

On Blood and Wings
- A Study in the Dark Side of Cooperation -

A Video by Christoph Spehr & Jörg Windszus

Full Transcription

0:00:00

Kurze, flash-artige Ausschnitte aus den ganz alten Vampirfilmen der 20er und 30er:

Nosferatu.

Genuine - Tale of a Vampire.

Sound: Hans-Werner Henze, Tristan, part 6: Epilogue, 6:30 - 7:30. Das ist die Passage mit dem Herzschlag und den lyrics:

She takes him in her arms. And then, lying out full length, she kisses his face and lips and clasps him tightly to her. Then, straining body to body, mouth to mouth, she at once gives up her spirit and, of sorrow for her lover, dies thus at his side.

0:01:00 Blood for Dracula (ca. 1:40:30 - 1:41:30, kürzen)

Udo Kier als Dracula flieht vor dem Stallknecht, der ihn durch die Gänge jagt und schließlich erlegt. Sound: Buffy Theme. Während der Szene erfolgt das Einblenden der Start Titles:

Yeti Film presents

Christopher Lee

Udo Kier

Lili Taylor

Jon Bon Jovi

Aaliyah

Kate Beckinsale

Diane Neal

and

Tony Conrad

starring in

On Blood & Wings

A Study in the Dark Side of Cooperation

0:01:40 Wes Craven's Dracula II - Ascension (0:09:00 - 0:11:40, auch etwas kürzen)

Eine Leiche wird in die Morgue eingefahren. Sie decken die Leiche auf. Sie ist verkohlt.

Luke:

Fire sale!

Where do you want him?

Elizabeth:
Put him on four!

Luke:
I got something extra special for you.

Elizabeth:
Yeah? What is it? Suicide, homicide, natural causes, or what?

Luke:
I'd go with "or what".

Elizabeth:
One - two -three - lift!

Luke:
That guy was found on Jackson Square.
Someone hung him from a cross and burned him alive.

Elizabeth:
That's pleasant! It's really nice!

Luke:
All dressed up for Ash Wednesday.
Blessed and cremated at the same time.
Later!

Elizabeth:
Oh, wait. Would you give me a hand here?
Boss left early, I got a midterm in 90 minutes,
and no one told me I'd have to process another DV.

Luke:
Are you kidding? I love this shit!

Elizabeth:
Thanks!

Luke:
Can a body burn that much on its own?

Elizabeth:
Not without an accelerant.
Give me some scrapings, will you?

Luke:
Excellent!

Elizabeth:
That's weird. These burnings are mostly superficial.
Hey Luke, check this out!

Liver and other organs are white.
Like they never touched a drop of blood.

Luke:
Ahm - you know what this means?

Elizabeth:
Educate me!

Luke:
This dude got his blood from somewhere else.

Elizabeth:
Come on!

Luke:
You have a better explanation?

Elizabeth:
Yeah ... among other reasons, sometimes contact with water can turn liver tissue white.

Luke:
Elizabeth! The guy was found hanging from a cross. Burning. At - at dawn!

Elizabeth:
No way. No!

Luke:
Check his teeth. Check his grill.
Tell me I'm full of shit.
Check his teeth.

Elizabeth:
Fine!

Elizabeth is checking the teeth.

Luke:
Guess I'm full of shit.

TONY (off):
Many people know very little about capitalism

Which is to say, they know very little about themselves.

Der Eckzahn fährt heraus und schneidet Elizabeth durch den Handschuh in die Fingerkuppe.

Elizabeth:
Christ!

TONY:
People always think, it's in the vampire.
But of course it's not.
It's all in the blood.

Luke deutet mit beiden Fingern auf die Leiche:

Luke:
Shit, I was right!
We found a vampire!
We've bugged us a vampire! Oh, shit!

Elizabeth:
I'll be right back.

Luke:
Where are you going?

Luke nimmt vorsichtshalber ein großes Messer, während er den Vampir bewacht.

0:03:40 Wes Craven's Dracula II - Ascension (0:49:00)

*Die Aufnahme, wo man die roten Blutkörperchen sieht. Sonst nichts. Notfalls loopen.
Zwischentitel einblenden:*

Part I: The Blood
or
B-B'

Sound: The Rolling Stones, Let it Bleed (3:10 - 3:25)

Well we all need someone we can bleed on
So if you want it Baby you can bleed on me

0:04:00 Wes Craven's Dracula II - Ascension (0:18:35 - 0:20:45)

Der Wagen fährt vor, sie laden aus.

Luke:
When is Lowell here?

Elizabeth:
About 2-3 hours. He and the guys had to stop and make a pick up.

Luke:
Pick up of what?

Elizabeth:
350 pints of blood, give or take.

Sie füllen die Wanne mit dem Blut.

Luke:
Yes, it pays to be connected!

TONY:
The vampire can't do anything without blood.
That's why it took capitalism so long to happen.

Something was missing all the times:
In China, you had no free labour;
in the middle ages, you had no separation between the producers
and the means of production;
in Ancient Greece, you had no money capital.

It was only in England in the 1700s that the tub was fitted nicely.
And from then on, everything changed.

Sie legen die verbrannte Vampirleiche in die Wanne und binden sie fest, usw.

Sie haben die Leiche in die Wanne gelegt und warten.

Elizabeth:
All right, guys. From here on out, whatever happens, happens.

Sie warten.

0:06:00 Wes Craven's Dracula II - Ascension (0:21:55 - 0:22:50)

Tony's Voice, während die Szene mehr wie im Hintergrund läuft, die Original-Geräusche heruntergedimmt.

Luke beugt sich über die Wanne, mitten im Satz erwacht der Vampir, greift nach ihnen, es kommt zum Kampf, der Vampir steht schließlich auf und die Wanne bricht auseinander, das Blut fließt heraus.

Stoppen bevor „Stake him“ usw. kommt.

TONY:
The blood thing is the only thing you really have to know
to understand capitalism.
The Vampire can't act without the blood, and he can't keep it.
He doesn't feed on the blood in a way that he would ever be full.
He's thirsty all the time.
Because, as you know, he's already dead.
So he doesn't consume anything.
He's more like a machine that is fuelled by blood.
And the blood he takes, only drives him to search for new blood.

Like Marx put it in "Capital":
"B" leads to "B prime"

Texttafel einblenden:

B-B'

TONY:

If you understand this, it will greatly improve your life under capitalism.

0:07:00 Wes Craven's Dracula II - Ascension (0:40:00 - 0:41:27)

Lowell, Elizabeth, Kenny und Eric sitzen in einem Beobachtungsraum an einem Mikroskop und einem Bildschirm. Auf dem Bildschirm sind vergrößerte Zellen zu sehen.

Lowell:

You can see from these samples, how my muscle fibers deteriorated over time.
You'll have to admit, I'm pretty much the poster boy for cellular degeneration.

Kenny:

We all gotta be good at something. Right, Lo?

Lowell:

That's right, Kenny. Do the honours!

Kenny:

Now let's see what the vampire blood does.

Kenny:

Now that doesn't look good.

Elizabeth:

It's killing off the host cells!

Lowell:

Wait.

Eric:

What's going on?

Lowell:

They're taking over!

Elizabeth:

If it's replacing the cells it's killed, when do you stop being you?

Kenny:

It won't change who you are, just make you better.
But it'll turn you into a fucking superman.

Luke:

Or pure refried evil.

Elizabeth:

Where have you been, Luke?

Luke:
Shopping!

Er holt zwei Plastikflaschen mit gestohlenem Weihwasser aus der Tasche.

Kenny:
You know, evil is just a state of mind, fellow. That's all.

Lowell:
He's right, you know.
It's just a subjective term.
Absolutely meaningless in a clinical setting.

Luke:
Is it?
Is this the new You, Lowell?
Here is the new You on holy water.

0:08:30 Wes Craven's Dracula II - Ascension (1:03:33 - 1:04:45)

*Elizabeth injiziert Lowell Vampirblut.
Die Blutkörperchen in Vergrößerung.
Lowell kommt zu sich.*

TONY:

**As you may have noticed, "B to B prime" is a kind of senseless circle.
Each B prime thereby becomes a new B,
which is thirsty to be turned into a new B prime,
and so on.
That means, nothing you reach is really worth anything in itself -
it's only a means to make you proceed.**

But to the vampire, the dash between B and B prime is everything that ever counts.

Elizabeth:
What's it like?
What's it like?

Lowell:
It's ... like sex.

0:09:40 Van Helsing (0:04:50 - 0:05:05)

*Dracula kommt verkohlt aus dem Kamin, schiebt sich eine Strähne aus dem wieder
hergestellten Gesicht. Im Schattenbild sieht man, wie sich seine Flügel ausfalten.
Zwischentitel einblenden:*

**Part II: "... so the devil gave him wings"
or
The Dialectics of Enlightenment**

Sound: Pink, Feel Good Time, ziemlich am Anfang:

We go where we like, we got over time, we get payed to rattle our chains ...

0:10:00 Van Helsing (1:28:00 - 1:29:00)

Carl tells the story of Count Dracula.

Van Helsing:
All right, Carl.
What have you learned?

Carl:
That Count Dracula was actually the son of Hilarius the elder.
The sun of your ancestor!

Anna:
Everybody knows that. What else?

Carl:
According to this rubbing, it all started when Dracula was murdered.

Van Helsing:
Do you know who murdered him?

Carl:
No, no. There's just some vague reference to the left hand of god.
And, in 1462, when Dracula died, he made a covenant with the devil.

Van Helsing:
He was given a new life.

Anna:
But the only way he could sustain this life was by drinking the blood of others.

Carl:
Ahm - excuse me. Are you gonna let me tell the story?

Van Helsing, Anna:
Sorry!

Carl:
Your ancestor, having created this evil creature,
went to Rome to seek forgiveness.
That's when the bargain was made.
We was to kill Dracula for, in return,
eternal salvation for all his family
right down the line to you!

Anna:
But he couldn't do it!
As evil as Dracula was,
my ancestor couldn't kill his own sun!

Carl:
So he banished him to an icy fortress
sending him through a door from which there was no return.

Anna:
And then the devil gave him wings.

Carl:
Yes!

Van Helsing:
All right, so where is this door?

Carl:
I don't know.

Van Helsing und Anna drehen sich protestierend zu ihm um.

Tony's Voice setzt ein. Während er spricht, Schnitt zu:

0:11:00 John Carpenters Vampires II - Los Muertos (0:30:10 - 0:31:40)

Derek Bliss (Jon Bon Jovi) und der Vampir umkreisen einander auf dem Platz bei der Bushaltestelle.

Derek:
Hey man, got a light?

Vampire:
No.

Derek:
Thought for sure you'd be a smoker.

Die Szene läuft leise im Hintergrund, während Tony spricht. Wenn er fertig ist, hört man laut die unten angegebenen Zeilen des Dialogs.

TONY:
Well, it wasn't exactly the devil.
You don't need the devil to give you wings.
It's the "B to B prime" that gives you wings.

**If you think about the consequences of that equation
- of omitting everything except making blood out of blood -
some results are very clear.**
**One is reification, the reduction of living beings to pure objects,
from which one special example is commodity fetishism:
the reduction of social relationships to an exchange of commodities.**

Vampire:
Swear to God you can smell it.

Derek:
Shit, yeah!

Vampire:
They smile, they talk to you.
But after a while, all you here is a pulse.

*Der Vampir greift an, wird aus dem Hintergrund von Ray erschossen, fällt aufs Pflaster.
Tony's Voice setzt ein. Während er spricht, Schnitt zu:*

0:12:00 Queen of the Damned (1:16:30 - 1:17:20)

Lestat geht durch die luxuriöse Wohnung, geht nach draußen zum Pool. Der Pool ist gesäumt von den Leichen der Dienerschaft.

TONY:

**Another consequence is, quite clear,
ecological and social devastation.**

**Being just the dash between B and B prime,
isn't exactly a good conditions of life.**

**If you are that dash, the more you try to do a good job, to lead a good life,
to act responsibly,**

the more you will help to subdue and destroy yourself and your people.

This is what Karl Marx called "alienation".

**Marx was one in the long row of Vampires' enemies,
who intended to put Capitalist system to an end.**

**At that time, he had to practise under the name of his wife, Jenny Marx,
for legal reasons.**

0:13:00 The Horror of Dracula (Christopher Lee, 1958) (0:58:22 oder 1:00:42)

Man sieht das Schild: „J. Marx, Undertaker“.

TONY:

Over the centuries, capitalism has seen a lot of dedicated undertakers.

0:13:15 Vlad (0:59:48 - 1:00:01)

Man sieht "Lenin", hört ihn was sagen, was wie Russisch klingt.

TONY:

But many of capitalism's enemies had a very oversimplistic perspective on it.

0:13:30 Andy Warhol's Blood for Dracula (1:41:00 - 1:41:30)

Mario Balato, der Stallknecht pfählt Dracula.

Mario:
He lives of other people
He's no good to anybody
and he never was!

0:14:00 Van Helsing (1:32:09 - 1:32:40)

Van Helsing, Anna und Carl gehen auf das Schloss zu.

TONY:

**They did the old game of confusing the blood and the Vampire.
While they were eager to kill the Vampire,
they had no real idea how to manage the blood.**

Carl:

Do we have a plan?
It doesn't have to be Wellington's at Waterloo,
but some sort of plan would be nice.

Anna:

We're going in there and stop Dracula.

Van Helsing:

And kill everything that gets in our way.

Carl:

Well, tell me how that works.

0:14:30 Queen of the Damned (0:33:00 - 0:33:29)

Marius hat Lestat angebunden und erzählt ihm von Akasha.

TONY:

Others saw the need of regulating Capitalism.

Marius:

She's your mother. She's my mother.
Akasha - the queen of all who are damned.
And he was her king.
Akasha and Enkil nearly drank this Earth dry when they ruled over Egypt.
They drank until Enkil lost his will to drink.

0:15:00 Van Helsing (0:52:25 - 0:52:35)

Tony:

**As a historical formation, Capitalist society needs some regulation
and even planning.**

Van Helsing:

Dracula and his brides only kill one or two people a month.
But if he brings all these things to life ...

0:15:15 Horror of Dracula (1:12:48 - 1:13:38)

Die Kutsche rast auf die Zollschranke zu.

TONY:

But as a mode of production, Capitalism doesn't care for regulations.

Die Kutsche bricht durch den Zollbalken.

TONY:
It breaks every rule, transgresses every border.

*Der Zöllner ruft der Kutsche hinterher.
Er repariert den Zollbalken. Die zweite Kutsche kommt angefahren.*

TONY:
As the “Communist Manifesto” puts it:
“In history, the Bourgeoisie played a most revolutionary role.”

Der Zöllner hört, wie die zweite Kutsche den Zollbanken wieder durchbricht. Er verzieht das Gesicht.

0:16:15 Queen of the Damned (1:10:20 - 1:13:00)

Lestat:
Akasha!

Akasha:
Why so surprised, my love?
You’ve called, I’ve come!

Lestat:
My love?

Akasha:
Never fear me, Lestat!
All your wishes have come true.

Lestat:
My wishes?

Akasha:
For a companion, to share eternity!

Sie riecht an ihm.

You’re bold, like your music.
You live your life in the open, like I did
long ago.
When I had a king.

Lestat:
Had a king?

Akasha:
He’s no more!
Now you are my consort.
That’s why I kept you safe.
Alive.

Lestat:
You?

Akasha:
You thought it was all you?
(lacht)
The Ego of a king as well!
Yes!
I know you, Lestat.
I know that you craved for the world at your feet.
And I've come to give it to you.

Lestat:
Where are we?

Akasha:
We are home!
We live everywhere, and anywhere we chose.
The world is our garden.

TONY:
This is also true for the subjects.
Capitalism taught them a disregard for all traditional rules that tied them.
The Vampire doesn't care for salvation.
He has no reflection in the mirror, they say.
But the Vampire would say:
He is no reflection of the rules, no mirror image of what others expect.
So the Vampires are the only ones - the first ones - that do really exist.
Who are not slaves of the world, but its Queens and Kings.

0:19:00 Van Helsing (0:52:38 - 0:54:00)

Der Blitz schlägt in den Turm, der Strom wird in die Maschine geleitet.

Dracula:
Turn the switches!

Igor:
Yes, master!

*Der Strom fährt durch die Hallen. Die hängenden Organsäcke mit Draculas Nachkommenschaft beginnen zu zucken.
Van Helsing zieht den Handschuh aus und gräbt mit der Hand in einem der Vampir-Kokons.*

Anna:
What are you doing?

Van Helsing:
I wanna see what we're up against!

TONY:

**Capitalism is unbelievably strong in self-organisation and self-repair,
in technology and innovation.**

But a mode of production is not a production.

Capitalism is only a form.

It may command, it may re-distribute, it may accumulate.

But it cannot produce life. It cannot produce creativity.

It cannot produce neighter workforce nor nature.

Van Helsing:

So this is what you get when vampires mate.

TONY:

If it tries, it will fail.

0:20:30 Van Helsing (1:02:15 - 1:02:40)

Die Vampir-Kinder explodieren in grünen Glibber.

0:21:00 Underworld (Extended Cut) (1:37:16 - 1:38:06)

Der Riegel fliegt auf. „Move, move!“ Selene springt runter. Ton der Schießerei runterdimmen, während Tony spricht:

TONY:

**There may have never been a system that cool,
like Capitalism.**

Like all other modes of production, however, it needs accomplices.

But to its accomplices, the Vampires,

Capitalism provided something extremely powerful:

**The science of understanding everything as an expression
of amounts of labour and nature.**

Capitalism de-mystified possession, power, genius, strength, everything:

It was all a matter of surplus value and accumulation.

0:22:00 Addiction (1:02:00 - 1:03:00)

Partyszene. Catherine geht durch die Reihen und hält eine kurze Ansprache.

Tony:

So, if you want to build your new society

**you may go back to your shamans and princes and popes and nobles
and their pretension.**

Catherine:

Everybody - I would like to thank you all for coming here tonight
to help me celebrate my degree.

I would like to acknowledge a sencere gratitude to the faculty
and to the school.

And I'd like to share a little bit

of what I've learned

in those hard years of studying.

Tony:

Or, you may use what you've learned from the Vampires!

*She bites her professor. The Vampires attack the guests.
Im Hintergrund läuft Pink, Feel Good Time.*

0:23:00 John Carpenters Vampires II - Los Muertos (0:03:30 - 0:03:45)

Derek fotografiert den abgeschlagenen Kopf auf dem Auto, der in Flammen aufgeht, als die Sonne aufgeht.

Einblendung Zwischentitel:

Part III: The Hunt
or
"... with a little fucking respect"

Sound: Original

0:23:30 John Carpenters Vampires II - Los Muertos (0:17:00 - 0:21:30)

Derek kommt in das Inn.

Waitress:

Just sit anywhere, hon'!

Derek:

I'm looking for a Jesse Brooks.

Waitress:

Hey!

Jesse:

With you in a couple!

Waitress:

Coffee?

Derek:

Yeah, please!

Derek setzt sich an die Bar, neben Zoey. Er seufzt.

Zoey:

Big sigh. Lot of weight.

Business or domestic?

Derek:

Business.

Zoey:

Temp or perm?

Derek:
Perm, I guess.

Zoey:
Legal or illegal?

Derek:
Frankly, I don't know.

Zoey:
All right.
Life or death?
I'm Zoey, by the way.

Derek:
Derek.
I told you already, it's perm!

Zoey:
So you did.
Now, Derek: would that be actual death
or undeath?

Derek:
Would you excuse me?

Derek geht aufs Klo, scannt den Raum, erkennt Zoey's niedrige Körpertemperatur. Inzwischen kommt Una und schlitzt alle auf.

TONY:
The hunt is now on for more than a century.
What has worn off completely in that time
is any concept of purity.
There is no outside.
And there is no revolution without taking part in the system.
You can't fight the system
if you're not able to feel it.
At least, some of us should.

Derek kommt raus und stellt fest, dass alle tot sind. Er springt in den Jeap und fährt los. Nach einer Weile holt er Zoey ein. Er hält an und bedroht sie mit der Waffe.

Derek:

Zoey:
What are you gonna do, just shoot me?

Derek:
Yeah. Got a decent reason why I shouldn't?

Zoey:
Oh you think I did all that!
Look, I run, just like you did!

Derek:
Why in the fuck are you standing there in broad daylight?

Zoey:
That requires an elaborate explanation.
Can we go somewhere else, preferably with some shade and maybe a coke?

Derek:
Here. Here's your shade!

Zoey:
Jesus Christ! You're a real jerk!
Aiming guns at people!
Someone could get hurt, you know.

Derek:
Here's your coke.

Zoey:
It's hot!

Derek:
Talk to me, damn it!
You got bit.

Zoey:
Not the way you think.
It was during sex.
I thought the guy was just getting a bit carried away.

Derek:
And bit you?

Zoey:
Made blood come.
Licked it. Freaked me out.

Derek:
Why should I believe in what you're saying?

Zoey:
Hey, look!
When I got bit, I went directly to Mexico City.
Guy at an AIDS clinic run a bunch of tests on me.
It wasn't HIV. But he couldn't identify it.
So he slipped me some kind of experimental drug

and it worked.
And take it every day and the infection is in check.

Derek:
How long?

Zoey:
It's been almost a year.
I have symptoms.
I crave red meat.
I get cranky with too much sunshine.
Sometimes I see stuff.

Derek:
What kind of stuff?

0:28:00 John Carpenters Vampires II - Los Muertos (0:25:20 - 0:26:40)

Rodrigo führt Derek zum Auto.

Father Rodrigo:
Adam knew there would be more hunting.
He worked on this in his spare time.

TONY:
Out-fashioned as our ideas about purity,
are our ideas about class.
Getting organized today is a multitude thing,
love it or leave it.

Derek:
Now that's a shitty theory!

Rodrigo:
Think small, señor!

Derek:
How small? You and me?
The girl would be no good in a fight.
If she gets off her drugs,
she'd turn on us in a second,
guaranteed.

Zoey hört mit und kommt näher. Sie räuspert sich.

Zoey:
First off, I'm a woman, not a girl.
I've no attraction of vampires and I don't intend on becoming one.
I'm fighting my condition with drugs
of which I have an ample supply, thank you very much.
And when a cure is found,
I'll be normal again.

So if you want my help, you can ask for it nicely with a little fucking respect.

Father Rodrigo:
Maybe she can shoot the crossbow?

Derek:
Maybe you should ask her very nicely.
And with a little fucking respect.

0:29:30 John Carpenters Vampires II - Los Muertos (0:31:30 - 0:32:20)

Ray erschießt den Vampir. Derek und er sehen auf die Leiche.

Derek:
Good shot!

Ray:
I had a feeling about that punk all the way down here.

Derek:
So you're from Memphis?

Ray:
Ray Collins.

Derek:
Derek Bliss.

Ray:
Cool to meet you.

Derek:
What exactly do you use to stop a bogey that cold?

Ray erklärt seine Waffe und die spezielle Munition.

**TONY:
Technology becomes more and more important
in the fight against Capitalism.
Networking, communications,
the Internet, new forms of organizing.
But the core of the action, the social struggle,
is still the basis
and cannot be replaced by that.**

Ray:
Of course, you still gotta do the usual.

Derek zuckt mit den Schultern. Ray zieht eine Machete und schlägt dem Vampir den Kopf ab.

0:30:30 John Carpenters Vampires II - Los Muertos (0:52:35 - 0:53:05)

Zoey sieht auf Dereks Hand, die verletzt ist. Da ihre Medizin ausgefallen ist, ist sie stark angezogen von dem Blut.

Zoey:
You hurt yourself.

Derek:
I'm fine.

TONY:
Difference stays a crucial term
as we all have our little peculiarities.

Derek:
Zoey!

Zoey:
Sorry!

0:31:00 John Carpenters Vampires II - Los Muertos (0:56:55 - 0:57:20)

Ray, der als Vampir enttarnt ist, ist mit einem Pfeil durchbohrt und wälzt sich am Boden.

TONY:
And there's more than difference.
Every now and then, some comrade may fall
for the seductions of Capitalism.

Ray:
Boss,
you ain't lived till you got head by a vampire!

Rodrigo reicht Derek einen Pfahl, klopft ihm damit auf die Schulter.

0:31:30 John Carpenters Vampires II - Los Muertos (1:09:25 - 1:11:22)

Die Bluttransfusionen - einmal für Zoey, dann wieder von Zoey zu Derek.

Derek:
You're back!

Zoey:
Halfway back. About like it was when we first met.

Derek:
I take that!
As soon as you can move,
I want you to get the hell back to Mexico City.

Zoey:
No, Derek. You're down to it.

You need me!

Derek:
Look, if Rodrigo's got any chance at all
we have to infiltrate that area.
And we'll get a shot off before she told you so.

Zoey:
She'd hear your heartbeat!

Derek:
What if I'm infected?
It would slow my heartbeat down,
so that I could mix with the others.

Zoey:
Don't even think about it!

Derek:
Look, I need a front row seat!

Lupe! You got another patient.
And this time, we're doing it in reverse!

TONY:
**In history, there has never been a winning mode of production
that did not provide, in some sense, a higher productivity
than its predecessor.
Just doing Capitalism better won't do.
There will be another blood.**

**But there has also never been a winning mode of production
that would have been *completely* different.
It has to take up something from the old one.
There will be overlappings
and steps of transformation.
Question is, to whom your solidarity belongs.**

**So you will have to take the old system deep into you
and you need strong systems of solidarity
to keep that checked what you have in you.**

Derek:
It's unbelievable!

Zoey:
Why do you think people get hooked on drugs?

Derek:
I didn't know it would be that good!

TONY:
And some will get lost on this way.

You want me to do this to?

Derek:
No, my friend.
If this falls apart,
you're gonna have to kill us
and go for help.

0:33:30 John Carpenters Vampires II - Los Muertos (1:21:39 - 1:22:29)
Die Jagd endet. Zoey fährt den Wagen.

TONY:
**Therefore, solidarity building and control over avantgardes
move into the centre of the struggle.**

Una und Derek hängen an der Leine. Derek bekommt das Gewehr zugeworfen.

TONY:
Of course, you still gotta do the usual.

*Derek schießt Una den Kopf ab, der in hohem Bogen ans Tageslicht fliegt und Feuer fängt.
Das Auto überschlägt sich. Derek kommt aus dem Loch herausgekrochen. Zoey ist zufrieden,
dass er überlebt hat.*

0:34:30 John Carpenters Vampires II - Los Muertos (1:24:10 - 1:25:40)
*(etwas früher anfangen mit der Szene, damit Platz ist, Tonys Voice laufen zu lassen zu
runtergedimmtem Hintergrund!!)*
Derek und Zoey fahren ab.

TONY:
**These get often confused: Solidarity and control over avantgardes.
We're all infected in some sense.
But the ones we expose to highly contaminated areas
like boards, parliaments,
any forms of leadership, administration and representation
are always in danger
and they *are* a danger.**

**For this, solidarity means no blind trust
expecially not in our elites
and the only medicines that work
will be democracy, plurality, strong bottom-up-controls
and a vampire-like coolness
to resist command.**

Derek und Rodrigo gehen um den Wagen herum.

Derek:
I could have kept your secret, you know!

Rodrigo:
You wouldn't have taken me if I'd told you the truth.
At last it's hard to keep a secret from a vampire.

Derek:
Where is it?

Rodrigo:
Where is what?

Derek:
You know what. The cross.
You went back for it.

Rodrigo:
That's a secret I can't share with you right now.
Maybe when we meet again.

Derek:
You know, if the medicine doesn't work ...

Rodrigo:
... if it doesn't work, you will change.
You will try to survive
and everything will be different.

I'll pray for good medicine.

Sie fahren los. Sie setzen die Sonnenbrillen auf und fahren in den Sonnenuntergang.

TONY:
So that's what we all have to do.
Unite and fight.
And pray for good medicine.

Zoey:
Sunlight's getting to you?
We could slow down, let it outrun us.

Derek:
No. Let's make it last as long as we can.

TONY:
... and pray ... and pray ...
for a good medicine.

0:36:00 Abspann

Sound: Mark Knopfer / Emmylou Harris, This Is Us

This is us, down at the Mardi Gras / This is us, in your Daddy's car / You and the missing link / Yeah, and had a little too much to drink / Too long in the sun / Having too much fun / You and me and our memories, this is us / This is us ...

End Titles:

“Tristan. Preludes for piano, tapes and orchestra”

by Hans Werner Henze

performed by the Cologne Radio Symphony Orchestra and Homero Francesch (piano), conducted by the composer

“Buffy Theme”

by Nerf Herder

“Let It Bleed”

by Mick Jagger & Keith Richard

performed by The Rolling Stones

“Feel Good Time”

by William Orbit, Beck Hansen and Jay Ferguson

performed by Pink

Los Muertos: Original Soundtrack

by Brian Tylor

“This Is Us”

by Mark Knopfler

performed by Mark Knopfler and Emmylou Harris

written & conceived by Christoph Spehr

edited by Jörg Windszus for Post-Industrial L ‘n’ M

narrated by Tony Conrad

produced by V-Pop

Bremen 2006

Original Vampire footage supplied by Friedrich Wilhelm Murnau, Robert Wiene, Paul Morrissey, Patrick Lussier, Stephen Summers, Michael Rymer, Terence Fisher, Michael Sellers, Len Wiseman, Abel Ferrara and Tommy Lee Wallace

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0:38:00 END