



Press Book

'If you wana talk to me, then shut your fu*#in mouth'

www.shutuplittlemanfilm.com

**SHUT
UP
LITTLE
MAN!**
AN AUDIO MISADVENTURE

SHUT UP LITTLE MAN!

AN AUDIO MISADVENTURE

FILMLAB presents
a CLOSER production
in association with the SOUTH AUSTRALIAN FILM CORPORATION
and ADELAIDE FILM FESTIVAL

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KEY CAST & CREW
Featuring EDDIE LEE SAUSAGE, MITCHELL D. RAYMOND HUFFMAN,
PETER HASKETT, TONY NEWTON, DANIEL CLOWES, IVAN BRUNETTI,
HENRY S. ROSENTHAL, MIKE MITCHELL, GREGG GIBBS, & MARK GUNDERSON

Writer and Director MATTHEW BATE
Producers SOPHIE HYDE & MATTHEW BATE
Co-producers JULIE BYRNE & BRYAN MASON
Executive Producers STEPHEN CLEARY & JULIE RYAN
Cinematographer BRYAN MASON
Editor BRYAN MASON
Motion Graphics RAYNOR PETTGE
Composer JONNY ELK WALSH
Production Designer TONY CRONIN
Dialogue Editor/Re-recording Mixer PETE BEST

a CLOSER production
www.closerproductions.com.au

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and Adelaide Film Festival

SYNOPSIS

When two friends tape-recorded the fights of their violently noisy neighbours, they accidentally created one of the world's first 'viral' pop-culture sensations. Exploring the blurred boundaries between privacy, art and exploitation, *Shut Up Little Man! An Audio Misadventure* is a darkly hilarious modern fable.

TECHNICAL INFORMATION

Running time: 90 mins
Format: HD
Ratio: 1.78
Sound: Dolby Digital Stereo
Language: ENGLISH

LONGER SYNOPSIS

The most important audio recording released in the nineties wasn't a collection of songs by a self-tortured alternative star. The most important recording released in the grunge era was entitled *SHUT UP LITTLE MAN!* It was a covert audio recording of two older drunken men living in a small flat in San Francisco, who spent their available free time yelling, screaming, hitting and generally abusing each other.

The phenomenon began in 1987 when Eddie and Mitch (two young punks from the Mid West), moved next door to Peter Haskett (a flamboyant gay man), and Raymond Huffman (a raging homophobe). This ultimate odd-couple hated each other with raging abandon, and through the paper-thin walls their alcohol-fuelled rants terrorised Eddie and Mitch. Fearing for their lives they began to tape record evidence of the insane goings on from next door.

In recording Pete and Ray's unique dialogue, the boys accidentally created one of the world's first 'viral' pop-culture sensations. Their tapes went on to inspire a cult following, spawning sell-out CD's, comic artworks by Dan Clowes (*Ghostworld*), stage-plays, music from the likes of Devo and a Hollywood feeding frenzy. For the newly famous Eddie and Mitchell, this would be a life-changing experience that would see them ingested into the belly and fired out the orifice of the pop culture beast.

Exploring the blurring boundaries between privacy, art and exploitation, *Shut Up Little Man! An Audio Misadventure* is a darkly hilarious story.



WWW.SHUTUPLITTLEMANFILM.COM

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INTERVIEW WITH
MATTHEW BATE

—
WRITER / DIRECTOR

EDITOR: Matt, how did you first come across the SULM recordings?

I collect records and used to hang around a friend's store. An older guy called Ron, who was the store's self-appointed sage of all music trivia, used to corner me and talk my ear off about obscure music history. One day he grabbed my record bag and wrote SHUT UP LITTLE MAN on the cover and told me to go home and listen to these bizarre recordings of two old guys fighting. This was the genesis of my obsession with telling the Shut Up Little Man! (SULM) story.

EDITOR: What first attracted you to the recordings?

The recordings themselves are unlike anything I had ever heard. They are a guilty pleasure, hilarious, horrifying and addictive. They have an absurdist Beckett quality, a glimpse into the darkest corners of human relationships. Because it's purely audio, listening to it forces you to imagine what Peter and Raymond looked like, what the apartment was like and what their circumstances were. So many questions arise like why is an obviously gay man living with a raging homophobe? Who recorded this stuff and how did they get out alive? And how is this even legal? These mysteries were seductive.

EDITOR: What else attracted you to this story?

My intention making Shut Up Little Man! An Audio Misadventure was to tell a dark and hilarious story about the grey areas between love and hate, art and exploitation. These kinds of dichotomies fuel the story. At the film's heart is this bizarre inter-apartment relationship; on one side Eddie and Mitch two best friends starting out in life, and next door two old men Peter and Raymond, who hate each other and are drinking and fighting to death. Connecting them is this illicit audio recording that would make them all cult celebrities, one pair embracing that notoriety the other ignorant of it.

Also attractive to the Shut Up, Little Man! phenomenon for me, were a number of incredible artists who were equally obsessed by the tapes and took inspiration from them to create art. DEVO (a favorite band of mine) had sampled the tapes. Dan Clowes (Ghostworld) and Ivan Brunetti (Misery Loves Comedy), two of the great comic artists were huge fans and had illustrated Pete and Ray. Director Mike Mitchell (Shrek 4) made hilarious Peter and Raymond puppet films. What did they see in this recording? Why did it attract such people to it and inspire them to create art?

EDITOR: What did you want the film say?

The SULM story shows us how real lives can be turned into art, mythologized and sold as entertainment. These themes seem more prescient today given the nature of digital culture. People can be filmed and uploaded to Youtube and become famous overnight. In this light SULM could be seen as a precursor to modern viral phenomena. I was interested in this parallel and also wanted to explore the way we consume similar reality based 'entertainment' today.

EDITOR: Aren't you involved in this phenomenon now? You're just another fucking link in the chain now!

Of course as filmmakers we are the latest satellite spinning around the Pete and Ray universe. I have laughed at the recordings like everyone else, and have questioned its morality and my own complicity within that. I wanted the film to open up a series of questions about what we consider 'art' and 'entertainment', and why we enjoy laughing at and peeking into other people's lives. Does something we consider art cease to be such if we know more about the background of its creation? I hope our film places the audience in this infinite conundrum, spinning their moral compass and asking them to question what it is they have seen.

INTERVIEW WITH
SOPHIE HYDE

—
PRODUCER

EDITOR: Have you worked with Matt Bate (writer/director) before?

I have known Matt [writer/director of SULM] for a long time, but we only started working together during the making of the film. In 2009, we were both in a workshop called FilmLab [ED: www.safilmab.com.au], a low budget feature film initiative by the South Australian Film Corporation designed to develop and fund feature films by first time feature directors with strong creative teams. We were part of the first intake of four teams, Matt working on SULM [ED: with then Producer, now Executive Producer Julie Ryan] and me working as a producer/director on a feature drama project 52 Tuesdays with Bryan [ED: Producer, Cinematographer, Editor] and writer, Matthew Cormack.

EDITOR: So you all clicked at FilmLab.

We all worked really closely in the Lab. We enjoyed each other's film ideas and processes. We all drove together to and from the workshop everyday, giving us a chance to talk, push and question each other's work.

EDITOR: What did you talk about in those drives each day?

When Matt started talking about SULM during that time I was struck by his own feelings of connection to the project. Of course, the subject of SULM is a natural choice for Matt. He holds a particular interest in pop culture and the idea of obsession and as such was clearly drawn to the material and the subsequent story. But with SULM there were also burning questions in Matt's mind, still in their infancy at the time. Why would these two men who hated each other live together? What does this say about human interaction and the way we build relationships? What is my ethical position in relation to this?

EDITOR: How does this come out in the film, then?

The project suits Matt's storytelling style perfectly. As he has developed his skills as a documentary writer/director he has always looked for unique stories told in unique ways.

He often asks "what's different about that?" and it's this that marks his own vision, a desire for originality of voice, opinion and style.

EDITOR: So, how did you come to get involved in SHUT UP LITTLE MAN! as Producer?

When the Lab finished, we decided to change our business structure and all work together, so the new Closer Productions was formed (Bryan Mason and Sophie Hyde joined with Matthew Bate as co-directors of the company). Eventually, within the company, we took on the producing of SULM.

EDITOR: Tell me a bit more about how that all worked.

Closer is a unique company in that the three co-directors are not focused exclusively on Producing. In fact, it's our secondary or third of fourth pursuit. We all direct films, Bryan shoots and edits, Matt and I both write, but Bryan and I have always produced our own work alongside other producers and so taking on SULM felt like a natural decision. Creatively we were already deeply engaged in the development of the story and style and running the company meant that the logistics of equipment, personnel and schedules we were already leading. Producing within a company like this is therefore a collaborative thing, we all take on pieces of the puzzle based on what we are good at. We also engaged co-Producer Julie Byrne, who has managed the shoots in Australia and the US [ED: on sets in Australia and on location across the US] and chased and secured the rights to numerous archival material and music. It's been a dynamic working process and the team are strong and close.

EDITOR: So how was the experience of making the film?

For all of us working on the film, watching Matt's constant grappling with his original questions, fuelled by wanting to understand more pieces of the story, has been endlessly entertaining. It's instigated many heated debates and conversations about our own positions, the value of art, the idea of documentation and documentary filmmaking and questions about the way we accept and can also laugh at the misfortune of others. It's been a wonderful project to have as Closer first feature and the debut project for our new team.



**SHUT
UP
LITTLE
MAN
ROGUES
GALLERY**

GALLERY



EDWARD GUERRIERO (aka EDDIE LEE SAUSAGE)
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Edward Guerriero was born in Dayton, Ohio in 1964. From 1978 to 1982 he was a member of the punk band, The Tyrants, who released their DIY single "Hard to Get /Attitude" in 1980. As Eddie Lee Sausage, he was the lead singer for the absurdist heavy metal band Metal Blister in Madison, Wisconsin. Eddie was a founding member of CUSP (the Collective of Urban Space Poaching), an experimental street performance group, and was the editor of their theoretical journal between 1986 and 1996. In San Francisco Eddie (along with Mitchell D.) taped the Shut Up Little Man recordings, widely considered to be a classic of the audio verite and field recording genres. Edward continues to perform music with the electro-acoustic duo Infinite Article and the free improvisational ensemble Yuan. Edward owns and operates Oblivion Books, a rare bookstore in Seattle, where he resides with his wife, Elizabeth Wood, and their daughter Aria Grace Nur.

EDDIE on SULM! AN AUDIO MISADVENTURE
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"The set of our Australian shoot was a remarkably accurate rebuild of our old "Pepto Bismol Palace" apartment where the Shut Up Little Man recordings originally took place. I couldn't believe the accuracy of the thing - it was uncanny. At one point I was so delirious from jetlag and the rigors of several long consecutive days of shooting, I had a moment where I lost my bearing and thought I had been teleported back to the old apartment!"



MITCH DEPREY (aka MITCHELL D)
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Mitch Deprey was born in Green Bay, Wisconsin in 1963. He attended the University of Wisconsin from 1983 to 1987 where he majored in Spanish & sociology. In 1985, Mitch spent a year in Madrid, Spain studying at the Universidad de Madrid Complutense. In September of 1987 he moved to San Francisco and into the Pepto Bismol Palace where Mitch (along with Eddie Lee Sausage) recorded the notorious neighbors, Peter & Ray, which resulted in the contagious Shut Up Little Man recordings. He lived in the San Francisco bay area for 16 years where he was employed as a child care counselor, a case manager for both developmentally disabled and geriatric populations, a certified arborist and finally as an operations manager for a plaster company - all bilingual positions. In 1991, he spent a year in Peru living a dream of visiting every Inca archaeological site he was able. In 2003 Mitch returned to Wisconsin where he resides with his wife, Bari, and 2 children, Caleb, age 14, and Ariel, age 11. Mitch now works as a multi-line agent for an insurance company.

MITCH on SULM! AN AUDIO MISADVENTURE
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"From the inception of the project, it was evident that Matt [Bate, the director] had a vision and would question us repeatedly about a given subject, often asking the same question in different locations. It was obvious he wanted to dig deep and was emphatic to learn the entire history of the phenomenon from many perspectives. After viewing the film, I am comfortable saying he accomplished his goal."



RAYMOND HUFFMAN (aka LITTLE MAN)
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Raymond Huffman was born in Nebraska in 1931. At the age of 14, Ray was deputized by the Lincoln Sheriff's Department. Ray worked for some time in the aeronautics industry, repairing airplane wings and eventually settled in the San Francisco Bay Area. He was promoted to Head Janitor at The Spaulding Residential Hotel in 1978, where he met Peter Haskett and consequently moved into the Steiner St apartment together. Ray died in 1992.



PETER HASKETT (aka QUEER COCKSUCKER)
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Peter Haskett was born in Oak Park, Illinois, in 1928 and grew up in central California. The son of a policeman, Peter grew up thinking his teenage mother was his sister and his grandmother his mother. Peter served briefly in the Army before graduating from Northwestern University with a degree in advertising and journalism and worked for several ad companies up until the 60s. As legend has it, Peter worked on the J.F.K election campaign and was so affected by the President's assassination that he took to drink. Peter was living in a hotel when he met Ray, who was the janitor in the building before they moved into the Steiner St apartment together. Peter died in 1996.

GALLERY





DANIEL CLOWES

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Daniel Clowes was born in Chicago in 1961. In 1989, he published the first issue of his seminal comic-book, **EIGHTBALL**. His graphic novels include **GHOST WORLD**, **DAVID BORING**, **CARICATURE**, and **ICE HAVEN**. His screenplay for the film adaptation of **GHOST WORLD** (starring Thora Birch and Scarlett Johanson) was nominated for an Academy Award. His 2007 comic strip for the New York Times Magazine, **MR. WONDERFUL** will be collected into book form by Pantheon in 2011, and his latest graphic novel, **WILSON**, was released by Drawn & Quarterly in May 2010. He is the illustrator of many covers for **THE NEW YORKER**, and was the first cartoonist to have his work featured in **ESQUIRE'S** annual fiction issue. A major retrospective of his work is planned for the Oakland Museum of California in 2012. He lives in Oakland with his wife Erika, son Charles, and beagle Ella.



HENRY S. ROSENTHAL

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Henry S. Rosenthal is one of America's most prolific producers of visionary independent films, perhaps best known for his award-winning, internationally-distributed **The Devil and Daniel Johnston**. He is also widely known as Hank Rank, drummer of **CRIME**, the first punk band on the West Coast, and lead ukulele player in the pseudo jug band, **The Poontang Wranglers**. Based in San Francisco, he is an avid collector of fine art, souvenir pennants, and two-headed calves. He is currently finishing a film about Jeff Koons, and spends a lot of time on Mars as the Commander of a space mission simulator at a space center in Oakland.

HENRY on SULM! AN AUDIO MISADVENTURE

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"There is no escape from the black hole of the Shut Up, Little Man! phenomenon. Even from beyond the grave Peter and Raymond continue to entwine those of us who got involved in their remarkable story. I can only hope that my room in Hell is not adjacent to theirs."



IVAN BRUNETTI

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Ivan Brunetti has published several comics collections and has taught courses on design, illustration, and comics at Columbia College Chicago and the University of Chicago. His drawings have appeared in the New Yorker, the New York Times Magazine, and McSweeney's, among other publications, and he served as editor for Yale University Press's two-volume Anthology of Graphic Fiction, Cartoons, and True Stories.



URSULA & BOB MOTHERSBAUGH

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Bob Mothersbaugh joined the just forming band **DEVO** in 1973. While touring the world and recording 8 albums for Warner Brothers records he managed to find time to underscore 150 episodes of **Rugrats**, over 100 TV commercials, and many more great shows like **All Grown Up**, **Santo Bugito**, **Ronald McDonald** cartoons, interstitials for **Clifford** cartoons, musical restoration on old **Popeye** cartoons, several sitcoms and several movies. He also recorded an album with his brother, titled the **Wipeouters**, featuring the hit song *shut up little man!*



MIKE MITCHELL

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Mike Mitchell has directed live action features such as the Annie Award-nominated **SHREK FOREVER AFTER**, **SKY HIGH**, and **BIGALOW: MALE GIGALO** and is currently directing **ALVIN AND THE CHIPMUNKS 3: CHIPWRECKED**. Mitchell's other animation work includes writing for "The Ren and Stimpy Show" and Nickelodeon's "SpongeBob SquarePants." He has also storyboarded commercials and music videos for filmmakers such as Spike Jonze and received awards for his work, including the 1999 Spirit of Slamdance Award for his short film, "Herd," and the Sundance Film Festival's 1993 Best of Fest Award for his animated short "Frannie's Christmas." Mitchell lives with his wife and two children in Los Angeles.



ASSHOLE
SONOVABITCH
MURK A

TOP FIVE QUOTES

We conducted a survey with our production team and asked them what their top 5 quotes were.

Here are the results fellow c**ksuckers!

5. "I can kill you from a sitting position."
- Raymond Huffman
4. "Sally-June! Abigail-Mae! This is just too MUCH."
- Peter Haskett
3. "You're a liar, Ray. You're a rotten little liar man. Lady. Pardon me, lady." - Peter Haskett
2. "I got a decent dinner ready. Nothing happened with the dinner. Because you crucified it."
- Peter Haskett

And the winner...

1. "If you wanna talk to me then SHUT YOUR FU**KEN' MOUTH!" - Raymond Huffman

**DRUNKEN!
CRAZED!
OPENING
THE ALL-
ENCOMPASSING
VOID OF OUR
EMPTY SOULS!**

PETER AND RAYMOND QUIZ

(Answers below)

- Q1: Where did PETER want Ray to go and live?
- Q2: What is the name of the DEVO side project band track that samples Pete and Ray?
- Q3: Who is the SHREK 3D Director responsible for creating the Peter and Raymond Puppets?
- Q4: How many times was Raymond allegedly wounded in the war?
- Q5: What famously 'decent' TV show does Ray want to watch? AND what Queer shit is Pete watching at the time?
- Q6: What small furry animal does Pete accuse Ray of sounding like?
- Q7: What charges are Ray going to bring against Peter?
- Q8: Name three girls names that Pete assigns to Ray.



- A1: (South of Market)
- A2: The Wipeouts
- A3: Mike Mitchell
- A4: 3
- A5: (part 1) - Jeopardy (part 2) Wheel of Fortune
- A6: A chipmunk
- A7: he is going to proffer both federal AND civill
- A8: Sally-June, Abigail Mae, Julie, Alice.



YOU'VE HEARD THE TAPES NOW READ THE DIALOGUE... A WORD FOR WORD

TRANSCRIPTION OF THE CLASSIC... DON'T CALL ME GOODNIGHT

R: good. Goodbye you fucking queer motherfucker! The last...

The best thing that can happen to me, according to my doctors, is for

I to say 'goodbye, you cocksucker!' and never see you again. I'll be so fucking glad when you're gone. Cos I despise fucking... punks like you.

P: *[quietly in bg]* you've already said that, so goodnight.

R: goodnight, punk. You punk cocksucker.

I'll be glad when you're dead! Or gone, or something.

P: *[quietly in bg]* goodnight.

R: cos you ain't a human being!

P: *[quietly in bg]* goodnight.

R: you ain't a human being, you fucking-

P: *[quietly in bg]* goodnight.

R: don't call me 'goodnight', you cocksucker!

P: I am saying, why do you keep screeching?

R: SHUT YER FUCKING MOUTH!

P: all it does is wake everybody up. All I'm saying is-

R: THEN SHUT YER FUCKING MOUTH, you fucking piece of shit!

THEN SHUT YER FUCKING MOUTH! Shut yer fucking mouth, you cocksucker.

MATTHEW BATE

WRITER / DIRECTOR

Matthew Bate creates documentaries dealing with obsessive people, pop-culture and outsider artists. Matt's films are marked by unique storytelling devices and an experimental visual style. His 2006 film *What The Future Sounded Like*, is a visually and sonically experimental exploration into the genesis of electronic music. In 2007 Matt directed the first documentary co-production between SBS Australia and Al Jazeera and in 2008 completed *Connected By Light*, a film about world-renowned new media artist Lynette Wallworth. His 2010 film *Stunt Love* about silent film stunt-pioneer director J.P McGowan and his daredevil wife Helen Holmes, is an action packed documentary set against the backdrop of the birth of Hollywood.



Recently, Matt directed *The Mystery of Flying Kicks*, a film exploring what relationship sneakers on telephone wires have with murder, drugs, sex and politics. The film was made entirely from contributions of imagery and phone message bank stories from the global online public. It Premiered at the 2010 SXSW Festival and was in selection at Edinburgh, CPH:DOX, Sheffield DocFest and won Best Documentary Short at 2010 Melbourne International Film Festival. *Shut Up Little Man! An Audio Misadventure* is Matt's debut feature film. Matt is currently developing a film about the great foot-fetish photographer Elmer Batters. Matt is a co-director of Adelaide-based Closer Productions.

Australian filmmaker Sophie Hyde is one of the founders and co-directors of Closer Productions, based in Adelaide, South Australia. In the past, Sophie has primarily only produced the work she's directed but this has changed with her producing Closer's first feature documentary *Shut Up Little Man! An Audio Misadventure*.

SOPHIE HYDE

PRODUCER



Sophie has previously produced and directed documentaries *Ok, Let's Talk About Me* (2005), short drama *Elephantiasis*, which premiered at the 2010 Melbourne Int'l Film Festival; and *Necessary Games*, three short dance films with Restless Dance Theatre, that continues to screen internationally and has won Best Experimental at 2009 Melbourne Int'l Film Festival & Brooklyn Int'l Film Festival 2010, and was awarded Best Work at ReelDance Awards 2010. Her short drama, *My Last Ten Hours With You* (2007) has screened successfully at festivals internationally, including Uppsala and Palm Springs, and has won numerous awards.

Sophie's next films will be as producer and co-director on the documentary *Life in Movement*, premiering at Adelaide Film Festival 2010, executive producing Matthew Bate's *Stunt Love*, for ABC and Adelaide Film Festival, and is in development on another SAFC FilmLab feature, the drama *52 Tuesdays*, which will begin shooting in 2011 and continue for 52 weeks.



BRYAN MASON

CINEMATOGRAPHER / EDITOR / CO-PRODUCER

Bryan Mason is a multi-skilled director of Closer Productions, a film production company based in Adelaide, South Australia. An award winning editor and DOP, Bryan shot, edited and co-produced *Shut Up Little Man! An Audio Misadventure*. Working closely with his partner Sophie Hyde, Bryan has shot and edited a number of short films including *Ok, Let's Talk About Me* (2005), *My Last Ten Hours With You* (2007), *Elephantiasis* (2010) which premiered at the 2010 Melbourne Int'l Film Festival; and *Necessary Games* (Winner Best Experimental at 2009 Melbourne Int'l Film Festival & Brooklyn Int'l Film Festival 2010).

In 2009 Bryan edited the feature film *My Tehran for Sale* (TIFF and Pusan film festivals in 2009). He was also Second Unit DP on the feature film *Broken Hill* (2009). Most recently Bryan directed his debut feature documentary *Life in Movement* (2011), dealing with the tragic death of rising-star choreographer Tanja Liedtke. In 2011 Bryan will shoot, edit and produce *52 Tuesdays* with director Sophie Hyde.



JULIE BYRNE

CO-PRODUCER

Julie Byrne has worked for 20 years in the South Australian Film & Television industry variously in community television, as an independent filmmaker as writer, director and/or producer and also in a number of crew roles. In the last decade Julie was production manager on several feature films, including Paul Cox's *Innocence* and *Human Touch*, and on the popular television drama series *McLeod's Daughters*, from 2004 - 2008 and was Line Producer on the 2009 psychological thriller (set in 1902) *Lucky Country*. In 2010 Julie co-formed *Velvet Orange* with producer Vicki Sugars and they are currently developing several feature film projects, with their first feature going into production in 2011. Julie will also be producing two short films in 2011.

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