

CATALYSTS: LITTLE LIEUTENANT

- a. Bradley intro
- b. SSS (16mm, 6 min)
- c. HH talk
- d. GOTHAM (quicktime projected from booth)(3 min)
- e. SS talk
- f. ALONG SKID MARK (quicktime projected from booth)(6 min)
SS "Happy End" story
- g. Cydney performance excerpt (VHS projected from booth) (3 min)

- h. HH/SS: intro to LL with slides (laptop in front)
 1. grant
 2. show Zorn score, list of musicians
 3. choosing stock footage, Casebere slides, dancers
 4. setting up apt / collaborators / cast / how we spent money

- i. 30-section explication (quicktime from laptop in front with pauses)
(house lights on)
- j. SS live choreography with Miriam Parker and Wendell Cooper
HH brief intro of new print
- k. LITTLE LIEUTENANT (16mm, 7 min)

EXPLICATION

0. HH Directed by SS & HH (reversed in final credits)

"Are you still singing that shit? That's no good."

1. SS *labor stock footage, drums, fast succession of hi-con images, ASSAULT improv. chaos, LL salvation army worker leading labor instead of dealing with the Chicago mob in original story. An indication of the turbulence of the times*

2. HH Pan up on Casebere slide of "Portuguese Beach House", timing and imitation from opening on "No Trespassing" sign at beginning of Citizen Kane.

3. SS *Rear screen is opening of Walter Ruttmann's "Berlin: Symphony of a Great City". Another introduction to the film as shade raises. Movement corresponds to the movement I did at beginning of Skidmark to same music passage. Zorn says "beautiful cute angel" Only time HH has used dissolves.*

4. HH/SS Rear screen is East River water footage shot by HH. Starts the lovers' duo. We used romantic pink light everytime they appear indoors. Zorn says the music is Bernard Herrmannesque style for Twilight Zone and he said it was underwater (drowning)

(Choreography for lovers was made on spot and is comprised of several phrases that are used over and over in the different sequences.)

5. SS *newsreel footage of labor Cydney solo representing the more literal, but ambiguous character of the Little Lieutenant with blue side light. and rear screen shots of brick wall recorded in Dumbo where we also recorded the dancers live in later sequences. The words are from the lyrics: "Hold up the traffic, stop every car, all those suffering people and nobody cares"*

6. SS *words continue "can it be you are blind? ' Cydney 's solo & the backdrop is very mixed: labor footage, factory shot of pulling switch, & mixed in: documentary CW footage from the Joyce Theater shot off a tv monitor because we wanted the lines look. And SS briefly live to make the connection between our solos and because we have the same backgrounds. Wild editing.*

HH talk about how editing got so wild!

7. HH/SS Loop of SS at Joyce projected x3 and filmed 3 duos, trade-offs like trade off of the trio of musicians xylophone, accordion, guitar

had each of us improvising except CW who is choreographed in front of it and Henry cut best footage. makes connection between KK when wearing dress with black stripe, SS, & CW as representing the LL. I remember being very pleased to dance with myself as backdrop.

Segue: HH free jazz Zorn playing sax and cut to dwarf playing bugle (cheeks are in rhythm). Labor group in Dumbo (bricks)

8 HH Frith changes from English to Germany: "I hear you say that things will never alter. Das unrecht dieser Welt wird stets bestehn (The unjust in this world will always exist.)"

9 SS/HH *Zorn describes music as "dodom Pa' a Japanese style of tango from 50's. We interpreted as the Supremes. SS used Martha and the Vandellas to make the choreography. Irritated everytime that I see myself out of sync and makes me look dopey. Henry finds it hilarious.*

Supremes. Shot both in front and behind rear screen, 3 versions. Glitter loop

10 SS *Morricone humming. Rear screen is Brooklyn bricks. Duet between SS and CW's solos; SS behind screen in silhouette.*

very satisfying shot of shadow and dancer duet, out-scale bricks

11 HH stock footage of Russian munitions factory and shot off TV. Floating cannon. Missing frames in footage used to synch up with something in music.

12 SS *back to lovers in pink light and Brooklyn bricks and whistling.*

Segue of drums. HH Toby Vann. going from black and white to color of same movement.

13 HH Mambo –gypsy camp (Zorn says) and we interpreted as bar scene (part 1). Henry's in-laws basement rec room and everybody brought every single bottle of liquor they had in their house to build a bar and out production assistant as the bartender (Heather Hughes). Getting drunk & coming on to each other

SS *Kumi as drunk glamour girl. Pilar is from Grand Guignol (another Zorn piece) footage, fight, and rear screen when it appears is Ruttman footage and Kumi's laugh is synched to soundscore. Weimer decadence. translation: don't delay it must be done today we all much stand together because the poor are a mighty army; forward march. We didn't follow this script.*

14 HH guitar overdub segue—machineguns, intro war footage. CW video as Robert Longo drawing in suit from MEN IN THE CITIES (on cover of one of Bruce's books)

15 HH Kumi improvising as if in dream and then played it in reverse & in slow motion and shot it off flatbed.

16 SS *Zorn: Ozark mountain lake : Standing still photograph. not alive. lovers again and did 4 shoots of same thing. One in front of Casebere tree slide; one is Oregon wildflowers HH shot; barefoot in close up in Central Park and wide shot across lake in Central park at 58th St... Shot at 7am when no one was around.*

17 SS *trombone solo with war moves and sunburned look with light. Same pan as beginning of movie Portuguese beach house. Shot slide off rear screen. Absurdity of bare torsos and shows how hot it was in studio and a little bit of male skin.*

it was July and hot as hell

18 HH/SS . Kumi and SS improvising SS always looking and cut for my eye movement.

In front of Casebere slides of empty store fronts (lonely) and Utility Room also CW solo moves. And CW doing her solo. Nai Sa!

19 & 20 together. SS *CW from her solo in front of Casebere ghetto slide mixed with Dumbo buildings. And Sally and CW together improvising their solos together. Trading our solo information.*

21 SS *Vocal same as #4 with vocal on top “look up Look all around you” CW leading labor and SS improvising*

Segue drum solo HH lead into big party scene with lewd garish choreography and Ruttman in last 2 shots flapper

22 HH/SS Tango music. Luli/Kumi being obnoxious like Lotte Lenya, ending with linoleum floor top hat and canes & white gloves.

23 SS *Zorn says Bernard Herrmann—mysterious—melancholy. Shot in Noho in little street going nowhere; had trouble finding alley that wasn't fenced in. SS shot on street*

24 HH Animation "The Youth Machine", Kumi and SS as shadows old guy being curmudgeon to young boys then falls asleep dream, at end gives boys ice cream

SS/HH

25 chorus marching off to war. Jumps from Weimer decadence to World War II with no references to Nazi's. (Zorn Kristallnacht) Mixture of bombing from WWII and trench march from WW1 (DW Griffith's Hearts of the World), Leonard falls forward instead of backwards. Get Tough here.

together with

26 Kumi gets head blown off. and battle ships. Flamethrower (from Korean war). Aerial shot is from Sino-Japanese war in 30's. Rickshaws in upper right. *Lift is Guignol move.*

27 ending Tango with siren and Ruttmann film Champagne and threw in all the frontal objects—roses, birch branch brought from Upstate -- and ending is CW doing ending move from my original solo, Skidmark. Bittersweet. “I love you so much darling but we're apart now, good-bye” from Japanese pop song; *celebratory and defeatist.*

SS *Cydney*

Toby

SS

KK

Leonard

Pilar

Sharits RAY GUN VIRUS as background