

**DRAFT**

MIND'S END

DRAFT APPLICATION TO THE NEA

CONTENTS

Proposal	1
Script outline	4
Budget	7
Appendix A: Participant Biographies	8
Appendix B: References	12
Appendix C: Project team resumes	14

Prepared by Scott Bartlett and Peter Bloch

Los Angeles June 1980

## SUMMARY

MIND'S END will be a thirty minute film which uses a dramatic/narrative format as a context in which visual artists can present their work to a larger audience than has previously been possible.

The project is designed by Scott Bartlett and co-ordinated by Peter Bloch. Twenty film and video artists have agreed to co-sign this application. Their work is varied and represents the highest achievements in the cinemagraphic arts.

MIND'S END is conceived first as an end in itself. The finished film could be widely disseminated through a variety of media using the co-ordinator's distribution contacts. The reputations of the individual artists involved should ensure wide circulation both in the USA and overseas.

Secondly, the film will be used as the basis for developing a larger scale feature movie project. Serious interest has already been expressed by a major Hollywood producer. The primary objective of this second phase would be to create a coherent dramatic movie in which special effects played a crucial and integral part. In this way the work of cinemagraphic artists would reach mass audiences. It is expected that this in turn would have some effect on the perceptions of these audiences and, perhaps, enable these and other artists to begin developing a commercial context in which to work.

## INTRODUCTION

Even the most successful of independent short film/video makers have great difficulties in financing their work, and for those working in the graphic and abstract field this is exacerbated by a generally low level of visual literacy among audiences. While there is a relatively high mass awareness of abstract art, comparable film and video programs are generally only viewed by the cognoscenti in galleries and theaters which depend on subsidy funding for their continuance.

One strong argument that has been used to support the ongoing funding - both public and private - of 'minority appeal' arts is that new ideas, formats and modes of expression cannot initially support themselves through commercial exploitation.

Funding experimental art enables it to develop and, over time, its influence will filter upwards to the commercial sector. Thus, in the case of film, it seems quite likely that the effectiveness of '2001' would not have been as pronounced had it not been for the pioneering work of the West Coast avant garde in the mid sixties. Similarly, the special effects used in 'STAR WARS' grew out of the experimental work conducted by film and video artists, many of whom are involved in the MIND'S END project. Film and video are capital intensive, especially at an experimental level, and require correspondingly high levels of support.

One of the primary intentions of this project is to break this cycle and create a work which will enable the experimental film/video artist to reach audiences directly rather than through the mediumship of what is often commercial exploitation. These independent artists who for the most part are working outside the industry, or tangential to it, will be brought into direct contact with those of similar sensibilities who have made inroads within the commercial sector.

MIND'S END is designed to show the best efforts of these artists, both thematically and technically.

It will be a major showcase for this art.

#### THE FORMAT

In order to achieve the highest possible quality - which will, hopefully, project an image of viability to potential industry sponsors - the film will be produced on 35mm. Each artist will create a segment lasting one to two minutes. The project designer will direct the narrative link sequences in which professional actors will be used. The editing, direction and sound will all be to the highest standards.

The project co-ordinator will assume the role of producer of the short film and will, concurrently, begin to develop the package for the commercial feature. This will include the commissioning of a professional writer to develop a script, and the investigation of sources of financing both in the USA and overseas.

## THE PARTICIPANTS

The twenty artists who are applying jointly for this grant represent a diverse range of experience. They share, however, a common involvement in visual, graphic forms of expression.

Between them, the participants have

Received 176 awards at 28 different festivals in 9 countries; these include 8 Cine Golden Eagles.

Been awarded a total of 35 major grants including:

- 8 from the National Endowment for the Arts
- 11 from the American Film Institute
- 2 from the Ford Foundation
- 5 from the Guggenheim Foundation
- 2 from the Rockefeller Foundation

The participants are:

Ed AUSWACKS  
Scott BARTLETT  
Stephen BECK  
Jordan BELSON  
Jeff CARPENTER  
Augie CINQUEGRAMA  
Vincent COLLINS  
Larry CUBA  
John GALE  
Hilary HARRIS

John KNOOP  
Mary LAMBERT  
Robert LIVINGSTON  
John NELSON  
Pat O'NEILL  
Fred PADULA  
Sara PETTY  
Dennis PIES  
Steina VASULKA  
Woody VASULKA

Biographical details are provided in Appendix A, and full resumes are available on request.

It is important to note that when dealing with so many independent artists, each one of whom is pursuing their own projects, individual circumstances may change between the time of application and receipt of the grant. For now, those who have expressed a sincere intention to participate and have a reasonable expectation of available time have agreed to co-sign this application.

A show reel with samples of work by each artist will accompany the final application.

## SCRIPT OUTLINE

The principle characters are Arthur, a young neurological researcher, his wife Rosalie, a professional photographer, and their ten year old son Peter. They are taking a cross country train journey on which Rosalie will compile visual material for a new book.

The trip is of major significance to both parents. To Rosalie because she has been asking Arthur to accompany her on an assignment for over a year, and to Arthur because his experimental work, which has been taking him into the boundaries between science and mysticism, has been causing him some difficulties at the research center. It is additionally important because the inherent theme of the film is out-of-the-body-experience, and the train journey is used as a metaphorical vehicle for this.

IT IS MOST IMPORTANT WHEN READING THIS OUTLINE TO REALISE THAT WE ARE DEALING WITH SEVERAL LEVELS OF REALITY. THE WRITTEN WORD ALONE IS TOO LINEAR TO COMMUNICATE THIS ADEQUATELY. THE STYLE OF FILMING AND THE METHOD OF BOTH EDITING AND COMPOSITION WILL CLARIFY THE SHIFTS IN REALITY.

- 1) NEUROPHYSICS LAB: A man's head is wired with electrodes. Strange lights. Technicians monitoring read-outs. Sound builds to a crescendo.
- 2) FIRST VOYAGE: Graphic illustration of the subject's out-of-body-experience. Slightly manic.
- 3) NEUROPHYSICS LAB: Man on cot removes electrodes. Dialog with colleagues establishes that his name is Arthur; that he is a neurologist who studies the brain using a cinemorphology cutting device to film with; that he studies electronically induced psychic regression and has used himself as a guinea pig; that he is becoming obsessed with death and consciousness..."the thing is that I KNOW there are out-of-the-body-experiences, too real and consistent to simply be dreams...."
- 4) TRAIN STATION: Rosalie is taking last minute photos as the train is ready to depart. Arthur and Peter leaning out of pullman window.
- 5) PULLMAN ROOM: The family settle in. Peter goes to bed.
- 6) CLUB CAR: Arthur and Rosalie in conversation with two fellow travellers. The talk becomes drunkenly philosophical.
- 7) CORRIDOR: Arthur and Rosalie return to their room.

8) CABOOSE PLATFORM: Early morning and Rosalie is hanging out over the edge taking a photograph. The train lurches as the brakes are applied; she loses her balance, and falls over the edge...there is a rocky cliff which falls steeply to a river; her death is certain.

9) PULLMAN ROOM: Peter is playing in bed with a speak and spell computer. Arthur awakes and asks Peter where Rosalie is; he doesn't know. ARTHUR LEAVES TO GET BREAKFAST FOR PETER, WHO WILL HAVE IT IN BED.

10) INDETERMINATE LOCATION (IL) EXT: Arthur is getting into a police van with Rosalie's wrapped body. He talks to her, weeping..."I'll find you, somewhere, Rosalie..."

11) SECOND VOYAGE: Graphic sequences are used to synthesise Arthur's POV time travel into a parallel reality.

12) INT TRAIN: Arthur walking down corridor as train comes into station. A woman climbs on; she looks uncannily like Rosalie. They collide as the train starts, and enter into conversation. Her name is Eve.

13) CLUB CAR: Eve and Arthur enter, see Rosalie and sit down with her. They eat breakfast. The conversation is highly stylised and metaphorical. Rosalie and Arthur leave, carrying Peter's breakfast with them.

14) MONTAGE: Second day on the train.

15) PULLMAN ROOM: Arthur and Rosalie talking intimately at the end of the day. Rosalie hopes that Arthur will continue his relationship with Eve; there is a strange look in her eyes as she says this....

16) DREAM SEQUENCE: Night. A spotlit railyard. Rosalie is running down the tracks towards Arthur. An ominous atmosphere. A train is thundering down on Rosalie; Arthur is shouting at her to go back. She is lost under the steam of the locomotive.

17) IL EXT: A funeral procession of black limos emerges from the fog. Arthur and Peter are riding together in one of them. Arthur tells Peter that Rosalie is waiting for him.

18) GRAVEYARD: dreamlike montage.

19) INT CORRIDOR: Arthur and a colleague, James are in the Institute for Neurological Research; a heated discussion is in progress. James: "You're totally crazy"...Arthur: "I may be, but I can't live without her. I have no choice! I'm dedicated to this....Besides, I know I can reach her; there are lots of realities and her's is as good as mine". James reluctantly agrees to continue the brain stimulation experiments. They part company.

20) CLUB CAR: Arthur and Eve talking...getting to know one another. Suddenly, abruptly Arthur says "You are her, aren't you?". Eve pauses..."Yes...actually, she is me".

21) NEUROPHYSICS LAB: Arthur is wired up again. James is monitoring the equipment.

22) THIRD VOYAGE: We follow Arthur as he leaves his body and moves backwards in time. He meets Rosalie.

23) IL: Eve and Arthur are together. He tells her that he loves her, can't leave her, and yet feels that in some way he doesn't belong. "I know", she replies, "unfinished business."

24) PULLMAN ROOM: ARTHUR RETURNS WITH BREAKFAST FOR PETER. He is clearly distraught. Peter asks what is wrong, but Arthur won't say. Peter comforts him: "Don't worry, Dad, I'll always be here to take care of you."

END

THE BUDGET

MIND'S END - 30 MINUTES:

20 participants x \$4,000	80,000	
Shooting, directing, acting the narrative dramatic sequences	25,000	
Project designer's costs	5,000	
Editing, sound composition, and combining all the elements	65,000	175,000
		<hr/>

MIND'S END - FEATURE DEVELOPMENT:

Project co-ordinator's costs	5,000	
Script (against participation)	10,000	
Feature development (market analysis, travel, administration costs)	10,000	25,000
		<hr/>

TOTAL ESTIMATED BUDGET: \$200,000

---

---



## APPENDIX A: PARTICIPANT BIOGRAPHIES

### ED AUSWACKS

Auswacks first realised the potential of lasers as a creative tool while serving as musical director to the touring company of 'Tommy' in the early 70s. After thoroughly exploring the state of the art he founded Laser Media in 1974. Since then the company has grown to become the largest and most diversified laser based special effects source in the world. Laser Media credits include thousands of live performances and a dozen major film and TV special effects sequences.

### SCOTT BARTLETT

See full resume as project designer on page 14.

### STEPHEN BECK

Stephen Beck graduated from Berkeley in Electrical Engineering and Computer Science in 1970. He is widely known as one of the seminal figures in the development of video art, and invented the Beck Direct Synthesiser. "I see myself shaping and forming color and form on a video cathode ray tube according to a wide variety of principles...in effect, to utilise electronic circuitry as an extension of the nervous system..."

### JORDAN BELSON

By creating totally original cinematic adventures in light and color and movement, Belson has become recognised as one of the most important pioneers of avant garde cinema. One of the key media artists featured by Gene Youngblood in 'Expanded Cinema', Belson was co-creator with Henry Jacobs of the Vortex Concerts, Fantastical multi-media events produced in the late 50s.

### JEFF CARPENTER

Co-maker of 'Rapid Eye Movements', Carpenter founded Midocean Motion Pictures, a special effects group which developed the Photofusion process. This is an advanced method of synthesising live action reality with special effects. As executive director of Midocean, Carpenter designs commercials for clients such as Mazda Batteries and Texas Instruments.

AUGIE CINQUEGRAMA

Augie graduated from the film department at San Francisco State in 1968. Since then he has worked as a filmmaker in the Bay Area in all phases of production - editing, sound, photography. Over the last ten years he has worked on nearly 100 films for TV which have consistently won prizes both here and abroad. In 1979 his AFI sponsored documentary, 'Goodnight Miss Anne' was featured at the San Francisco Film Festival and was nominated for an Academy Award.

VINCENT COLLINS

Collins is one of the new animators who works in full cell animation. He has a natural kinetic talent and produces completely rendered animations and transformations so surrealistically complicated that they sometimes resemble a tango between Escher and Dali. A graduate of the San Francisco Art Institute, Collins has worked as an animator for the last ten years.

LARRY CUBA

Since receiving his MFA at California Institute of the Arts in 1974, Cuba has used computer animation to study the relationship between linguistic/mathematical structure and graphic images in three short films. He has produced computer animation sequences for 'Star Wars', 'Arabesque' (John Whitney) and various TV commercials for Bob Abel.

JOHN GALE

A graduate of Loyola University, Gale has worked with video effects for many years. He was co-inventor of a computer assisted servo camera tracking mechanism and co-founded Magicam to promote it. He was involved in model making for 'Star Trek' and has recently developed a new flight simulation system. Gale's inventiveness won him a Technical Emmy, a Cleo and an International Broadcast Award.

HILARY HARRIS

Hilary Harris has attracted both a wide range of clients (from USIA and CBS to the British government) and some 26 filmmaking awards, including an Academy Award. In addition to his work as a filmmaker he has lectured extensively, taught film editing and been exhibited as a sculptor. He also designs and builds movie making equipment, and holds a patent for a new method of mixing sound.

- 10 -

JOHN KNOOP

Knoop, an independent filmmaker and freelance cameraman, has worked in San Francisco since 1967. He has worked with a wide range of clients in many different countries. The most distinctive aspect of his work is the result of his ability to use highly imaginative and innovative camerawork in the context of documentary film. He is currently completing a documentary on shadow theater which he shot in Bali.

MARY LAMBERT

Co-maker of 'Rapid Eye Movements', Mary Lambert was one of the founders of Midocean Motion Pictures (see Jeff Carpenter). She has most recently completed a number of Phototint pieces for 'Saturday Night Live'; this work involved the use of tinted photographic prints which were animated using a multiple dissolve technique. Her commercial clients include RCA and Kelly Voyager.

ROBERT LIVINGSTON

Livingston has a distinguished career in medicine, and has specialised in neurology. He has published over 150 papers ranging in subject from neurophysiology to psychiatry. He has made four films on medical subjects. The most recent, 'The Human Brain: A Dynamic Overview of its Structures and Organisation' won every single major prize in its field for Livingston's pioneering work in cinemorphology.

JOHN NELSON

Having made a number of independent films, Nelson's main interest is in graphics oriented animation that stresses three dimensional movement within and through the frame. He is currently working for Robert Abel and Associates.

PAT O'NEILL

One of America's most innovative and well known avant garde filmmakers, O'Neill has made 12 films, several of which (7362, Runs Good, Downwind) are considered classics. O'Neill founded Lookout Mountain Films as an optical house specialising in composite rephotography. His clients include Lucas Films (Empire), Disney (Black Hole), and he has worked on commercials for Chevrolet, Seiko, Braun and CBS Records.

### FRED PADULA

Padula, the maker of 'El Capitan', is an exhibited musician and photographer. He has made a large number of independent films and has worked with such artists as James Broughton and John Korty. Padula has taught film at a number of colleges and has produced films for PBS, NET, NBC and Childrens Television Workshop.

### SARA PETTY

Sara Petty came to LA from Texas in 1971 to study painting and drawing with post surrealist Lorser Feitelson. Her graphic work in 1976 included a series of pastel drawings which were developed into her first film, 'Shadrac'. 'Furies', her second film, is a seminal work which has taken every animation first prize; it is an extension of the pastel medium exploring form and line and transformation.

### DENNIS PIES

Pies studied both print and filmmaking and is about to take over the direction of the Carpenter Center for Visual Arts. He personally developed a new system for creating special effects in real time under the camera, using a conventional Oxberry stand.

### WOODY AND STEINA VASULKA

Woody (a Czech) and Steina (an Icelander) Vasulka are two of the most important figures in the development of computerised video image generation and, more generally, video art. Their tape catalog carries over 300 titles, and their work has been exhibited at every major video event in the world. They are the co-inventors of the Vasulka Imaging System, a digital microprogrammable image processor.

APPENDIX B

FILM ARTS FOUNDATION

October 1979

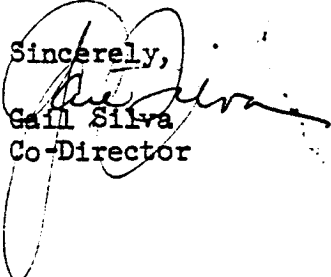
To Whom It May Concern:

This letter serves to introduce Scott Bartlett and to acknowledge support for his project, "Mind's End." The Film Arts Foundation has been a support and membership organization for over 300 filmmakers in the San Francisco Bay Area for the last three years. Originally conceived by Scott Bartlett in 1976, he gathered several friends together in an effort to bring a sense of community and organization to the often isolated world of independent filmmaking.

Steering the organization through the early years included defining the objectives of the group and seeking and obtaining tax exempt status. Film Arts Foundation now has a regular program of works in progress screenings, monthly seminars on topics covering technical, business, legal subjects of interest to the filmmaker, a bi-monthly newsletter, a low cost post production facility supported by a grant from the National Endowment for the Arts, and is currently acting as fiscal agent for over 30 film projects. These sponsored projects are in various phases, many still fund raising, several in production, many in post production. This year close to \$200,000 will pass through the Film Arts Foundation earmarked for these specific film projects.

All this is meant to say that Bartlett's obvious organizational capacities show him to be the perfect person to successfully put together a project as complex and ultimately rewarding as "Mind's End."

Sincerely,

  
Gail Silva  
Co-Director

Valencia  
California 91355  
805 255-1050

California Institute of the Arts

---

School of Film and Video

Nov 30, 1979

To Whom It May Concern,

I spoke with Scott Bartlett and read his proposal MIND'S END. Although my own commitments preclude taking part in the production I would like to urge that you give it whatever support you can. Scott has gotten together a remarkably able and diverse group of people to participate in the creation of this film. It should be an extraordinary subjective journey.

Please help him and those working with him make it a reality.

Sincerely,



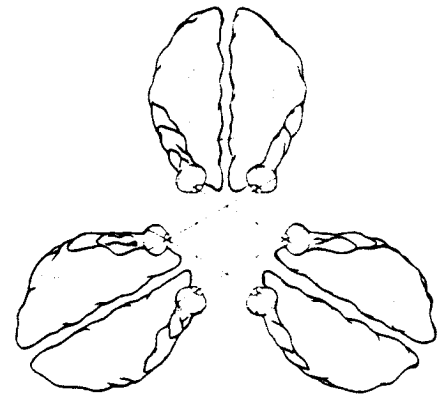
Ed Emshwiller

SCOTT BARTLETT

b. November 4, 1943 in Atlanta, Georgia

EDUCATION

Illinois Institute of Technology:	Architecture
University of California, Berkeley:	Architecture
San Francisco State University:	Radio/TV/Film



FILMS

1966-1979 GOING HOME  
 HEAVY METAL  
 MAKING SERPENT  
 SOUND OF ONE  
 1970  
 MEDINA  
 SERPENT  
 LOVEMAKING  
 MOON 1969  
 OFFON  
 METANOMEN

The films (representing three hours total running time) have received over 50 awards at international film festivals in the United States, Canada and Europe.

MORE AMERICAN GRAFFITI - Medway Prod., Montage Design  
 ALTERED STATES - Warner Bros., Special Effect Consultant

LECTURES

1970-1980 60 Colleges, Universities and Museums

GRANTS

1978 Museum of Modern Art  
 1972/1976 National Endowment for the Arts  
 1971 American Film Institute  
 1970 Guggenheim Fellowship  
 1970 MacKinnon Wilkinson Foundation

PUBLICATIONS

Life, Time, Town and Country, City Magazine (San Francisco), Glamour,  
 FilmMakers Newsletter, Who's Who in American Arts, Who's Who in America  
Expanded Cinema, Gene Youngblood, Dutton, 1970  
Film Is, Stephen Dwoskin, Studley Press, 1975  
Film as a Subversive Art, Amos Vogel, Random House, 1974

TEACHING

1969-1980 UCLA, Alabama Film Conf., University of South Florida, San Francisco Art Institute, Dartmouth College, Columbia University, Center of the Eye (Aspen, Colorado), and San Francisco State University

ARCHIVES AND COLLECTIONS

Over 100 national and international collections including the New York Public Library, Yale University, The Smithsonian Institute, The Museum of Modern Art (NYC), Oesterriches Filmmuseum, Nederlands Filmmuseum, British Film Institute, United States Information Agency, et alia

MEMBERSHIPS

Film Arts Foundation (Founder)

PETER STEPHEN BLOCH

CURRICULUM VITA

HIGHER EDUCATION

- 1965-68 Three year degree course in English Literature at Sussex University (Brighton UK). BA degree 1968.
- 1964-65 One year course in Environmental Design at the AA School of Architecture (London UK).

EMPLOYMENT

- 1979-80 Director of Crystal Films (UK) and Executive Producer of WESTOVER, a feature length dramatic movie in the development phase.
- Consultant to the Forrest Group (Irvine CA) on the production of a series of TV documentaries dealing with the subject of energy.
- 1978 Consultant to Bert Taratao AIA and Sasco Development Corporation (Beverly Hills CA) as producer of a feasibility study on the proposed development of an entertainment center in Hemet CA.
- 1976-77 Consultant to Young Filmmakers/Video Arts and Film Forum (New York NY) as co-ordinator of a seven month study funded by the Markle Foundation to investigate the future of the two client organisations and, more generally, the state of independent media in New York.
- Advisor to Video Access Project, a group located in the Russian River area (CA), on the preparation of plans for establishing a community video center.
- 1974-75 Retained by the Arts Council of Great Britain to organise and produce THE VIDEO SHOW, a major international survey of independent video held at the Serpentine Gallery in May 1975.
- 1974 Consultant to the Australia Council Film and TV Board; studied and reported on the state of independent film and video in Australia.
- Consultant to the Cannes Film Festival; produced THE AMERICAN INDEPENDENT CINEMA, a retrospective program.
- 1973 Retained by the Arts Council of Great Britain and the British Film Institute as co-organiser and producer of THE INTERNATIONAL FESTIVAL OF AVANT GARDE CINEMA, held at the National Film Theater (London UK) Sept. 1973.
- 1972-74 Consultant to Granada TV Ltd (Manchester UK) on the development of a projected independent film series.



- 1974 Elected to the Board of Directors of the London International Film School.
- 1973 Founder member of the Independent Film Distributors Association and the Association of London Independent Video Workers.

TEACHING AND LECTURES (Selection)

- West Australia Institute of Technology
- National Art College (Sydney)
- Berlin Film Festival
- Sussex University (UK)
- Royal College of Art (UK)
- California Institute of the Arts
- San Francisco Art Institute
- Nederlands Filmmuseum

PERSONAL

Born: Hertford, England  
September 3rd 1947

Address: 112 Montreal Street  
Playa del Rey  
CA 90291

Phone: (213) 823.6236

Status: Single  
British subject  
Resident alien of the USA (green card holder)

REFERENCES

References are available on request.

- 1971-75 Established and directed Twenty Four Frames Ltd, a UK based corporation offering European and Australasian TV distribution for short independently made films and videotapes, mainly of American origin. The company built up a successful catalog of some 350 titles.
- 1970-71 Sales Director of Short Film Service Ltd (London UK), a small agency specialising in short film distribution.
- 1968-70 Assistant advertising account executive with J. Walter Thompson Co. Ltd; based in London with assignments in Munich and Toronto.

PRODUCTION

- 1976 With a grant from the Institute for Psychic Research (London UK), visited Malaysia for five months to research a documentary on the Temiar/Senoi, an aboriginal tribe. Completed a 30 minute pilot film.
- 1974- Continued work on personal diary films and tapes, using ½" video and both 16mm and Super 8 film.  
  
WHAT IS TV?: col/videotape(½", 1", 2")/30 mins. Producer/director. A critique of the television medium. Telecast by London Weekend TV Sept. 1974.
- 1973-74 FINCA LA FOLLENCA: col/16mm/14 mins. Producer/director. A documentary on an Esalen-style community in Spain. Telecast twice on BRT (Belgian/Flemish TV).

PUBLICATIONS

- 1977 The Dream Culture Revisited, a report on a visit to Malaysia. "East West Journal". Boston. Oct. 1977.
- 1976 Co-author of Video: Take Two, a study of trends in the development of the use of videotape by independent producers. Presented as a paper at the International Videokonferenz (Graz, Austria) and published in Video End (POOL, Graz, 1976).
- 1972-74 Numerous short articles on film and television published in Time Out, a London weekly news magazine.

ORGANISATIONS AND MEMBERSHIPS

- 1979 Member British Film Producers Association (BFPA).
- 1977 Member International Institute of Communications (IIC).
- 1976 Chairman International Videokonferenz (Graz, Austria).