

STYLUS

STYLUS heeds the suggestion of Emak-Bakia (*Basque: Leave me alone*) and has chosen to take an atmospheric rather than strict narrative approach in creating our soundtracks for tonight's films. Also, and unlike when Man Ray's film was first shown and a riot broke out among patrons of differing opinion, we do hope you respectfully enjoy the program.

STYLUS warmly embraces the modern compositional elements of turntablism and the contemporary sound-art of Christian Marclay, Leyland Kirby (The Caretaker) and Philip Jeck, while championing historic constructs such as the Futurist manifesto *L'arte dei Rumori*, Dadaism, Automatism, Milan Knížák's *Broken Music*, the graphic scores of Cornelius Cardew, Fluxus performance, and the prepared instrumentation and happenstance of John Cage.

STYLUS includes mainstays of the Washington D.C. avant-garde, free improvisation, modern composition, noise and electronic music scene: Janel Leppin; Anthony Pirog; Chester Hawkins; Jeff Bagato; Matt Boettke; Andrew McCarry; Layne Garrett; Keith Sinzinger; Gary Rouzer; and JS Adams (artistic director).

STYLUS wishes to thank H. Paul Moon/Zen Violence Films for his support and technical assistance.

EMAK-BAKIA (Man Ray; 1926)

LA RAISON DE CETTE EXTRAVAGANCE (STYLUS; 2011)

Performance for turntables + prepared vinyl recordings

The rotating artifacts, visual fluctuations and multiple exposures contained in Emak-Bakia make it a natural selection for the minimalist and pulse-like tonalities of **STYLUS**. The first screening was accompanied with phonograph recordings of popular Jazz tunes, along with a pianist and violinist who took over with tangos when the records were changed, and recent copies have been dubbed using music taken from Man Ray's personal record collection of the time. We have chosen a similar tack by using vintage Jazz 78 rpm recordings "prepared" in homage to the Man Ray readymade Cadeau (1921) as well as subjected to additional physical manipulations and machinations to spell out "RADNITZKY" (Man Ray's birth name). Our centerpiece recording is a Dixieland classic, That Da-Da Strain, while other selections were made over the inclusion of hyphenated words or referential phrases/ words in their titles.

LOT IN SODOM (James Sibley Watson + Melville Webber; 1933)

HALITE (STYLUS/LEPPIN/POPLIN; 2011)

Performance for cellos, turntables + prepared vinyl recordings

Our soundtrack for Lot in Sodom features cellists Doug Poplin (Bach Sinfonia; BLK w/BEAR) and ensemble member Janel Leppin. Conceptualized as a willfully ambiguous interpretation of composer Louis Siegel's original score and instrumentation as well as based upon the "diminishing numerations" found between the Biblical tale and this film version, our soundtrack developed to unknowingly contain references to the concept of automatism as championed by the Surrealists. In the Book of Genesis, a diminishing number of "good men" must be found in order to avert the destruction of Sodom and Gomorrah. Diminishing numerations also refer to the film's solitary destroying angel and the one daughter whom Lot offers to the enraged crowd, whereas the Biblical tale reads that two angels were sent to destroy the cities and Lot had two daughters. In our research, we discovered that Siegel drafted students from the Eastman School of Music to perform his score. One of those students was the young Mitchell (Sing Along with Mitch) Miller, who later went on to perform in a 1947 recording of Dvořák's New World Symphony. Without prior knowledge of the trivia, that recording had been purchased for our use and has subsequently informed our choice of inscription (HCTIMILLER) for all of the Classical 78s used. *Please note: Lot in Sodom contains brief nudity.*

