Promise and the Peril:
Tape # 1: Health physics talk

Tape #	Time code	Audio	Description
1	01:01:10	Ch 1	ws "I stumbled into the nuclear age...."
1	02:05		MS explains history
1	03:20		Side < wide
1	03:41		CU side<
1	04:14		wide reac pan R
1	04:52		CU screen pan to J
1	05:53		CU screen, monstrance
1	06:10		reacs CU Various
1	06:46		CU screen, requiem
1	07:05	x	Lo and behold, 25 parts per million
1	07:22	x	"I didn't know much about uranium" "the stone age, the nuclear age, medieval reliquaries."
1	08:38		MS in front of screen
1	08:59	x	"art comes out of little rooms @ midnight"
1	09:05	x	"I couldn't let go of the idea of using uranium"
1	09:18		ws behind (good)
1	09:55	x	"who am I to bring more uranium into the world?" Laugh
1	10:32	x	"I'd be willing to take nuke waste off their hands" laugh
1	11:29		reac smile (rim light)
1	12:08		reac, smile 12:20, 12:38 laugh
1	13:20		laugh 13:36 (talking about fiestaware)
1	13:49		wide reac, (fiestaware)
1	14:23		CU reac, 14:32
1	14:50	x	wide < close, "I'm a sculptor, I'm creating art"
1	15:35	x	"Could you be a little more clear" laugh
1	15:54	x	"I began to go to the library to learn about the nuclear age"
1	16:19		low < wide
1	16:50	x	"I didn't quite have the nucleonics down"
1	17:23	x	CU "I had never been to Tri Cities, it's not on the way to anywhere" (laugh)
1	18:46	x	"I came here because I fell in love with the technology"

Promise and the Peril
Tape # 2: Health physics talk cont.

Tape #	Time code	Audio	Description
2	02:00:33	ch1 J	laugh CU: 01:07, 01:22, 01:37
2	02:06		Schenter with J
2	03:16		Schenter talk low <
2	03:45	x	Schenter: "We are nuclear alchemists"
2	04:57		CU reac: 05:29, 05:46 (laugh)
2	05:59	x	J close wide <
2	07:00		CU J face screen L
2	07:25	x	(breeder blankets) " They'll ship em to me, I may have a licensing problem here
2	02:07:40	x	"So I called up the NRC and said I got some good news...I'm not working with fiestaware any more, would I need a license to import a ton of uranium from Germany for a sculpture project/"
2	08:37		ws reac
2	08:57		smile reac
2	09:17		Cu smile
2	09:45		ws behind
2	10:11		CU screen, pull out
2	11:00	x	"I had an exhibit that was 200 to 300 pages of paperwork"
2	12:10	x	MCU "the depleted uranium stored in these assemblies represent the potential stored energy stored in the promise of the nuclear age"
2	13:06		WS J
2	15:14	x	"My precarious and slender financial position"
2	15:51	x	MS in front of screen (closing comment) "Advanced technology belongs to us all. You don't need to be a understand calculus to take pride in the nuclear age."
2	16:40	x	"What's been missing from the nuke age is the input of the arts and humanities"
2	17:21	x	"I'm entering into negotiations with the DOE on a siege to build on"
2	17:45	x	"The further I go and the more I understand, the more convinced I am that this is the most important work I will ever do."
2	02:18:461	x	MS with screen behind "I've now got a million and 1/2 dollars worth of uranium parked on horn rapids road. I've got my radioactive materials license, and I finally have all my Geiger counters calibrated.... What a success"
2	02:18:58	x	"Thank you very much" applause, pull back to ws
2	02:19:20	x	Q and A WS side
2	02:19:50	x	Side MS " I would like to put it on the Hanford site in a place that will remain a controlled area the longest. The 200 area"

Promise and the Peril
Tape # 3: Health Physics talk cont., Breeder Blanket Seal

Tape #	Timecode	Audio	Description
3	03:00:36		MWS J at Health Physics talk
3	03:01:00		CU Black woman
3	03:01:10		applause
3	03:02:36		J hob nobbing at Health Physics talk
3	03:08:55	x	MCU woman telling J she had read about him and hadn't understood where he was coming from. He responds by saying many people in the arts community didn't understand. "From the stone age to the nuclear age sculpture had a role to play."
3	03:13:25		WS J works on seal
3	03:14:14		CU writes date on ribbon
3	03:14:44		CU face to hands lighting wax
3	03:15:10		MWS at table
3	03:15:42		CU face
3	03:16:06	x	CU pulls on seal. "It's a good seal"
3	03:16:24	x	MWS over shoulder: "A tamper indicating seal"
3	03:16:32	x	"The whole idea behind the tamper indicating seal for hazardous materials is not to prevent someone from gaining access to the material, but top show whether someone has gotten into something."
3	03:16:53		CU seal, 1705
3	03:17:25		WS Jim at table doing new seal
3	03:17:54	x	CU J face tilt down to hand, smoke, he's talking about history of seals.
3	03:18:38		end of seal
3	03:19:04		CU grabs seal (in-out of frame)

Promise and the Peril
Tape # 4: Seal

Tape #	Timecode	Audio	Description
4	04:00:25	Ch1 J	MS upper while seals "I want these to look good because with any luck at all the NRC will come out and inspect my crates while the seals are still on"
4	04:01:08	x	MS J talks about history of seal.
4	04:01;24	x	CU fire and wax continues to seal CU
4	04:01:58	x	MS J after seal
4	04:02:19	x	os to seal "It has an atom on it...it would have to have an atom on it. "It is unlike any other coin."
4	04:02:55	x	"It is by any definition a unique tamper indicating seal"
4	04:03:27	x	MS J "Art is dissipating into the nuclear community under the guise of me meeting my regulatory requirements"
4	04:05:13		CU writes on ribbon
4	04:05:40		CU J face
4	04:05:49		WS behind
4	04:05:59		WS side <
4	04:06:12		CU J face
4	04:06:29		CU signs name to seal
4	04:06:34		seal with writing finished, push in to atom. rpt 06:33 (slower)
4	04:07:08		radiation safety meeting to end of tape NG

Promise and the Peril
Tape 5: Radiation Safety Meeting, Breeder Blanket Assemblies

Tape #	Timecode	Audio	Description
5	05:00:33		Radiation Safety Meeting to 05:02:38
5	05:02:38		RSO briefcase J grabs @ 02:48
5	05:03:01		J shadow tilt up he walks to cam
5	05:03:14		RSO suitcase walks ("ah my babies off cam)
5	05:03:42		ws walks into Siemens
5	05:03:54		wmn on phone pan to J fills out form
5	05:04:10		CU fills out form
5	05:04:36		CU pick up pass
5	05:04:51		CU wmn watches
5	05:04:58		ws walk through hall
5	05:05:42		ws walk outside with escort
5	05:05;56		MS RSO suitcase walks
5	05:06:23		MWS walk along side
5	o5:06:40		WS walk away from cam
5	05:06:50		MS walk alongside, out of frame
5	05:07:07		caution, radioactive sign, pull out to J and escort
5	05:07:15	x	OFF CAM "There they are, my babies by golly"
5	05:07:30		MCU suitcase opens
5	05:07:44		J HS while moving thins in suitcase, tilt down to hands
5	05:08:04		WS low < J with suitcase
5	05:08:29		CU checks Geiger counter
5	05:09:06		pull out from radioactive sign to J at suitcase with gear. gets up
5	05:09:32		J at boxes taking readings, boxes closed
5	05:09:56		CU on reading instrument
5	05:10:10		MWS at boxes
5	05:10:21		CU writing
5	05:10:28		into frame with reading instrument
5	05:10:42		CU hands pick up tamper seal
5	05:11:00		MS check reading
5	05:11:05		CU writes
5	05:11:46	x	MS Siemens workers J says "I brought my own little sealing devise" starts off cam
5	05:12:59		sequence of opening boxes, various shots
5	05:13:42		WS over J's shoulder as men open boxes.
5	05:14:20		CU Radioactive sign
5	05:14:25		opening box not great
5	05:14:44		J approach, wipes BBA's in WS
5	05:15:11		CU Geiger counter reading wipe
5	05:15:13		WS high angle same
5	05:15:22		MS people watch , grin
5	05:15:28		WS suitcase, J into frame
5	05:15:40		CU Geiger counter reads
5	05:15:43		MCU guy watch
5	05:16:18		CU J writes

5	05:16:30	x	WS J approach boxes, counts "1, 2, 3, 4, 5, 6 count to six, that's something even I can do!"
5	05:16:54	x	finishes counting. "They're all there Box 2 , Box one. I would like to take one home with me just to have around the house.
5	05:17:22		CU point to top of assembly
5	05:18:02	x	MS J "OK, I've done the wipes, I kind of hate to button them up-
5	05:18:25		CU top of assemble take reading with black box
5	05:18:40	x	MS "4 MR an hour"
5	05:18:49	x	WS take reading "4 MR an hour, contact" out of frame
5	05:19:05	x	WS behind 2 guys watching, J at suitcase "well, you guys are going to love this. This is actually my seal kit."

Promise and The Peril
Tape # 6: Breeder Blanket Assemblies

Tape #	Timecode	Audio	Description
6	06:00:30	Ch1 J	assemblies in box, static
6	06:00:34		FAHRICHTUNG
6	06:00:42		RADIOACTIVE
6	06:01:01		WS both boxes static
6	06:01:06		Tops of assemblies, tilt up show length
6	06:01;15		pan L to R boxes WS
6	06:01:25		DANGER push in
6	06:01:36		rpt
6	06:01:52		WS pan assemblies
6	06:02:00		Fed Ex label
6	06:02:11		FAHRTRICHTUNG (better angle)
6	06:02:21		FAHRTRICHTUNG see assemblies...(best angle)
6	06:02:28	x	CBS crew interviews J
6	06:03:10		Different person takes readings various shots
6	06:05:45		WS closing up boxes
6	06:05:59	x	J enter frame above "might be the last time I ever see em"
6	06:06:06		banding crates up. various shots
6	06:07:08	x	J on cam "this is only the third time I've ever seen them, this may be the last time. Perhaps you have to be a sculptor to love an item that is made out of stainless steel.....uranium. I really feel very close to them and they've changed my life forever in a whole host of ways.
6	06:08:16	x	J on cam, dif angle "then the tamper indicating seals will be put on, both mine and siemens. Then the boxes will just stay here.
6	06:08:36	x	"As a sculptor I'm very anxious to have them under my hand and in the forefront of my eye whenever I can and nothing would please me more than to have a studio.....
6	06:09:06	x	"To tell you the truth, I can't wait until I have one or two of them standing upright in my studio at all times so my eye can get used to the familiarity of their shape in every way. Although I know them perfectly, I haven't had a chance to make love to them with my eyes and my hands in a way that is necessary to create the artwork. So I feel very sad that they have to be buttoned up."
6	06:09:47	x	J watches as they close up boxes "They came a long ways to visit me, these 12 BBA's"
6	06:10:22	x	"A lot of bright people worked very hard to design and manufacture them. I'm only on of the lovers in their life. But I'm going to be a very important one because I'm going to be the transition between them being objects to them being works of art."
6	06:12:14		more closing up of boxes, various
6	06;13:41	x	"I feel like I'm saying good-bye to a girlfriend I may never see again. I have a real lump in my heart...."
6	06:14:06		closing boxes. various

6	06:15:46	Siemens seals various
6	06:17:26	J grabs cigar box from suitcase
6	06:18:30	MWS J at boxes with ribbon around
6	06:18:45	low < J upper
6	06:18:50	MCU hands, fire, wax
6	06:19:08	MS low <
6	06:19:20	Hands, wax, blows it out, seals
6	06:20:15	MS low < writes talks about seal

Promise and The Peril
Tape # 7: Breeder Blanket Assemblies, Hanford Reservation B-roll, FAFTAC meeting

Tape #	Timecode	Audio	Description
7	06:21:30	Ch1 J	ribbon around box. J talks
7	06:22:45		CU ribbon meets around box
7	06:23:10		CU copies seal # from gold seal
7	06:23:14		MS writes
7	06:23:30		MS low < J
7	06:23:52		MCU picks up lighter and wax (in and out frame)
7	06:24:00		MWS lights lighter, drips wax
7	06:24:10		CU wax drips
7	06:25:02		MCU J upper, writes
7	06:25:24		MWS
7	06:25:57	x	J talks about seal "Mine is unique because it is a common contemporary coin that has been reduced....."
7	06:29:12		High shot. J closes case and leaves, shots pulls out from MS
7	06:30:18		Rpt this time he stops to look back
7	06:31:28		CU packing things into case
7	06:31:40	nosnd	CU RADIOACTIVE MATERIALS
7	06:31:4	nosnd	workers on fork lift
7	06:32:01	nosnd	CAUTION RADIOACTIVE MATERIALS
7	06:32:08	nosnd	RADIOACTIVE MATERIALS blue sign
7	06:32:40	nosnd	roping off boxes
7	06:33:38	ch1 J	EWS walking with escort
7	06:33:55		WS forklift driving
7	06:34:10		Tele workers
7	06:35:09	nat	Tele reactor site. heat shimmer bird snds
7	06:35:30		MS reactor with crops in background, push in
7	06:36:15		grass tilt up to EWS Siemens area. hear PA system
7	06:36:35		Tele Siemens
7	06:36:53		ws Siemens with flowers foreground
7	06:37:11		tele Siemens
7	06:37:23		CU blowing grasses
7	06:38:25	ch1 J	FAFTAC meeting, ws people sitting down.
7	06:39:48		CU smile
7	06:40:04	x	J on cam MS "I'll talk a little bit about where the sculpture project stands right now. The 12 BBA's are sitting out there at Siemens...I do see a coming problem with a technical matter I cannot solve. As the Uranium 248 goes it's 4 1/2 billion year 1/2 life the amount of radium and other radioactive .....
7	06:40:59		guys react ws "it's trivial..."

Promise and the Peril
Tape # 8: FAFTAC meeting

Tape #	Timecode	Audio	Description
8	08:00:40	x Ch2	CU Ron Catherine "You've got about 2/10th of a %...ofU235
8	08:01:20		CU reac pan to Catherine
8	08:01:38		MS J
8	08:02:12		MS Schenter reac
8	08:02:32	x	J MS at board "We had a high reading of 2.4 MR an hour at one place about 2/3 of the way up the assembly.."
8	08:03:56	x	MS Catherine "There are reading errors. Was your distance the same always?, was there a statistical reading.?
8	08:04:51		CU reac smile
8	08:05:32	x	MS Schenter "How safe is that 2.4 MR right on the surface?
8	08:05:52	x	CU Catherine talk
8	08:06:09		J reac MS
8	08:06:19	x	good exchange "that J knows that that is a safe level, that you can work around it.....":
8	08:06:37	x	J (starts off camera) "It is vitally important that the sculpture that I create is absolutely safe."
8	08:07:03	x	J CU "Art can be thought of as a frivolous use of radioactive energy.....
8	08:07:34	x	J CU "If it came to pass that 2.4 MR an hour is too high for a 6 foot person standing here eating his sandwich or looking with his field glasses out at the Columbia river, I'm going to have to add shielding...."
8	08:07:58	x	MS Catherine "If that is a true # and that person was exposed over his whole body over a long period. But the average person, as good as your sculpture may be Jim, I don't think they will stay there that long."
8	08:08:52		CU Catherine then talks....."A person would have to wrap themselves around that thing to really get a dose." They'd really have to be an art lover....hahaha"
8	08:10:23	x	Cu guy with glasses (starts off cam) "I don't suppose the idea would appeal to you at all to put a sign up that said 'danger radiation, keep back 10 feet"
8	08:10:40	x	CU Catherine "A sign that says, this art is best viewed from a distance of 10 feet. hahahaha"
8	08:10:51		smile reac
8	08:11:10		MCU Catherine reac
8	08:1123		CU reac
8	08:11:37		MWS table with FAFTAC group
8	08:12:03		MWS push into Schenter.
8	08:12:31		CU
8	08:12:53		WS J at board
8	08:12:57	x	J I may have to take a piece of braided titanium cable.....
8	08:14:02		WS side < table
8	08:14:20		WS behind table good est. Catherine talks
8	08:14:46	x	WS J " I get questions like this...Is the sculpture going to be safe? How much radiation will I receive if I picnic at your sculpture...

8	08:15:16		side CU reac
8	08:16:39	x	CU guy " Do you think we understand where this 2.4 is coming from?"
8	08:16:56		CU hands
8	08:17:22	x	J (starts off cam) "if the gamma emitter was going to increase at a steady rate for let's say the next 2000 years I would have to calculate my time distance shielding and administrative controls to meet the demand of its peak period of activity..."
8	08:18:07		CU Schenter reac
8	08:19:15	x	WS behind J to group "Because this is a work of art and not a ...
8	08:20:12		low < J

Promise and the Peril
Tape # 9: FAFTAC meeting

Tape #	Timecode	Audio	Description
9	09:00:20	Ch1 J	J on cam "Structurally it's going to be very important that this stays upright in case someone crashes their Cesna into it"
9	09:01:11		MWS low angle listen to J
9	09:01:51		low < wide reac
9	09:02:16		ECU Catherine reac serious
9	09:02:38		MWS J at board
9	09:03:14		CU J talk
9	09:03:37	x	"Can you bore any deeper into the assemblies?"
9	09:04:22		CU Schenter reac twirl pen in mouth good light
9	09:04:50	x	J MWS "I can solve any problem, this is the secret of art."
9	09:05:45	x	MCU 1 guy " Some sort of spider assembly on the top"
9	09:06:24	x	CU J "Corrosion will not be a problem. These suckers were designed to sit in a sodium bath in the fast reactor."
9	09:07:04	x	WS Catherine "What about vandalism?"
9	09:07:47	x	MS J talks abut love for FFTF
9	09:08:15		CU J
9	09:09:30	x	J talks about wanting link to FFTF ie artist in residence
9	09:10:54		Cu hand writes
9	09:12:00		CU reac
9	09:12:38		MCU J listens
9	09:13:30		CU reac
9	09:13:40		CU Schenter reac pan to guy talking
9	09:13:48		get into discussion about art...
9	09:14:34		CU FAFTAC on board, pulls out to os ws laugh
9	09:14:50		WS push into FAFTAC
9	09:15:24		CU FAFTAC pull out to os WS
9	09:16:08		CU writing
9	09:16:22		CU book Differential Equations
9	09:16:41	x	MS Catherine I did a calculation based on 1000 people looking at this sculpture....produce one fatal cancer every 30 years.
9	09:17:38	x	Catherine: "It's one in 10 million persons....
9	09:18:07	x	Dif guy "It assumes that any amount of radiation is harmful"
9	09:19:06	x	Catherine: "Even trying to figure a worst case scenario the effect is going to be negligible."

Promise and the Peril
Tape #10: FAFTAC cont., Jim driving at sunset around Hanford res. Stop @ FFTF

Tape #	Timecode	Audio	Description
10	10:00:27	Ch1 J	CU page through book
10	10:00:57	ch 1	ws road catch up with J. travel to screen L (cam moves w/him)
10	10:01:34		RSO on truck pulls to MWS
10	10:01:58		push to RSO
10	10:02:05		wide < along side barrels/shadow
10	10:02:24		MS on J
10	10:02:40		low < feet walk toward FFTF
10	10:03:24	x	WS pan to J "We're on a low sandy ridge..that goes from the city of Richland...
10	10:03:49	x	"I would love to place one sculpture here..."
10	10:04:09	x	"We're overlooking the 400 area, the FFTF the....This is America's newest most modern reactor.."
10	10:05:27	x	"It will certainly have natural elements....etc"
10	10:06:14	x	"It will both balance and harmonize with the existing landscape and will address that portion which human beings have already addressed the landscape."
10	10:07:21	x	"I don't really like the term "warning marker', information marker. I believe sculptures pass on information."
10	10:07:38		Tele J walks from road up hill towards FFTF
10	10:08:12		WS FFTF J into from away from cam
10	10:08:34		Tele dome of FFTF
10	10:08:44		Tele dome of FFTF (better)
10	10:08:53		Tele reactor
10	10:09:00		Tele dif reactor pull out EWS
10	10:09:35		guy running
10	10:09:41		telephone poles and fence
10	10:09:52		drive buy FFTF
10	10:10:33		tele J in car on road near FFTF
10	10:10:49		tele FFTF dome
10	10:11:03	nosnd	EWS road with FFTF push to J's truck (shaky at end)
10	10:11:17		tele J's truck comes to cam
10	10:12:08	birds	WS push to J's truck (good)
10	10:13:08		MS J from drivers seat
10	10:13:45		CU hands on wheel
10	10:13:56		low angle in car
10	10:14:23		WS from truck bed 15:03-closer
10	10:15:00		WS landscape goes by
10	10:15:30	x	"That's FFTF over there. I love the view from here..."
10	10:16:30	nat	ws sun setting some birds
10	10:16:56		telephone poles in setting sun
10	10:17:41		MWS reactor in nice light
10	10:19:06		hillside with sage brush meadowlarks

Promise and the Peril
Tape # 11: Bob Schenter Interview NG

Tape #	Timecode	Audio	Description
11	11:02:26	Ch1	Schenter "When you first meet J the way his physical appearance makes him look sort of like a flaky guy and a little bit oddball. and then when he starts talking, your not sure about this guy."
11	11:03:13		After the last 4 years that I've know him, his intensity
11	11:03:59		One of the misconceptions about scientists is that the aspect of creativity is not there
11	11:19:02		The issue of risks and benefits of nuclear power. It brings together a dialogue. By learning to talk to each other through J's mechanism is very important.

Promise and the Peril
Tape # 12: Schenter Interview Cont.

Tape #	Timecode	Audio	Description
12	12:02:39	Ch 1	“They come in very skeptical....”
12	12:03:06		“ The people here are very vary of an artist form the west side. They are usually anti-nuclear.”
12	12:05:16		“One of my ideas is to start a nuke art corp and sell stock.”
12	12:09:24		“I think J’s major contribution is public information and education.”
12	12:11:57		His sense of humor his perseverance.....

Promise and the Peril
Tape # 13: Schenter Interview Cont. Ron Catherine Interview

Tape #	Timecode	Audio	Description
13	03:01:00	Ch1	Schenter cont.
13	03:02:09		"An artist coming in and asking a request to do some of the things"
13	03:08:48		Catherine "My 1st meeting with J ACORD. I got a phone call from someone who was doing some nuclear art work he said and I thought that was a very strange thing to be doing and I thought the man I was talking to was even stranger. And I sort of dismissed him in my own mind as one of these kooks."
13	03:09:56		Catherine "I actually got the opportunity to meet J and also to talk with him about what he was doing and why he was doing it.
13	03:10:11		Catherine "Scientists are usually really dumb when it comes to art. 03:10:19 "I know nothing about art, very little, but my wife supports the arts locally."
13	03:10:44		Catherine "I was really amazed. He was an intelligent, thinking individual who had figured out a way to express something relating to nuclear matters that we scientists had totally failed in doing."
13	03:11:48		Catherine "I happen to like Norman Rockwell as a painter.
13	03:12:13		Catherine: "The message I get, and many people I've talked to get from J's art..is a very powerful one"
13	03:12:23		Catherine: "Basically what he is trying to do is allay peoples fears which are frequently unfounded, of things nuclear in specific and technology in general. And I believe he's trying to show that there is beauty, symmetry, art in technology as well as beneficial uses for mankind."
13	03:13:17		Catherine "My line of work is health physics. ..I have devoted my life to protecting people and the environment form the harmful effects of radiation but at the same time you want to promote it's beneficial uses like say in medicine.
13	03:13:37		Catherine "Here was a man who planned to use radioactive materials in a sculpture that would not only be visible to the public but accessible to the public. My whole philosophy is to minimize our exposure.,
13	03:14:34		Catherine "And then I realized what it was all about. And this was a great awakening for me. I collect old books. I could buy copies of old books but it wouldn't be the same.
13	03:15:06		Catherine "By using Uranium, which is a very low hazard material. And by having people know it's there J will achieve something very important and that is giving people some familiarity with radioactive materials and helping them to understand that it isn't what we may have been told, that one atom is going to kill you because that's not true.

13	03:15:54	Catherine "He's going to show that technology properly used can be beneficial to mankind and hopefully allay many of the fears of people with regard to radiation."
13	03:16:56	Catherine "I believe that he as an artist is able to reach all kinds of people. His sculpture will reach the common man.
13	03:17:22	Catherine "I believe Scientists and Engineers are rather taken by an artist who would take the time and effort to learn something about hard science about engineering and incorporate that into a work of art that will pass a meaningful message to the public
13	03:18:14	Catherine "Hanford, particularly in recent years has had a very negative image.

Promise and the Peril
Tape # 14 Ron Catherine Interview Cont.

Tape #	Timecode	Audio	Description
14	14:01:22	Ch1	Catherine "J's sculpture when it's completed will provide a vehicle to make the nuclear industry appear in a much dif light than it does today. His sculpture will show what finely honed technology used in creating the parts for a nuclear reactor. It will show the attention and detail paid to perfect and near perfect engineering and to safety and it will make people recognize that the engineers and scientists who design and operate these reactors and other nuclear facilities are not the guys in the white coats who do nefarious things in the laboratory and don't give a damn about the public."
14	14:03:05		Catherine "It will act as an educational tool to the public. It will help to alleviate fears that they have based on misconceptions."
14	14:03:56		Catherine "If FFTF shuts down....
14	14:05:30		Catherine " If FFTF shuts down, it will affect J's sculpture both on a technical and artistic level. Technically without FFTF some of the materials will not be available to him"
14	14:09:00		Catherine "I hope there is someone in the DOE who can help J
14	14:11:10		Catherine "It's realism, by using the real materials he's given it a measure of realism."
14	14:13:56		Catherine "when I watch the evolution of j's knowledge of nuclear things, I kind of chuckle inside because on a laymen's level he's being welcomed into the fraternity of the Radiation Protection Scientists. The unyielding "
14	14:14:30		Catherine "He knows more about these things and understands how we scientists feel than the general public

Promise and the Peril
Tape # 15: FFTF

Tape #	Timecode	Audio	Description
15	15:00:41	nat	EWS FFTF
15	15:01:07		MS dome FFTF, pull to WS
15	15:01:25		push to MS
15	15:01:40		MWS with words FFTF
15	15:02:00	Ch1	Wanda Munn "And this is the control room."
15	15:02:30	Ch1	Wanda "Everything that goes on in the plant is directed from here and monitored from here."
15	15:03:56		Wanda off cam "the plant has not been operating for a number of months."
15	15:04:22		WS panel with worker
15	15:04:30		MS worker
15	15:04:38		CONTAINMENT BOUNDARY sign
15	15:05:48		MS guy on phone
15	15:05:19		MWS guy stands (no phone)
15	15:05:29		MS os guy to panel
15	15:05:35		Cu #'s on screen
15	15:06:15		CU computer screen push in
15	15:06:27		MWS pan panel
15	15:06:40		MCU lighted panel push in
15	15:06:48		CU #'s 369/370
15	15:07:04	Ch 2	J MCU with hard-hat
15	15:07:22		panel pan
15	15:07:34		lights in and out of focus
15	15:07:37		walking down hallway, behind J
15	15:07:57		look at core map, " If this were a real breeder reactor, what we would have around it is a BBA, of which J owns 12 ha ha"
15	15:08:51	Ch 1	Wanda "this is the airlock that leads into the containment area."
15	15:09:18		wheel turns 15:09:34 Wanda at wheel
15	15:10:37	x	pan from interior dome to J "they're world's most completely equipped sculpture studio"
15	15:11:16	x	J "All I'd need is a pizza and a half rack of beer"
15	15:11:40		tilt down from dome to back of J looking up"
15	15:11:55		low angle
15	15:12:12		Wanda talks to J
15	15:12:38		tilt down machinery
15	15:12:57		push into wires
15	15:13:15		sign CLOSED LOOP EX VESSEL MACHINE
15	15:13:42		CAUTION FLOOR CONTAMINATION
15	15:13:48		ECU SURFACE CONTAMINATION pulls out to WS
15	15:14:02		low angle with sign
15	15:14:41	x	CU J looks around "I love this place" pulls, tilt up
15	15:15:04		WS pan R floor
15	15:15:17		MS J talks to Schenter
15	15:16:38		EWS high , tilt down see people

15	15:16:58		MS worker
15	15:17:134		WS flow with yellow
15	15:17:26		J and Schenter
15	15:17:33		tag: CAUTION RADIATION pulls out
15	15:17:53		RADIOACTIVE
15	15:18:03		tubing CU
15	15:18:09		INTERNAL CONTAMINATION
15	15:18:16		dials
15	15:18:34		J with CBS crew
15	15:18:38	x	J “After the transmutation has been completed, the technetium has been turned into ruthenium, the CLEM will pick it up in hermetically sealed airlocks.....and I’ll have it to make sculpture with.”
15	15:19:33	x	J “One of the things that impressed me so much when I first came here was the attention to detail in all the construction.”
15	15:19:50	x	J “ I see the FFTF as the Chartre Cathedral of our age”

Promise and the Peril
Tape # 16: FFTF

Tape #	Timecode	Audio	Description
16	16:00:54	x	J talking to Schenter "It's quite a place, we gotta keep it running"
16	16:01:18	x	J talks about MOTA
16	16:01:54		sign
16	16:02:04		CU gloves in box 16:02:17
16	16:02:23		WS pan machines to MOTA
16	16:02:39		out of focus to in compute screen
16	16:02:48		books
16	16:02:59		CU on technical writing--log book
16	16:03:12		CU RADIATION WORK PERMIT
16	16:04:11		J walk into shot, follow behind
16	16:04:37		2 workers MS
16	16:04:54	x	J talks to worker "It's sort of like a ready made sculpture studio.
16	16:05:29		J and Wanda walk through
16	16:06:01		techy windows, pan to J and Wanda
16	16:06:22		walk down stairs
16	16:06:53	x	Wanda "If you look inside you can see several areas where there is a white frosty material.....
16	16:08:20		WS J and Wanda at window
16	16:09:40		CU of pieces of equipment
16	16:09:54		tilt down to window
16	16:10:18		CU metal work w/ numbers 10:35
16	16:11:04		CU handles for robotics work
16	16:11:09		pan buttons to J and Wanda
16	16:11:23	x	start on handle
16	16:11:40		3 guys working with robotics arms various to 16:15:58
16	16:16:01		J and Wanda to cam up stairs
16	16:16:40		J and Wanda in room look through window
16	16:16:53		J and Wanda up stairs
16	16:17:11		J MS looking around, cam pulls out 17:54
16	16:17:48		crane, start on hooks, pull out
16	16:17:45		J MS pull out to wide in containment area (better)
16	16:18:12		MWS wheels spin on doors, door opens (will cut to previous)
16	16:18:46		door Wanda approaches and opens

Promise and the Peril
Tape # 17: FFTF, Wand Munn Interview

Tape #	Timecode	Audio	Description
17	17:00:31		Wanda steps on radiation counter
17	17:01:00		J does same "hope I pass"
17	17:01:40		more tour HTS various shots
17	17:06:16		WS exterior FFTF
17	17:06:30		NOTICE..ALL PERSONS SUBJECT TO SEARCH
17	17:06:42		STOP NO TRESPASSING
17	17:06:50		barbed wire
17	17:06:50		PERIMETER SURVEY POINT
17	17:07:00		CU wire, pull to MWS towers and dome
17	17:07:24		WS fence with cloud pan L 07:40, 07:55
17	17:08:07		CU fence in focus, dome bkg
17	17:08:28		Tele fence shimmering
17	17:08:36	x	J talks to guy outside FFTF (Joe)
17	17:10:22	x	"When I first heard about it I said who the heck would want to do something like that?"
17	17:12:17		say good-bye, shake hands
17	17:13:00		WS tumbleweed 13:10 (blows by)
17	17:13:24		EWS high FFTF and tumbleweeds 13:30
17	17:13:50		EWS high FFTF tumbleweeds blow in (better)
17	17:14:11		tumbleweed on fence pulls to WS with FFTF
17	17:15:40	Ch1	Wanda "It was interesting to be with him the 1st time he was here, because he recognizes fine craftsmanship so easily. He understands very clearly what has gone into a first class piece of machinery when he sees it."
17	17:16:33		Wanda "I've been in this facility since before it was completed."
17	17:17:03		Wanda "The work that J does is not for the present but for the future. He is very tied to the concept of continuity in human life and what is required to maintain that human life. We feel that's what we are doing here at FFTF"
17	17:19:11		Wanda "I would very much like to see J become a permanent part of the community here.
17	17:19:24		Wanda "I personally would like nothing better than to have J be an artist in residence here at FFTF and a permanent part of the nuclear community here. Most of the people here are very enthusiastic about J's work."
17	17:20:03		Wanda "This is a unique community and J is a unique artist. We are already being envied by other nuclear communities."

Promise and the Peril
Tape # 18: Wanda Munn Interview cont.

Tape #	Timecode	Audio	Description
18	18:01:53	Ch1	Wanda "I believe J and I share a lot of ....
18	18:03:31		Wanda "We seem to be very much in sync with respect to priorities, what's really important what real art is and what it means to the future."
18	18:04:02		Wanda "It's hard to evaluate what will happen to J./ The obstacles appear to be insurmountable."
18	18:05:02		Wanda "I think the project is important to the community, I think it's important to the art community, I think it's important in the larger sense to the civilized world.
18	18:05:42		Wanda "We never refer to this plant as anything other than FFTF. That stands for Fast Flux Test Facility..Fast refers to...Flux... It's a mouthful and you have to be very cautious when you say it. As a result most of us just say FFTF.

Promise and the Peril
Tape # 19: Nancy Kirner Interview

Tape #	Timecode	Audio	Description
19	10:17:21	Ch1	Kirner "I'm Nancy Kirner, A certified Health Physicist.
19	10:17:53		Kirner "J Accord called up and said Do you have any radioactive waste I can put in a sculpture.....
19	10:19:33		Kirner "How many people call you up and ask you for radioactive waste? That certainly was my initial reaction, was that he was a crackpot."
19	10:21:35		Kirner "He grew on me, he just catches on. He came and showed what he wanted the materials for. And at that time he showed me diagrams. And I was really taken back by it.
19	10:22:21		Kirner "I was most impressed by the craftsmanship, by the tremendous desire to carve whatever it may be. By the way he incorporated and studied medieval culture."
19	10:22:55		Kirner "You look at Reliquary, what an ancient term...small pieces of bone leftover from a saint which can be put into something. 23:26 "This is a thoughtful piece of work. It's not a normal crackpot trying to put radioactive material into something. It is a man trying to make a statement in many directions."
19	10:24:03		Kirner "He is a craftsman, He does incredible research
19	10:24:48		Kirner "He does his research.....His choice of granite....he not only looked at the durability, but also the primary elements.
19	10:26:00		Kirner "I was trying to funnel him into these materials that weren't radioactive anymore. Oh no he wouldn't have anything to do with that because it didn't make the same statement. It wasn't radioactive now. He wanted something that was radioactive now.
19	10:27:17		Kirner "J's primary statement...is to make a bridge between the arts and the nuclear side of the world. He is doing that through the incorporation of fiestaware uranium into his sculpture. He is doing that by choosing an exotic metal as the source capsule. He is doing that by transmuting a radioactive element into a non-radioactive substance and submitting that to a reliquary status in his work."
19	10:28:54		CU hand on sketch
19	1029:23		Kirner "It speaks greater to me, It speaks of the need to watch out for this material or it may hurt you.
19	10:29:40		Kirner "It speaks volumes as to care and concern for the mission that health physicists have to use radioactive materials, but to use them safely.
19	10:30:30		Kirner "It's reaching back to our foundations...
19	10:31:10		Kirner "I see the sculpture to the nuclear age as a celebration to technology. because J worships technology so much.
19	10:31:51		Kirner "And I think this sculpture is a monument to man's ability to make a bold new step to the nuclear world."

19	10:32:17	Kirner "Peoples normal reaction to anything radioactive is fear. I don't think j's sculpture is going to overcome fear... I think it can provide a benefit by celebrating the technology which brought the nuclear age to the forefront and to say yes we have this technology..see how this material is formed....
19	10:34:06	Kirner "The Atomic Energy Act never considered art as one of it's primary purposes..." It takes a J Accord to make it internally
19	10:35:54	Kirner "The Federal Gov is not routinely granting leases on land, especially this is a new thing..."

Promise and the Peril
Tape # 20: Nancy Kirner Interview Cont., B-roll Kirner at Desk, Reliquary shots

Tape #	Timecode	Audio	Description
20	20:01:37		Kirner "I think J will have a whole lot of small regulatory hoops to go through...
20	20:02:32		Kirner "I will definitely take my children to see the sculpture...
20	20:05:02:		Kirner/George 2 shot
20	20:05:53		Kirner WS in office at desk
20	20:06:17		CU her face
20	20:06:27		CU hand writes
20	20:06:58		MWS low angle at desk
20	20:07:14		HS
20	20:07:20		MWS across desk
20	20:07:35		rack focus to artwork
20	20:07:49		WS wide angle across desk (better)
20	20:08:20		CU artwork pull out to Kirner at desk
20	20:08:31		os writes
20	20:08:55		Reliquary low angle push in out of focus, pull
20	20:09:15		Reliquary various shots
20	20:09:48		J's signature

Promise and the Peril
Tape #21: Fiestaware

Tape #	Timecode	Audio	Description
21	01:01:10	Ch1	WS stairway, J comes down
21	01:01:22		RSO suitcase, he opens, checks instruments
21	01:02:13		CU Geiger counter
21	01:02:39		radioactive sign, pan to J tearing tape
21	01:02:53		J pulls booties out of bag
21	01:03:13		WS suit on
21	01:03:56	x	J "Checking to make sure my pocket dosimeter is on zero, which it is.
21	01:04:02		match to above on CU
21	01:04:06		CU on zipper
21	01:04:24		booties out of frame
21	01:04:23		booties on foot various shots for sequence to WS at 05:42
21	01:06:04		taping
21	01:06:21		gloves on, taping to 01:07:42
21	01:08:00		fills out paperwork
21	01:08:34		goes into roped off area
21	01:08:47		grabs Geiger counter.
21	01:09:00	x	J "All work with radioactive materials is done behind a hot line..."
21	01:10:28	x	J WS in work area "The way in which all of this came to be is actually a very long story....In 1979 I was busy doing work with granite
21	01:10:56		plates in box, J removes
21	01:11:37		J at table MS
21	01:11:46	x	J "I'm doing a material control and accountability inventory....
21	01:12:10	x	WS J " This fiestaware was glazed with uranium....I collected it for it's uranium to use in sculpture projects ..we'll call this a casserole dish....***
21	01:12:48	x	J explains more about license and regulations about formerly exempt.
21	01:13:47		top of dish onto scale, then measure, Geiger counter
21	01::14:19	xnat	J "Point 3 5 MR an hour...
21	01:14:37		RADIOACTIVE sticker onto dish
21	01:15:01	x	J "This is the favorite label of all the labels I work with. It says EXEMPT NO LABEL REQUIRED
21	01:15:31		MWS with rope in shot J continues
21	01:16:23	x	J " I probably have a couple hundred pounds of this fiestaware. Now that I have a specific license I have to inventory it , package it and label it so that it meets all the requirements. It's quite a job to do. It's very time consuming. 17:06 I find that in a way it's a meditative process, it reminds me that I was the one that got myself into this.
21	01:17:25	x	J "Before I had a license to work with radioactive materials I didn't need to do this with fiestaware."

21	01:18:01	x	J "I have to give a general description of each piece, it's gross radioactivity and MR an hour....
21	01:18:46	x	J HS "I thought I was done with fiestaware...."
21	01:19:34		CU scale, plate goes on

Promise and the Peril
Tape # 22: Fiestaware Inventory Cont.

Tape #	Timecode	Audio	Description
22	02:00:34		CU rack focus from rope to taping up
22	02:00:48		CU pick up plate
22	02:00:54		CU HS J
22	02:01:24		CU Geiger counter on plate 01:42 off plate, sticker on
22	02:02:37		CU HS
22	02:02:54		WS
22	02:03:11		CU RADIOACTIVE sticker out of box
22	02:03:54		CU grabs EXEMPT label
22	02:04:03		MS upper while he tapes
22	02:04:24		CU writes
22	02:05:03		CU Geiger counter, remove and put label on
22	02:05:43		MWS gets plate, measures it
22	02:06:02		CU #'s on scale, plate goes on
22	02:06:09		MCU plate off scale, Geiger counter on plate
22	02:06:38	x	J "The most radioactive in this batch.
22	02:06:50		grab label box follow to plate
22	02:08:00		puts in box
22	02:08:15		J's upper talks about radiation being random
22	02:09:36		tilt from hand writing to J Low angle
22	02:10:40	x	box of small stuff J "call this a salt or pepper shaker"
22	02:10:49		shaker measured, then onto scale
22	02:11:54		reading on shaker
22	02:11:49	x	WS J "let's see egg dish! One egg dish 2 1/2 inches long
22	02:12:16		CU scale, egg dish goes on various shots
22	02:13:11		CU sticker on egg dish
22	02:13:39	x	CU measure J "One Creamer" various shots
22	02:15:53	x	CU hands J "Like a carafe top. Should I call it that?"
22	02:16:01	x	J HS "I'll call it a lid" various shots
22	02:19:10		MS tapes up box various shots

Promise and the Peril
Tape # 23: Fiestaware Inventory Cont. Jim Fiestaware Interview

Tape #	Timecode	Audio	Description
23	03:00:53	Ch1	measuring box various shots
23	03:03:09		does seal with ribbon various shots
23	03:06:13	x	J "Quite frankly, I really don't know what I'm going to do with all this stuff." I have more than I need for the sculptures I have in mind and now that I have a specific radioactive materials license, I can't disperse the stuff except to someone else who has a license. I couldn't give it to you , or sell it to a second hand store or present it to you as a present unless you had a radioactive materials license.. It's like a one way knot hole,. Once something gets in to being a controlled material its' very difficult to get rid of it.
23	03:07:33		CU feet and booties to match other action
23	03:08:06	Ch1	J Interview begins "In 1978 I moved to Bary Vermont...And I knew in a vicarious sort of way that all metallic elements are contained in most magmatic stone. And I was looking for durable materials...
23	03:09:07		J "And lo and behold there was an article in scientific American, fall of 1979 that was describing world uranium reserves...and to my considerable amazement, the very granite that I was carving in Vermont was rich in uranium, so rich that it was calculated...
23	03:10:30		J "Well I didn't know quite what to do with this information. Certainly Uranium was not the metal I was looking for to place on the outside of the sculpture. It had this terrible Karma problem.
23	03:11:03		J "And although the politics didn't really enter into it, I couldn't let go of that really inescapable idea that if Ur were the most important economic constituent in the granite then somehow I needed to use it in the sculpture."
23	03:11:30		talks about religion
23	03:12:30		J " If you ever look at the art from that period, reliquaries stand out. They were beautiful, they were done out of carved wood...and many of them were mixed media."..
23	03:12:37		J "I no longer remember exactly the instant of the epiphany that struck me there, but I thought well gees, this is how I will solve my use of uranium in the sculpture. Is to place small amounts in the sculpture in the manner of a medieval reliquary.
23	03:13:21		J "After Bary VT....in Seattle I began to research the extraction of uranium. Was going to be very complicated to extract it from granite.
23	03:14:45		J "I didn't really want to get involved in producing more radioactive material."
23	03:15:00		J "I started asking around, you know, literally- How does one go about buying radioactive materials?? The basic word I got from everyone was 'no, if you're not in the club you can't own radioactive material."

23	03:15:50	J “He (Michael Bryan) suggested to me a certain ceramic tableware...”
23	03:17:53	J “One of the things that fascinated me as I began learning about the use of uranium in ceramic table ware, was that until the advent of the nuclear age, the only real use for uranium was as a minor component in decorative arts...
23	03:19:21	J “To me it met a number of important requirements. One, it did not require a license because it was a specifically exempt source material...Secondly, no more of it was being manufactured.... And of course it was available inexpensively from second hand stores.”

Promise and the Peril
Tape # 24: Fiestaware Interview Cont.

Tape #	Timecode	Audio	Description
24	04:00:51	Ch1	J "I felt all my problems were solved."
24	04:01:09		J "I didn't even own a Geiger counter at that time. I just crushed it up and began sifting it and screening it the way you would prepare a luto or a grog...Kind of in a way the roof fell in on me. First the studio in Seattle became a nuclear free zone.
24	04:01:55		J " There was a lot of concern expressed by my colleges in the arts and humanities.., that working with radioactive materials was sort of a bad karma thing to be doing."
24	04:02:18		J "And on the other hand State Radiation control heard that there was this artist processing uranium to be used in an art project and they were very concerned about that."
24	04:02:40		J talks about dealing with radiation control..."They felt that my working with fiestaware in the way that I was, was going to require a license."
24	04:03:20		J "It came down that I was forbidden to own more than 15 lbs of fiestaware at any one time, ...That went on for nearly 2 years...
24	04:04:49		J "I put together a home reactor...an aquarium with air bubbles and pumps..(moving to Richland)
24	04:06:24		J talks about moving to Richland show
24	04:07:04		J "My entire experience was a fiestaware experience before I moved to Richland. And it was only after I moved over here...did I begin to see it in a different light. And I thought, to be able to use nuclear process in the creation of art, rather than just sweeping up mildly radioactive left over from a bygone age and encapsulating them safely inside the sculpture, why not be part of the present instead of part of the past. And that possibility became manifest when the DOE announced that the FFTF may be used by private individuals for their own projects.
24	04:07:51		J "This was a huge step away from fiestaware for me to be sure. Science and engineering had never been very easy for me. Over the next year I came up a proposal for transmuting a radioactive fission byproduct, technetium.....
24	04:08:29		J "to take this uranium byproduct...put it back into a reactor and transmute it into a non-radioactive.....
24	04:09:19		J "I had to get a radioactive materials control license...
24	04:10:00		J "I had lost my general license....all previously owned material has to be brought into compliance....
24	04:10:33		J "I need a Radioactive Materials license to pursue the sculpture that I'm going to pursue. It just so happens that in the course of doing that I now have to inventory and all this fiestaware has come back to haunt me in some way."
`24	04:10:49		J "Now I not only have to inventory each piece...package it correctly with the right labels, keep it in a safe and secure place, keep a set of books on it , write radiation work

		permits...additionally I can't divest myself of it. There's now no way I can rid of it....only if they too have a license.
24	04:12:17	J "I don't want to sound like a touchy-feely fuzzy brained artist here, but in my efforts to work with durable stone, I was led into uranium, and my efforts to work with uranium led me to take a decorative art project that's a fiestaware, perhaps enhance it into a ...having used that as a stepping stone, to get a radioactive materials license...rambles...
24	04:13:24	J "I often feel overburdened by all of the administrative and bureaucratic hoops that I have to leap through on a regular basis in being the owner of fiestaware salt shakers.
24	04:13:44	J "It's so vitally important for me to meet every requirement that is put in front of me."
24	04:14:15	J "As an artist I feel it's important that I be responsible, even for something as mundane as working with fiestaware...as if were a high level radioactive waste product. But more important than that I think, for the future success of the sculpture I wish to make is to show the NRC, the DOE....all the players, that in fact an artist can be a very responsible member of an esoteric engineering oriented community."
24	04:15:10	J "I probably loved reliquaries just as their image and their shape before I really grasped what they are....
24	04:15:48	J "In a way all sculpture preserves something....then to move on beyond that, the concept of Reliquaries was actually to contain and preserve something....
24	04:17:00	J more about Reliquaries...
24	04:19:00	J "The other concept for using reliquaries for uranium....

Promise and the Peril
Tape # 25: Fiestaware Interview Cont. Geiger Counter snd, Exteriors Jim's house

Tape #	Timecode	Audio	Description
25	04:21:30	Ch1	J "The reliquaries meant a number of different things to me.....
25	04:22:00		J "I began to see them as literally, as safely containing uranium that was in the fiestaware that was inside the sculpture...
25	04:22:32		J "So I could clearly see that reliquaries had something to offer in that not only to preserve and object of veneration but additionally to shielding dangerous things."
25	04:23:02		J "The sculpture that I envision for the Hanford site, takes such great stock of the first 50 years of our being in the nuclear age. Will have depleted uranium contained inside the breeder blanket assemblies but it can also demonstrate or put forth visually what had to have been formerly shielded and concealed and now has been denatured....made non-dangerous...
25	04:24:24		J "To take radioactive materials, to transmute them, to create a public outdoor sculpture visible for miles, yet visible up close because of it's low-level radioactivity compared to what it had been, and to help tell the story...the sculpture for the Hanford site can tell the story of what is contained. The history as well as the radio nucleoids of the whole site.
25	05:05:20	nat	Snd Geiger counter
25	05:05:44		J's house, exteriors...various shots 06:09, 06:45 walks in
25	05:07:24		cat
25	05:07:58		WS ext house tilt from trees

Promise and the Peril
Tape # 26: Two Bells "Paperwork' Exhibit, Interview w/ Jim

Tape #	Timecode	Audio	Description
26	08:00:42	ch1	J "I asked him if I could do a show entirely on the documents that I produced and created in an effort to do the work I want to do at Hanford.
26	08:01:16		J "This is the 3rd exhibit I've had this year that has dealt largely with the documents and flatwork I've had to producte in the course of pursuing the sculpture project I'm working on at Hanford.
26	08:01:37		J "They're a selection of my licensing requirements, the actual technical data of the breeder blanket. These documents represent to me almost the entire scope of my creative energy and all of my time over the 5 years I've been involved in the sculpture project."
26	08:03:03		J "It had to have a blackboard in it"
26	08:03:37		J "The green documents of course is a facsimile of my radioactive materials license.
26	08:05:17		J "There is at least one sculpture in this, the model of the BBA
26	08:06:30		J "The production of these little 'bricks' of documents is one of the things I'm most pleased with. I have spent so much of my time in the last 4 years creating documents...
26	08:07:32		J "I started at the top. My first letters were written to then President Bush...
26	08:08:41		J "Then we have the paperwork that is in fact the actual application and all of the supplements for the license itself.
26	08:08:50		J "My Radioactive Control and Accountability statements, personal contamination documentation, the chief RSO reports, the continuos minutia , detail.... This is approximately 1/3
26	08:09:31		J on WS "I've never taken exact count in the 5 years...I've produced about 500 documents.
26	08:10:05		J into frame "This is a full size model of a BBA, one of the 12 I own.
26	08:11:25		J (finger points to docs.) "This is standard RSO reports, work permits, docimetry reports.
26	08:12:45		J Interview at Two Bells "Why a sculptor has an exhibit which doesn't have any sculpture in it is a lot of what this exhibit is all about. It turns out that the complexities of trying to create a sculpture that directly uses radioactive....
26	08:13:03		J "I have spent almost all of my energy in the last 5 years specifically maneuvering into a position with the US gov and the bureaucracies that regulate and control radioactive material and the nuclear process so as to be able to create e the sculpture that I wish to create.
26	08:13:24		J "I often feel that I have lost a part of myself by having gotten so far away from the production of the 3 dimensional works of art that are my driving force, but I remain convinced that this is the

		most important sculpture project that I will ever work on in my life. And if this is part of the price I have to pay...so be it.
26	08:14:59	J "The word process has taken on a lot of new meaning...
26	08:14:59	J "The exhibit that we see here today is another use of the word process. In the process of gaining access to the nuclear process, I have become part of the process working within the nuclear establishment. And much of my creative juices have flown toward the process of producing the documents, the license, the proposals
26	08:15:42	J "Every piece of it is in a way a part of the sculpture. It is part of the process that will ultimately allow me to create the sculpture that turns me from my rest at night, that I know I have to make.
26	08:18:47	J "Certainly, my diligence in pursuing all of the documentation over this period, has not only established my credibility with the regulators...but quite frankly won me a lot of respect with in the community at Hanford. Folk bureaucrat.

Promise and the Peril
Tape 27: Two Bells Intv Cont., B-roll paperwork

Tape #	Timecode	Audio	Description
27	02:00:51	Ch1	J "The most important thing is for the art of sculpture is to have access to advanced technology is logical inevitable it's not based on any mere impulse but some fundamental creative instinct that makes us human beings."
27	02:01:24		J " In the course of this project there has been the spin-off of it ....of the advanced technology as it's translated through my existence as an artist headed toward becoming a permanent work of sculpture that in fact I think it makes this information, this advanced technology more accessible to the public...
27	02:01:52		J " I do think there is a double help for both the nuclear community and the society as a whole in this. Sculpture, the arts in general, have the capability of translating if you will, of transferring the meaning and understanding of something that is extremely cerebral and beyond most people's understanding. On the other hand I believe that the nuclear industry gains a great deal of self-understanding through watching me make through all of the moves necessary for me to create this work of art.
27	02:02:31		J "So in some unintended but possibly important way, I think I've helped break down some of the barriers between those who are responsible for advanced technology and we the recipients of that technology.
27	02:03:46		J " There is a total lack of connection with the mythology of being a human being found in a community whose entire existence is based on calculus and beyond."....I believe that it has been largely not understanding the basic hopes and fears and dreams and mythology that all we human beings share by the people who manage the nuclear age that has so thoroughly prevented it from being assimilated into our democratic society."
27	02:04:08		J "The artist has always been the mythmaker...
27	02:04:44		J "No matter how difficult and complex the science must be to understand it is only as it filters through that mythological membrane that all we human beings have that it can really become part of society as a whole."
27	02:06:00		talks about scientists at Hanford..see themselves in a new way after viewing artwork...
27	02:07:01		J "The fine art of sculpture actually working with the materials and the processes involved in the nuclear age will interject a whole new way of seeing this advanced technology. I don't feel completely comfortable saying that art has the power to humanize advanced technology, but it's something like that."
27	02:07:23		J "And I believe that the work that I do for the Hanford community will be respected perhaps more for it's craftsmanship than it's aesthetic, because after all the understanding and background of this technical community is based more on

		perfection of craftsmanship than aesthetics as a whole. But the information that they will get from the aesthetics in the end is of much greater importance."
27	02:08:16	J "The actual transmutation of fundamental elemental substances from one element to another through the use of neutrons was in fact going to be the cornerstone of my use of nuclear process. And to see neutrons as a chisel was an instantaneous thing for or me not only as stone carving and subtractive art a very important part of my sculpture, but in in fact not unlike a chisel cleaving stone, a cleaves the nucleus of an atom and creates a new element there."
27	02:09:03	task about how Hanford has changed him.....Margaret....
27	02:09:27	J "Certainly my understanding of advanced technology in it's societal ramifications as something I was unaware of before I moved there. Before I moved there I saw technology specifically as a narrow plot of ground in which I made my sculpture." Now that I've had to learn so much.....
27	02:09:58	J "There is not just the image and the object...But rather there are portions and parts about this universe that I will never understand completely....
27	02:10:17	J "In some ways I guess I could say this project has shaken my certitude somewhat in my ability to survive solely on the nutrients that a career in sculpture has given me.
27	02:10:37	letter to Pres. Bush, pushes in
27	02:11:12	letter to Admiral Watkins, 11:26 ECU
27	02:11:38	letter to Wanda Munn
27	02:11:55	MS wall,
27	02:12:08	tight "ABSTRACT" pull to MS wall
27	02:12:33	ECU pan German and #s
27	02:12:38	DEPT OF ENERGY Aug 20 1991 12:53 pull out
27	02:13:22	pan TRANSMUTATION 13:40, 13:56
27	02:14:03	pan words
27	02:14:21	out of focus in push to TRANSMUTATION 14:35
27	02:14:48	ECU Tc +
27	02:14:55	ECU N
27	02:15:05	TECHNETIUM TRANSMUTATION tilt down pull to equation
27	02:15:23	pan ECU equation
27	02:16:02	ART IN THE NUCLEAR AGE
27	02:16:22	ECU atom seal pull, block of paperwork 16:34 push in
27	02:16:49	MWS wall with BBA drawing
27	02:17:18	ECU Breeder Blanket tip, pull to MWS wall
27	02:17:34	ECU pan words
27	02:17:48	ECU pan words NUCLEAR AGE SCULPTURE
27	02:18:01	letter WS push in BREEDER ASSEMBLIES
27	02:18:20	CU drawing tilt down
27	02:18:40	ART IN THE NUCLEAR AGE tilt up to show wall WS
27	02:19:05	WS with assembly mock up (high)

Promise and the Peril
Tape # 28: Two Bells show B-roll

Tape #	Timecode	Audio	Description
28	10:00:30		CU RADIATION SURVEY REPORT
28	10:00:46		CU written words contents of assembly boxes
28	10:01:19		ECU GAMMA readings tilt down
28	10:01:27		PERSONAL CONTAMINATION WORKSHEET
28	10:01:38		RADIATION SAFETY OFFICER REPORT push in
28	10:02:01		ECU RSO pull out to report
28	10:02:14		tilt up words on side
28	10:02:28		ECU RADIATION EMITTED
28	10:02:50		ECU RSO license #
28	10:03:09		ECU DEPLETED URANIUM
28	10:04:20		MCU ARTISTS STATEMENT pull out to WS restaurant
28	10:04:42		wide angle restaurant
28	10:04:28		in/out focus drawing
28	10:05:07		ECU drawing with orange
28	10:05:16		ECU red writing equations push /pull
28	10:05:31		WS blackboard
28	10:05:41		JAMES ACORD SCULPTOR with FFTF photo
28	10:05:52		JAMES ACORD NUCLEAR ARTIST
28	10:06:02		Button with EXPO 92 VOLUNTEER
28	10:06:09		yellow writing ECU
28	10:06:16		orange writing ECU
28	10:06:20		tilt up colorful equations
28	10:06:28		pan RSO license
28	10:06:41		URANIUM OXIDE, AS SINTERED.....pull/push
28	10:07:03		wall of paper tilt down
28	10:07:23		APPLICATION FOR RSO LICENSE....
28	10:07:34		RADIATION DETECTION: PRINCIPLES AND ...
28	10:07:40		WS pan L to R walls (then R to L)
28	10:08:09		swish pans

Promise and the Peril
Tape # 29: Hanford reservation B-roll, Enola Gay Mural, Hanford B-roll

29	01:52:39		EWS am above river see B reactor
29	01:52:58		Tele reactor and smoke pull to ews
29	01:53:21		push in to WS tele with river
29	01:53:37		Moon
29	01:54:20		EWS hillside pan L to EWS with plant
29	01:54:40		follow smoke down
29	01:54:56		tele hillside with river
29	01:55:10	x	EWS plant, wight on foreground (dog)
29	01:55:26		WS desert foreground, dome bkg
29	01:55:42		WS plants and river, pull to WS
29	01:56:07		Enola Gay Mural , pan R to students, L to mural (56:56)
29	01:58:22		tele mural with students (58:46)
29	01:59:07		EWS reactor with RR tracks
29	01:59:17		tele with telephone poles, road, car
29	01:59:59		EWS with car going through
29	02:00:05		concrete (shut down)
29	02:00:15		dome of shut down plant WS
29	02:00:43		WS working reactor with parking lot (plant @)
29	02:00:59		PLANT 2 PRIDE IN PERFORMANCE
29	02:01:12		GENERATING POWER SAFELY
29	02:01:35		MCU cooling tower with water
29	02:01:42		CU water
29	02:01:50		drawing tilt up to plant (then down)
29	02:02:10		graphic lines tilt up to power lines
29	02:02:20		tele power lines with heat waves
29	02:02:52		CU geranium, dome bkg..rack focus both ways
29	02:03:43		RESTRICTED AREA KEEP OUT 04:03 low angle
29	02:04:16		reactor through fence
29	02:04:10		NO TRESPASSING foreground, reactor bkg.
29	02:05:02		RESTRICTED AREA foreground, cooling tower bkg.
29	02:05:20		MWS 2 cooling towers with heat waves
29	02:05:32		EWS gravel road with reactor bkg push to 3 MINUTE SIREN
29	02:06:05		dirt tilt up to dome on reactor WS
29	02:06:17		sage tilt up to WS reactor 2 times
29	02:06:35		sky tilt down to WS reactor
29	02:06:51		towers
29	02:06:57		tele reactor with heat waves
29	02:07:25		shiny dome MWS tele
29	02:07:43		pulls out to EWS with sign HANFORD SITE (08:02)
29	02:08:15		PUSH IN
29	02:08:23		EWS road pan R to sign
29	02:10:06		THE NATURE OF OUR BUSINESS sign
29	02:10:40		NO TRESPASSING, tilt and push to NATURE IS OUR....
29	02:10:50		reverse of above

Promise and the Peril
Tape #30: Richland B-roll

Tape #	Timecode	Audio	Description
30	01:35:30		bOMBERS to Bowling
30	01:35:43		FRAN RISH STADIUM pan to R with mushroom cloud various
30	01:36:45		WS park with R and cloud various
30	01:37:24		ATOMIC LANES various
30	01:39:19		Atom drawing pull out to someone bowling
30	01:39:51		various shots inside bowling alley
30	01:43:04		RICHLAND BOMBERS various
30	01:44:14		ATOMIC BODY SHOP various
30	01:45:21		ATOMIC TOWING various
30	01:45:57		ATOMIC AUTO SALES various
30	01:46:26		WS WELCOME TO RICHLAND various with cars
30	01:47:10		tele cars
30	01:47:25		atomic family sculpture on side of church various shots
30	01:47:58		EWS church push to sculpture several Xs
30	01:48:00		sun to sculpture several Xs

Promise and the Peril
Tape # 31: Hanford B-roll, Historic photos, B-roll water-skiers and reactor

Tape #	Timecode	Audio	Description
31	02:13:26		reactor pull to NATURE IS OUR BUSINESS
31	02:13:40		tilt on sign
31	02:13:50		ENVIRONMENTAL EXCELLENCE HANFORD various
31	02:14:47		NATURE OF OUR BUSINESS dif angle WS various
31	02:16:23		cars tele with heat waves
31	02:17:01		Historic photos of Richland various
31	02:19:52		Historic photo of "Days Pay"
31	02:20:20		More historic photos of reservation to 02:21:50
31	02:22:00		WS people on beach
31	02:22:40		tele river with boat and reactor in bkg.
31	02:22:53		MCU girl plays on beach
31	02:23:02		WS beach push to Reactor
31	02:24:01		sunbathers 2 shots
31	02:24:09		water-skier by reactor WS
31	02:24:30		family with umbrella and kid
31	02:25:19		water-skier and reactor (better)
31	02:25:42		water-skier CU backbit

Promise and the Peril
Tape # 32: Richland Bombers Football, High shots Richland, Desert shots

32	02:31:00	Football game various to 02:46:31
32	02:41:00	Cheerleaders "Richland Bomber Power"
32	02:41:31	"Go Bombers Go"
32	02:42:48	"We are the big bad Bombers"....43:46
32	02:46:31	EWS high angle Richland various
32	02:47:34	tele with river early am
32	02:48:39	cactus
32	02:48:49	CU spines on cactus
32	02:49:07	sage
32	02:49:20	dried yellow plant
32	02:49:30	CU spines
32	02:49:36	WS pan R desert
32	02:49:55	camera walks through 50:27

Promise and the Peril
Tape # 33: Jim working on Monstrance in Seattle studio 6-2-93, Reliquary in gallery

Tape #	Timecode	Audio	Description
33	09:37:10		J carves on big block WS with Monstrance foregrnd.
33	09:37:56		various shots J carving on big block
33	09:40:17		CU tool on stone
33	09:41:30		more shots J on big block
33	09:43:05		good CU J
33	09:43:40		good CU chisel with chips flying
33	09:44:32		dosimeter CU
33	09:45:55		good low angle wide
33	09:50:00		ECU J's glasses
33	09:51:01		EWS with Monstrance, push to J carving on base
33	10:04:31		MWS J approach Monstrance starts to carve with hammer and chisel
33	10:04:55		CU J (hammer and chisel)
33	10:05:13		CU chisel
33	10:05:27		ECU chisel
33	10:05:49		MS low angle J hammer and chisel
33	10:06:45		EWS from front of FFA push as J carves with hammer and chisel
33	10:08:17		tele J and head of Monstrance pulls to ews dif angle
33	10:09:49		tele CU see J through Moonstone teeth
33	10:10:05		MWS J
33	10:10:25		ECU J's glasses
33	10:10:39		ECU hammer, hit chisel
33	10:11:00		CU dosimeter
33	10:11:18		ECU chisel hits stone
33	10;13:07		wide angle, high with hammer and chisel
33	10:14:28		J enter frame WS with air tool
33	10:15:32		pan tight M on to J's face w/o glasses
33	10:16:00		WS
33	10:16:24		CU tool on stone
33	10:17:16		CU J's face with glasses
33	10:17:31		MWS side angle
33	10:18:12		CU J's face
33	10:18:35		ECU J's eye though sculpture, pulls out
33	10:19:37		Wide angle J through M on, he inspects then works
33	10:21:54		wide angle from side
33	10:22:19		pan Moonstone eye to J's eye through teeth (best)
33	10:23:42		CU pull tool from holster
33	10:30:03		extreme high angle J
33	10:33:18		Reliquary sculpture at FFA gallery
33	10:33:56		CU fiestaware, tilt up
33	10:34:47		Reliquary side angle
33	10:35:30		front wide angle

33	10:36:06	pan fiestaware

Promise and the Peril
Tape # 34: J carving at Fremont studio 7-15-92 (evening)

Tape #	Timecode	Audio	Description
34	01:00:39		J drilling on large stone, tool box forgrd.
34	01:01:11		tele with large drill
34	01:01:28		CU on drill bit and dust
34	01:02:27		CU on J face
34	01:02:44		CU on hand holding drill
34	01:03:14		MWS same
34	01:03:04		low angle, WS then CU
34	01:03:58		start on stone follow to JMWS
34	01:04:20		CU pens in pocket
34	01:05:22		EWS
34	01:05:41		tele puts spreaders in with mallet, then CU's
34	01:07:28		low angle WS to match various other shots
34	01:08:53		WS wide angle pounding spreaders in
34	01:11:27	x	Sid comes in they chat "Nice break over here"
34	01:11:54		J into frame with wood block
34	0113:46		J and S work together various shots to split stone

Promise and the Peril
Tape # 35: J working at Fremont studio 7-15 with Sid

Tape #	Timecode	Audio	Description
35	02:00:40		J talks to Sid, keep carving

Promise and the Peril
Tape # 36: Richland park scenes, J walks through Richland,

Tape #	Timecode	Audio	Description
36	16:00:32		WS swings
36	16:01:24		tighter 01:36 girl pushes other
36	16:01:55		slide tele with shit flying through or 02:13, 02:32 (tighter)
36	16:03:10		WS family on jungle gym
36	16:03:51		tele family at picnic table
36	16:04:00		CU kid with dirty face
36	16:04:40		tele young mom with kid on hip
36	16:05:1`1		kids playing game various shots
36	16:05:56		girl on slide close
36	16:06:08		kids playing on jungle gym
36	16:06:29		wee one on slide
36	16:06:50		tele bike path
36	16:07:11		girls playing on beach various shots
36	16:08:06		kid feeding birds tele
36	16:09:10		tele bike path with birds and bikes
36	16:10:20		WELCOME TO RICHLAND dif sign, various shots
36	16:13:20		J walk through with Richland theater bkg.
36	16:14:33		same as above, J enters frame L, crosses to R out of frame (best)
36	16:15:14		pull from Chamber of Commerce sign, J walks through
36	16:16:08		variation on above from window sign
36	16:16:18		push in from wide onto chamber sign
36	16:16:40		no push stays wide, j walks through
36	16:17:02		push in again, faster
36	16:17:16		tele street corner, J comes around corner, walks frame R to L
36	16:19:04		tele to cam
36	16:20:30		GEORGE
36	16:20:48		sidewalk, tilt up to J's feet and upper frame R to L
36	16:21:30		pan street to J WS out of frame 21:54, 22:21
36	16:22:48		tennies walking to camera then behind *
36	16:23:14		cam walk behind J's feet
36	16:23:48		shadow to upper *
36	16:24:05		gets paper
36	16:25:25		J goes into Post Office
36	16:25:41		into P.O. box, various shots
36	16:26:53		J walks by mural WS , various shots

Promise and the Peril
Tape # 37: Acord driving through Res, FFTF sound, moving

Tape #	Timecode	Audio	Description
37	17:00:46		tight wheel 01:20
37	17:01:47		MWS out side of truck, see road and RSO 01:55
37	17:02:22		J in side mirror*
37	17:02:51		low angle out side of car to wheel and road*
37	17:04:09		stones and gravel tilt up to J walking R to L 04:35 (stops at top of hill)
37	17:05:02		follow J's feet
37	17:05:25		WS J into frame up hill, stops, cam pans L 05:51
37	17:06:13	ch1	J talks about 200 level and why sculpture should go there.
37	17:10:42		J "These material have to go into a radiologically controlled area. There are very few places on this planet where I could place the sculpture. And in fact in a why that's where it belongs."
37	17:12:06		J talks about how Hanford site was set up
37	17:13:00		Moving stuff..boxes outside
37	17:13:09		guns
37	17:13:20		Beavis out with box...wearing mask on head
37	17:13:41	nat	packing box in basement "I'll sort it in another lifetime"
37	17:14:08	nat	J "the key thing is to not look"
37	17:14:22		guns go out behind J
37	17:14:46		see J in WS through basement door
37	17:15:03		J packs low angle
37	17:15:31		things into box from BIOHAZARD
37	17:16:26		hands, papers
37	17:17:46		J walks out with box..."Here's spot????...*
37	17:18:37		J upstairs low angle wide
37	17:19:05		3 guys packing stuff in basement
37	17:19:35		box tight closes
37	17:20:13		low angle wide up stairs
37	17:20:25	x	J with smoke in his mouth..."wiggle this on out first"
37	17:20:45		wrestle with file cabinet
37	17:21:44		dog in forground, with house and guys wrestling file cabinet*
37	17:22:08		onto truck outside
37	17:23:07		2nd cabinet on to truck
37	17:23:29		blackboard on truck*
37	17:23:52		Jim watches
37	17:24:18	nat	J "well guys, are we going to load any more vehicles?"s
37	17:24:36		tying
37	17:24:50	nat	J "If it weren't for all these file cabinets, I would still look like a sculptor"
37	17:25:00		J's car leaves
37	17:25:14		guys watch, pan to truck in WS *
37	17:25:37		WS yard and house
37	17:26:01	nat	J "It's like I feel like I'm a gravitational black hole, things just stick to me I'm like some sort of a dragnet for heavy objects."'

37	17:26:30		Beavis by with stuff
37	17:26:44		stuff into Volvo from inside*
37	17:27:03		bucket
37	17:27:26		drawer of tools follow to car*
37	17:28:53		more tools into car
37	17:28:55	nat	J “A birthday card from Margaret...”*
37	17:29:25		other guy takes stuff off walls, into box

Promise and the Peril
Tape # 38: Jim moving

Tape #	Timecode	Audio	Description
38	18:00:11		Cu Hanford Patrol patch
38	18:00:18	nat	J "Tri cities Jr. Soccer..I love it the atom around the soccer ball"
38	18:00:58		MWS stuff off walls
38	18:01:38		Ws desk area, pan to J taking things off wall
38	18:02:06	nat	WS J "I moved to this town and started saving every newspaper clipping...
38	18:03:54		hand tight, papers on wall
38	18:04:12	nat	J "I sometimes think that some of my problems living in Richland, not sure what planet I was living on..."
38	18:04:32		silhouette taking photos off walls
38	18:09:15	ch1	J "moving is never fun. and there's really two kinds of moves that you have. You move to something or you move from something. When I moved here to Richland I moved here with a dream. I came here and we created this home, took in my father and we fixed the yard and we fixed the house. And now I'm moving from this . And although I know I'm moving to a studio and that's what I really need, I need this work space...I do feel an incredible sense of loss about leaving this place. And it really..I got no reason to whine it's been a great 5 years here. I really love this place a lot but I am leaving behind an awful lot of dreams...Sniff** A sculptor needs a studio and not a home. And with Margaret and dad both gone I really don't need this place. It's just hard to let go of it because all the dreams I brought here to it. And all the energy and time and effort that I put into it"...wipes nose see tear
38	18:11:16	no	cars driving with stuff
38	18:11:30	nat	cars pull out to studio WS
38	18:12:26		Munn hugs Beavis
38	18:12:47		J's truck
38	18:13:50	nat	J talks with FAFTAC member about tumbleweeds
38	18:15:23		moving stuff in, various
38	18:17:52		unloading truck various
38	18:19:09	nat	J while unloading file cabinets..."you know you guys I used to be a sculptor, I didn't have file cabinets.."
38	18:22:18		moving another file cabinet
38	18:23:31		Wanda Munn
38	18:24:21		Schenter and Beavis on couch
38	18:26:27		Schenter talks about selling stock to buy a Geiger counter "first things first"
38	18:26:44		more J's basement
38	18:29:03		ews file cabinet up basement steps.
38	18:29:30		into car

Promise and the Peril
Tape # 39: Jim moving 4-23-94, For Sale sign

Tape #	Timecode	Audio	Description
39	19:00:31		table up stairs
39	19:01:18	nat	everybody's bottle of wine they drank, they gave me the lead...it's going to be a good art project someday.
39	19:01:38		J grabs weird looking thing
39	19:01:52		loading car
39	19:02:13		plaster of Paris mold into truck
39	19:02:46		more loading
39	19:03:49		box that says INSTRUMENTS
39	19:05:00		CAUTION LASER IN USE...pan to loading dresser
39	19:05:59		new studio stuff in
39	19:06:20		unloading at new studio various
39	19:08:32		WS high angle studio with all the stuff
39	19:09:11		WS dif angle with J enter in with file cabinet
39	19:09:44		Wanda Munn
39	19:10:55		J with Wanda outside
39	19:13:39		low angle, WS outside studio with wanda and J talking
39	19:15:17		permits
39	19:15:56		house exterior, for sale sign goes in
39	19:16:30		dif angle to match, sign going in
39	19:17:17		Cu for sale, pull out 18:25 (better light)
39	19:17:50		good light WS sign going in *
39	19:18:37		tilt/pan from For Sale to house
39	19:19:49		tele For Sale
39	19:20:06		loading compressor

Promise and the Peril
Tape # 40: Tattoo touch up from 6-23-94

Tape #	Timecode	Audio	Description
40	01:00:35		CU gloves go on
40	01:00:48		hand, tool into pigment several times
40	01:01:24		EWS behind
40	01:01:53		MWS high angle
40	01:02:01		J's neck CU, hands
40	01:03:15	nat	CU "ok your W is all done"
40	01:03:30		MWS high angle
40	01:04:01		WS wall pan to J and tatooist WS side angle
40	01:04:30		same, cam moves in
40	01:04:55		#'s on neck
40	01:06:26		pigment, hand in and out MS
40	01:07:36		WS high angle
40	01:08:58		ECU on #'s as she touches up
40	01:10:47	nat	"all right, you're all done"
40	01:11:43		Madonna to J's neck and #'s
40	01:12:08		WS move into J's neck
40	01:12:32		J rotates to reveal 3's on neck

Promise and the Peril
Tape # 41: Tattoo Registration @ FFA

Tape #	Timecode	Audio	Description
41	13:00:35	Ch1 J	WS table with dinosaur
41	13:00:58		CU J's face straight on
41	13:01:04		OS looking at photos 13:01:20 CU photos
41	13:01:51	x	MS side "think that'll look pretty good"
41	13:02:17		CU J from side
41	13:02:20		CU photos *
41	13:02:43		MS J starts to cut
41	13:02:50		CU cutting
41	13:03:10		CU face tilt down to cutting
41	13:03:31		WS behind J, see tattoo as he cuts
41	13:03:48		CU photo as he cuts, pulls out to MWS behind him with tattoo
41	13:04:26		MWS behind, looking at contact sheet
41	13:04:28		CU on photo with rulers 13:04:36 into frame
41	13:05:04		MWS from side J cuts
41	13:05:22		CU photo cutting
41	13:05:36		CU J from side 05:57 tilts down to scissors
41	13:06:23		TATTOO REGISTRATION DOCUMENT
41	13:06:40		LOCATION OF TATTOO
41	13:06:45		tight on words, pulls out as J puts photo down
41	13:07:44		glues photos down CU on photos
41	13:08:12		WS same
41	13:08:30		CU grab glue stick
41	13:08:35		WS gluing then CU face @08:51
41	13:09:06	x	J "for the first time in these years of being in licensing...I'm creating documents that are not specifically required of me.....
41	13:09:49	x	J "The particular document I'm creating today is one of my own creation. I have not been required to submit an official tattoo registration document by any agency.
41	13:10:11	x	j "But I feel that it is close enough in spirit to the various regulatory documents that are required, that it will be comfortably received by the people within the regulatory community."
41	13:11:19	x	J talks about reasons for tattoo..
41	13:12:26	x	talks about being an RSO
41	13:14:04	x	J "I thought it would help communicate to the p[people within the industry just how serious I was taking this. This was no fooling around...and that undertaking the responsibilities of a Radioactive Materials License, ownership of a ton of uranium, the desire to work with it in the creation of art meant a great deal to me. And I saw the tattoo as being a clear and unmistakable way to indicate that."
41	13:14:39	x	J "A lot of my colleges and friends over in the Tri Cities were and are somewhat taken aback by it. This is not the kind of thing that nuclear engineers and nuclear physicists normally think about

			doing. And it's also a clear and unmistakable signal to my colleges in the arts community that this is a very serious project.
41	13:15:10	x	J "Although I cannot see my RSO # I'm always aware that it is right behind me.
41	13:16:33	x	J "With this particular document, my tattoo registration document have stepped outside the line of any required document and I expect this document to be received perhaps tongue in cheek, I don't think it will be received in any way as an insult to the industry. But I want people to be aware that when you work with the e arts there's always an element of the unexpected that can show up."
41	13:17:50	x	J reads what documents says
41	13:18:55	x	J explains about Radioactive Materials License # ..."and vests me with the responsibilities of both ownership and possession of radioactive materials. And it is that license # that allows me to function as a manufacturer working with radioactive material."
41	13:19:25	x	J "It is officially a Radioactive Materials License # WN-...."

Promise and the Peril
Tape # 42: Tattoo Registration @ FFA Cont.

Tape #	Timecode	Audio	Description
42	14:00:32	Ch1	`J "I see having a tattoo as something that is traditional...Caesar..
42	!4:01:03		J "For me it was a symbolic act. For me to get this tattoo knowing that it will show conspicuously wherever I will go, is a symbol of the fact that I now have this resposibility..I have now imported and own a ton of radioactive material and hope to work with a great deal more."
42	14:01:22		J "And I would hope that in addition to having the tattoo but also to create an official tattoo registration document to then circulate within the regulators as if it were a required document. Does that flip flop of reinterjecting art and the aesthetic back into a largely linear thought process the rational of regulatory compliance and bureaucratic structure.
42	14:01:52		J "In some small peripheral way it is a symbolic act like this a production, a work of art if you will, that then goes out like a ripple across a stream and circulates out into the industry, reinterjects that trickster figure and brings back in some of the mythological and dream element that I think is in short supply in the nuclear community.
42	14:02:35		J "I believe in the power of the visual statement...and I think that the document that I created here...in fact will circulate as a work of art and will hold up that mirror..."
42	14:03:09		EWS high angle J cutting
42	14:03:20		pull from RSO notebook
42	14:03:44		MS behind J. high angle see tattoo
42	14:03:36		EWS high angle (better) pushes into MS with tattoo, then pull
42	14:04:57		Wax seal sequence to 14:07:38
42	14:07:38		ECU tattoo on back on neck various takes

Promise and the Peril
Tape # 43: COCA exhibit from 6-25-94

Tape #	Timecode	Audio	Description
43	10:00:29	ch1	J talks about installation at COCA
43	10:01:27		J "In this installation I did not address the sculpture that I'm trying to make at Hanford.....01:46 This show is about my own personal struggles to have access to the advanced technology that I needed to create the artwork I moved to Hanford to do.
43	10:01:56		J "This show is about furnishing my studio with surplus equipment, file cabinets, the economics that have happened to me...the enormous scrutiny
43	10:02:30		J "In addition it says something about my efforts to educate myself in advanced tech.....
43	10:03:10		J "I do feel in some ways that I've got sort of the most old-fashioned show of all these avant-garde artists in hi tech, but I also feel that artists trying to gain access to advanced technology have to go through a certain amount of baptism by fire..part of it's economic, part of it's educational....
43	10:04:09		J "The installation that I've done there is very much what my office has looked like in my basement in Richland for the last 5 years. Same desk, same chair , same desk lamp....
43	10:04:57		J "Also hanging on the wall is my divorce decree from Margaret and I. And a photo of us getting married, and a photo of us in the last year of our marriage.
43	10:05:25		J "Controlled Access is about the price and the struggle that I have had in order to gain access to the technology I need to make art. Conspicuously absent is any real art.
43	10:06:12		COCA sign tilt down to see entrance and J
43	10:06:23		WS low angle exterior
43	10:06:49		TV monitor RANDOM ACCESS
43	10:06:56		WS sign inside RANDOM ACCESS
43	10:07:12		WS one installation
43	10:07:20		Galore
43	10:07:59		J talks to Kangas
43	10:09:02		WS another installation
43	10:09:26		Woman walks into J's installation
43	10:09:46		Divorce decree and photos
43	10:09:53		J WS inside
43	10:10:11		WS blackboard pan to J
43	10:10:26		pull out from blue blob on blackboard
43	10:10:34		door low angle cam moves to radiation sign, then back
43	10:10:48		photo J's dad
43	10:10:58		monitors, with J see J talk in monitor
43	10:11:50		WS guy walks into J's installation
43	10:12:17		CU guy looking, smirking
43	10:12:56		CU HANFORD NUCLEAR... pans into installation
43	10:13:33		WS low angle outside, people walk in

43	10:13:57	x	J talking to people in his exhibit Shakespeare talks about 3 rivers
43	10:14:21		bubble with light
43	10:14:27	x	WS with J talking about Hanford
43	10:14:41		Monitor
43	10:14:56	x	MWS with J talking to people. It's one of those stories, be careful what you wish for..."
43	15:15:30	x	WS J "you've got this incredible juxtaposition...."
43	10:16:05		stuff on walls
43	10:16:14		people looking
43	10:16:37		J tight from behind, see tattoo
43	10:16:42		3 women smiling
43	10:17:15		CU wmn listens
43	10:17:30		CU looking
43	10:17:41		Monitor with Munn cam twists
43	10:17:58		people looking
43	10:18:09		tablet, pen, phone on desk
43	10:18:16		SECURITY REMINDER
43	10:18:24		tattoo on another neck
43	10:18:31		behind 2 people looking at board
43	10:18:51		wmn refers to monitor
43	10:19:16		J talking to 2 people
43	10:19:49	x	J "If you're in a contaminated area...

Promise and the Peril
Tape # 44: COCA Cont.

Tape #	Timecode	Audio	Description
44	11:00:30	x	J "Here is exactly what my basement studio office looked like for the last 5 years.... ** talking to woman
44	11:01:00	x	J "I was doing it more for access to technology than the type of sculpture that I'm trying to make."
44	11:02:05		faces look
44	11:02:18		CU J talking
44	11:02:36	x	starts on woman listening...J "We live in the vortex of the unexpected every minute...then with people with PHD's in engineering...they're not expecting the unexpected"
44	11:03:17	x	J "what it's really about is the struggle to get control of this access"...trying to convince them that art was important..that was a hard sell for sure
44	11:03:37		CU J's hand with missing finger
44	11:04:08		low angle wide J
44	11:04:21		faces reac
44	11:04:50		BEFORE STEPPING HERE... sign on floor follow into room with J talking*
44	11:05:30		dif exhibit
44	11:05:53		dif exhibit with monitor

Promise and the Peril
Tape # 45: Helen Slade Intv.

Tape #	Timecode	Audio	Description
45	01:01:21	ch1	Slade "Before I got involved with J and before I went to Hanford, I knew almost nothing about nuclear issues....
45	01:01:50		Slade talks about her feelings about Hanford...feeling contaminated when she left...awfulness of the technology....
45	01:02:45		Slade "My feelings about Hanford at the time were ambivalent...I was extremely enthusiastic and extremely repulsed at the same time..I felt that the story..everything that makes a story interesting was at Hanford...
45	01:06:50		Slade talks about Margaret "She tried to maintain a state of denial as...
45	01:07:07		Slade "I think Margaret is an example of one who just had to leave as a result of not being able to just blindly believe."
45	01:08:21		Slade "He knows that there are a lot of questions that if he were to represent them he wouldn't be able to have access to people within the industry. Wanting access to people inside the nuclear industry has forced him to suspend some of the activist 'lefty ' questions that he might otherwise represent inside of himself and in his work.
45	01:09:06		Slade "You don't live that close to a denial...to a compromise really for so long it seems without losing something, without losing the ability to protect yourself or have some kind of judgment over the situation that you're in or to stop at a certain point"
45	01:09:34		Slade "It's almost like he's created a fictional world where it's OK to be pursuing a radical agenda within an extremely conservative environment...the sacrifice is that he may no longer have any judgment as to when he's gone to far.
45	01:10:15		Slade "When I first met J...I had no interest really in sort of what nuclear issues were.
45	01:10:43		Slade talks about arts community being as closed minded as the people at Hanford not succinct
45	01:12:45		Slade "Slowly people are less and less afraid of the technology at Hanford and are more willing to entertain their responsibility toward it.
45	01:13:35		Slade "Jim has gained a level of acceptance in the Hanford community because he speaks their language. He's been willing to go 500 % further into their world than anyone else...Takes their lasses, attends their meetings, walks their streets...
45	01:14:19		Slade "On a person by person basis he's affected the way nuclear people see artists, but as a whole I would say that the nuclear industry has had a greater affect on J than he could ever possibly have had on the industry."
45	01:14:36		Slade "There are times when they are capable of using him even though he may feel he's standing with integrity."

45	01:15:10	Slade "I think it's more his curiosity about technology than emphasis on craftsmanship because they haven't really been able to see him at work."
45	01:15:32	Slade "It's more his search for truth or a search for meaning and a willingness to entertain a lot of really complex, challenging inaccessible ideas that gives him a lot of credence with the people at Hanford.
45	01:15:50	Slade "What they've seen of his work through slides helps them to understand who he is, but I think it's the fact that he's there actually asking the difficult questions and sitting down and getting the answers and going out in the field and to explore the technology that is at hand there, gives them a way of believing in him.."
45	01:16:40	Slade "He's not doing it in a sleazy way. He's quite honest...
45	01:17:50	Slade "He can't help but know the harm the material can cause because how it as a material has harmed him. ...He has gone through a lot to be able to have that material as part of his life.
45	01:18:20	Slade "The negative aspects of the material are something that I think his community in Seattle will throw in his face and in front of him everyday and force him to justify himself."
45	01:18:45	Slade "By choosing to work with ah a controlled substance like uranium, that he is in essence through his action justifying himself. He is showing that the material has potential safe uses and applications and also that the material is extremely dangerous. He justifies himself by all of the work that he does. By his interactions with the scientist, by his interactions with the people here, by the courses he's taken to achieve a level of over the materials he chooses to work with. His life is his justification and the longer, the more carefully you look at every aspect of his life, the more that is shown, I think.
45	01:20:23	Slade talks about fiestaware and how the community in Seattle kicked him out "All of a sudden he found himself to be accountable for something he really didn't know about and that forced him to ask questions which brought him to where he is now."
45	01:21:22	Slade "I think for some people the most important thing is the process, I think for J the most important thing is the product. I think for a lot of people who question whether or not J is an artist the most important element is going to be the product." For people like me and probably people like you the most important element is the process, because I think it shows the search, an investigation that is almost unheard of in this day and age.
45	01:21:54	Slade "I think if J could have achieved the product 10 years ago without having had to go through the process, he would have been happier, a lot of things would have worked out better for him."
45	01:22:43	Slade "It's beginning to seem, even from J's point of view as if the project has been about this process. I think he's beginning to feel now that he may never see a product out of this. And that the

		product is the things that he has lost, not necessarily the thing, the material thing that has been made.
45	01:23:13	Slade "I think that he will be extremely unhappy if he doesn't see a product and then at the same time I think he's beginning to feel like he may never see a product and those two things, that conflict is really tearing apart his life right now."
45	01:24:30	Slade "I think he would feel like all of the sacrifices are worth it if he is able to make the work.
45	01:25:30	Slade talks about Seattle support
45	01:25:51	Slade "I think if he weren't getting any support from the art community he might actually be less likely to continue what he's doing.
45	01:26:56	Slade "I think J will be remembered by the stories that were told about him in a mythological way more so than he's going to be remembered by the actual products. There is a lot of skepticism about whether his work by itself is art, but there's no question that the work with the story that surrounds it is definitely art. And when he starts showing his documentation as art, then you begin to realize that it's more 'how do I make the process tangible'."
45	01:27:43	Slade "I think of something like Don Quixote which is a pure mythological story...the fact that the story is told over and over again shows that it speaks to a dream within every single person, that they be able to overcome this. To tilt at a windmill and be able to conquer it..to see the windmill as more than just this grinding mechanical process, but as something you can have an affect on as a small person. 28:15 What J is doing by tilting at the nuclear industry is something that has a lot of meaning to us as a society. Socially to be able to tilt at the federal government most people just wouldn't try it. They wouldn't even begin and they wouldn't make the sacrifices that he's made all the way along."
45	01:28:32	Slade "Ultimately he will be remembered for you know the ways in which the story was retold."
45	01:28:46	WS Slade on couch

Promise and the Peril
Tape # 46: Paul Loeb Interview from 2-28-94

Tape #	Timecode	Audio	Description
46	02:00:45		Loeb "I think Richland is a hard place to raise critical questions about it's purpose. I think it's a place that easily sucks up the people who are there, who are part of it. What is going on doesn't get questioned."
46	02:01:25		Loeb "A curtain of silence drops down from the very very beginning in this place. Instead of talking about p[purpose or consequence is talking about how to get the job done."
46	02:02:58		Loeb talks about Richland Bombers...name change voted down.
46	02:03:39		Loeb "this is a culture that doesn't like to ask hard questions about itself."
46	02:04:03		Loeb "I don't know what intentions James Acord took when he went into the project. But I do know how he talks about it now. 04:14 and when he talks about at lectures to Hanford bodies "the good you folks have done, this great achievement"..to me he is talking the language of Hanford. When he describes the opponents of the nuclear enterprise and he talks about them in terms of guitar playing long hairs...Fremont...
46	02:05:06		Loeb "One of the most disturbing things to me that has happened to Acord since he has lived at Hanford is that he ;has perhaps because he needed to get the material and he needed to get the site, so he's not an independent free agent in terms of how he acts towards Hanford. And he had to go through certain processes and in that process I think he took up the attitudes the expectations, the assumptions...And so it's almost as if..Alvin Wimeberg, the longtime director of Oakridge talked about the nuclear priesthood. It's almost as if what has happened is that James Acord made himself part, gained entrance at least to be an apprentice on the road to that priesthood. And he identifies with the priesthood. He doesn't identify with the outsiders. He doesn't identify with the critics.
46	02:06:00		Loeb " One of the disturbing things that happens I think in his work is that he ratifies a very false myth and the myth goes as follows: Once upon a time there was a horrible event named Hiroshima and Nagasaki and they were necessary and we all agree it was a terrible thing and it was sad. People took from that an aversion to nuclear power. They've kept that aversion and that is why the mistrust us. And if I look at the real history of the nuclear enterprise, what I see..
46	02:06:40		Loeb "I grew up on My Friend the Atom, the little Golden book. And it was only from the failings of the nuclear enterprise.....that suddenly the population has changed and even the Spokane City Council has passed a resolution against nuclear dumpsiting in the state.

46	02:07:15	Loeb "So something has shifted and the nuclear enterprise feels itself extremely beleaguered, mistrusted, misunderstood and suddenly here is James Acord who's gonna build a bridge, gonna help people understand it's true purpose. And the way he talks about it now as if, as one of the observers of Acords career said "it's a celebration of what we've done." He celebrates it. He makes it a wonderful awe inspiring human enterprise. An enterprise where maybe you have to be a little careful, you have to follow some rules, but nonetheless he makes it an enterprise of awe and majesty and not something that in fact has directly contributed and continues to contribute to the death and sickness of ordinary human beings. And economic boondoggles. That all is erased by the kind of grand mythology that Acord has begun to spin about the nuclear industry and that's very disturbing to me.
46	02:09:19	Loeb "This was a culture of absolute silence during the war years. People were prohibited from talking about what they were doing, even to someone on the dif shift with the same security clearance.
46	02:10:00	Loeb talks about traditions at Hanford celebrating the bomb...Bombers, Atomic frontier days...
46	02:11:27	Loeb "Here you've got James Acord going into an environment that has habituated to not talking about the hardest things around, to not asking questions of purpose, to only asking one question and that is 'how do we get the job done'
46	02:12:30	Loeb "The question is 'what does art say,. What does this art say. What questions is it asking of Hanford and what questions about Hanford is it raising for the rest of us?'
46	02:12:42	Loeb "What disturbs me is that JA, by moving to Hanford, has adopted so many attitudes of the place."
46	02:13:00	Loeb "It's as if Acord has passed the varying initiation stages on the way into this nuclear priesthood. He now identifies with this priesthood. He mistrusts those who question the priesthood.
46	02:15:02	Loeb "The gleaming world in which electricity from the nuclear industry would be 'too cheap to meter' as the phrase went, turned out to be enormously expensive,... turned out to price itself out of the market as soon as it had to do some rudimentary safety things, turned out to be an enterprise that to continue to maintain itself had to suppress discussion, bury documents, ..it could not operate to the American public as it was actually doing,. It had to present a different face.
46	02:16:40	Loeb "The people who he dismisses as the guitar players and the longhairs which is of course a ridiculous stereotype, they are the people who raise the questions about this, who've tried to bring in the voices of those who've been affected. And yet he's helping trivialize them. That is very disturbing."
46	02:20:28	Loeb "He (Acord) says, 'these are sacred materials. This is an awe inspiring task. This is something that has never been done in human history, although many aspire to it. It is alchemy. It is the transmutation of elements. It is what we've always wanted to be

		able to do. How can we dare stop it?' So that instead of ceding everything and all judgment to the men who know best, he cedes it almost to the materials themselves. They become the God. They become the determiners of wrong and right and purpose. And it's almost as if 'well if I have the materials in this sculpture it cannot do anything but convey a truth. And convey the fundamental truth because I am making a sculpture with these fundamental materials.' And I disagree.
46	02:21:20	Loeb "Unless the history of the nuclear industry is explained you end up with more mythology, you end up with more lies. He talks about having panels with the history of the nuclear age....
46	02:22:50	Loeb "He is like the early Hanford engineers. On one point JA is separating out fiestaware uranium using a 7/11 salad spinner I believe it was and a vacuum cleaner adapted with some plastic to make his own impromptu glove box. And I thought this is exactly what the Hanford engineers do.
46	02:23:34	Loeb "I think one of the reasons Acord has been embraced by this community is he loves to tinker with his hands and invent and do the real working and come up with jury-rigged innovative solutions just as the way they did when they were building the first reactors in the world in 6 months time and they didn't have prototypes, inspectors around and they just did what they had to do to get the job done."
46	02:24:36	Loeb "How can you not admire on some level the tenacity, perseverance and inventiveness of JA. The problem is in neither case, do they ask the question of purpose and consequence.
46	02:	

Promise and the Peril
Tape # 47: Paul Loeb Interview Cont. from 2-28-94

Tape #	Timecode	Audio	Description
47	03:00:58	ch1	Loeb "It's very easy to be seduced by this (nuclear) culture. It feels normal very quickly. It feels like the only world that makes sense." talks about attending reunion
47	03:03:45		Loeb "I think what's happened is that J A has gotten used to the environment. It's familiar. People treat him well there. Even if he hasn't gotten all the funds he needs for his project, people respect him. They way 'what you are doing is important, we understand, maybe no one else understands, but we understand. ...a mutual ratification that occurs. He confirms their sense that what they are doing is worthwhile, and they confirm his sense that what he is doing is worthwhile. And that's a hard feeling to buck..To suddenly say, 'yes I know you are a good person and I like you very much but what you are doing is problematic'.
47	03:04:20		Loeb "So I think what's happened is that he's gotten lulled by it. And whatever critical questions he emerged with originally (not complete sentence.
47	03:04:49		Loeb "Right now the problem is that he's talking about doing something that is addressed not only to the people who are yet to come, it's addressed to the American public even if they never see it in the writings about his work, the coverage of it.. So if it has the effect of lulling people, of saying this is manageable technology, this is celebration technology, this is a place of much good and much achievement, that's problematic. Because that then encourages us to make political choices that allow this enterprise to continue even when it should not continue. And that's very disturbing.
47	03:05:50		Loeb "I worry when he talks about a bridge. To me it's not a bridge, it's a loveseat, it's cozying up, it's saying 'hey were all chummy one with each other and we're all friendly and art and science and nuclear technology should all live together in one great happy home. Theta worries me.
47	03:06:12	**	Loeb "To me, the fundamental duty of an artist is to be faithful to the truth, complex as it is. To not align yourself so thoroughly with these institutions of power, that you can no longer speak to question them. I think that knowingly or not, that is what Acord has done.
47	03:06:49		Loeb "A bridge? What does that mean? A bridge says you go from one place to another. Well it seems to me that that place of skepticism is a good healthy place. And that place of absolutely adopting the mores and assumptions of the nuclear culture does not give us the information we need to make intelligent judgments, in fact it masks it. And I'm not anti-science, I'm not a ludite. But I do mistrust the nuclear enterprise because of it's

			history. And the more I know about it and the more that comes out, the less I trust it.
47	03:07:23		Loeb "And so this bridge? I don't know if that's the right metaphor. I see it more as decoration, putification, putting a benign gloss on something that should not be putified. I mean after all what does art mean? Art is simply a mechanism.. The question is 'what kind of art?'
47	03:07:44		Loeb talks about Lenne Riefenstaal..powerful art..
47	03:08:17	**	Loeb "But I worry that Acord's art about the nuclear enterprise is not going to lend us clarity. It in fact is gonna be another much more sophisticated version of the book I grew up with called 'My Friend The Atom'. That worries me.
47	03:09:50		Loeb "I worry about JA's obsession with the materials. I worry about his sense that 'if I just get the right, real, authentic nuclear materials it will convey an authentic truth about the nuclear age.' I don't think that's true. There was that phrase 'the medium is the message' I think the message is the message. the medium is means that you express it.
47	03:10:28		Loeb "I suppose you could say that if you look at this work and you know that it includes this nuclear material, it's awe inspiring in some ways and it makes you think. But Hanford people have worked with nuclear materials all their lives and they're smart people.
47	03:10:40		Loeb "At one point it was rumored that it had the highest concentration of PHD's in the country. And yet I would say that that culture saliently does not think about the consequences of it's actions and in fact makes it very difficult to discuss those consequences. So merely that piece of art happens to incorporate nuclear materials. I think that Acord has gotten too entranced by the medieval alchemists, transmuters of metal.
47	03:l1:09	**	Loeb "As I see art, it says something, any piece of art, abstract or representational or whatever. If he believes that the mere fact that it happens to have nuclear materials in it conveys it's truth, I think he's deluding himself. Acord's a good artist, the stuff of his I've seen, I like. It's funny, it's creative. The fiestaware reactor was great.....
47	03:11:44		Loeb "The problem I think is that the further he gets into this nuclear enterprise, the more he faces a pull to mute any kind of critical content. Whether it be symbolic, overt or whatever. And I think it's going to be very very hard at this stage. With the things that he has said, with the way that he's proceeding with the powers that be that he has to answer to. For him to make a statement that exposes the central truth of the nuclear age in his art...
47	03:12:18	**	Loeb "I don't think there's any problem with people doing art about the nuclear age. People should do art about it. It's one of the central issues that we've got to face. But there's a difference between art and PR pieces. There's a difference between "our Friend the Atom" and literature that reveals truth about the

			nuclear age. And I worry that as he gets further and further involved in it and adopts the main mindset and condescends to the critics, and dismisses them as these sort of surly deluded people, and believes that the Hanford people have the answers and believes that craftsmanship can solve everything that JA is going to do art that misleads about the nuclear age.
47	03:13:43		Loeb "talks about contamination and woman who does tours, clean shoes
47	03:14:20		Loeb about J having special license "The problem is the illusion that because you know the procedures and follow the rules that everything is mastered, that there aren't going to be problems. That's the real issue at hand. So in saying that "isn't this wonderful, now we have an artist that knows how to work with this stuff"..well
47	03:16:27		Loeb "Jim Acord VS the Bureaucrats. and it's a very appealing figure we can all identify, we've all dealt with bureaucracies and the bureaucracy he's faced because the nuclear bureaucracies are endless and huge. But the problem is ...we have to look and we say..would it be better if they were simply the no regulations...THIS DOESN'T GO ANYWHERE...
47	03:18:53		Loeb "It's an interesting question whether Acord's flatware exhibits, paper trails and his jousting with the regulatory agencies what do they reveal? You could say I suppose.. Some people are saying 'this is about the question of access. This is about opening this stuff up, making it so that anybody should be able to understand what's going on.' And I would say that that's a very good thing. But I'm not sure that that's what's really going on.
47	03:19:21		Loeb "If we look at what's really happening we're talking about how easy it is to get a hold of and work with these materials which is a very different issue from saying we should know what happened at Hanford.
47	03:21:00	**	Loeb "I think it's interesting that Acord is now talking about citing his sculpture in the 200 area. That is in the heart of the most restricted, contaminated area of Hanford. Because what this means is if we think about it, who can go see it? Hanford workers can see it on their way to work if they want to. I can't go see it. You can't go see it. The public can't go see it. None of the citizens that together have to make a decision on the wisdom or folly of nuclear technology will be able to go and see this sculpture. So who's he doing it for?
47	03:22:15		Loeb "It's a bridge where one side controls the access to the bridge. That's not an opening. That's not art that then gives the chance to then make a statement about the nuclear age so those of us who are watching can understand it's meaning. It's simply one more form of decoration for Hanford.
47	03:22:35		Loeb "I don't see that decoration doing anything to remedy the problems. To encourage people to speak out. To challenge the culture of silence.

47	03:23:45	Loeb refers to the possibility of Acord being the Oscar Shindler
47	03:25:51	Loeb "Why do I expect that a piece of art that is now being nurtured in the heart of Hanford, that demands on the approval of the Hanford institutions of Westinghouse, the DOE and what not, why do I expect that it would be different? That it will contain these dissonant voices that have been absolutely banished from the dialogue at Hanford? Maybe JA will surprise ;me on this. Frankly I doubt it.
47	03:26:16	Loeb "What I suspect will occur is that it will be something..It may be abstracted it may be complex in it's procedures. I'm sure Acord will do a beautiful job in it's craftsmanship. But ultimately it will be as one of the commentators said, a celebration of the nuclear age. And not a warning of the path we are headed on.

Promise and the Peril
Tape # 48: Intv Loeb Cont. B-roll Paul Loeb

Tape #	Timecode	Audio	Description
48	04:01:00		Loeb talks about comparison with Chartre's Cathedral
48	04:04:13		Loeb "I don't know what Acord's legacy will be. Obviously if he creates his longed for dream it will be a very specific, tangible legacy and we will judge it on it's merits. If he doesn't, well you've got a hell of a long trail of paper. But lots of things have had a hell of a long trail of paper and I don't know if it's that significant. The real question is what is the aspiration that he's got.?
48	04:04:35		Loeb "Again I have to admire his passion, his tenacity, his skill, his willingness to throw his life into his art. Then again the Hanford old hands had a lot of passion, tenacity, skill and creativity too and to me created some pretty dubious monuments.
48	04:04:54	**	Loeb "As he get enshrined in this sort of mere act of doing nuclear art, that unfortunately one of the legacies that comes off of it is a glossing of the nuclear enterprise. Putting a benign cast on something that isn't benign. And that's a bad legacy. It's not a legacy to be proud of.
48	04:05:14		Loeb "So I think we have to almost separate his intentions from his consequences when (something) his work. I'm sure he's a good guy. I'm sure he means the best. We have to keep asking 'what is J A doing? What is it's import? And what is it's import on the very fundamental choices we have as a society and as a world regarding the nuclear age?
48	04:05:38		WS Loeb at computer
48	04:06:40		tilt up from book, tilt down to book
48	04:07:13		CU fingers to face
48	04:07:42		MS at computer push in to face
48	04:08:30		ECU fingers
48	04:08:47		ECU fingers push to out of focus
48	04:09:10		MS side
48	04:09:23		CU face from side
48	04:09:42		Os behind MWS
48	04:10:30		MCU push in to book
48	04:10:47		CU GENERATION AT THE CROSSROADS
48	04:11:12		WS dif angle
48	04:11:42		WS silhouette
48	04:12:03		hands/keyboard side angle
48	04:12:16		MS low angle
48	04:12:28		MWS with computer foreground
48	04:13:53		MWS comes into library to get book (or 14:18)

Promise and the Peril
Tape # 49: Acord's 50th B-day Oct. 19, 1994

Tape #	Timecode	Audio	Description
49	10:00:35		fish
49	10:00:58		toad
49	10:02:03	nat	J talks to travis "The Russians are claiming that they developed the element...
49	10:02:25	nat	J "Melanarium...element 104 Dubninium... changed from
49	10:02:38	nat **	J "It turns out that this is a large group of aliens that were beamed down here 15 years ago in a small town in New Jersey and have taken over the actual naming of the elements.."
49	10:03:13	nat	J talks about a leading team of three in safety drill. Travis responds: "Do you get a promotion for that?"
49	10:03:42		CU on article SEABORGIUM
49	10:04:09	nat *	J talking to group "they have renamed ..." makes joke about aliens and Beavis laughs
49	10:04:47		CU paper
49	10:05:12		fish tank to Travis with champagne
49	10:05:44	nat	Travis opens champagne, shoots J in butt and everyone laughs
49	10:06:07	nat **	Travis "Happy Birthday J"
49	10:06:48	nat	J "Actually it's 50 tonight. In some ways it feels like 29 and in some ways it feels like a lot more than 50.
49	10:07:12	nat*	J "Peter Beavis...Happy Birthday Jim... WS hands champagne to Beavis
49	10:07:35	nat	CU Beavis Jim says "the studio is just great, can't wait for you to see it.
49	10:07:50		Reac Brian smile laugh
49	10:07:58		Jim talks CU "studio Olympics"
49	10:08:44		Cu bottle passes from J to Beavis
49	10:08:50		J drinks CU
49	10:08:50	nat	J "Brian thanks for showing up for my birthday...you bet man" bottle passes to Brian
49	10:09:12		out of focus sign pulls to high WS of party
49	10:09:31		WS 3 guys talk
49	10:09:40	nat	WS talking about mouse at studio
49	10:10:05		Martini business CU
49	10:10:26	nat	Cu J talking about winter clothing, mice eating long underwear
49	10:11:09	nat	"Party favors" CU test tubes etc. "Fortunately I'm so uninsightful, I would have never made 50"
49	10:11:51		CU swishing martini
49	10:12:15		CU swishing martini with pink light
49	10:12:40		two shot Travis and ? with martini
49	10:13:14		SEABOGIUM TO LITTLE MAMMALS
49	10:13:27		extreme low angle J and Brian
49	10:13:34		low angle Jim
49	10:14:15		tree talking. J, Brian and Beavis

49	10:14:37	nat *	J “Hey Dale, Do you think we could fire the testla once...yea yea. We’re standing by for electrical discharge.
49	10:15:53		Travis preps inscence with torch
49	10:16:51		electrical cord pan down to Travis MWS at inscence
49	10:17:02		low angle Travis with inscence
49	10:18:23		smoke CU
49	10:19:20		Cu J talking side light
49	10:20:38		CU cigarette/fingers

The Promise and the Peril
Tape # 50: Acord's 50th Birthday, Testlacoil

Tape #	Timecode	Audio	Description
50	11:00:36	nat	Acord talks in dark...testlacoil builds up goes off
50	11:02:52		2nd time, no talking
50	11:04:47		J explaining testlacoil Bad audio

The Promise and the Peril
Tape # 51: Acord's childhood photos (date references on audio track)

51	01:00:34	ref	baby photo pushes in
51	01:01:01		crying baby
51	01:01:29		dad holding baby
51	01:02:09		mom holding baby
51	01:02:43		mom, dad, baby
51	01:03:20		dad, baby (soft)
51	01:03:57		J at about 2 years
51	01:04:25		J with book 3 years?
51	01:05:04		j with dad looking at book pulls out 05:35
51	01:05:44		in bathtub with dad
51	01:06:02		in wagon 4 years?
51	01:06:35		smiling head shot (good)
51	01:07:04		dad in army uniform
51	01:07:32		shooting guns with dad
51	01:07:59		posing with guns
51	01:08:28		J on bike with dad standing 8 years?
51	01:09:40		with bike and mom
51	01:09:51		next to car 12 years?
51	01:10:40		on couch with mom and dad 12 years?
51	01:11:38		with dog and "jimmy" shirt 5 years?
51	01:12:11		with snowman 4 years?
51	01:13:09		repeat with dad reading book
51	01:13:33		in football uniform 13 years?
51	01:14:00		with violin 7 years?
51	01:14:18		with dad and bunny 8 years?
51	01:14:59		with cat
51	01:15:33		yelling 10 years?
51	01:16:02		dad holding drawing
51	01:16:32		with lifevest and sailor hat 8 years?
51	01:16:51		with Christmas stockings reading in chair
51	01:17:05		dif angle of above, closer
51	01:17:42		with tie on 10 years?
51	01:19:03		altar boy **
51	01:19:51		J drawing
51	01:20:38		J drawing totem
51	01:21:17		with baseball jacket coy 10 years?
51	01:21:29		serious 10 years?
51	01:21:54		with rifle
51	01:22:27		with dad, holding guns
51	01:22:47		with mom and dad June 1953
51	01:23:16		J standing very straight 12 years?
51	01:23:44		with something on leg
51	01:23:58		hunting trip with dad
51	01:24:16		better hunting trip j holds gun
51	01:24:36		J writing Thank you's at Christmas
51	01:25:08		king of hearts

51	01:25:36	J and mom at Easter 13 years?
51	01:26:11	J with dog on porch 13 years?
51	01:26:18	carving pumpkin
51	01:27:02	dressed up with straw hat and banner ‘Christ the King School”
51	01:27:19	altar boy robe with hands clasped
51	01:27:46	boy scout uniform
51	01:28:25	with mom in cadet uniform
51	01:28:58	at altar in uniform
51	01:29:15	chubby Jim with friend
51	01:29:28	playing guitar

The Promise and the Peril
Tape # 52: Acord's childhood art, Regina Hackett Intv. 12-3-94 (begin at 02:07:44)

Tape #	Timecode	Audio	Description
52	02:01:11		Umbrella picture
52	02:02:19		bird picture
52	02:03:33		abstract with lines 1955
52	02:05:31		totem drawing?? abstract looking *
52	02:06:44		collage
52	02:07:51		Hackett "But I first saw his work at the Center for Contemporary Art. I'd never met him (smirk) and so there's this guy in a white suit that you'd' wear to face a viral disaster. And he's got a box in front of him and his hands are in it in big gloves, and he's got the face mask on and he's scraping orange red paint off fiestaware...This was a performance and it was a stopper.
52	02:08:46		Hackett "In fact he was working with fiestaware when he was thrown out of a neighborhood in Seattle called Fremont, because Fremont wanted to be a nuclear-free zone. (smile)
52	02:09:08	**	Hackett "I didn't know J, so I didn't know how far he would take this concept. As it turns out, he's taken the concept as far as one can be taken. It has his flesh on it. There's an old joke about ham and eggs. The chicken's involved, but the pig's committed. J is committed to this concept. He has changed his entire life to make this art happen. He moved to Richland 6 years ago, he went to the Goodwill and he was looking for the clothes..the ties the shirts the jackets, the pocket protectors that the engineers wore. And he didn't have any money so he bought them at Goodwill.
52	02:10:16		Hackett "He moved there to ingratiate himself with the engineers and become part of their community. To learn what they know. And bring art to it. Moving to Richland for an artist is a radical step.
52	02:11:06		Hackett "He moved up there not with a condescending attitude, but with a participatory attitude, with an open minded attitude. People I know who visit him up there, he brings them in and introduces them to his engineering friends.
52	02:11:15		Hackett "He has real friends up there. Because he thinks that the more you get to know people, the more you see the commonalties. This is all, all to make his art happen.
52	02:11:25		Hackett "In order to make his art happen, he's lost his marriage, his contact with other artists on a regular daily basis because Richland is distant it's far from here. He's livin up there by himself. It's kind of an eccentric idea.
52	02:11:56		Hackett "A lot of people I think, think he's a crackpot and especially in the engineering community where presumably there

			is not a broad acquaintance with the history of contemporary art as a conceptual investigation of a particular point of view.
52	02:13:02		Hackett "He has the form of nuclear waste which he wishes to claim for the society as art. Claim and transform it into something that is not poison, but something that is healed, has been healed. The 50 years of the nuclear age that we have produced as planetary society we have produced an enormous amount of waste that is dangerous into the unforseeable future. And James with his art wants to suggest that part of it is to suggest that there might be another way to do this. the first 50 years might have taken some missteps
52	02:14:22		Hackett "He wants to take the nuclear waste, transform it with a reactor and turn it into something inert like platinum, it will eventually resemble something like platinum, turn it into a beautiful spray to spray on his sculptures which will be stone and set with um stainless steel and other kinds of contemporary elements ....
52	02:15:10		Hackett "If any one else were doing this, an artist everyone has heard of maybe, anyone, a powerful powerful person, I'd say 'no way they're going to let an artist into the Hanford nuclear reservation.
52	02:16:00		Hackett "It's possible he'll be able to do that. He got a license to own and posses nuclear material and to my knowledge he's the only human being on the planet to posses such a license.
52	02:18:25		Hackett compares J to Thomas Murtan the Trappist Monk. who has a specific and deep and miraculous spirituality.
52	02:19:19		Hackett "His motivation is beyond the personal. It's to express something larger than himself. It sounds ridiculous to some people. He has given up his life to do this. He is not a self aggrandizing guy.
52	02:19:40		Hackett "He used his life, what we ordinarily think of as our lives. He used it as almost a slate and erased it and became someone else. As radically as he could he tried to become someone with whom engineers in Richland could identify. and he was not that person before. He was a stone sculptor, a traditional stone sculptor from the Northwest dedicated to pretty conservative art values. Truth to materials. Harmony with nature. He is the kind of stone sculptor who is so engrossed in the feel of his materials that ultimately he fractured all the bones in his hands.
52	02:21:07		Hackett "He's brought that traditional art attitude to this new medium of nuclear material.
52	02:22:09		Hackett "J's base is a pretty conservative one. He's a traditional Northwest sculptor operating within a paradigm of attitude that is modernist and also rooted in this area. Involved in nature, sort of the mysticism of nature.
52	02:23:02	**	Hackett " One of the interesting things about James Acord is that he has not left a traditional base. He has his traditional base: truth to materials, love of nature, and respect for what he

			considers the ancient forms that he wants his work to embody. He's taken that attitude and zoomed ahead into an enterprise that no one else has ever done. To try to work with nuclear waste as a sculptural material. And in a sense then, he's moved from traditional to very radical because the material that he is now trying to be true to is highly unstable and one that we can not envision taking an aesthetic form.
52	02:23:54		Hackett "Now in this journey he picks up all along the route of 20th century thinking about art. He is informed about the entire journey that we have taken. (talks about other artists)
52	02:26:26		Hackett "It's easier to see why James is embraced by the art community. It's easier than seeing why he's embraced by the engineering community at Hanford nuclear community.
52	02:26:40		Hackett "He has been embraced out there (Hanford). Why? Well, he went out there specifically trying to present himself as an empathetic figure, as someone interested in what they're doing. Now his efforts to mimic them by dressing in their suits and wearing their pocket protectors and cutting his hair in a way that he sees as similar to their style is ludicrous in a way because what J ends up looking like is 'superpunk'.
52	02:27:38		Hackett "I think what the engineers pick up on, at least the ones I have talked to and seen give lectures with him, is the purity of his intention. He really does want to connect with them.
52	02:27:44	**	Hackett "Surrounding his purity of intention to connect is also James awareness that everything he's doing in the last 6 years is an art performance. It all counts. Going to the Goodwill is the art. Finding the suits, that's it, the haircuts, it's all part of the deal. And he understands there's many layers to this deal. It's not just slipping himself in to this community and becoming part of it, if he were a completely smooth fit, he wouldn't be himself. He's retained something of himself and that's that interesting edge.
52	02:28:39		Hackett "Why do they care about him? I think he's startling in Richland.
52	02:29:51		Hackett "James really does have a respect for the engineers at Hanford.
52	02:30:58		Hackett "What science is out there at Hanford, is a secret handshake. It's Ralph Cramden on the Honeymooners...
52	02:3l:27		Hackett "James got them to show him their secret rituals. So he could talk to them the way they talk to each other. He became a self taught engineer and physicist. is there another? He's certainly the only one I know and he's good at this. So they respect him for ...out of tape

The Promise and the Peril
Tape # 53: Regina Hacket Intv. Cont. 12-3-94, B-roll Hackett on computer

Tape #	Timecode	Audio	Description
53	02:00:50	**	Hackett "I think James' art performance of the last 6 year is one of the more interesting that has been performed in our century. In fact I think it's not going to be possible to talk about 20th century art and leave him out.
53	02:01:35		Hackett "The purity of his venture,. the importance of it, and the absolute rigor of how he has maintained his investigation over the last 6 years, makes it something that is unavoidable in the history of contemporary art.
53	02:03:58		Hackett "James is saying something different. He's saying "there may be another way to look at this" So he's coming in on a third stream. He is neither of the two positions with which we are familiar. Aesthetically, there are no problems with that, it's fascinating. Politically from an anti-nuclear point of view, we got tons of problems: 'who is this guy?, who the hell does he think he is to be coming up with a political solution to a very deep political problem? And can he maintain a point of view apart from the DOE and the nuclear forces while he's living out there. He's in bed with them. He's working with them. He's eating their food. He's wearing their clothes. He's communicating in their equations and their notations and he needs their permission to get out there and put his sculpture on the reservation'. Where's the alternative point of view here. So I think there is some suspicion.
53	02:05:13		Hackett "If he does get the art out there. And does his performance. And concludes, I need to say concludes, concludes his performance, because he's been doing his performance for 6 years, day and night. He's sleeping his performance. He's waking up to it, he's brushin his teeth to it.
53	02:05:31		Hackett "If he actually gets these stone sculptures, whose surfaces have been covered with vaporized and now inert nuclear waste, if he gets them placed out there, will that help heal a rift? I can't say.
53	02:05:56		Hackett "Can art help heal them (rifts)? Who knows. Is James making an effort to heal them? Oh yeah, you bet.
53	02:07:00		Hackett: "James is in a riptide out there. He's in a riptide because we've got clashing forces with an undertow. The force with an undertow is the dept. of energy and it's going to try and take him down and silence him and turn his efforts into public relations for them. For their syyle of cleanup.
53	02:07:22		Hackett "Now why would the DOE be interested in James Acord at this point? He does, as you point out, make clean up look sexy. That's one reason. Even though he's advancing a point of view th d

53	02:09:00		Hackett "Because James has asserted himself into one of the most intractable problems of our time which is what to do with nuclear waste, there is some justification to feeling that there is some, that he could hold, bear some responsibility for how his performance art of the last 6 years is viewed by people.
53	02:09:38		Hackett "Some people are going to see it as PR for the DOE. Some people are going to see it as a radical criticism of the DOE. And some people are just going to see it as art.
53	02:09:59		Hackett "Some people we see it as a kind of religion. A religion of one. James Acord communicating to the future. And those people are not too far off.
53	02:10:18		Hackett "I think he's turned himself into a monk for the greater good of the future. It's very similar to a spiritual commitment of the most radical kind.
53	02:13:46	**	Hackett "If people in a thousand years, if there is a thousand years from now, if they look back at our time and say 'who cared about what they were doing back then? Was there a sane voice?' They might like James Acord's voice a lot. And they might be able to hear it! Because these sculptures might be there.
53	02:15:31		Hackett "Now a thousand years into the future well they look at James Acord and they say 'Now here's somebody who had a reasonable response to this problem that we have now had to mutate life forms to deal with.
53	02:15:56		Hackett "As somebody who's interested in contemporary art I am trained to think about right now. James' work does extend beyond right now, but it's interesting to me, someone who is dealing with only the present, and to some extent the past. Because it's interesting as an art performance. I'm interested in it primarily on an aesthetic level.
53	02:16:22	** this bite gets wordy	Hackett "I'm interested in what he's brought to this enterprise. Do I think he's gonna heal a rift between the art community, the greater public and those who are worried about nuclear energy and the DOE? No I don't think so. Do I think he'll be able to change the DOE? No way. ... Can he use art to transform evil into good? No. I don't' think so. ... If he can, god bless him. But that's not art's business.
53	02:17:14	**	Hackett "Art doesn't have to be good in a moral sense. Art has to be good in an aesthetic sense. It has to be engaging, it has to push your brain. And he does that.
53	02:17:46		Hackett "If James never gets to build his sculpture out there at the Hanford nuclear site, it will be in keeping with the way I see the world. I'm not expecting him to build his sculptures out there. Of course I wasn't expecting him to get a license to own and posses nuclear waste to, I got say that. Will the work matter, will his work matter if he never gets to build the sculpture and spray the vaporized and now inert nuclear waste which is in a material resembling platinum, all over the front of these..... What if he never gets there? I think it's as important without the physical embodiment. I value Sola Witt's drawing that he never

			showed to anyone and buried in the ground as much as a value drawings of his that I view in museums.
53	02:20:25	**	Hackett "And I think his work will be valid even if it never takes material form. An interesting question will be: 'Suppose he does build them out there on toxic wasteland? Will they be anti-climactic? Now that will be interesting. Because James is brilliant as a performance artist. (pause) I don't know what they will look like, whether the actual visual form can help but be a PS to his blazing career as a conceptual artist.
53	02:21:17		WS Hackett at desk from side pushes in
53	02:22:18		tilt up from "ART" to WS
53	02:22:50		WS Hackett at desk, "ART" foreground, slow push in
53	02:23:33		"ART" tilt up to H in MCU
53	02:23:54		CU fingers/keyboard
53	02:24:09		"ART" to fingers CU
53	02:24:45		MS from behind computer
53	02:25:49		fingers to out of focus
53	02:26:23		out of focus to in on fingers
53	02:26:37		ECU on eye
53	02:26:56		WS with "ART" in foreground
53	02:28:36		OS to computer MWS
53	02:29:51		CU on screen
53	02:29:52		ECU on byline

The Promise and the Peril
Tape # 54: J walking on hill. J @ studio working on model 4-8-95

Tape #	Timecode	Audio	Description
54	01:00:35		J walking on hill with flowers Left to Right
54	01:01:50		same (starts out of frame)
54	01:03:00		same looks sideways
54	01:04:25		same better light
54	01:05:50		same stops then keeps walking out of frame (best)
54	01:07:21		barbed wire pan
54	01:07:44		fence, sagebrush pan to studio
54	01:08:09		J tele working on model, pull to WS real slow
54	01:09:24		J tele w/ Eddie the cat walk on, slow pull out **
54	01:13:04		same, slow pull out tilt up to clouds
54	01:14:04		side/wide angle measuring
54	01:14:17		CU face to match
54	01:14:56		CU mock breeder blanket with tape measure
54	01:15:17		WS above
54	01:15:25		J side HS, tilt down to model, various takes
54	01:15:51		wide angle behind, cam moves around him
54	01:16:22		low wide with sagebrush
54	01:16:44		same
54	01:18:40		sagebrush bounces in
54	01:19:02		higher angle, sagebrush rolls in **
54	01:19:31		CU hands write, tilt up to face measuring **
54	01:20:03		ECU notations
54	01:20:29		MWS from side
54	01:21:01		ECU glasses
54	01:21:18		shadow tilt to J WS high angle from behind **
54	01:22:35		low angle from behind with big shadow **
54	01:24:45		RR tracks J into frame walk to cam
54	01:25:45		WS of above
54	01:26:06		J walk down traks away from cam **
54	01:27:25		feet from behind
54	01:27:47		walk along from side
54	01:28:22		feet CU tele to cam
54	01:28:40		WS overlooking Richland pan
54	01:29:03		WS with clouds push into Hanford area
54	01:29:40		300 area on tele lens pull out to WS

The Promise and The Peril
Tape # 55: J walking @ sunset on hill with flowers. Carving B-Reactor plaque, Explaining model

Tape #	Timecode	Audio	Description
55	02:00:52		J walks tele from Right to Left (out of frame)
55	02:01:26		tilt up from flowers (great light) WS J stops
55	02:02:27		tilt up from flowers J keeps walking away from cam
55	03:02:26		J into froame from over hill walks to cam
55	02:03:48		WS to match above
55	02:04:04		J over hill
55	02:04:48		Dramatic clouds at sunset, push in slowly
55	02:04:59		J's feet from behind
55	02:05:37		rattlesnake ridge with pingk clouds. post sunset
55	02:05:57		J carving on B-Reactor plaque at night in studio MWS side (L to R)
55	02:06:17		'Nuclear' tilt up to CU J
55	02:06:48		wide angle from side
55	02:07:17		Cu tool and stone
55	02:07:42		MS over stone
55	02:08:01		Cu from other side J face and dust
55	02:08:44		low angle (J face L to R)
55	02:09:22		high angle WS
55	02:09:58		'1944' with J's reflection
55	02:11:21		hands vibrating
55	02:12:20		WS from behind see dust
55	02:12:38		WS low angle from behind with good shadow **
55	02:13:26		MS from side. dutch angle
55	02:14:08		low angle WS
55	02:14:54		hand, dust, tool
55	02:16:05		dust to face **
55	02:17:43		EWS high WS
55	02:18:03		EWS from outside studio ** 19:12 dif angle
55	02:19:17		through Monstance eye **
55	02:19:50		various tool cutaways
55	02:20:45		J at model WS "The entire goal of this project, in addition to creating a great and lasting work of sculpture, is to be able to do a significant contribution to the environmental restoration of the Hanford site. And I envision that this sculpture will be first off an environmental radiological shield, earthcap if you will, an overfill over landscapes in the 200 area that will not be able to be successfully cleaned up ever. And the reason for that is....
55	02:21:57		J "The overall flat panel that I've got here would be elevated some hundreds of feet above the surrounding landscape. Then in addition to that I would create a series of earthworks that would specifically address the signs and symbols of the nuclear age and be visible even from outer space.

55	02:22:32	J "The actual sculpture itself is primarily centered in the middle of the piece. And this will not only use the twelve Breeder Bllanket Assemblies, but additionally use the transmuted material. And serve as a radiologically sensitive warning marker for peoples to come far in the future. Many of the basaltic columns and the metal panels that will be on them will give non-verbal communication as a way of explaining why it is that one should not drink the water here, or grow the crops here and additionally explain much of the Herculean achievments you know that have been accomplished by the pioneers of the nuclear age here at Hanford.
55	02:23:25	J "In a great many ways, the building of b-Reactor and the creation of the Hanford site was really more of a step into the unknown than landing man on the moon.
55	02:24:20	J "I would very much like to see this sculpture address those significant issues. That the carving of the stone, the actual creation of transmuted materials to use with this, the ton of depleted uranium that would serve as a radiological sign or signal or warning marker if you will. For anyone who can still run a geiger counter in the future. Will call attention to the fact that this is a site that was not only the cradle of the nuclear age, but because of it's function that it was the cradle of the nuclear age it is the most radiologically contaminated site in North America.
55	02:25:00	J "and although I'm all for the best possible clean up that can be done at the Hanford site, I believe that everyone understands that portions of the site will never become a green field again. Meaning totally unrestricted usage. And I would hope that this sculpture will occupy a portion of that land that can never be released for unrestricted usage again. And that this sculpture will not only tell the story as to why that is the case, but also help explain to what use it could be put and to what it can't. Additionally on an aesthetic level I would very much like to address some of the visual images that are a part of our entrance into the nuclear age. I would hope to very much create sculpture that would be carved in both the universal language of physics and mathmatics about transmutation and nuclear fission, as well as create a language of my own that would be a visual or a glyphic language that would specifically address that we human beings had finally mastered the age old dream of transmuting on elemental substance into another. And although we didn't know it then, releasing fundamental forces of the universe. And that these fundamental forces that now belong to us all and can ...
55	02:27:36	J "The way in which this sculpture would work would be that I would expect people to come to the Hanford Nuclear reservaton almost as if it were a tourist attraction. You know as a way of helping them to understand what it is that has happened here and how we human beings entered the nuclear age.

55	02:28:05	J “People will be able to walk up from the parking lot...explains more good explanation **
55	02:28:48	J “People would only be able to come chest height to the sculpture itself and this is important for a number of reasons. It’;s a reminder of the fact that close proximity to radioactive materials is not a good idea.. And after all there is a ton of uranium enclosed in the breeder blanket assemblies. Poeple shoulkd not get too close to them. Althought the sculpture is designed so that people will not receive any additional background radiation when they come to see it. A normal human being would only be this high when they come to see it. (Continues on about about what people would see)

The Promise and the Peril
Tape # 56: J intv with model, B-roll around model, night and morning ritual in studio

Tape #	Timecode	Audio	Description
56	03:00:43		J talks about Breeder Blanket Assemblies in ref to model
56	03:01:40		J talks about 'tuning' assemblies
56	03:04:22		J talks about scale
56	03:04:45		J "you can think about the scale of this possibly like stonehenge...
56	03:05:24		J "the whole goal of the sculpture is to make the Hanford Nuclear site more safe than it is now. And I expect the
56	03:06:44		B-roll model to insert into intv. various...
56	03:08:21		CU, J untieing shoe
56	03:08:30		getting undressed
56	03:09:17		into bed
56	03:10:05		WS in bed reading
56	03:10:21		EWS same
56	03:10:32		CU face reading
56	03:11:00		WS reading
56	03:11:10		CU pages of book
56	03:11:49		WS behind
56	03:12:14		clothes on floor to J in bed
56	03:12:40		EWS J taking off socks getting into bed to match earlier
56	03:13:03		WS studio in morning J in bed, gets up
56	03:13:42		CU putting on clothers
56	03:15:05		refrigerator...coffee sequence various shots
56	03:17:59		sink/shaving sequence
56	03:23:00		Eddie the cat watching
56	03:23:44		coffee
56	03:24:44		Eddie the cat
56	03:25:05		roll up bed
56	03:25:23		J picks up Eddie
56	03:25:56		J reads newspaper sequence, various shots. good Eddie the cat