

## "AND NO WORDS AND THE SKY WAS LED"

"Germania Tod in Berlin" by Heiner Muller (1956/71). Performed by BAK-TRUPPEN in 1989, adapted to the Norwegian situation: A lecture with the subtitle "The lost sex". "Germania Tod in Berlin; as a Brechtian "Lehrstück" written for people sated by terror. A glimpse of German utopian fiascos. For this material a credible Norwegian parallel doesn't exist: Sensitive subjects for German east/west public, - but which only become something of a curiosity for the Norwegians. But the post-war betrayal of the pre-war idealism is in common. Thus our adaptation takes oblivion, escape and the immaterial as it's theme. As an example: The expressionistic lampoon by Georg Heym had to be replaced by the Scandinavian sentimentality of the Norwegian poet Claes Gill. The text by Heiner Muller consists of 13 dialectical pictures. The picture called "Nocturne" is contemplative and abstracted from history. This is where BAK-TRUPPEN's adaption has it's point of departure.

The themes are rendered as classical music adaptations, "Lieder", explanations, conceptual music work, or shown as pictures on a ballopticon. The original revuelike parts have become monologues, written especially for each actor: The events of history as private speeches. Bach's "Brandenburgisches Konzert" no.6 is arranged for the performance with the purpose of using the pauses in Bach's score as a meaningful element. This has the effect of a negative print of the score used as a positive output. The piece is orchestrated for violins, cellos and elk.

Acting technique is reduced to a minimum. Only the body resists the fascism of the text. As for the utopia of Muller: "For myself, I could not bear to stand up in the morning if I didn't know a new era had begun, and even if it looks like a blooddripping old witch, it still remains the basic experience". In Berlin our concept was formed in a rehearsal space by the river Spree. The work was finished in rural environments by the Oslo fjord. The piece was performed in connection with the exhibition "Photography-150 years" at Henie-Onstad Artcentre, Høvikodden. In BAK-TRUPPEN's "Germania Tod in Berlin" every scene is photographed and the history is permanently fixed. Arbitrariness becomes history and the "now" disappears.

On stage: Two actors, a composer, a musician, a director, an author, a visual artist and a set designer.

"Germania Tod in Berlin" is produced by Bergen International Theatrefestival, Henie-Onstad Artcentre and BAK-TRUPPEN.

Performed: 15th & 16th of April 1989, Høvikodden, Oslo  
17th of July, Odense, International Video and Performance Festival.  
10th & 11th of September, Bergen Intenational Theatre Festival, at Hotel Norge the election day.  
13th-17th of October, Frascati Theatre, Amsterdam, arr. Mickery.