

# press release

THE KITCHEN

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# G.T.O. TOGETHER (GERMANS OUTRAGEOUSLY) FESTIVAL

APRIL 8 - 15 1984

RECENT WORK FROM THE FEDERAL REPUBLIC OF GERMANY,  
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59 Wooster Street, New York, New York 10012 (212) 925-3615

APRIL 8

# SACRA! STRAVINSKY (A PRODUCT OF THE NEW STRAVINSKY RESEARCH)

FRIEDER BUTZMANN, JUDITH FLEX,  
THOMAS KAPIELSKY, ANGELA MAISCH  
UDO SCHEUERPFUG

Interpretation is replaced by experimentation.  
(Deleuze/Guattari)

Stealing requires taste, tact, and a broad horizon.  
(Egon Fridell)

Sacra! The Bavarian Cry on funny and incredible occurrences and obscurrences: four Berlin people and pupils of hard life and an American "Real Wife" are making live-shows, tottering films, murder dances and exuberant music with Stravinsky on Stravinsky by Stravinsky in his own real matter.

All the same we are a serious part of international Stravinsky-Investigation. Our research makes connection between Adorno, Deleuze, Nietzsche and Buster Keaton.

Our Team: FRIEDER BUTZMANN the Börek-man on electronical equipment, synthesizers, with films and impressing teutonic figure; THOMAS KAPIELSKI the tape tinker and text thinker with his beautiful photoshow; ANGELA MAISCH our Dimitri Scouros at the Piano; UDO SCHEUERPFUG our smart calm man at the viola and a singer of his own good voice; show and dance girl JUDITH FLEX, American, we think you know her! That's the Russian occupation: Berlin is east! And far away in the east you can hear rusting irons leaning against ruddy rove Walls.

Our Technique: Division, Repetition, Simplification, and the Various Connections and Accumulations.

We are Stravinsky Research Workers.

In that way - some people might say - as elephants are porcelain - research workers. Against which there would not be anything to say, only to mention, that we can also be elegant and careful, serious but also wanton, very loud or even more brutal, but also romantic and technically and philosophically versed. Anyway, all-around and different.

Different than the Stravinsky research is normally. It is incomprehensible to us, how it can restrict itself with its enormous diligence, its pleasure and its rage to the work, the commentary, the criticism and the dispute of positions. Of course this, in its restrictedness, is a big, impressive enterprise, and we will let them be not unmentioned.... Somehow it's part of it; sometimes we even had that much fun with it as with regard to the work, but what delightful sentences there are to the opus of Stravinsky! So when we begin to speak, every once in a while, it's also to open the ears for everything that sings and howls when Stravinsky starts to make music.

That way our Stravinsky research is not wordless, but meaningless and we do like to sing. We cannot imagine any more music without anything to make. The forced-upon inactivity during the concerts provokes a toss and an uneasiness. Sacra!: du printemps - all over again and with a lot of emphasis we can listen to it, but it pushes us by force to start to act! And that's what differentiates us from common Stravinsky research.

That way other things will happen. The New Stravinsky Research will not only speak but play! And saying "play" we do mean in fact "tinker", "to take apart", "electrifying", "disguise", and so on. "Sacre du printemps" will not be put on stage by us, neither in a musical nor in the hermeneutic sense do we have an interest in interpretation. Hearing "faithful to the opus" makes us giggle!

All that we leave to others - they do better than we. The New Stravinsky Research has such fun with Stravinsky and the "Sacre" that they would regard it as pitiful, to only listen, only play back, or only philosophize, or to dispute. It's more that they broaden their subject beyond the opus and take everything ingeniously as material, where they can prove their various technics. Let's have a look at the thick score. In there you can paint your favorite parts with different coloured crayons. Turning the score upside down, new melodies, new rhythms will result. Then again you read a code, with which one can trigger electronical music computers.

We remake particles of rhythm to tape-loops and in a strange way Stravinsky's ecstasy joins ours. And also a Chapter of Adorno connects, whom we congratulate to his exact observations and whom we pity, because we can't find something to regard as fateful, but only realize new Combinations: Disco, Africa, Dance, Punk. And also with Schoenberg we would know a lot to do!

We put in our talents, the combination of the synthesizer, the violin, the sexappeal, and we do hope with the piano-player, that she will succeed in exponating and enjoying her faintness, that has become normal at our performances.

# APRIL 10 DIE ZWEI

UDO and GERD SCHEUERPFUG (DIE ZWEI), like so many kids at the age of six, used to spend much of their time listening to the radio charts. They studied the Hitparade (the German pop charts) every week and for years had been singing along with Beatles songs without knowing a word of English. Both UDO and GERD come from the American occupied zone in Germany and their musical education was the American Armed Forces Radio. Perhaps this explains their affection for a fantastic mythical America, which, until this first visit to the U.S., they have never seen first hand.

DIE ZWEI has "grapshed" their musical and cultural past with the "in-fashion" of soul-funk-rap. In contrast to the living-room atmosphere of their debut-single "Einsamkeit", they now take full advantage of the modern 24-track studio technic, both on disc and in their live music performances. In one song, for example, their vocals are a pure German-English dada-mixture, sung in their own invented city-speech, inspired by three Beatles hits (you name them!). The brass lines are funk arrangements of barely recognizable pop songs and the lyrics refer to the 60's youth coping with their love of pop music. DIE ZWEI's "Communist Party Mix" is a result of "excessive" studio work, including the integration of tapes from the Nixon-McGovern campaign.

DIE ZWEI will perform their Disco-Show at The Kitchen.

# WOLFSBURG (AN OPERA IN THREE PARTS) FRIEDER BUTZMANN, HANNEH WEYH

dream of Volkswagen Company

very Deutschland

high-heel dance and classical dance

Tchaikovsky

swaticrosses and industrial design

film and music

implodes horribly

11 Volkswagens dance "Swan Lake"

What Frieder Butzmann is doing in his opera "Wolfsburg" reminds us of the aggressive spirit in dada-times: as if Schwitters, Ball and Housmann would have composed an opera in the times of the synthesizer.

An original project! Because it is about the condition of the classical ballet and the Volkswagen Company in Wolfsburg - a city built by the Nazis in a Germany strong in its long tradition of fine arts.

In the first act Frieder Butzmann intonates a whole archive of phonetic imaginations: From the kid's stumbling "TU TU" (reminiscent of a car's horn) to the classical skirt-lace, the so-called French tutu. From "Wolf" to the aggressive "Wolfsburg" (which means Wolfs-Castle).

Please sing a song of joy  
of joy and Volkswagen

In the second act Frieder Butzmann shows a film, which is made up of 6000 single pictures: eleven Volkswagens dance to the music of Tchaikovsky's "Swan Lake" - exactly to the choreography of Marius Pepita, as it had premiered in Petersburg in 1877.

Then, a female ballerina overtakes the Swan Lake theme in a contemporary fashion. The "ear-crushing" noise of a VW-motor presses the dancer to the wall.

Freude Schöner Volkswagen  
Freude Schöner Kaferfunken  
Freude Schöner VW-Kafer  
...und er läuft und er läuft  
und läuft und läuft und läuft