

Project Title: VOCAL WINDOWS

Date: July 21, 1987

Project Sponsor: The Vasulkas, Inc.

NMAD Application No. 86-125

Cash Request No. 2

Fed. Employee ID No. 16-1086752

Narrative Progress Report:

On March 14 and 15, 1987 Director Barbara Karp, Visual Artist Lita Albuquerque and visual assistant Craig Syverson traveled from Los Angeles to Santa Fe to meet with composer/performer Joan La Barbara and see the performance spaces at the Center for Contemporary Arts on Barcelona Street in Santa Fe, where the performances will take place. Bob Gaylor, co-Director of the CCA, was on hand to show the facilities. The artists discussed the restaging of the works, utilizing the theatre, gallery/exhibition space, performance/rehearsal gallery and sound stage at CCA. It was decided to work the entire space, staging different works in different areas.

La Barbara met with Lita Albuquerque and Craig Syverson on June 1 and again on July 18 in Los Angeles to discuss reworking of visual materials and performance aspects. Additional visual projections were chosen as well as new set and prop items. (La Barbara's airfare and lodging for these meetings were donated (in-kind cash matching) by the HUNGERS inter-arts project, the Ojai Festival and the JACOB'S ROOM recording project.)

La Barbara worked with Barbara Karp by telephone in June and again in July, discussing blocking, performance and conceptual issues.

La Barbara met with Linda Klosky, co-director of the CCA, on July 14 to go over technical details, look at floor plans and lighting instrument inventory and contact lighting designer.

Video Artist Steina, La Barbara and consultants Morton Subotnick (audio) and Woody Vasulka (video) continue to work on a weekly basis, reviewing worktapes and revising electronic equipment necessary for the live interactive voice/video component of this project.

Funds are currently being requested to cover the completion of the project: cost of materials for production supplies and materials, fees for assistants, lighting designer Dante Cardone (Santa Fe resident), artistic fees, travel and per diem for the visiting artists for the 10-day rehearsal period (August 18-27) just prior to the performances and for the 3 days of performances (August 28, 29 and 30) at the CCA in Santa Fe.

A copy of the CCA's calendar of events for July/August '87 is attached.

To: Barbara, Lita, Steina

July 22, 1987

From: Joan

Re: VOCAL WINDOWS project for OCA performances

Thought it was time to update and put the budget out for discussion. The OCA can offer private housing for single people. They have several possibilities but all seem to be single rooms. The end of August is Chamber Music, Opera and Indian Market time, so although we should get good audiences, it's difficult to get housing. My guest house has one double sofa bed and a bathroom with shower. It is a separate house, so quite private. It seems best for Barbara to use this and that allows room for Alex if he joins her. Craig can stay at one of the OCA offered residencies, i.e., with Linda Klosky or Bob Gaylor or another staff member or associate. We have tried and will continue to try to find a two-bedroom situation for Lita so that her children can accompany her. So far no success. I tried the guest apartment at St. John's College this morning but it has been rented for the month, so that's out. We'll keep look for private accommodations. If a hotel needs to be rented, it will be \$55 per night for 7 nights = \$385 plus tax (unless we can avoid the tax through one of the non-profit corporations ... I never tried that with a hotel and don't know if that works). As far as cars are concerned, Linda and Bob have offered to transport whoever is staying with them and I can transport Barbara. A rental car will cost approximately \$150 per week. If it is essential we can take it out of the budget but I think materials and basic project expenses should come out first.

*N.B. Just found out
La Quinta is \$40-45
per nite.*

Now, for the budget ... we received a \$3500 grant from the New Mexico Arts Division; the OCA is giving us an additional \$2500 (which is supposed to go toward fees but may have to go towards expenses) plus \$314 towards technical assistance, \$480 toward equipment rental and \$300 toward per diem. Now out of that, we have already used \$540 (on the March trip: airfares, meals, ground transportation and supplies), which leaves us \$2960 there. Adding the \$2500 from OCA we have a current operating budget of \$5460.

** already earmarked
and not included
elsewhere in budget*

Three round trip airfares from LA are budgeted @ \$110 each = \$330
Per diem @ \$25 per day = \$875 (14 days each for Barbara and Craig, 7 days for Lita; Steina and Joan get no per diem allowance; we can discuss pooling that amount and paying for meals until it's used up or giving out that amount to the appropriate persons)
Transport of video equipment from Vasulkas studio to OCA and back is \$50.

330
875
50
250

1505

I will transport necessary audio equipment from my studio at no cost. Video and audio equipment from Vasulka and La Barbara studios are being donated to the project (in-kind cash matching for the grant). Craig's fee for two weeks is \$250 which will come out of the budget. Total to here is \$1505, leaving \$3955.

The following expenses remain:

- materials
- ground transport from airport (Shuttle Jack is \$15 per person each way ... we need to try to coordinate arrivals so perhaps we can send a driver down, which is actually less expensive)
- artistic fees
- additional assistants and technical fees
- equipment rental
- additional transport of materials
- administration/telephone/postage, etc.
- car rental, hotel, miscellaneous

I would like to see the 4 collaborators (Barbara, Lita, Joan, Steina) come away with a minimum of \$500 per person clear. That's \$1000, leaving \$2955 in the budget to cover the expenses listed above. What we don't use on expenses should be added to artistic fees.

Re the artistic/conceptual end of things... Lita and I went over my book of Berlin photographs and I chose about 15 to be added to what she had from the last time; all extraneous images (i.e., Aztecs, balloons, etc.) will be deleted. I gave Lita a new cassette with Berliner on one side and Winds on the other, so there's no question about timing or pieces. Lita, you should be aware, however, that tape

decks sometimes run at slightly >

varying speeds. The timings on the cassette should be accurate to within 1 or 2 seconds.

For Winds, Linda says the chances of cold conditions and rain in the evening at the end of August are about 90%, so I think we should just resign ourselves to the indoor gallery/rehearsal space. We will count on an audience of 100 per night. The bleachers can seat 65 which leaves us to find seating for 35 on the south and west walls. This will mean seating on 3 sides which is not all that unlike what we had at the LATC, except more intimate (much more intimate!). As far as objects in the space, Lita mentioned creating one piece (which may or may not be feasible); the discs will not work in this set-up; 5 humans (free or very low paid) are being sought to form a kind of mountain/earth landscape on the back wall (the rough thinking on this is that they will be stationary until the final 12 minute "chant" and then will move incredibly slowly, revealing some sort of light/energy source; this human landscape/source-revealer replaces the discs); an uprooted live tree suspended from the ceiling is under consideration; *as are* flashes of lightning. A lighting designer, Dante Cardone, who lives in Santa Fe but works in Los Angeles, has been contacted. He has lit shows at the CCA before, knows what equipment they have and where to rent what he needs locally. He is in LA from July 22-August 20 at (818) 242-1459. He has Barbara's # and Lita's studio # and will call. If he doesn't call, please call him.

So, that's the picture. Feedback, my dears?

Barbara, floor plans are enclosed for the various spaces, a list of the CCA's lighting instruments (or lack thereof) and a copy of the CCA calendar listing the event. I wrote the blurb this time so, except for the horrendous typos on Träume, complaints should be directed my way.

Lita, a check for \$75 towards materials is enclosed (this is from the original \$540 draw on the grant money).

P.S. I'm really sorry about the tight budget. It just kills me to be begging for such a small amount and to ask you all to work for so little! But I really enjoy working with you so please bear with me! I'm looking for bigger and better grants!

P.P.S. Also attached are copies of most recent progress report which accompanied my grant cash request form.

(sorry... my printer is acting up)