQUESTED
TALENT & RIGHTS	<u>8,000.-</u>	_____	<u>4,000.-</u>
PRODUCTION STAFF & RELATED EXPENSES	<u>9,200.-</u>	_____	<u>5,000</u>
PRODUCTION EXPENSES	<u>6,600.-</u>	_____	<u>4,000</u>
EQUIPMENT RENTAL	<u>5,000</u>	_____	_____
FILM AND/OR TAPE STOCK	<u>1,500</u>	_____	<u>1,000</u>
TRAVEL & OTHER	<u>2,700</u>	_____	<u>2,000</u>
POST-PRODUCTION (Must include 3 prints for AFI)	<u>7,000</u>	_____	<u>4,000</u>
	<u>\$40,000</u>	\$ _____	<u>\$20,000</u>
	Total Project Budget	Total (not to exceed \$20,000)	Total (not to exceed \$20,000)

ADDITIONAL SOURCES OF PROJECT SUPPORT: (Use additional page if necessary)

have been obtained from NEA in the amount of \$ 15,000.-
WESTERN STATES 4,800.-
 are being sought from PRIVATE 200.-

NOTE: Applicants requesting supplemental funding for works-in-progress or for projects with budgets exceeding \$20,000 must complete Budget Column I; please show total amounts for the budget categories used. Your itemized production budget, which must be submitted with this application, should list all expenses per category.

In addition, applicants must fill out either Column II (Finishing Funds) or III (Partial Funding), indicating the categories in which institute funding would be applied.

For applicants requesting Partial Funding from the institute (to be combined with funding from other sources), please note that all monies necessary to complete the project must be obtained before institute funds can be released. If the additional money is not obtained within 90 days after receipt of the grant (i.e., no later than June 15, 1984), the grant money will automatically revert to the Independent Filmmaker Program Fund.

GRANT PAYMENT SCHEDULE

Production on grant projects must commence within 90 days of receiving a grant from the institute; projects must be completed by no later than June 30, 1985. The first payment date must fall between March 15 and June 15, 1984, and the final payment date must be no later than June 30, 1985. Final payment (representing 15% of Total Budget) will not be made until delivery of three prints (films or cassettes) to the institute.

	DATE	AMOUNT
Begin Production (not to exceed 45%)	<u>MAR 86</u>	\$ <u>7,000.-</u>
Begin Post-production	<u>OCT 86</u>	\$ <u>7,000.-</u>
Final Payment (15% of Budget)	<u>JUNE 87</u>	\$ <u>6,000.-</u>
	TOTAL:	\$ <u>20,000.-</u>

Media Arts Program

Organization Grant Application Form NEA-3 (Rev.)

All applications must be submitted in triplicate and mailed to: Grants Office/MA, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

<p>I. Applicant Organization (name, address, zip)</p>	<p>II. Category under which support is requested:</p> <p><input checked="" type="checkbox"/> Film/Video Production</p> <p>Media Arts Centers</p> <p><input type="checkbox"/> Multi-Purpose Center</p> <p><input type="checkbox"/> Exhibition Center</p> <p><input type="checkbox"/> Production Center</p> <p><input type="checkbox"/> National Services</p> <p><input type="checkbox"/> Radio Production</p> <p><input type="checkbox"/> Radio Workshops & Residences</p> <p><input type="checkbox"/> Radio Services</p>	<p>III. Period of support requested:</p> <p>Starting _____</p> <p style="text-align: center;">month day year</p> <p>Ending _____</p> <p style="text-align: center;">month day year</p>
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IV. Summary of project description

By now, the work on "The Art of Memory" is in progress. It is developing into a structure of three "Songs", each about 10 min. long. The themes of the songs in progress are: "The Spanish Civil War", "The Pacific War" and "The European Theater". Visually, the songs are composed of three basic elements: A landscape, an Object and a Protagonist. These three elements are layered electronically in a specific narrative hierarchy, plainly speaking "as witnessed by a Protagonist". The Landscapes are mostly of the American West, the Objects are electronically shaped newsreel material from the particular event, the Protagonist is a contemporary mediator of the events. Sounds/Music follow a similar structure. The source for most of the music and speeches are from an original historical material (The Spanish Civil War speeches of Franco and Durruti, Military Marches ETC, or in the Pacific segment, a sentimental Japanese soldiers' song...). The work is almost totally transformed however, since the tool chosen for this project is an Audio Sampler, a device allowing to extract the historical sound textures and working them with contemporary electronic keyboard. The speeches, or rather words and segments of words are looped, repeated and transposed to tonal and rythmical units, to facilitate composing of sound structures of my esthetic desire.

At this time I have amassed a sizable amount of the elements for this project, but none of the composed segments is ready. So to illuminate my path toward the narrative, I am submitting samples of this work in progress as well as a previous work "The Commission".

V. Estimated number of persons expected to benefit from this project.

VI. Summary of estimated costs (recapitulation of budget items in Section IX)		Total costs of activity (rounded to nearest ten dollars)
A. Direct costs		
Salaries and wages		\$ 15,500
Fringe benefits		\$
Supplies and materials		\$ 2,460
Travel		\$ 1,240
Permanent equipment		\$ 20,000
Fees and other		\$ 21,300
	Total direct costs	\$
B. Indirect costs		\$
	Total project costs	\$

VII. Total amount requested from the National Endowment for the Arts \$ _____

VIII. Organization total fiscal activity	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. \$ _____	2. \$ _____
B. Revenues, grants, & contributions	1. \$ _____	2. \$ _____

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