

DARKBLUE

CINEMA-OPERA

Synopsis by Uli Aumuller and Christian Calon

This synopsis describes the first part of a larger project. A project that in the end will become a proper 'Cinema for the ears'. It will not only be made up of sound but also of images on a screen and consequently become a film for the ears.

This idea of intertwining cinematographic storytelling with multichannel electroacoustics seems to be so obvious that until now nobody seems to have tried it yet. So obvious that up till now nobody in the film industry, with whom I have discussed this project, understood what I was talking about.

What I am talking about here is a combination of film and sound for which at least an 8 channel loudspeaker installation is required, and in most cinemas this system is already the norm.

In the traditional sense of the word we are thinking about an opera, a Cine-Opera, not like in the usual opera films that feature invisible violins and musicians performing in tails who are equally invisible - that shows people in a cinema behaving like they are on a stage although we are in a cinema -

We have the following opera in mind: Its music and instrumentation, like cinematography both invented at the same time, will be electroacoustic, the basics of which stem from the sounds based on the plot and scenery of the film and will eventually lead a life of its own.

We, however, think of an opera with music and instrumentation originating from the time electroacoustic music, of which the basic materials come from the sounds that form, all through the history of filmmaking with its pictures and plots, the basis and eventually developed a life of its own.

The start of the film 'Spiel mir das Lied vom Tod' (play me the song of death) would be a wonderful example of what we have in mind - would the film have continued the way it started and would have developed into an opera - but it only lasted for the first ten minutes).

Our opera would have a simple plot without complicated narration yet a combination of narration and music. In such a way that the narration follows musical structures - in detail and on the whole (in our case used at liberty: 'die sonate' (the sonata)- two themes, male and female blending together)- and because of this, relatively static moments will appear, accompanied by 'musical' lights and hardly any moving action.

We envisage three such situations, 'Acts' if you will, that follow the well known boy-meets-girl scheme.

Act 1:

A young man gets settled inside a cabin in the middle of nowhere, he wants to get away from it all, get some rest, find himself - he clearly has been through something, nobody knows exactly what it is but it seems to be love related - he receives calls on his mobile phone from several women - until he switches the phone off. A thunderstorm breaks. Windows and doors rattle, the reed roof whistles - the trees make a rustling sound - the man sits down at a table - he wants to write something down on paper - turns on the radio - turns it off again - he is overwhelmed by a mixture of crazy dreams, memories and fantasies - almost like the visions Saint Anthony had - something similar - that is why we started calling this person Anton.

Act 2:

Next day Anton goes for a walk alongside the lake - the sky is blue and the sun shines brightly. In a cafe a young woman approaches him - she talks a lot - a welcome occurrence and he likes her - and with her he continues his walk - while she talks the whole time - all this situated in scenery like we know from many a Rohmer Sommer film - and she talks about life, love, fate, coincidences, surrender... I based the character on a real life specimen I once knew and had a close relationship with, a Quebecker - even during our most intimate moments she kept on talking and talking and talking - not just about mundane things that go into one ear and out the other - but about philosophy and psychology - Lacan, Derrida, Heidegger and what have you - anyhow, she meticulously analyzed why she couldn't achieve orgasm at that particular moment - which according to her dealt with the fact that her late father had cheated on her mother - not because he did it but because the way he did it - and what impact this had on the soul of a daughter going through her third prepuberty phase and so on and so on, and at the defining moment I was told why the aforesaid orgasm could in the end materialize. Christian Calon and I will not go as far as that - however it should not be obvious whether this is a woman of genius or someone who has a problem - this way she could be called Sybille or simply Pythia.

Act 3:

Sybille and Anton are both in the cabin - it is nighttime again - again a storm is raging - causing a powerfailure and nobody sees them tearing off their clothes - they could light some candles and knock them over -

it rages outside and inside - just like a simultaneous orgasm - all the people we told about the idea of this scene thought we were bragging as we stated that the orgasm would last for about 20 minutes - it could not be true and would actually be impossible.

We always gave them this answer: if you imagine that orgasm, like lightning, causes a contact between heaven and earth - and if you would imagine this lightning in its vertical position and mirroring it in a horizontal position - 20 minutes for its completion is a rather short time. We are convinced that at least 50% of all seriously produced music consists of nothing else. (horizontal lightning, extended orgasms) - and in this particular case the music is there to constrain the imagination of the spectators, who will see nothing during this part of the film - because of the powerfailure and the knocked over candles - but only hear - that is to say, they will hear what they see inside their own eyes - an adult movie in the dark, which (we hope) will be nicer more sensual and more appealing than whatever else has been shown in the cinema before - in this case one sees nothing - just some lightning now and then, suggestive movements in semidarkness, that's all.

It is not the first time Christian Calon composed such an 'Orgasm' based on self produced sound material - the first time was from 1986 till 1989 in "Minuit" (empreintes DIGITALes 9001 - 40:01 min) - and also the "Ulysses-Project" (1998) has many orgasms, smaller ones but at the same time stronger ones (paradox, but usually no comment)

Although with this synopsis we tend to realize our plan for radio. we did not describe all the visual effects because of several good reasons: the aim of this film is based on letting the pictures disappear one after the other, at least till the end of the film - it means the real pictures should materialize in the phantasy of the people watching the film (i.e. the listener), the film solely rests on the associative force and aura of its soundtrack.

In other words: The soundtrack can, must and may only exist on its own - eight channels and stereo version.

With this soundtrack we will also try to appeal to several of the film subsidy committees to help us make this film. The traditional world of filmmakers should be able to visualize the film by just listening to the cd.

This way the soundtrack should make it possible to watch the film develop inside the eyes. (with the eyes closed)

Movie for the ears 'par excellence'

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