

WALK DON'T WALK

A DOCUMENTARY FROM THE POINT OF VIEW OF FEET

about the legs of Manhattan,
with tropical sounds from the celebrated clarinetist Don Byron,
analyses from Dian Hanson, editor-in-chief of the fetish magazine "Leg Show",
and witty statements from New Yorkers on their lower extremities.

IT'S ABOUT Manhattan from the point of view of feet. In no other city in the world do so many people of different origins and classes walk side by side. The reason: there are no parking spaces. Everyone has to walk. Manhattan is the world's number one walking town. No one will stop. Not even when the lights read "Don't Walk".

RHYTHMS Everyone in Manhattan has and keeps their own beat, they are rarely bumped into, the stream opens and closes. Every person in Manhattan is a beat in the city's rhythm. Every place has its own music. The difference between two blocks can be as large as between continents.

HAPPINESS Many immigrants in New York have managed to maintain their roots. And what connects them? Is it the "American dream" of the pursuit of happiness? New Yorkers give answers to questions of joy in life.

SEX Eroticism and fetishism are aspects of happiness. Dian Hanson, editor-in-chief of the specialist magazine, "Leg Show", gives her commentary on inhibitions on the "American way" to happiness, and men's weakness for pretty legs.

TEMPO On the first Sunday in November, New York celebrates the joys of running with the New York Marathon. Tens of thousands run, walk or hobble the 26.2 miles from Staten Island to their destination in Central Park. Even a heavy storm won't stop them. Everything flows ...

DIAN HANSON *Leg Show Queen*

Dian Hanson writes for *Leg Show* Magazine which is purchased by 200 000 readers each month. Fetishists, even with their ultraprecise tastes, are not without common ground. Hanson has a complex sexual theory that draws them all together: a mental *Gesamtkunstwerk* of perversity.

Everything Hanson has seen in 23 years of writing and editing porn has led her to one ineluctable truth: that sexual aberration does not exist. Paradoxically, aberration is the norm. The illusion of a comfortable sexual order, of a mainstream of behavior that rules the secret world of lust, did not survive the century.

The fact that women don't generally fetishize, in Hanson's view, results from the culture's more intense scrutiny of males. "Fetishes begin when a boy is attracted to something shiny or soft, something that feels like skin. But it's perceived by adults to be feminine. So he's directed away from it, often sternly – which fixates the boy on the object. His sexuality doesn't go away; it gets twisted."

Hanson has had a long-term relationship with cartoonist Robert Crumb. "It's devastating how well Dian understands male sexuality," adds Crumb. "She caters to perversions with an expertise that's scary. She's like an Albert Schweitzer to pathetic foot-suckers, and she's pretty good-hearted about it."

From New York Magazine

DON BYRON *Composer, Arranger, Performer*

"Mr. Byron has revived an instrument that was pronounced moribund with the end of the swing era. He is charting new musical territory." *The New York Times*

Striving for "a sound above genre" Don Byron has created a unique musical aesthetic. He has been consistently voted best clarinetist in leading international music journals since being named "Jazz Artist of the Year" by *Down Beat* in 1992.

Born and raised in the Bronx, Byron was exposed to a wide variety of music at home and abroad – from Calypso to Stravinsky, from Third Stream to Soul. Byron has released a diverse array of recordings starting in the 1990s. His newest *Blue Note Record* is *Romance With the Unseen*. He was featured in Robert Altman's movie *Kansas City* and the Paul Auster film *Lulu on the Bridge*.

For *WALK DON'T WALK*, Don Byron has been inspired by Brazilian rhythms. He laid down the music for the sequences before they were cut. The film was edited to a lay-out soundtrack, and the music then recorded live as it was played to the final cut. For the film, Don Byron has assembled a group of fine musicians, including Josh Roseman, David Gilmore, Ben Wittman and Ralph Alessi.

WALK DON'T WALK

60 Minutes

Musician **Don Byron**
Model **Maria**
Editor in Chief **Dian Hanson**
Runner with Artificial Leg **Dick Traum**
And Many More New Yorkers and Out-Of-Towners

"A Midsummer Night's Dream", Ballet by **John Neumeier**
Courtesy of the HAMBURG BALLET, John Neumeier

Written and Directed by **Thomas Struck**
Camera **Thomas Struck**
Christoph Köster
Sound **Peter Stockhaus**
Editor **Michèle Barbin**
Mix **Richard Borowski**

Music composed and arranged by **Don Byron**
Published by **nottuskegeelike music** (BMI)

Executive Music Producer **Hans Wendl**
Clarinet, Bass Clarinet **Don Byron**
Trumpet **Ralph Alessi**
Trombone **Josh Roseman**
Flute **J. D. Parran**
Flute **Robert DeBellis**
Piano, Organ **Edsel Gomez**
Piano, Synthesizer **Hector Martignon**
Guitar **David Gilmore**
Bass **Leo Traversa**
Drums, Percussion **Ben Wittman**
Percussion **Mauro Refosco**
Recorded at Sear Sound, New York City
Engineer **Tom Schick**
Assistant Engineer **Todd Parker**

Homegoing and **Closer To Home**
from the album **Romance With The Unseen** Blue Note Records
Don Byron appears courtesy of **Blue Note Records**

Assistance NYC **Aaron Fedor**
Titles **Oliver Lammert**

Co-Producer arte **Ulle Schröder**
Co-Producer NDR **Michael Fincke**
Peter von Rügen

Producer **Peter Stockhaus**

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We're Gratefully Kissing the Feet of
Anneli Adolfsson, Reverend Calvin Butts, Tom Evered, Klaus Feldmann, Pia
Frankenberg, Leg Show Magazine, Andreas Maier,
Tom Ockers, Mücke Quinckhardt, Monika Schuchard, Laurentz Thurn,
Budd Williams, Amber Wood

WALK DON'T WALK was shot on Mini-DV.
The camera was attached to a cane, and operated by remote control.