

note

Early in this project I asked a number of other artists (with very precise instructions) to contribute mini-scripts, four of which I include here. These different scores (with realizations estimated to run 2-7 minutes), freely interpreted but always stylistically contrasting with the main body (and each other), had originally been intended to be interwoven into the **Hhhh** structure as asides, different takes on the H drama.

Here is the instructions I sent out to the potential writing contributors for my "H" project:

"7 people write lists of up to 42 "shots" (scenes?)--all relating to or beginning with the letter "H"----ONE PAGE which comprises some (very) loose narrative (combining actions, things, & places, but without any sustained storytelling or plot---though following some sort of progression; any dialog must be improvised) of 7 minutes or less (to give me both a little guidance/roadmap and some limits/obstructions). Consider that I will be filming in New York, Prague, Vienna, and the Appalachian countryside, or downloading stock material (films, photos graphics) off the internet. Any animation must be VERY limited; I also want to extremely severely limit "stock footage", only the most essential historic moments. The order of these 7 "Acts" (the

integrity of each of which I will attempt to maintain, though I will personalize them) will be determined on the editing table and they will be interspersed with performance fragments and some other "H" materials, graphics, etc.

"what sort of details do I need to add to this? Any "characters" must have either "H" names or an H identity (husband, houseboy, handyman, halfback, hellhound). Something that is possible to be made hopefully.

Charles Bernstein replies: "I like the fact that the several contributing writers will have such a substantial role, but that still you will use the material as you deem necessary. I am not sure you need to say more than this. I started working on a list immediately but then I realize it was too much a list and I have to be more radical in how I approach this. If you say only things it forces the writer to do things you might not have thought of or would not have given as examples. So that seems good. I don't really yet see how "H" works but it's a modest constraint and of course a weak structural bonding agent for the film. But that will unfold."