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The Museum of Modern Art Archives, NY

Collection:

Silverman Fluxus Archives

Series/Folder:

IV. B. 14

Düsseldorf I

✓ program x2

Simultaneous perf.

GM C#8 C#10 Repro
Leve #25

①

J.P. Wilhelm introduction

✓ text

□ tape *couldn't find*

✓ photo

C#1 Repro

N.J. Paik "One for Violin"

✓ photo x2

✓ G.M. letter w/discursive score

D#3 repro
D#10

"Sonata Quasi una fantasia"

✓ photo

□ score ✓ [pos. only description exists] J.H. write short text

"Bad music - Do it yourself"

□ photo

□ score [textual score reproduced in Paik Werke]

"Aus" Bagatelles Americani"

2/2 photo ✓ G.M.

□ score [pos at Archive sdhm]

George Brecht "Word Event" Exit

✓ photo

✓ score

Dick Higgins "Structure"

✓ score textual score

Dick Higgins "Structure"

✓ score, text

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

George Maivinas "Piano Composition No 8" (2)

✓ ~~photo~~ photo (part of simultaneous)
✓ score-textual score

"Piano ^{composition} ~~piece~~ No 11"

✓ photo (part of simultaneous)
✓ score-textual

Ben Patterson "Paper Music"

✓ photo
✓ score-used later

Disturbances

✓ score (from Tomas Schmit)
✓ photo (part of simultaneous)

"septet from 'Lemon's'"

✓ photo (part of simultaneous)

(WP) ✓ score ^{pos from Schmit} Fluxus version used for Wiesbaden

Dieter Schnebel "visible composition for computer"

✓ photo (part of simultaneous)

— score — used for Wiesbaden — ~~what? no~~

Wolfgang Vostell Kleenex decollage (2 works?)

✓ ~~photo~~ photo

✓ score ask Vostell ~~yes~~ yes in book

□ work or relic ask Vostell ~~no~~

La Monte Young 1698

"566" for Henry Flynt (any indiger)

✓ score

✓ ~~photo~~ photo La Monte is preparing it

✓ photo-Live

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

(3)

La Monte Young
 "Death Chant"
 a scene in Fluxus (1962)
 no tape

☐ press

~~copy~~

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B.14

EVENT Neo-Dada in der Musik DATE June 16 '62 PLACE Düsseldorf

ARTIST George Brecht

TITLE Word / Event

DATE spring, 1961

GENRE score

MEDIUM offset on card stock

DIMENSIONS 6.7 x 6.6 cm

DURATION _____

PHOTO CREDIT _____

COLLECTION Jon Hendrick

DESCRIPTION/COMMENTS from Water Yam Fluxus Edition 1963

Value
#50 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B.14

EVENT Neo-Dada in der Musik DATE June 1962 PLACE Düsseldorf

ARTIST _____

TITLE _____

DATE June 1962

GENRE program/mailer

MEDIUM letterpress

DIMENSIONS 19.2 x 20.7 cm

DURATION 4 page folder

PHOTO CREDIT _____

COLLECTION Jon Heinrichs

DESCRIPTION/COMMENTS _____

Value
\$200-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B.14

2 x $\frac{1}{2}$ S. von Tark Violin edition
D'df 1

$\frac{1}{2}$ S. Simultanevent D'df 1

D'df 1

10

20

25

32

Levee ?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Dietrich Schödel Work: Zeitbilder für 1 Dirigenten
Visible Composition for Conductor
 [English] out program it is: Visible Composition
for Conductor

performers H. Raddeemann

Score



use for
wienbaden

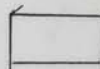
Collection: SilvermanLocation: Berlin

Size:

Number of Pages:

Comments:

tape



Collection:

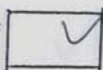
Location:

Length:

Comments:

use

Photographs



By:

Collection:

Location:

Size:

Comments:

use
yes
part
of
simultaneous part.

Relics:



Collection:

Location:

Size:

use

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: La Monte Young Work: "566" for Henry Flynt
 performers Nam June Paik [English] (conductor)
 via, etc.

Score ☐ Collection: location: size: Number of Pages: Comments:	use for Wiesbaden	tape ☒ Collection: <u>LY</u> location: length: Comments:	use
--	-------------------	--	-----

Photographs ☒ By: Collection: location: size: Comments:	use yes part of simultaneous perf.
--	--

Relics: ☐ Collection: location: size:	use
---	-----

Comments:

Paik performing
 on helmut.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: JED Curtis

Work: Saint Anthony's Blues

performers JED Curtis

[English]

Score ☐ NO

Collection:

Location:

Size:

Number of Pages:

Comments:

Tape ☐

Collection:

Location:

Length:

Comments:

use

Photographs: ☒

By:

Collection:

Location:

Size:

Comments:

use

yes
simultaneousRelics: ☐

Collection:

Location:

Size:

use

Comments:

L.Y. remembers a
kind of a roll

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B.14

EVENT Neo-Dada in der Musik DATE June 16, 1962 PLACE Düsseldorf

ARTIST Nam June Paik

TITLE One for Victim

DATE June 16, 1962

GENRE photograph

MEDIUM 11.9 x 18 image on 25.4 x 20.3 cm

DIMENSIONS

DURATION

PHOTO CREDIT George Maciunas N° D#10

COLLECTION Silverman

DESCRIPTION/COMMENTS

~~N° D#10~~

Valve

\$100-

Comments:

try to find text at Archive Sohn

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

EVENT Neo-Dada in der Musik DATE June 16, 62 PLACE Düsseldorf

ARTIST Nam June Paik

TITLE One for Violin

DATE June 16, 1962

GENRE photograph

MEDIUM

DIMENSIONS 12 X 18.2 image on 25.4 X 20.3 cm

DURATION

PHOTO CREDIT George Maciunas - N° D#3

COLLECTION Silverman

DESCRIPTION/COMMENTS

~~N° D#3~~

Value

\$100 —

Collection: Silverman

location: Berlin

Size:

Comments:

Relics:



collection:

location:

size:

use

Comments:

try to find text at Archive silverman

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B.14

EVENT Neo-Dada in der Musik DATE June 16 '62 PLACE Düsseldorf

ARTIST _____

TITLE Jean-Pierre Wilhelm "Vorspruch"DATE June 16, 1962GENRE photograph

MEDIUM _____

DIMENSIONS 18.3 x 18.1 cm approx 25.4 x 20.3 cm

DURATION _____

PHOTO CREDIT George Maciunas No. C#1COLLECTION Silverman

DESCRIPTION/COMMENTS _____

Photographs: ☒

By: G.M.

Collection: Silverman

Location: Berlin

Size:

Comments:

use

yes

Relics: ☐

Collection:

Location:

Size:

use

Comments:

try to find text at Archive silverman

The Museum of Modern Art Archives, NY

Collection:

Series/Folder:

Silverman Fluxus Archives

IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Jean-Pierre Wilhelm

Work:

Vorspruch

performers

[English]

Score

☐

Collection:

location:

Size:

Number of Pages:

Comments:

tape

☐

Collection:

location:

length:

Comments:

use

Photographs

☒

By: G.M.

Collection: Silverman

location: Berlin

Size:

Comments:

use

yes

Relics:

☐

Collection:

location:

Size:

use

Comments:

try to find text at Archive silverman

The Museum of Modern Art Archives, NY

Collection:

Series/Folder:

Silverman Fluxus Archives

IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: One for Violin solo

performers

[English]

Score

☐

wo

Collection:

location:

size:

Number of Pages:

Comments:

tape

☐

Collection:

location:

length:

Comments:

use

Photographs:

☒

x2

By: Marianne

Collection: Silverman

location: Berlin

size:

Comments:

use

yes

Relics:

☐

collection:

location:

size:

use

Comments:

The Museum of Modern Art Archives, NY

Collection:

Silverman Fluxus Archives

Series/Folder:

IV. B.14

EVENT Neo-Dada iART
T

George Maniunas

letter to George Brecht (5)

nd. [sept-oct. 1962]

42 x 29.65 cm

ME

DIMENS

contains discursive scores for

N.J. Paik: One for violin solo

Etude Phonique N°5

"One" for grand piano solo

PHOTO CR

COLLEC

DESCRIPTION/COMM

Arthur Köpcke:

music while you workthe letter is written on back of "Plan
for Festum Fluxorum - copenhagen #Jan's"PhotographsSonata quasi una FantasiaNam June Paik führt seine »Sonata Quasi Una Fantasia« vor
der Vorführung spielt ein bißchen von Beethovens Mondschein-Sonate, zieht dann die
oberste Schicht seiner Kleider aus, spielt weiter, usw.

Auf der Tafel: George Brechts »Word Event

»Exit«



»Neo-Dada in der Musik«, Düsseldorfer Kammerspiele 16. 6. 1962

Relics:

collection:

location:

size:

Comments:

s
ent's on
card

use

NTASIA, 1962
PHONY, 1962

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B.14

EVENT Neo-Dada in der Musik DATE June 16 62 PLACE Düsseldorf

ARTIST Nam June Paik / George Brecht's
 TITLE Sonata Quasi una Fantasia "Word Event" is on
 the blackboard

DATE June 16, 1962

GENRE photograph

MEDIUM

DIMENSIONS 11.5 x 18 image on 25.4 x 20.3 cm

DURATION

PHOTO CREDIT George MacKinnon No. D#2

COLLECTION Silverman

DESCRIPTION/COMMENTS

~~No. D#2~~

Valve

\$100-

Photographs

SONATA QUASI UNA FANTASIA, 1962
 YOUNG PENIS SYMPHONY, 1962

Sonata quasi una Fantasia

Nam June Paik führt seine 'Sonata Quasi Una Fantasia' vor
 der Vorführer spielt ein bisschen von Beethovens Mondschein-Sonate, zieht dann die
 oberste Schicht seiner Kleider aus, spielt weiter, usw.
 Auf der Tafel: George Brechts 'Word Event'
 . Exit



'Neo-Dada in der Musik', Düsseldorfer Kammerspiele 16. 6. 1962

Relics:

collection:

location:

size:

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B.14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: Sonata Quasi una fantasia

performers

[english]

Score



Collection:

location:

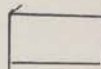
size:

Number of Pages:

Comments:

~~score~~
text in
in Werke
needs discription

tape



Collection:

location:

length:

Comments:

use

Photographs

SONATA QUASI UNA FANTASIA, 1962
YOUNG PENIS SYMPHONY, 1962

Sonata quasi una Fantasia

Nam June Paik führt seine »Sonata Quasi Una Fantasia« vor
der Vorführer spielt ein bißchen von Beethovens Mondschein-Sonate, zieht dann die
oberste Schicht seiner Kleider aus, spielt weiter, usw.
Auf der Tafel: George Brechts »Word Event

. Exit«



»Neo-Dada in der Musik«, Düsseldorfer Kammerspiele 16. 6. 1962

Relics:

collection:

location:

size:

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B.14

Düsseldorf (G)

To Borrow from Archiv 50mm

Artist: Nam June Paik

performers Na Etude Plationique no.1. (and otherscores)

Score ☒ N.d.
Apr. 30 X 26.4 cm

collecti
locati
size:
Number
Comm:

7

Amer
elles American

itzing; Bank;

use

yes
if form

egg shells
American

Saw a p
hang the
burn the weens
decide the fate
people's court
part like
of the third
with prosecutor
Hitler
part in a
without attorney.

Fluxus Chemical Co. announces.
Dye Your Sperm.
when you take a pink pill,
your sperm will be pink-colored.
when you take a violet-colored pill,
your sperm will be violet-colored.
when you take a Pill X,
your sperm will do spiral dance
inside her womb for 18 minutes.

Zen rains, ...
on a normal day, walk with a normal umbrella.
on a rainy day, walk with a umbrella, with only bones, and with covering on
and without covering on it.

Close your
open window

close eyes
open window
open eyes
if daylight is not satisfactory, close window again,
and try another window. (Arthur Koepke)

In the former Nazi parade stadium in Nürnberg,
on a snowing early morning,
run alone very fast,
screaming in Tahitian, ...
"SHUAREKXUXIKU-SUAK BUH KUR BIR KUX KING P S K UR SUR K ".
.....meaning "nullifying null of history" (Martin Heidegger)

Cere
Order three hors' d'oeuvre and four dessert, only.
try it in love.

Dear Maciunas,
an old cleaning woman is cleaning a piano very carefully.
You are watching it very carefully.

Play four great piano sonatas of Beethoven. Liberate a hen in the opncert
in the concert hall, in stead of playing the last sound.
in the cow

Two men stand up.
and keep saying "I", "YOU", "I", "YOU", for three days and nights
(for Gerhardt Rühm)

ES, 1960-2

use

yes

use

Artist: Nam June Paik

work: Avs "Bagatelles Amer

performers Nam June Paik; Fr. Reddemann, ^[english] Thomas Schmitz, Batzing, Bank

Score

location:

size:

Number of Pages:

Comments:

tape

Collection:

location;

length:

Comments:

use

yes
if found

Legitelles *americanus*
Saw
hang
burn
decid
deep

Saw a pain	into three	parts.
hang the first	part like	Mussolini.
burn the second	part like	Hitler
decide the fate	of the third	part in a
people's court	with prosecutor	without attorney.

Fluoro Chemical Co. announces.
Dye Your Sporns.

Dye Sour Sperm.
When you take a pink pill,
your sperm will be pink-colored.
When you take a violet pill,
your sperm will be violet-colored.
When you take a Pill X,
your sperm will do spiral dance
inside her womb for 48 minutes.

on a normal day, walk with a normal umbrella.
on a rainy day, walk with a umbrella, with only bones, and with cowering on
and without covering on it.

Close eye
open window

close eyes
open window
open eyes
if daylight is not satisfactory, close window again,
and try another window. (Arthur Koepke)

In the former Nazi parade stadium in Nürnberg,
on a snowing early morning,
run alone very fast,,

screaming in Tahitian, "SHUARENKIKUKIKU-SUAK, BUR-BUR-BIR-KUAKKIN GPSEKSURAK SURAK"
 ".....meaning "nullifying null of history" (Martin Heidegger).

Centre

Order three hors' d'oeuvre and four dessert.only.
try it in love.

Dear Maciunas,

an old cleaning woman is cleaning a piano very carefully.
You are watching it very carefully.

Play four great piano sonatas of Beethoven. Liberate a hen in the concert in the concert hall, in stead of playing the last sound in the com

Two men stand up.
and keep saying "I", "YOU", "I", "YOU", for three days and nights
(for Gerhardt Rühm)

ICAINES, 1960-∞

use

yes

use

Amer
Bagatelles American

Batzing; Bank;

use

yes
(form)

Photographs:

B
C
1

Relics:

col
loc
si

Comments:

Pink Wake

BAGATELLES AMERICAINES, 1962-66

use

yes

use

etude plastique no 1:
write on the black board
from heart to the heart
play beethoven's Krutser, sonata
very slowly
with violin without arctic
and piano without hammer.

suite for transistor radio

allémande. the first movement of beethoven's fifth sinfonie
is over.
the conductor wipes the sweat on his forehead
the hornist shakes the spittle out of his horn
the deeply impressed audience whispers and rustles.
then
now
the conductor takes the stick and all the
orchestra is about to play the more serious next
movement.

just in this moment,
play a transistor radio --- not very loudly---
in your seat and stop after a while.

if you are not enough bold,
please, use wireless remote controll
to start the radio playing.

courante on a bright full moon night in autumn,
take a walk with a transistor phono-
player, playing J.S. Bach's minuet offering

sarabande. I love quite much the distorted twist
sounding loudly from the cheap radio
transistor radio of a teen-ager,
which disturb the solitude
of the my solitary meditation
of lakeside.

she is writing a dissertation
kuchel und Intrigue.

in Amsterdam channel, or in middle small river,
burn a violin, and throw it to the river
connect a thread at a transistor radio string.
put it into the water very slowly.

lay a transistor radio in a plastic basin.
playing
let it float in the middle of channel
for many days and nights.

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The Museum of Modern Art Archives, NY

Collection:
Silverman Fluxus Archives

Series, Folder:
IV. B. 14

use

yes
(form)

use

yes

use

Photographs: ☒

By: G.M.
collection: Silverman
location: Berlin
size:
Comments:

Relics: ☐

collection:
location:
size:

Comments:

mentioned in The 'Symphony For 20 Rooms'
pub. in Anthology

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: George Brecht

Work: Wort Event

performers

[English] Word Event

"EXIT"

Score ☒

Collection:

location:

Size:

Number of Pages:

Comments:

tape ☐

Collection:

location:

length:

Comments:

use

yes

Photographs: ☒

By: G. Maciunas

Collection: Silverman

location: Berlin

Size:

Comments:

use

Relics: ☐

collection:

location:

size:

use

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B.14

Düsseldorf (I) June 16, 1962

Artist: Dick Higgins

work: Danger Music/Structure

performers J. #11mm

[English]

Score

☒

Collection:

location:

size:

Number of Pages:

Comments:

tape

☐

Collection:

location:

length:

Comments:

use

no

(9)

use

Pl

Structure 1961

A can of sardines and a piano stool that revolves are required for performance.

The performer opens the can of sardines and places one of them inside the piano stool. The seat is lowered as far as possible onto the sardine. The seat is then raised, the remains of the sardine removed, and a new sardine is placed in the stool. The seat is lowered. The process continues until all the sardines in the can have been crushed. (Primary Day, 1961)

Relics:

☐

collection:

location:

size:

use

Comments:

not likely J.S.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Dick Higgins

work: Danger Music/structure

performers J. #1/mm

[english]

Score

☒

collection:

tape

☐

collection:

use

no

Photographs

☐

By:

collection:

location:

size:

Comments:

use

Relics:

☐

collection:

location:

size:

use

Comments:

not likely J.S.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: George Maciunas

Work: Piano Piece/for No. 8

performers George Maciunas [English]

pos with. H.V. Altemann

Score



usetext.

Collection:

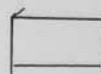
location:

Size:

Number of Pages:

Comments:

tape



Collection:

location:

length:

Comments:

use

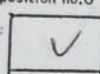
yes

(10)

Composition no. 8

place piano upside down and put a vase with flowers over the sound box

Photographs



By: "George Maciunas"

Collection: Silverman

location: Berlin

Size:

Comments:

from 12 Piano Compositions

for Nam June Paik

Jan. 2, 1962

use

yes

part of simultaneous perf.

Relics:



collection:

location:

size:

use

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: George Maniunas work: Piano Piece/for No. 11

performers H. v. Alemann [English]
(pos w/ G.M.)

Score

☒

Collection:

location:

size:

Number of Pages:

Comments:

use text

tape

☐

Collection:

location:

length:

Comments:

use

yes

(10)

Composition no. 11 wash the piano, wax and polish it well

Photographs

☒

By: G.M.

Collection: Silverman

location: Berlin

size:

Comments:

From 12 Piano Compositions
for Nam June Paik
Jan. 2, 1962

(10)

Composition no. 12 let piano movers carry piano out of the stage
pos. also performed.

use

yes

part of
silverman's
perf.

Relics:

☐

Collection:

location:

size:

use

Comments:

~~Healthy~~ "septent from Lemons" was performed

The Museum of Modern Art Archives, NY

Collection:
Silverman Fluxus Archives

Series/Folder:

IV. B. 14

Düsseldorf (I) June

Artist: Benjamin Patterson

performers A. Falkenstör

Score

Collection: ^{Pos. solm} ~~score~~

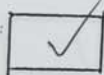
location:

Size:

Number of Pages:

Comments:

Photographs



By:

Collection:

location:

Size:

Comments:



↓ use for Wiesbaden

use

use

Yes
part of
Silverman
part

septet from "lemons"

preparation:
small quantities of water are placed in each of seven whistling tea kettles.
A rubber balloon is fitted over the whistle of each kettle in a manner that
does not hinder whistling.

performance:
an assistant places kettles on individual heating devices, arranged in a
row, and water is brought to boil.
Three performers seated at a reasonable range from the kettles explode the
inflating balloons in any sequence with pellets fired from a gas or air pistol.
or darts. —

~~trailer~~ "septet from 'Lemons'"
was performed

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: IV. B. 14
---------------------------------------	--	-----------------------------

Benjamin Patterson
a disturbing composition

1961

score

26.9 x 21 cm

collection Tomas Schmit

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series/Folder: IV. B. 14
---------------------------------------	--	-----------------------------

Düsseldorf (I) June 16, 1962

Artist: Wolf Vostell

Work: Kleenex décollage

performers Wolf Vostell

[English]

2 works?

Score

☐

Collection:

Location:

Size:

Number of Pages:

Comments:

tape

☐

Collection:

Location:

Length:

Comments:

use

Photographs:

☒

By: G. M.

Collection: Silverman

Location: Berlin

Size:

Comments:

use

yes
part of
simultaneous
perf.

Relics:

☐

Collection:

Location:

Size:

use

Comments:

ask Vostell if this exists.

score?

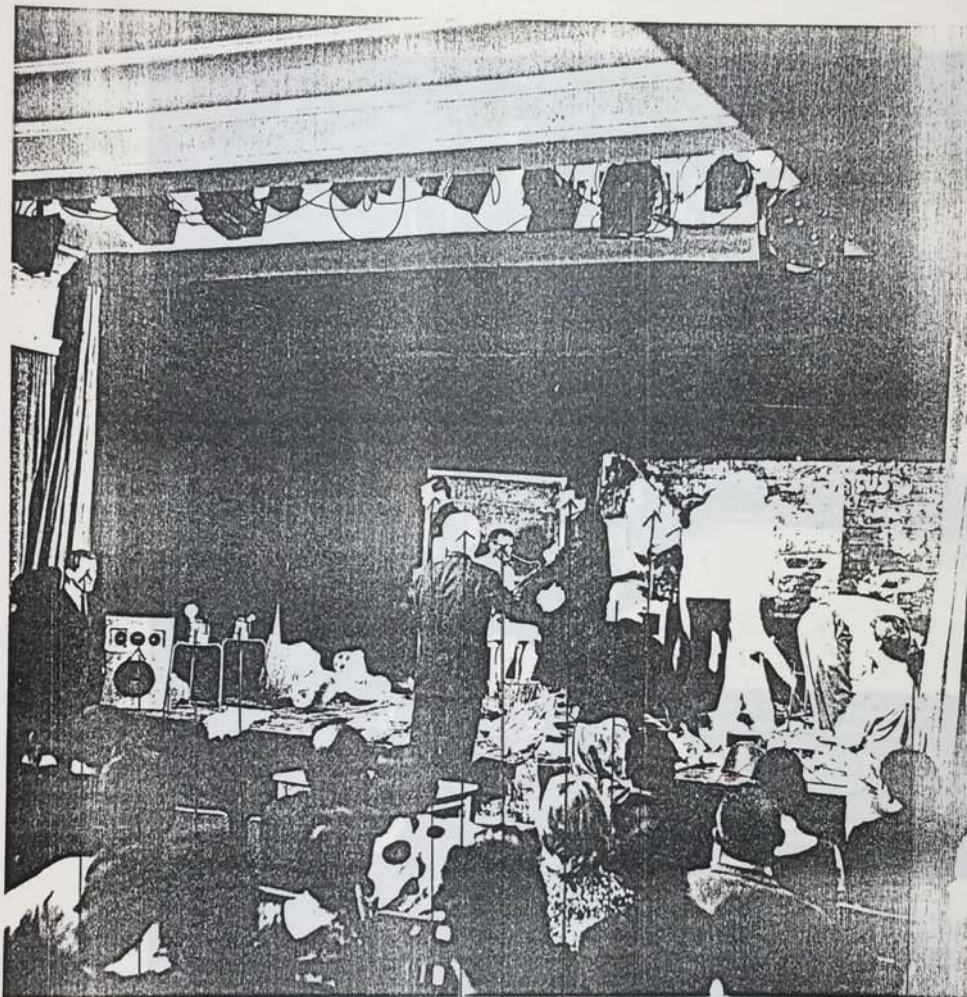
decollage?

Ursula
~~found~~ found the score @ Vostell's

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series/Folder: IV. B. 14
---------------------------------------	--	-----------------------------

Photo 6 Macinvas
neg #5

not used



Patterson "sculpt
from Lemons"

? L.V. "566 for Henry Philip"

? mac low poem

? Schmit Vostell "Kleenex" decollage

Patterson "Disturbances from Lemons"

Curtis "Saint Anthony's Blues"

Schnebel "Visible Composition for Conductor"

Tail "Aus
B-schiff's
American"

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Düsseldorf (I) June 16, 1962

Artist: Anonymous

Work: Composition



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Paik & Tomas' notes for Dusseldorf I

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Anonymous Work: Composition
performers [English]

Score ☐

Collection:

Location:

Size:

Number of Pages:

Comments:

tape ☐

Collection:

Location:

Length:

Comments:

use

no

use

not used

use

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Anonymous

Work: composition

performers

[English]

Score

☐

Collection:

location:

Size:

Number of Pages:

Comments:

tape

☐

Collection:

location:

length:

Comments:

use

no

Photographs

☐

By:

Collection:

location:

Size:

Comments:

use

Relics

☐

Collection:

location:

Size:

use

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Sylvano Bussotti

Work: Paik Piece 62

performers C. Caspani

[English]

Score

☐

Collection:

location:

Size:

Number of Pages:

Comments:

tape

☐

Collection:

location:

length:

Comments:

use

Photographs

☐

By:

Collection:

location:

Size:

Comments:

use

Relics:

☐

Collection:

location:

Size:

use

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Toshi Ichimaga Work: Violin Piece

performers J.G. Fritsch [English]

Score

☐

Collection:

location:

Size:

Number of Pages:

Comments:

professional
musician
could play
in a professional
way T.S.

tape

☐

Collection:

location:

length:

Comments:

use

no

Photographs:

☐

By:

Collection:

location:

Size:

Comments:

use

Relics:

☐

collection:

location:

size:

use

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Jackson Mac Low work: Poem

performers W. Kirchgässer [English]

Score ☐

Collection:

location:

size:

Number of Pages:

Comments:

tape ☐

Collection:

location:

length:

Comments:

use

Photographs: ☐

By:

Collection:

location:

size:

Comments:

use

Relics: ☐

Collection:

location:

size:

use

Comments:

tp

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: read music - "Do it yourself"

performers

[English]

Correct Title: "Read Music - Do It Yourself (Answers to La Monte Young)"

Score

tape

use

Photo

children's eye seeing TV

Hausfrau's eye seeking Bargain sale

gentleman's eye seeing Striptease

use

Bull's eye

fish's eye - half rotten -

Himmler's eye.

See your eye with your eye.

Re

use

Readmusic - Do it yourself - Answers to La Monte Young, 1962, nach Kalender 63, hrsg. von
H. J. Dietrich, Düsseldorf 1963 (Ausschnitt)

103

Comments: Answers for L.Y.

- Antworten an La Monte Young -
gelesen von C. Caspari

Lois wonders if this could be
what Paik calls Zen for Head

Mentioned in
Symphony for 20 rooms
(in An Anthology)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: read music "Do it yourself"

performers

[English]
Correct Title: "Read Music - Do It Yourself (Answers to La Monte Young)"

Score

☐

tape

☐

use

READ MUSIC; DO IT YOURSELF...

There is a piano, with keys — and
no hammers,

one comes —
plays — (without sounds)
and — goes —

Music —
for the mind
by the mind
of the mind.

use

Pho

Re

use

104

Comments: Answers for L.Y.
— Antworten an La Monte Young —
gelesen von C. Caspari

Life wonders if this could be
what Paik calls Zen for Head

Mentioned in
Symphony for 20 rooms
(in An Anthology)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik Work: read music "Do it yourself"
 performers [English] correct title: "Read Music - Do It Yourself (Answers to La Monte Young)"

Score		tape		use
READ MUSIC; DO IT YOURSELF...				
Pho	See your right eye with your left eye!			use
Re				use

Comments: Answers for L.Y.
 - Antworten an La Monte Young -
 gelesen von C. Caspari

L.Y. wonders if this could be
 what Paik calls Zen for Head

Mentioned in
 Symphony for 20 rooms
 (in An Anthology)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: read music - "Do it yourself"

performers

[English]

Correct title: "Read Music - Do It Yourself (Answers to La Monte Young)"

Score



tape



use

READ MUSIC; DO IT YOURSELF...

Photo

1000000 white pages follows - imagine

use

Re

use

106

Comments: Answers for L.Y.

- Antworten an La Monte Young -
gelesen von C. Caspari

Lois wonders if this could be
what Paik calls Zen for Head

Mentioned in
Symphony for 20 rooms
(in An Anthology)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: read music - "Do it yourself"

performers

[English]

Correct Title: "Read Music - Do It Yourself (Answers to La Monte Young)"

Score

☐

tape

☐

use

READ MUSIC; DO IT YOURSELF...

Photo

☐

use

Re

☐

use

107

Comments: Answers for L.Y.

- Antworten an La Monte Young -
gelesen von C. Caspari

Lois wonders if this could be
what Paik calls Zen for Head

Mentioned in
Symphony for 20 voices
(in An Anthology)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: read music - "Do it yourself"

performers

[English]

Correct Title: "Read Music - Do It Yourself (Answers to La Monte Young)"

Score

☐

Collection:

Location:

Size:

Number of Pages:

Comments:

tape

☐

Collection:

Location:

Length:

Comments:

use

Photographs

☐

By:

Collection:

Location:

Size:

Comments:

use

Relics:

☐

Collection:

Location:

Size:

use

Comments: Answers for L.Y.

- Antworten an La Monte Young -
gelesen von C. Caspari

Lois wonders if this could be
what Paik calls Zen for Head

Mentioned in
Symphony for 20 voices
(in An Anthology)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Nam June Paik

Work: smile Gently or etude phonique
[english] No. 5

performers

Score

☐

Collection:

location:

size:

Number of Pages:

Comments:

tape

☐

Collection:

location:

length:

Comments:

use

Photographs:

☐

By:

Collection:

location:

size:

Comments:

use

Relics:

☐

Collection:

location:

size:

use

Comments:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: Benjamin Patterson

Work: Paper Music

[English]

performers Alvermann; Schneider; Wesseling; Schröder; v.g. etc.

Score ☐

Collection:

Location:

Size:

Number of Pages:

Comments:

tape ☐

Collection:

Location:

Length:

Comments:

use

Photographs: ☐

By:

Collection:

Location:

Size:

Comments:

use

Relics: ☐

Collection:

Location:

Size:

use

Comments:

Y. has no recording

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 14

Düsseldorf (I) June 16, 1962

Artist: La Monte Young

Work: "chant of death"

performers J.G. Fritsch

[English] Death Chant

Score ☐

Collection:

location:

Size:

Number of Pages:

Comments:

tape ☐

Collection:

location:

length:

Comments:

use

Photographs: ☐

By:

Collection:

location:

Size:

Comments:

use

Relics: ☐

Collection:

location:

Size:

use

Comments:

L.Y. has no recording.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B.14

Düsseldorf I 16 June '62
Neo Data inder Music

announcement

program
invitation

- if pos. orig. program of what actually
took place.

photos:

collective performances
park one for videoing
sequence

Q - What else.

- J-P. Wilhelm speech (SDM Archive)

1 tapes - not so necessary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B.14

New York Park 3/6/88

re simultaneous performances.

we needed a climax for the event so let everyone
do something

Theater belonged to arr. Utzeret
organized by J.P. Wilhelm

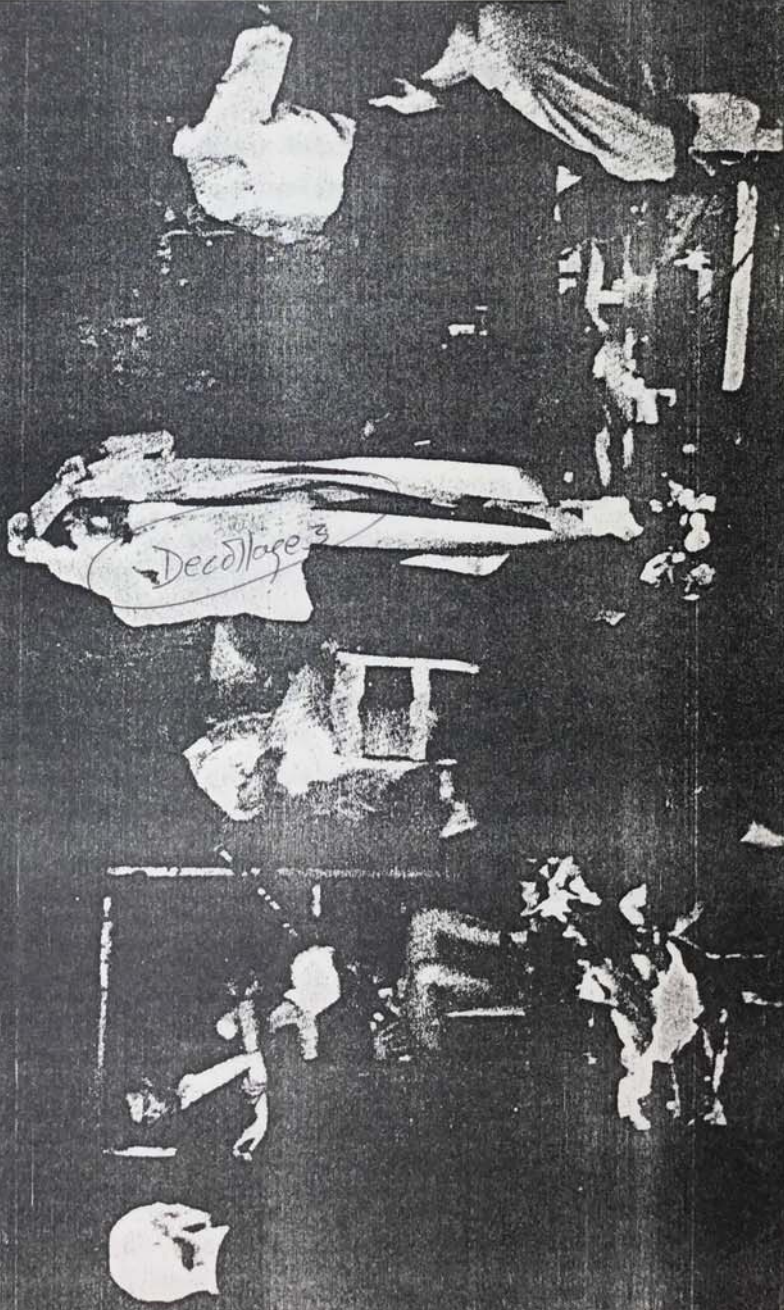
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	Silverman Fluxus Archives	IV. B.14

see:
 Park "Werke"
 Whitney Cat. - article by Nyman
 repro of 20 Rooms symphony.

DECOLLAGE
 So nennt sich ein aufgemachtes Gebilde, dem Umschlag — wo zu erwartenden M vorzubeugen — in Form eines Lexikon-exzerpts seine Absicht kundtut: Decollage m. (32 masculinum) Los-machen, -gehen, Start, Aufsteigen, -er los-machen, trennen, abkratzen.

Abzukratzen braucht man nur den pseudoavantgardistischen Anstrich, um die zynische Einfallslosigkeit und billige Aufmachung dieses Produkts zu erkennen. — Ein englischer Text, in Originalsprache, neben der Tiara auf dem Haupt von John XXIII. Wer wenig Phantasie besitzt, erkennt vielleicht eine platte Beziehung zwischen Bild und Text. Geheimnisvoll verwischte und nichtssagende Photos, Sitzplan eines städtischen Opernhouses, dümmlich witzelndes Traktat über die richtige Art von Opernbesuch. — Es ist doch erstaunlich, was sich da manchmal hinter dem schützenden Alibi von Nonkonformität und Avantgarde an die Öffentlichkeit wagt; besonders wenn das Alibi so durchsichtig ist wie hier.

Decollage, decoller. Letzteres kann auch „weggehen“ heißen.



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Collection:
Silverman Fluxus Archives

Series.Folder:

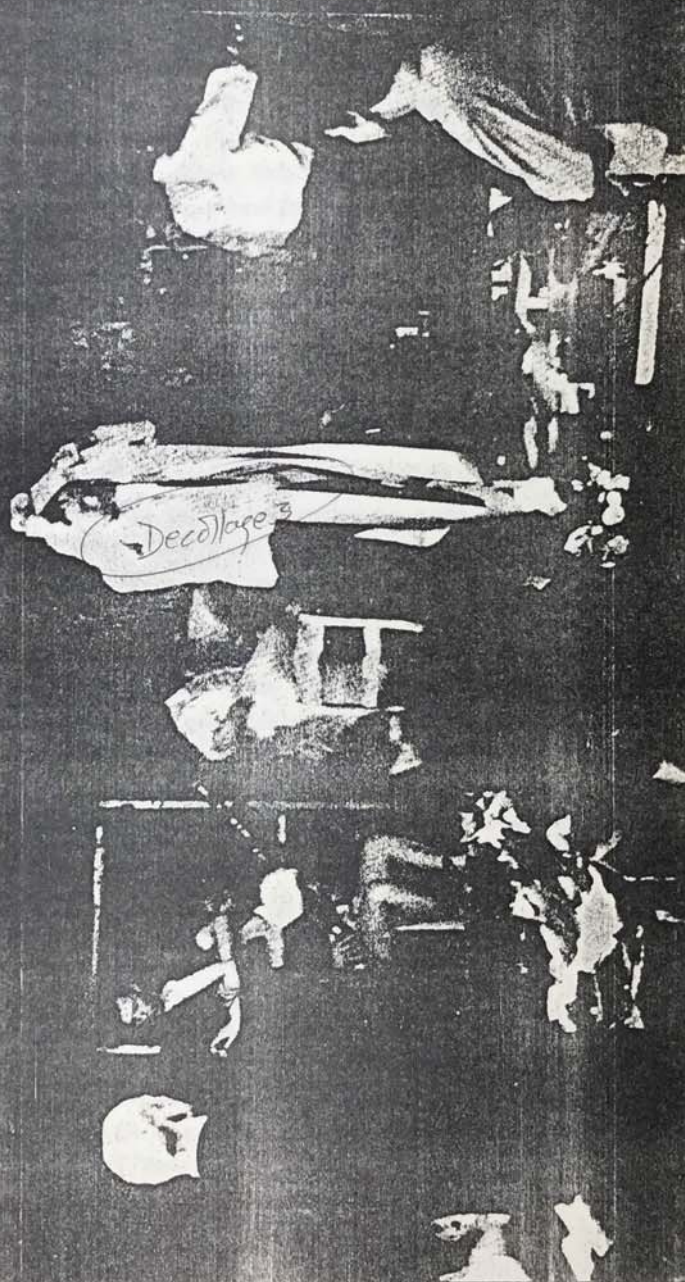
IV. B.14

DECOLL/AGE

So nennt sich ein zeitschriftenartig aufgemachtes Gebilde, das gleich auf dem Umschlag — wohl um durchaus zu erwartenden Mißverständnissen vorzubeugen — in Form eines Lexikon-exzerpts seine Absicht kundtut: **Decollage** m. (32 masculinum) Los-machen, -gehen; Start, Aufsteigen, -er los-machen, trennen, abkratzen.

Abzukratzen braucht man nur den pseudoavantgardistischen Anstrich, um die zynische Einfallslosigkeit und billige Aufmachung dieses Produkts zu erkennen. — Ein englischer Text, in Originalsprache, neben der Tiara auf dem Haupt von John XXIII. Wer wenig Phantasie besitzt, erkennt vielleicht eine platte Beziehung zwischen Bild und Text. Geheimnisvoll verwischte und nichtssagende Photos, Sitzplan eines städtischen Opernhauses, dümmlich witzelndes Traktat über die richtige Art von Opernbetrieb. — Es ist doch erstaunlich, was sich da manchmal hinter dem schützenden Alibi von Nonkonformität und Avantgarde in die Öffentlichkeit wagt; besonders wenn das Alibi so durchsichtig ist wie hier.

Decollage, decoller. Letzteres kann auch „weggehen“ heißen.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B.14

Postface, by Dick Higgins

JB74

Page 59

among other things, a negro. Only James Baldwin and Benjamin Patterson have ever attained that proportion. Actually Patterson's way of using periodic repeats and the blues feeling that this produced being so ingrained and natural struck me so much that when he first sent me a copy of methods and processes I wrote to him and guessed he was a negro. But considering this does not get one very far with what he does. The main thing is that his work acquires a remarkable unity with our lives as we absorb it and forget it. It seems oddly ethical.

Paik and Patterson: Schweik and Faust. Paik is the legitimate school of Schoenberg and Artaud. For him his work seems to come as a revelation. When it is not being expressionistic, it is still at least expressing him, in a most personal way.

Around 1959 or 1960 Paik began to do these pieces where he chops John Cage's necktie off or knocks the piano over and operates on it. In 1961 he began to think about moving the audience around, visiting this or that display of sounds. He did- or began to talk about (which for him, like Speerri, is about the same thing)- his "Symphony for Twenty Rooms," and his "Omnibus Music No. 1" in which the sounds sit down and the audience visits them.

These things have to do with the phenomenon that fascinates La Monte Young too- that you can really get inside a sound. In the same way, I used to say, when I played bridge, that I liked to get inside the cards. It is all the same phenomenon, and it is very much in the air.

In 1961 he did his last big performance piece, "Simple," for Stockhausen' Originale. Here he peeps, covers himself with shaving cream, works with an ancient Norwegian phonograph, and dumps water over himself in an old tin bathtub. Also he did a piece- is it called "Solo for Violin?"- where a violin is raised very slowly above his head- then it is suddenly smashed onto a table and shattered. In 1962 he worked on "Bagattelles Americaines" which were a set of pieces in what he thought of as the American spirit, implicitly unimpressive, uninspiring, unentertaining, perhaps very boring, and with specific relationships to the work of Brecht, Young, Patterson, and myself. Hansen, of course, is not known in Europe.

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ON

SONNTAG, 13. MÄRZ 1988 - SEITE 37

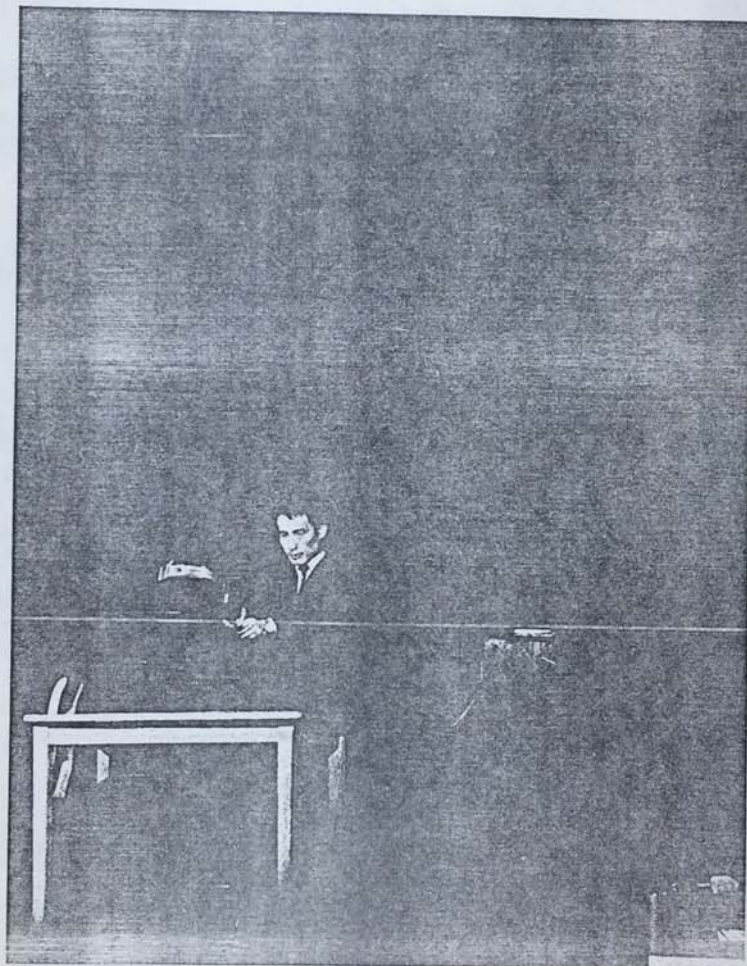
BERLINER MORGENPOST

Senator Hassemer
lädt 2000 Berliner

R HOHENFELS
Direktion 882 76 22/23
10 JAHREN IN DER
R MONIE
chester berlin

ONE FOR VIOLIN SOLO, 1962

One for Violin (solo)



»Neo-Dada in der Musik«, Düsseldorfer Kammerspiele 16. 6. 1962

46

Künstler a

Zeiche Bilderwelt der Ph
nung aus dem Skizzenbuch
Berliner Künstler, Schöne
auch Werke von J. Tenz z
Berliner Galerie. Die Bild
ags von 14 bis 19 Uhr zu b

Tokyo Ballet prä

Béjarts L
den herois

Zum zweitenmal nun
tiert das Tokyo Ballet in der Deut
chen Oper mit demselben Stück:
Laurice Béjarts choreographi
chem Kabuki-Verschnitt, der die
weitschweifige Geschichte der 47
amurais, wie sie die japanische
ühne kennt, wie im Zeitraffer
und in betörenden Bildern) nach
erzählen versucht. Béjarts hoch
emutes Ballettfranzösisch artiku
et sich mit fernöstlich gespitzer
unge. Man lauscht ihm entzückt
nd befremdet. Das Publikum un
erwarf sich ihm willig.

Wunderwald von Geschichten, die
auf beinahe scheue Art ineinander
wachsen. Große Vergangenheit
und rasante Gegenwart verschrän
ken sich dabei bei Béjart. Die jun
gen Leute von heute treten (Béjarts
Ansicht nach) ohne Umschweife
und Zögern in die Rollen der Ah
nen. Béjart ist und bleibt ein lie
benswerter Romantiker. Sein Ja
pan-Kult versucht sich mit den
Trauerlilien aus „Giselle“ an einem
choreographischen Ikebana.

Man trippelt Ballett. Es gibt wun

zen Entertainments“ zu einem
dreiwöchigen Berlin-Gastspiel in
die Freie Volksbühne.

Lichtenstein-Schau

Frankfurt - Die bislang umfas
sendste Ausstellung der Zeich
nungen des amerikanischen
Pop-Art-Veteranen Roy Lich
tenstein in der Bundesrepublik
Deutschland wird bis zum 1. Mai
in der Frankfurter Kunsthalle
Schirn gezeigt.

Moskauer Präsent

Im zweiten Teil der Veranstal
tung stellte sich das 1980 in Köln
gegründete Leonardo Quartett vor
Die musikalisch beschwingte, üp
pige Klanglichkeit, die dieses vor
züglich aufeinander eingespielte
Quartett pflegt, prädeterminiert woh
ner für Werke von Schubert und
Brahms als für das „Landauer
(1984) von Heinz Wi
noton eine themat
nutzt.
In Michael Tipp
quartett von 1946 ge
Musiker zu einer sp
musikalisch überh
Quartett voller Inter
und steter Wahrnu
Klangpracht.

mit Infrarot-Fer
bedienung 498
TOSHIBA
VHS Videorec
4 Programme/1
Standbild, Kabe
Infrarot-Fernbe

Goldstar

K

KRSSE

BERLINER MORGENPOST

spaziergang

Von IRMGARD BÖHMER

im regen auf dem baume sitzen
der himmel fahl, der boden
leuchtend aus sich selbst
da könnte man
sich tragen lassen von der leere
als wäre man nicht mehr
vorhanden
nicht träge, nur gedankenlos
ganz schwerelos
ganz einfach
hoch über freigespanntem seil
hinweg aus seinem körper gehn
so daß man nicht mehr spürt
wo wann, wo wo
so daß man hüpf und tänzelt
als ton durch die akkorde rollt
und glimmer wird und feder,
meergefunkt
und irrlucht wird
das fernen traum betört
und wellen aufwirft,
blüten, meteore –
so könnt es sein
das andere ich
das bliebe dann allein
im regen auf dem baume sitzen
in sonnenfinsternis
allein

Wir entnahmen das Gedicht als Leseprobe dem Band „Allein mit meinem Zauberwort“, einer Sammlung neuer Gedichte über Frauen (Ars Nova Verlag, Zell am Harmersbach, 230 Seiten, 28 Mark).

Studio-Konzert mit Evers

Moderne Klänge auf alter Gitarre

Bereits im Alter von 25 Jahren wurde Reinbert Evers zum Professor an der Musikhochschule Münster ernannt. Zahlreiche namhafte Komponisten – wie Medek, Denisow oder Trojahn – schrieben für ihn Werke. In einem Studio-Konzert der Akademie der Künste zeigte Evers wieder einmal, daß ihm die Aufführung zeitgenössischer Gitarrenmusik ein echtes Anliegen ist, das er mit exzellenter Spieltechnik und intellektuell überhöhter Aussagefähigkeit dem Hörer zu vermitteln weiß.

Mögen auch manche der von ihm interpretierten Stücke nur eine sehr vordergründige Substanz aufweisen, so wurden sie durch das verständnisvolle Bemühen Evers' und seine Spielkunst geadelt. Besonders interessant erschien Fernando Grillos – in den Jahren 1978 bis 1985 entstandene – „Das Mädchen und der Zauber“. Durch das Umstimmen der Saiten werden Tonschwingungen und letztlich klangliche Differenzierungen erreicht, die an fernöstliche Musik erinnern und der Gitarre völlig neue Klangmöglichkeiten eröffnen.

Denisows Sonate für Gitarre stellt ein eigenwilliges Stilgemisch dar aus traditioneller Musik, die einer Bach'schen Orgel-Toccata ähnlich ist, schwebend impressionistischen Klängen und Ansätzen zur

Intenc

ht sich von Flimm bis Peymann

Bleibt Sasse oder kommt neuer Staatsbühnen-Chef?

Die laufende Spielzeit soll die Entscheidung bringen, ob Heribert Sasse, Generalintendant der Staatlichen Berliner Bühnen, über 1990 hinaus in seinem Amt bestätigt wird oder nicht. Kultursenator Volker Hassemer schweigt sich (verständlicherweise) zu diesem Thema aus oder gibt nur Allgemeinplätze von sich – es könnte sein, daß Sasse bleibt, es könnte aber auch sein, daß er nicht bleibt. Erfreuliche Worte an die Adresse eines Mannes, der sich um das Wohl des größten deutschen Bühnenhauses bemühen muß und Worte, die ihn moralisch sicherlich festigen...

Immerhin war Sasse von eben diesem Kultursenator zum Generalintendanten ernannt worden, der sich von dessen Zehn-Jahres-Programm hatte begeistern lassen. Hassemer hatte sich deswegen scharfe Kritik gefallen lassen müssen, weil er einen Außenseiter auf den Thron des Generalintendanten setzte und andere prominente Kandidaten brüskierte. Aber man darf doch wohl voraussetzen, daß er gewußt hat, was er tat.

Hat sich nun ein Sinneswandel beim Kultursenator vollzogen? Steht er nicht mehr zu seinem Generalintendanten? Glaubt er, daß ein Claus Peymann, Hansgünther Heyme, Jürgen Flimm oder die stets auf der Liste jeder Intendanten-Suche stehenden Achim Benning, Dieter Giesing oder Günther Beelitz alles besser machen könnten, weil sie in ihrer Eigenschaft als Regisseure einen guten künstlerischen Ruf haben?

Hansgünther Heyme hat ja schon erklärt, daß er kein Interesse an der Berliner Generalintendanz habe. Vielleicht stimmt das ja. Auch Günther Krämer, der immer wieder als Kandidat genannt wurde, soll bereits abgewunken haben. Und Jürgen Flimm, der doch erst-

hoherfreut von Köln ans Hamburger Thalia Theater kam, soll jetzt auch an Berlin interessiert sein, wo man ihn doch sogar als Nachfolger von Peter Zadek für das Hamburger Schauspielhaus handelt?

Auch Claus Peymann gilt als Hamburger Kandidat, obwohl sich das Ensemble des Deutschen Schauspielhauses für den Regisseur Michael Bogdanov ausspricht, der bisher von der Hamburger Kulturbehörde noch nie persönlich befragt worden ist. Peymann soll es angeblich in norddeutsche Gefilde ziehen, da er anscheinend mit dem Wiener Burgtheater doch nicht so recht glücklich geworden ist. Aber Peymann ist ein Name, der ohnehin überall gehandelt wird.

Kopfschütteln über den Theatermacher

In Berliner Theaterkreisen wird teilweise nur der Kopf über die Kandidatur Peymanns geschüttelt, der ja schon öfters in den letzten Jahren Berlin angepeilt hatte, doch von keinem Kultursenator freudig umarmt worden ist. Manche meinen, es sei durchaus ausreichend, wenn er regelmäßig zum Theater treffen kommt, aber als Intendant sehen sie ihn lieber woanders. Angeblich ist es noch immer Peymanns Traum, in der Stadt Theater zu machen, die von seinem alten Schaubühnen-Mitstreiter Peter Stein geprägt ist. Sich ihm zum künstlerischen Duell zu stellen, soll Peymanns vornehmlicher Antriebsmotor für sein Berlin-Interesse sein. Doch die Zeit hat dieses Duell eigentlich überholt, denn Stein ist ja nur noch Gast-Regisseur in der Stadt.

Und Sasse selbst? Er setzt alles daran, sein Konzept als Bühnen-Manager wie als künstlerischer Leiter durchzusetzen. Die jetzt laufen-

de Spielzeit hat ihm einigen Erfolg beschieden, und er hat mit Johannes Schaaß für dessen „Möwe“-Inszenierung und mit Augusto Fernandes, der ein eigenes Projekt inszenieren wird, zwei gute Trümpfe in der Hand. Vielleicht läßt die dritte Spielzeit erahnen, wie es weitergehen kann, wenn er die Chance und die Zeit erhält, die Beweise zu liefern, die er bei seinem Antritt versprochen hat. Denn Zeit und Geduld würden auch Peymann und alle anderen verlangen.

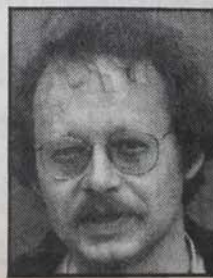
Und wie steht es mit der – Entschuldigung – Moral unserer Intendanten-Regisseur-Asse? Peymanns umstrittene „Sturm“-Inszenierung in Wien ist ja nur ein Beispiel für viele, wo ein regieführender Intendant monatelang an seiner eigenen Inszenierung feilt und deren Ergebnis außer einem imponierenden Bühnenbild nur sehr geteilte Freude auslöst. Mehr und mehr kommt man in einem solchen Fall zu der (ärgerlichen) Schlußfolgerung, daß es hier nur noch um die persönliche Phantasie-Spiele geht, die das Publikum weniger interessiert, als die Theatermacher wahrhaben wollen. Abgesehen davon, daß sie ihre künstlerischen Auseinandersetzungen mit sich selbst subventioniert bekommen.

Wie muß der heutige Theaterintendant aussehen? Muß er mehr künstlerisches Genie oder mehr Wirtschafts-Manager sein, der sich seine Kräfte ans Haus holt? Sind Peymann, Zadek, Neuenfels oder Heyme bessere Intendanten, weil sie anerkannte künstlerische Stürmer sind (oder waren)?

Vielleicht könnte man sich ja auch Volker Hassemer als Generalintendant der Staatlichen Berliner Bühnen vorstellen. Er bräuchte nur zu verwalten und könnte sich alle Regisseure, die er schätzt, zu sich an sein Haus einladen. Wenn er könnte... Bernd Lubowski



Generalintendant der Staatlichen Berliner Bühnen und Nachfolger-Kandidaten, deren Namen im Gespräch



sind: Heribert Sasse, Claus Peymann, Jürgen Flimm und Hansgünther Heyme (v.l.).



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